

Through A Different Lenz



The Great Basin Brass Quintet
Music of Mark Lenz



Mark J. Lenz

The Great Basin Brass Quintet

was founded in 1974 and has performed throughout Northern Nevada, bringing entertaining and educational concerts to schools and communities for decades.

The Quintet is well-known for combining humor, education and skillful playing in all their concerts.

Mark J. Lenz, Nevada native, earned a B.A. in Applied Music from the University of Nevada, Reno in 1973 and a Master of Music in Trombone Performance from New England Conservatory of Music in 1975. He began his orchestral career as a trombonist in the Chautauqua (NY) Symphony and the Rochester Philharmonic Orchestra that year, and served as Second/Utility Trombone in the Rochester Philharmonic until 1988, shifting to the study of law. He earned his J.D. from Cornell Law School in 1991. He has been composing for more than forty years, much of it for (they might say “against”) the Great Basin Brass Quintet.

John G. Lenz, Horn, was a founding member of the Great Basin Brass Quintet, serving as principal Horn in the Reno Philharmonic Orchestra since it began. He earned his B.A. in Applied Music from the University of Nevada, Reno and a Master of Music in Cello Performance from New England Conservatory of Music, and taught both cello and horn at UNR for nearly forty years.

Paul Q. Lenz, Trumpet, also a native Nevadan, and also a founding member of the Great Basin Brass Quintet, received his Bachelor and Master’s degrees in trumpet from UNR. He currently holds positions as Principal Trumpet in the Reno Philharmonic, Reno Chamber Orchestra, and Nevada Festival Ballet, and is Director of Trumpet Studies at UNR.

Dwayne (Bix) Hollenbach, Trumpet, earned his Bachelor and Master of Music degrees in trumpet performance at the Manhattan School of Music, and currently serves as Lecturer of Trumpet at UNR, also performing with the Reno Philharmonic, Nevada Opera, Reno Chamber Orchestra, and Toccata Lake Tahoe Orchestra. He has performed with the Chestnut Brass Company and taught at Temple University.

Leonard Neidhold, Trombone earned his Bachelor of Music degree from North Texas State University (1984), and a Master of Music in Jazz Pedagogy from University of Miami, Coral Gables (1989). He currently serves as Principal Trombone with the Reno Philharmonic Orchestra, the Reno Chamber Orchestra, and the AVA Ballet. Leonard is currently Director of Bands at B. D. Billingham Middle School, and has served as adjunct faculty for the Jazz and Applied Trombone departments of the University of Nevada, Reno School of the Arts.

Russ Dickman, Tuba, has been with the Great Basin Brass Quintet for the past 30 years. He has also been serving as principal tubist with the Reno Philharmonic Orchestra since 1969. Russ performs with the Reno Chamber Orchestra, AVA Theatre Orchestra and other musical groups as needed. Russ and his wife Lynda own and operate High Sierra Coffee Roastery in Chilcoot, California roasting gourmet coffees from around the world for your home or business. He also is a professional photographer operating Dickmans Photography.

Program Notes:

Concert music:

Minden Courthouse Fanfare – c. 2008. This was composed during a three-week trial in Minden, NV when I needed something to do to clear my head after hours of writing jury instructions. I wanted to write a “canzona” in the style of Gabrielli, mixed with a little Carlo Gesualdo and a few anachronistic harmonies. No one will ever hear those jury instructions again, but this piece might survive.

Mahler 7 Processional – c. 2001. I wrote/arranged this for a wedding processional, using the fifth movement of Gustav Mahler’s Seventh Symphony, condensed to two minutes. Obviously, I had to omit a few notes, along with any hint of rests.

Domestic Fanfare – c. 2004. Each of the motifs in this short work is borrowed from Richard Strauss’ Sinfonia Domestica, a rarely performed orchestral tone poem. I hope to have returned what I borrowed, with interest.

M. Lenz Brass Quintet – c. 1974. This is an original composition that I wrote in a basement practice room at the New England Conservatory for my own master’s recital. It consists of three movements - Prelude, Elegy and Allegro - all thematically linked. I wanted it to differ from much 1970’s music, which usually looks better on paper than it sounds. It is technically and rhythmically difficult, but quite accessible.

Ein Feste Burg – c. 1977. Borrowing the “tune” from Martin Luther, who borrowed it himself from a then-popular drinking song, I wrote this for the Quintet to demonstrate a progression from a Renaissance sound to an 18th-century chorale-fugue, in the style of JS Bach, of course, concluding with, well, the hymn itself in slightly modern harmonic garb – but only slightly.

Austrian Hymn Processional – c. 2000. Another wedding processional, this one loosely based on the well-known Haydn hymn tune. Originally I wrote this for five trumpets, later transcribing it for Quintet. Stylistically, it is unabashedly Richard Strauss.

Short Fugue – The Quintet asked for a “short” fugue for their educational concerts.

I borrowed the fugue subject from one of my Christmas carol arrangements, and made the trumpet players use three or four different trumpets.

Nun Danket alle Gott (from Cantata 29, J.S. Bach) – I transcribed this for quintet, giving all the high horn parts to the trumpets.

Nun Seid Ihr Wohl Gerochen (from the Christmas Oratorio, J.S. Bach) – Another drastic condensation, from full orchestra and chorus to five brass players.

Christmas music:

I usually wrote or arranged at least one Christmas carol every year. My goal was to make the carol more interesting than the plain, run-of-the-mill popularization generally offered to the public. Yes, the arrangements are challenging; no, the horn and trumpet players did not offer to leave me in the middle of the Great Basin desert to walk home.

O Come All Ye Faithful – This arrangement, as with many others, is designed to allow congregational and/or choir participation. I keep the players busy.

Angels from the Realms of Glory – This is the French version of the familiar carol, but with horn “rips” and contrapuntal trumpets at the end.

The First First Noel – This began as a trombone quartet that I wanted to sound vaguely 15th century. The quintet version also has no rests ...

Hark the Herald Angels Sing – Begins with a punctuated brass fanfare that resolves into the familiar tune, with an overlay in the piccolo trumpet. The final verse is a “ride” for all five players.

Once in Royal David’s City – The familiar beginning to a traditional “Lessons and Carols,” but with a difference - described by the Quintet as “playable, but only once – do not attempt this at home.”

Lo, How a Rose – Beginning with the great Palestrina setting, this work progresses through a fanfare-like interlude, merging with the tune, then resolving into a two-part fugue incorporating both. Without the direct influence of Palestrina, polyphonic music would likely not exist, so I am forever grateful to him for preserving it.

Joy to the World – This is a fugue setting of Handel’s familiar hymn. The tune appears first as a counter-melody, but soon finds its home as the main subject. A nod to “O Sacred Head Now Wounded” and a characteristic augmentation in the tuba leads to an appropriately jubilant finish.

All the works on this CD were either composed, arranged and/or transcribed by Mark J. Lenz.

Through A Different Lenz

The Great Basin Brass Quintet

Music of Mark Lenz

01)	Minden Courthouse Fanfare	1:17
02)	Mahler 7 Processional	2:26
03)	Domestic Fanfare	1:45
	M. Lenz Brass Quintet	
04)	Mvt. 1	3:00
05)	Mvt. 2	4:51
06)	Mvt. 3	3:23
07)	Ein Feste Burg	4:12
08)	Austrian Hymn Processional	1:31
09)	Short Fugue	1:47
10)	Nun Danket alle Gott	1:49
11)	Nun Seid Ihr Wohl Gerochen	3:29
12)	O Come All Ye Faithful	3:26
13)	Angels from the Realms of Glory	2:22
14)	The First First Noel	2:22
15)	Hark, the Herald Angels Sing	3:04
16)	Once in Royal David's City	3:27
17)	Lo, How a Rose	4:18
18)	Joy to the World	2:46

A.W. TONEGOLD RECORDS®

© & © 2015 A.W. Tonegold Records - All rights reserved
for licensing opportunities - www.awTonegold.com

Dear Music Lovers,

This recording is available worldwide on iTunes, Amazon MP3 and other digital sources. Please encourage your friends and acquaintances to purchase a copy from one of these online stores rather than sending them an electronic copy of this recording. If the music business is to survive it will be because music lovers respect the ability for artists to market their product without the fear of unlawful duplication. Thanks for your help, and enjoy the recording.

A.W. TONEGOLD
RECORDS®