Daniel Saidenberg
Faculty Recital Series
American Brass Quintet
Juilliard
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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
Tuesday, November 9, 2021, 7:30pm
Paul Hall

Suite of Sacred Polyphony (ed. Eric Reed)
JOSQUIN DES PREZ Miserere mei Deus, Part III (ca. 1503 or 1504)
(1450–1521)
GUILLAUME DUFAY Nuper Rosarum Flores (1436)
(1397–1474)

NINA C. YOUNG The Glow that Illuminates, the Glare that Obscures

Intermission

GREGORIAN CHANT Lux aeterna (ed. Louis Hanzlik)

EVAN WILLIAMS Lux Aeterna (2013)
(b. 1988)

Program continues

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.
DON YORK
(1947–2021)
Quarantine Quintet (2021, World premiere)
Manic Chromatic
Old Painting, New Frame
Quarantine: The Last Waltz, Grief, Hope

GIOVANNI GABRIELI
(1557–1612)
Suite of Venetian Polychoral Works (curated by Louis Hanzlik)
Canzon septimi toni No. 2 (ed. Robert King)
Hodie Christus Natus Est (ed. Elliot Chasanov)
Deus, qui beatum Marcum (ed. Louis Hanzlik)

Joining the American Brass Quintet for the Gabrieli suite are students of the ABQ Seminar:

Robert Garrison, Trumpet
Chris Stubblefield, Trumpet
Joel Rodeback, Horn
Andrew Zaharis, Trombone
Justin Bain, Bass Trombone

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

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.

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Notes on the Program

Suite of Sacred Polyphony
JOSQUIN DES PREZ
Miserere mei Deus, Part III

GUILLAUME DUFAY
Nuper Rosarum Flores

*Miserere Mei, Deus* is a sacred five-part motet in three sections composed by Josquin des Prez in 1504. Josquin’s setting of Psalm 51, commonly associated with Ash Wednesday, is one of his most revered works and among the most famous Renaissance settings of this text. In the featured second part, the *Miserere* motive is heard repetitively, usually in the middle voice (in this case, the horn) and increases in tessitura and intensity as the movement progresses. This same chant motive is quoted directly at the beginning of Nina C. Young’s *The Glow that Illuminates, the Glare that Obscures* as well as throughout the rest of the piece, both in the live instruments and reactive electronics. On a regular playlist for Young during her time in Rome, *Miserere* builds on its 16th-century popularity through its partnership with Young’s work for this project.

*Nuper Rosarum Flores* was written for the consecration of Florence’s Cathedral of Santa Maria del Fiore, now known familiarly as “Il Duomo,” on March 25, 1463. Guillaume DuFay, already considered somewhat of a superstar by his contemporaries across Europe, refers to various elements of the Duomo and Florence in his text. Of particular interest is the treatment of the cantus firmus in the tenor and bass voices (“Terribilis est locus iste” or “Awesome is this place”), which in its multiple repetitions at different proportions and in different meters, is meant to represent the same proportions (6:4:2:3) as the architecture of the cathedral. The concept of representing architectural structure through music, certainly a novel concept at the time, was of particular inspiration for Young’s *The Glow that Illuminates, the Glare that Obscures*, which won her the Rome Prize for composition, as she recounts: “Living in Rome, surrounded by antiquity, I became fascinated by the layers of civilization, visible almost everywhere you look. Especially in the sacred spaces, the depths of antiquity and the various architectural styles piled on top of one another create a sense of time and space, frozen yet somehow still living, that can be mimicked beautifully in how we experience sound and light above ground.”

—Eric Reed

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Josquin Des Prez

**Born:** c. 1450, in present-day Belgium or France

**Died:** August 27, 1521, in Condé-sur-l’Escaut, France

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Guillaume Dufay

**Born:** August 13, 1397, in Beersel, Belgium

**Died:** November 27, 1474, in Cambrai, France
Notes on the Program (continued)

NINA C. YOUNG
The Glow that Illuminates, the Glare that Obscures

The music of composer Nina C. Young is characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her musical voice mixes elements of the classical canon, modernism, spectralism, American experimentalism, minimalism, electronic music, and popular idioms. Her projects, ranging from concert pieces to interactive installations, strive to create unique sonic environments that explore aural architectures, resonance, and ephemera.

Young’s works have been presented by Carnegie Hall, the National Gallery, Whitney Museum, Los Angeles Philharmonic’s Next on Grand, and St. Paul Chamber Orchestra’s Liquid Music Series. Her music has been performed by the American Composers Orchestra, BBC Symphony Orchestra, Milwaukee Symphony, Minnesota Orchestra, New York Philharmonic, Philadelphia Orchestra, Phoenix Symphony, Le Nouvel Ensemble Moderne, Aizuri Quartet, Either/Or, JACK Quartet, Wild Up, and Yarn/Wire. Winner of the 2015-16 Rome Prize at the American Academy in Rome, Young also received a 2021 Guggenheim Fellowship, Koussevitzky Commission, Aaron Copland Bogliasco Fellowship in Music, Civitella Ranieri Foundation Fellowship, Charles Ives Scholarship from the American Academy of Arts and Letters, Salvatore Martirano Memorial Award, Aspen Music Festival’s Jacob Druckman Prize, and honors from BMI, IAWM, and ASCAP/SEAMUS.

In 2019, Carnegie Hall, with the American Composers Office, commissioned Out of whose womb came the ice for baritone, orchestra, electronics, and generative video, which commented on the ill-fated Ernest Shackleton Trans-Antarctic Expedition of 1914-17. Other recent projects include Tread softly, which opened the New York Philharmonic’s Project 19, a violin concerto for Jennifer Koh with the Philadelphia Orchestra, and The Glow that Illuminates, The Glare that Obscures for the American Brass Quintet alongside an immersive audiovisual installation version commissioned by EMPAC showcasing a vertical orientation of its wave field synthesis audio system.

A graduate of McGill University and MIT, Young completed her DMA at Columbia University. She is an assistant professor of composition at USC’s Thornton School of Music. She is co-artistic director of New York’s Ensemble Échappé. Her music is published by Peermusic Classical.

The composer writes:

Spending time in the chambers of ancient ruins and the cavities of basilicas and churches has led to a fascination with the interaction of architecture, light, and acoustics in relation to the human spectator. The different window types (from oculus to clerestory to stained glass)
The composer writes:

Lately, the subject of light has been prevalent in my music. This phenomenon occurred largely by chance, and each piece has dealt with light through multiple religious and philosophical approaches. This initiated some extended thought on the nature of light and darkness: how they are not only opposites but define each other. Darkness is the absence of light and vice versa. The philosophy of yin and yang shows us that these opposing forces are also interconnected and

guide our relationships with the spaces, recanting visual stories as they divert beams of light in paths of illumination throughout the course of the day. The same is true of the sonic qualities of these often vast spaces. Within The Glow that Illuminates, The Glare that Obscures, I take the brass performance tradition of the madrigals and motets of Renaissance polyphony and pass sourced quotations through a compositional prism. The resultant fragments are illuminated and obscured in the composition through the use of antiphonal and heterophonic writing, density, and silence. Fragments of Josquin’s Miserere, a spare and austere motet setting of Psalm 51, jostle our memory as they are stretched and ornamented throughout the ritualistic performance.

Evan Williams

Born:  
In 1988, near Chicago

Lives in:  
Memphis

Lux Aeterna

The music of Evan Williams has been performed across the country and internationally by members of the Detroit Symphony Orchestra, Seattle Symphony Orchestra, International Contemporary Ensemble, QuinceEnsemble, and Fifth House Ensemble as well as at festivals such as SEAMUS, the New Music Gathering, Electroacoustic Barn Dance, and New York City Electronic Music Festival. He has been commissioned by ensembles including the Cincinnati Symphony Orchestra and Urban Playground Chamber Orchestra. His work can be found on recordings by the Namaste Ensemble’s No Borders Quartet and Levels. Williams has received a number of awards and honors, including serving as the Detroit Symphony Orchestra’s inaugural classical roots composer in residence in 2018. Williams holds a DMA in composition with a cognate in orchestral conducting from the College-Conservatory of Music at the University of Cincinnati, where he also served as a teaching assistant in electronic music. He also holds degrees from Bowling Green State University and Lawrence University. Williams serves as assistant professor of music and director of instrumental activities at Rhodes College, where he teaches composition and music technology and leads the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and the Walden School.

The composer writes:
interdependent. In a lit room, there are shadows. Light can peak through a window or under the door of a darkened room.

In *Lux Aeterna*, a more religious tradition of light is explored through the use of the Gregorian chant of the same name from the Requiem mass. Those familiar with the Requiem know of its own dual nature. Prayers for comfort, peace, and eternal rest are juxtaposed with vivid cries for salvation from cruel and eternal damnation, not just for the dead but for the living as well. The product is a much more surreal (and perhaps more accurate) portrayal of the emotions surrounding the death of a loved one, a portrayal completely alien to most modern funeral rites, which emphasize comfort and hope over the fear and despair that may actually accompany death.

*Lux Aeterna* is a fantasy on the eponymous chant, first presenting the theme in a quasi-mensuration canon, followed by a number of permutations throughout the work. The reverent chant becomes a hopeful hymn, a joyous celebration, a sinister dance, a malicious taunt, and even morphs into the familiar and fearful “Dies irae” motive. However, throughout these moods, the opposite force is also present, illustrating my view that nothing is pure good or evil, light or dark, only a shade in this wide spectrum.

**DON YORK**  
*Quarantine Quintet*

Donald York (BM ’69, composition) had a rare talent for collaborating with dancers as both composer and conductor for the Paul Taylor Dance Company. As the company’s music director for nearly a half-century, he led the orchestras that performed for the eagerly awaited spring seasons in New York City.

The original scores that York composed for Paul Taylor include *Polaris; Diggity; Lost, Found, and Lost; Snow White; Last Look; Syzygy; Of Bright and Blue Birds and the Gala Sun*; and *House of Joy*. In addition, he arranged many works for the company. His versatility extended to arranging music for shows and conducting on Broadway, including a revival of *Sweet Charity* and Bette Midler’s *Clams on the Half Shell*.

As an arranger, early on York had done work for children’s television specials. Among his other projects were composing and conducting his “Song of Old” for the lighting of the national Christmas tree in 2000, with President Bill Clinton officiating and the U.S. navy band accompanying singers from the *Fosse* touring company. Near the end of his life, York composed *Quarantine Quintet* for the American Brass Quintet. The second and third movements were premiered at the Aspen Music Festival earlier this summer, following the first movement’s 2019 premiere at New York City’s SubCulture. At his
death in June, York left unfinished a musical he was working on about a child prodigy. (He himself had in fact been one, going on to become quite skilled as a jazz pianist).

This evening is the first performance of *Quarantine Quintet* in its entirety.
—*American Brass Quintet*

**GIOVANNI GABRIELI**

**Suite of Venetian Polychoral Works**

During the late 16th and early 17th centuries, no city in Europe could rival Venice in musical vitality and splendor. The center of this activity was St. Mark's Cathedral, where many of the important musicians of the day were employed. The tradition of prominent composer-performer-teachers associated with St. Mark’s began with the “maestro di cappella” (music director) Adrian Willaert in 1527, and later included the organists Andrea Gabrieli and his more famous nephew Giovanni Gabrieli. Considered the leading instrumental composer of the 16th century, Giovanni Gabrieli used the canzona in his mature compositions, to display a wide variety of moods in multisectioned works, which often involved several choirs of instruments. The canzona and two motets performed this evening are from Gabrieli’s *Sacrae Symphoniae* of 1597.

The passing of Gabrieli in 1612 marked the beginning of the transition of the polyphony of the Renaissance to the newer styles associated with the Baroque. But his students and loyal followers could never forget their master. Many years after Gabrieli’s death, his legacy was paid great tribute by his most famous student, Heinrich Schütz, who included on the publication of the *Sacrae Symphoniae* the dedication—*At Gabriellius, Dij immortales, quantus vir* (But Gabrieli, immortal Gods, what a man).
—Raymond Mase
The American Brass Quintet (ABQ), which was founded in 1960, is internationally recognized as one of the premier chamber music ensembles of our time, celebrated for peerless leadership in the brass world. As 2013 recipient of Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, ABQ has a rich history that includes performances in Asia, Australia, Central and South America, Europe, the Middle East and all 50 states; a discography of nearly 60 recordings; and the premieres of more than 150 contemporary brass works.

ABQ commissions by Robert Beaser, William Bolcom, Elliott Carter, Eric Ewazen, Anthony Plog, Huang Ruo, David Sampson, Gunther Schuller, William Schuman, Joan Tower, and Charles Whittenberg, among many others, are considered significant contributions to contemporary chamber music and the foundation of the modern brass quintet repertoire. Perspectives (2017), one of 12 ABQ albums with Summit Records, features music by Robert Paterson, Jay Greenberg, Sebastian Currier, and Eric Ewazen.

Committed to the promotion of brass chamber music through education, ABQ has been in residence at Juilliard since 1987 and the Aspen Music Festival since 1970. Since 2000, ABQ has offered its expertise in chamber music performance and training with a program of mini-residencies as part of its regular touring. Designed to offer young groups and individuals an intense chamber music experience over several days, ABQ mini-residencies have been embraced by schools and communities throughout the U.S. and a dozen foreign countries.

Through its acclaimed performances, diverse programming, commissioning, extensive discography, and educational mission, the American Brass Quintet has created a legacy unparalleled in the brass field.
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