

Daniel Saidenberg Faculty Recital Series

American Brass Quintet



Juilliard



Photo by Claudio Papapietro

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The Juilliard School
presents

American Brass Quintet

Kevin Cobb and Louis Hanzlik, Trumpets

Eric Reed, Horn

Michael Powell, Trombone

John D. Rojak, Bass Trombone

Part of the Daniel Saidenberg Faculty Recital Series

Wednesday, November 20, 2019, 7:30pm

Paul Hall

LUCA MARENZIO

(1553-99)

(edited by Raymond Mase)

Three Madrigals

Scendi dal paradiso

Qual mormorio soave

Gia torna a rallegrar

JESSICA MEYER

(b. 1974)

Luminosity

TREVOR GURECKIS

(b. 1982)

Fixated Nights

With quiet intensity

Tranquil

Driving

Intermission

Program continues

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by the Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.



Large
Print

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

JENNIFER HIGDON
(b. 1962)

Fanfare Quintet

CLAUDIO MONTEVERDI
(1567-1643)
(edited by Louis Hanzlik)

Three Madrigals
Cor mio, mentre vi miro
Longe da te, cor mio
Io mi son Giovinetta

TOMÁS LUIS DE VICTORIA
(1548-1611)
(edited by Patrick Quigley
and Louis Hanzlik)

Music of the Camino de Santiago
Ave Regina caelorum
Gaude, Maria Virgo
Regina caeli laetare

Joining the American Brass Quintet for Music of the Camino de Santiago are:

Michael Chen, Trumpet
Clint McLendon, Trumpet
Hannah Miller, Horn
Addison Maye-Saxon, Trombone
Ehren Valmé, Bass Trombone

Performance time: approximately 1 hour and 15 minutes, including an intermission

Notes on the Program

LUCA MARENZIO

Three Madrigals

In the closing years of the 16th century, the madrigal was considered the most progressive form of musical composition, and the Italians were the leading madrigalists. Luca Marenzio, who was so admired in his lifetime that he was referred to as “the sweetest swan” and “the divine composer,” was the greatest of the Italian composers whose fame lies entirely in their madrigals, with his output of more than 500 works. His madrigals were immensely popular throughout Europe and were published not only in many Italian cities, but also in Antwerp, Paris, Nuremberg, and London. Marenzio’s reputation was based largely on the success of his earlier works, which are characterized by a youthful vigor, variety, and grace. In his most mature madrigals, Marenzio favored more serious, even morbid texts, writing in a style full of intense emotion and dramatic harmonies. The three madrigals in this group are taken from Marenzio’s early books, published between 1581 and 1584. Typical of other Italian madrigalists, Marenzio most often used pastoral poetry as text. “Scendi dal paradiso,” written for a Roman wedding, asks Venus to come down from paradise so that a sacred knot may bind the fair souls. “Qual mormorio soave,” from one of two Marenzio collections of spiritual madrigals, reveals the annunciation in sweet whisperings. A madrigal of spring, “Gia torna a rallegrar,” tells of April’s return, laden with flowers to clean the air and earth. These striking madrigals, which inspire instrumental performance to heightened levels of sensitivity and expression, are included on the ABQ recording of music of the Italian Renaissance, *In Gabrieli’s Day*, on the Summit label.

—Raymond Mase

Luca Marenzio

Born:

October 18, 1553,
in Coccaglio, Italy

Died:

August 22, 1599,
Rome

JESSICA MEYER

Luminosity

Jessica Meyer (BM ’96, MM ’98, viola) is a versatile composer and violist whose passionate musicianship radiates accessibility, generosity, and emotional clarity. She has premiered pieces for solo viola internationally, expanding the repertoire for viola by championing new works while also composing her own. Meyer’s compositions viscerally explore the wide palette of emotionally expressive colors available to each instrument while using traditional and extended techniques inspired by her varied experiences as a contemporary and period instrumentalist. Meyer embarked on her composition career only a few short years ago, and premieres include performances by the Grammy-winning vocal ensemble Roomful of Teeth, cellist Amanda Gookin for her Forward Music Project at National Sawdust, soprano Melissa Wimbish for her Carnegie Hall debut, Sybarite 5, PUBLIQuartet, NOVUS NY of Trinity Wall Street under the direction of Julian Wachner, the Nu Deco Ensemble in Miami, and a work for A Far Cry commissioned by the Isabella Stewart Gardner Museum in Boston.

Jessica Meyer

Born:

April 19, 1974,
in New York City

Lives in

New York City

Earlier this year, *Father, forgive them*, her commission for Juilliard's Historical Performance program's *Seven Last Words Project*, was performed in the Cathedral of St. John the Divine. Other commissions include works for flutist Allison Loggins-Hull for her Diametrically Composed project at National Sawdust, Sandbox Percussion with vocal duo Two Cities (from New Music USA funding), and a work for the Lorelei Ensemble through the Dale Warland Singers Commission. Mayer says:

Luminosity explores how brass instruments can convey the essence of various forms of light, both visible and invisible. While combining both expected and unexpected colors and textures that are unique to brass instruments, this work strives to capture a series of moments—from light that illuminates certain aspects of nature to the ineffable kind that radiates from within a particular person. This piece was commissioned by the Women Composers Festival of Hartford for its 2016 festival and was premiered by the Nautilus Brass. More importantly, it is dedicated to my son Ethan, because “within you is the light of a thousand suns” (Robert Adams).

TREVOR GURECKIS

Fixated Nights

Trevor Gureckis

Born:

1982, in Charleston,
South Carolina

Lives in

New York City

Trevor Gureckis is an award-winning composer and producer based in New York whose work spans film, pop, and concert genres. His music often draws on his production experience and classical background, fusing electronics and live instruments in unique ways. Last April, Gureckis' solo album of instrumental and electronic music, *Corte*, was released on Supertrain Records. His scores include the Apple TV+ series *Servant*, produced and directed by M. Night Shyamalan; the film adaptation of Donna Tartt's Pulitzer-winning novel *The Goldfinch*, directed by John Crowley, which was released in September; and the thriller *Bloodline*, which premiered at the 2018 Fantastic Fest. Other work includes HBO's *Vice: Raised by the System*, EPIX's documentary *Election Day*, and *Wetlands* starring Heather Graham. Gureckis was Philip Glass' music assistant for years, working on such films as *Stoker* and *Notes on a Scandal* as well as performing on and arranging numerous projects. As a producer, Gureckis worked on Kanye West's *The Life of Pablo* and coproduced the cover of “Say You Will” featuring Caroline Shaw. He also produced the electro-pop band My Great Ghost and is featured on the Philip Glass remix album *REWORK_* along with Beck, Cornelius, and Amon Tobin. His numerous remixes and arrangements include Philip Glass, Rufus Wainwright, Mark Ronson, Niia, and Mr. Little Jeans. His concert music has been performed throughout the U.S. by the Minnesota Orchestra, American Brass Quintet, and Cabrillo Festival Orchestra. His evening length ballet, *Potential Energies*—a collaboration with director Sugar Vendil and choreographer Barbie Diewald—premiered at the Brooklyn Academy of Music in 2014 by the Nouveau Classical Project.

Gureckis studied composition at the Yale School of Music. He has received a Charles Ives Scholarship from the American Academy of Arts and Letters, JFund Grant, and AMP Award. He was short listed for best original music at the AICP Awards in 2019 and 2015 and was a finalist at the LIA 2016 awards for music adaptation. *Fixated Nights* was commissioned by the American Brass Quintet with funds from the Jerome Foundation.

The composer says:

I came up with the title *Fixated Nights* (2010) well after I had completed the work. In fact, the American Brass Quintet was already rehearsing the piece with the heading of "Title TBD" for a number of weeks. Looking over what I had written, while wracking my brain for a title, I noticed that I indicated a lot of character words like "quiet," "tranquil," "still," and "hazy." However, the music itself was very erratic and angular. There are explosions that jump out of quiet pointillistic textures. There are simple melodies distorted by incessant staccato repetitions. As a person with epilepsy, this can be analogous to my experience with sleep. Often there is an undercurrent of "buzzing" energy while I sleep. This of course can then intensify into a seizure but mostly it just exists. The obsessive quality of this energy and the fact that it happens during sleep led me to the title of *Fixated Nights*. Other than that, it's just a piece of music in three movements.

JENNIFER HIGDON

Fanfare Quintet

Jennifer Higdon is one of America's most acclaimed and frequently performed living composers, receiving the 2010 Pulitzer for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto, and the Nemmers Prize from Northwestern University, which is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred annual performances of her works: *blue cathedral* is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than 60 CDs. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for best world premiere and the opera recording was nominated for two Grammys. Higdon holds the Milton L. Rock Chair in composition at the Curtis Institute of Music.

Fanfare Quintet, composed in 2002, is a movement from an organ and brass quintet piece titled *Ceremonies*, which was commissioned by the Philadelphia chapter of the American Guild of Organists, which hosted the guild's annual national convention.

Jennifer Higdon

Born:
December 31, 1962,
in Brooklyn

Lives in
Philadelphia

CLAUDIO MONTEVERDI

Three Madrigals

**Claudio
Monteverdi**

Born:

May 15, 1567,
in Cremona, Italy

Died:

November 29, 1643,
in Venice

Perhaps the most innovative madrigalist of the Renaissance, Claudio Monteverdi wrote and compiled nine books of madrigals for varying sizes of vocal ensembles. The fourth and fifth books, which are the sources of the works represented in this edition, were composed for five-part vocal ensembles and published in 1603 while Monteverdi was employed in the Mantuan court under Duke Vincenzo Gonzaga. Duke Gonzaga encouraged the court composers to set the highly emotional and descriptive texts of Guarini, Tasso, and others for his ensemble of virtuoso singers and instrumentalists. These madrigals display Monteverdi at the height of his creativity as a musical dramatist through his use of innovative harmonies, striking melodic direction, and rhythmic variances, all of which truly evoke the moods of these texts. During Monteverdi's time, madrigals were often performed by instrumentalists.—Louis Hanzlik

TOMÁS LUIS DE VICTORIA

Music of the Camino de Santiago

**Tomás Luis
de Victoria**

Born:

around 1548, in
Sanchidrián, Spain

Died:

August 20, 1611,
in Madrid

Arguably the most accomplished composer of sacred music from 16th-century Spain, Tomás Luis de Victoria began musical studies as a choirboy at the Ávila Cathedral. He moved to Rome early in his life and it is thought he may have studied music (and keyboard) with Palestrina. Whether or not he did does not diminish the tremendous influence the Italian style had on his own compositions, especially his mastery of the polychoral style of writing. "Ave Regina caelorum" (Hail Queen of Heaven) and "Regina caeli laetare" (Queen of Heaven, rejoice) are masterly examples of his compositions for two SATB (soprano, alto, tenor, bass) choirs, while the middle movement of this set, "Gaude, Maria Virgo" (Rejoice, O Virgin Mary) is a beautiful motet for five voices.

About the American Brass Quintet

The American Brass Quintet (ABQ) has earned its reputation through celebrated performances, genre-defining commissioned works, and an ongoing commitment to the education of generations of musicians. Since its founding in 1960, the American Brass Quintet has performed on 5 continents, made nearly 60 recordings, and premiered more than 150 contemporary works for brass.



ABQ has commissioned works by composers that have contributed significantly to both contemporary chamber music and the foundation of the modern brass quintet repertoire. Such composers include Robert Beaser, William Bolcom, Elliott Carter, Eric Ewazen, Anthony Plog, Huang Ruo, David Sampson, Gunther Schuller, William Schuman, Joan Tower, and Charles Whittenberg. ABQ's emerging composer commissioning program produced brass quintets by rising stars Gordon Beeferman, Jay Greenberg, Trevor Gureckis, and Shafer Mahoney. The group's most recent album *Perspectives* (2017), one of 12 albums released by Summit Records, features music by Robert Paterson, Jay Greenberg, Sebastian Currier, and Eric Ewazen.

Celebrating its 60th anniversary season, ABQ performs across the U.S. Among the season highlights are the world premiere of a commission by Nina C. Young at Baltimore's Shriver Hall and programs featuring works by composers spanning five centuries, including Claudio Monteverdi, Josquin des Pres, Anthony Holborne, Luca Marenzio, Osvaldo Lacerda, Joan Tower, Jennifer Higdon, David Sampson and Eric Ewazen, among others. The quintet will make appearances in Chicago; Lewiston, Maine; Waterford and Norfolk, Virginia; Youngstown and Columbus, Ohio; Troy, New York; and Carmel, Indiana.

Committed to the development of brass chamber music through higher education, ABQ has been ensemble in residence at Juilliard since 1987 and at the Aspen Music Festival since 1970. President Emeritus Joseph Polisi has said of the group's residency at Juilliard, "With intelligence, artistry, and imagination, the American Brass Quintet has exemplified the highest standards of chamber music for brass instruments during its remarkable existence." In 2018, the group launched the ABQ Seminar @ Aspen, a four-week brass chamber music intensive that offers the highest caliber of training for emerging brass quintets and musicians. Since 2000, the quintet has shared its expertise in chamber music coaching and performance through a program of short residencies that feature regularly in the group's touring schedule. Offering young musicians an intense chamber music experience over several days, these residencies have been embraced by schools and communities throughout the U.S. and in a dozen other countries.

Among its numerous distinctions and citations, the American Brass Quintet is the 2013 recipient of the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, the highest honor accorded by Chamber Music America.

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