

# Daniel Saidenberg Faculty Recital Series

American  
Brass  
Quintet

Juilliard

A stylized, abstract graphic of a brass instrument, likely a trumpet or trombone, rendered in a dark blue color with light blue and yellow outlines. The instrument is shown in profile, facing right, and is set against a background of orange and light blue. The graphic is composed of bold, geometric shapes and lines, creating a modern, graphic look.

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Photo of cellist Khari Joyner 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

Wednesday, February 14, 2018, 8:00pm  
Paul Hall

*Part of the Daniel Saidenberg Faculty Recital Series*

**Consort Music of Elizabethan and Jacobean England** (edited by Louis Hanzlik)

THOMAS MORLEY (1557–1603)	Arise, awake
JOHN DOWLAND (1563–1626)	Lachrimae Antiquae (Pavan)
MORLEY	I Go Before, My Darling Though Philomela Lost Her Love
JOHN WILBYE (1574–1638)	Oft Have I Vow'd
WILLIAM BRADE (1560–1630)	Canzon

**Suite From 19th-Century Russia** (edited by Kevin Cobb)

LUDWIG MAURER (1789-1878)	Kriegslied
ANTOINE SIMON (1850–1916)	Scherzo
MAURER	Lied

*(Program continues)*

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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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SIMON	Divertissement
MAURER	Morgengruss
PHILIP LASSER (b. 1963)	<i>Common Heroes, Uncommon Land</i> City Hero Hero of the Land Joy Hold Fast to Dreams Epilogue World Premiere  <i>Intermission</i>
JOAN TOWER (b. 1938)	<i>Copperwave</i>

**Three Madrigals** (edited by Louis Hanzlik)

CARLO GESUALDO (1560–1613)	Asciugate i begli occhi Se tu fuggi O dolorosa gioia
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**Two Sacred Motets** (edited by Louis Hanzlik)

GIOVANNI GABRIELI (c. 1550–1612)	Surrexit Christus Deus, qui beatum Marcum
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Joining the American Bass Quintet for Two Sacred Motets by Giovanni Gabrieli are:

<b>Trumpet</b> Brandon Bergeron Maximilian Morel	<b>Trombone</b> Kevin Carlson Stephen Whimple
<b>Horn</b> Kaci Cummings	<b>Bass Trombone</b> Filipe Pereira



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.

# Notes on the Program

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## Consort Music of Elizabethan and Jacobean England

The reigns of Queen Elizabeth I (1558–1603) and King James I (1603–25) occurred at the height of the English Renaissance. During their reigns music, and arguably literature, became the defining artistic forms of the time. This was due certainly in part to the value both monarchs placed on the inclusion of these art forms in their personal lives and their courts.

Queen Elizabeth was a music enthusiast whose love for the performance and practice of music (as well as a personal decree that all people of England embrace the things she most enjoyed) explain its rise as a popular art form during her reign. Elizabeth herself was a lutenist and expected all noblemen of English society to also take up the instrument. She also required that all young noblewomen be at the ready to take “their proper place in a vocal or instrumental ensemble” or otherwise become “the laughing-stock of society.” Elizabeth employed dozens of musicians to accommodate music in her court, and her royal household was always bubbling with secular instrumental and vocal music, intended not only for listening but also dancing. Music continued to blossom during the monarchy of James I, but he was a proclaimed poet himself and his involvement with various publications and translating the Bible into English indicate he had a more vested interest in the literary arts.

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Vocal music in the English courts was inspired largely by the rise in popularity of the Italian madrigalists of the time (numerous Italians were imported to England and employed by Elizabeth) and as a result, a relatively short-lived but prolific English madrigal school was born. This movement was led most notably by Thomas Morley whose madrigal for five voices “Arise, Awake” from the *Triumphs of Oriana* (1601) and “I Go Before, My Darling” (two highly entertaining canzonets for two and three voices) are represented in this suite. Also presented here is “Oft Have I Vow’d,” a five-part madrigal for five voices composed by John Wilbye during the Jacobean era. The influence of Italian madrigalists use of chromaticism in their works is uniquely evident in Wilbye’s composition.

With the development of the printing press (and Elizabeth’s habit of dancing as her preferred method of exercise), a growing number of amateur musicians made use of newly available sheet music, and instrumental ensembles flourished. These consorts, some mixed (or “broken”) and some made up of like instruments (such as a family of viols), performed music composed for instruments as well as voices, such as the popular madrigals of the time. Works in this suite representing popular instrumental music of the day include two popular dance forms (the pavan and galliard) on a theme by John Dowland and an example of another strictly instrumental form, the canzona, by William Brade.

—*Louis Hanzlik*

## Suite From 19th-Century Russia

It is well-known that the writing for chamber brass during the Romantic period in music was relatively sparse due to a variety of factors, most notably the late development of the chromatic valve. However, the Russian presence in brass chamber music was always important, culminating in the writing of the quintets by Viktor Ewald and the sextet by Oskar Böhme. Despite these wonderful works, incredibly brass music had little attention paid to it again until after World War II, when the influx of military brass musicians back into civil life precipitated the formation of chamber groups.

One of the major centers of musical influence in the 19th century was St. Petersburg, and it is from there that we draw inspiration for this collection. Many notable composers of the day were drawn to this vibrant city, among them Ludwig Maurer, one of the two composers featured in our suite. Maurer was a violinist who split his career between his native Germany and St. Petersburg, and his writing brings a glimpse of traditional string chamber music to brass.

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The other composer is also an European émigré, Anton Simon, who left his native Paris at the age of 21 and resided in Moscow until his death, in 1916. Like Maurer, Simon, a pianist, approached brass writing with more of the traditionally used songful string writing, making these two composers a perfect stylistic complement to one another. Of particular note, to end the suite is the seldom played “Morgengruss,” or morning greeting. Beautifully lyric, this is a wonderful example of what is possible with brass both then and now.

—Kevin Cobb

## PHILIP LASSER

### *Common Heroes, Uncommon Land*

Philip Lasser is an American composer with French musical roots. Trained from an early age at Nadia Boulanger’s École d’Arts Américaines in Fontainebleau, France, he has created a unique sound world that blends together the harmonies of French Impressionist sonorities and the dynamic rhythms and characteristics of American music. Following his studies at Harvard College, Lasser moved to Paris to work with Boulanger’s closest colleague and disciple, the Catalan composer Narcis Bonet, and continue his piano studies with Gaby Casadesus. His music has entered the repertoire in all genres with regular performances and broadcasts by artists including Frank Almond, Zuill Bailey, Steven Blier, Sasha Cooke, Natalie Dessay, Simone Dinnerstein, Elizabeth Futral,

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Margo Garrett, Jimmy Lin, Susanna Phillips, Liv Redpath and Brian Zeger and performances by the Atlanta Symphony, Berlin and Leipzig Radio Orchestras, and Juilliard<sup>415</sup>. Lasser received his BA *summa cum laude* from Harvard College, his MA from Columbia University, and his DMA from Juilliard where he studied with David Diamond. He has been on the faculty at Juilliard since 1996 and is also director for the EAMA—Nadia Boulanger Institute in Paris. Lasser is author of *The Spiraling Tapestry*, a seminal treatise on contrapuntal analysis exploring the musical universe from Bach to Debussy, and his works can be heard on the Sony, Decca, and Delos labels. (philiplasser.com)

*Common Heroes, Uncommon Land* was commissioned by Juilliard for the American Brass Quintet in honor of the ensemble's 30th anniversary as ensemble in residence at Juilliard. Philip Lasser has written the following about his work:

*Common Heroes, Uncommon Land* speaks of the glory of the everyday. It celebrates the human spirit in its daily routine and uncrushable work ethic. Based on five short poems by various poets, each movement explores a particular facet of the American experience.

The first movement describes the urban heroes in their dogged morning trek towards work and sustenance. The second honors the farmers in their rural struggle with the land. The third and fourth movements celebrate our common quest for joy and the noble act of holding fast to dreams. The last movement serves as an epilogue to the work offering an ode to the everyday heroes and heroines of our land as they create the future.

As we hear the premiere of the work tonight, I wish to thank the members of the American Brass Quintet, whose amazing talent and effort, as well as their unwavering commitment, have brought this work to life. I wish also to express my gratitude to The Juilliard School for supporting this commission and to Dean Ara Guzelimian for his trust and his support on behalf of this project.

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## JOAN TOWER *Copperwave*

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than 50 years, she has made lasting contributions to musical life in the U.S. as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington (D.C.), among others. Tower's tremendously popular five *Fanfares for the Uncommon Woman* have been played by more than 400 different ensembles. Since 1972 she has taught at Bard College, where she is Asher Edelman Professor of Music.

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*Copper (in brass) creates a weighty (and heavy) motion and feeling that travels in waves (and circles) throughout the piece.*

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Tower was the first composer chosen for a Ford *Made in America* consortium commission of 65 orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with Tambor and Concerto for Orchestra). The album collected three Grammy awards: best contemporary classical composition, best classical album, and best orchestral performance. Nashville's latest all-Tower recording includes *Stroke*, which received a 2016 Grammy nomination for best contemporary classical composition. In 1990 she became the first woman to win the Grawemeyer Award, for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was composer in residence from 1985 to 1988. Other residencies with orchestras include ten years with the Orchestra of St. Luke's (1997 to 2007) and from 2010 to 2011 with the Pittsburgh Symphony. She was the Albany Symphony's Mentor Composer partner in the 2013–14 season. Tower was cofounder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970 to 1985.

The composer writes: "The title of the piece is *Copperwave*. What this means is that copper (in brass) creates a weighty (and heavy) motion and feeling that travels in waves (and circles) throughout the piece. Another more background story is that my father was a mining engineer and dealt with copper in some of his jobs in Latin America where the family lived for nine years—hence the 'conga' rhythm."

*Copperwave* was commissioned for the American Brass Quintet by Juilliard for its Centennial Celebration. This commission was supported by the Trust of Francis Goelet.



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## CARLO GESUALDO

### Three Madrigals

The Italian nobleman and musician Don Carlo Gesualdo, Prince of Venosa and Count of Conza, composed perhaps the most riveting, agonizing, and highly expressive music of the late Renaissance; by all accounts, it was music that mirrored his mind.

Fully immersed in music but little else as a young man, Gesualdo's marriage to his first cousin Maria d'Avolos ended tragically. After discovering she had been involved in a love affair with another nobleman, Gesualdo murdered them, and placed their mutilated bodies outside of his castle walls for all to see.

Following these murders (followed by his allegedly killing his second son and his father-in-law) Gesualdo moved to Ferrara in 1594. Considered one of the more progressive Italian cultural centers of the time, his residency in Ferrara resulted in significant creative output for Gesualdo, including his first book of madrigals. Reeling from the obvious guilt of these murders, Gesualdo experienced a severe decline in his mental state (cited as severe depression), yet a prolific outpouring of highly chromatic and expressive madrigals burst forth.

The harmonic progressions and melodic contours of Gesualdo's madrigals seem incredibly disorganized, even manic in their relationship to one another. Yet, each individual phrase is clear and thorough in its intent; small musical thoughts logical on their own, without any apparent relationship to the others.

We present three of Gesualdo's madrigals from his Book 5. During Gesualdo's time madrigals were often performed by instrumentalists. The text provided below (likely written by Gesualdo himself) serves to simply enhance the highly expressive journey each madrigal presents to the listener.

"Asciugate i begli occhi": Dry those beautiful eyes, alas, my beloved, do not weep if you see me wandering far away from you. For, ah, I must weep alone and in misery, because as I part from you, I suffer such bitter pain that my days are numbered.

"Se tu fuggi": If you flee I shall not stay behind, because my heart will follow you and cry out. Alas, cruel heart, devoid of pity, where are you going? I beg you, return my heart, and then flee—and let love be gone with you.

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*The harmonic progressions and melodic contours of Gesualdo's madrigals seem incredibly disorganized, even manic in their relationship to one another.*

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# Notes on the Program (Continued)

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"O dolorosa gioia": Oh dolorous joy, oh sweet suffering, which makes this spirit sad, yet causes it to die happy! Oh my sighs, so dear to me, my welcome torment, do not release me from the pain you bestow; for so sweetly it makes me feel both dead and alive.

—*Louis Hanzlik*

## GIOVANNI GABRIELI Two Sacred Motets

Giovanni Gabrieli, organist of Venice's stunning Saint Mark's Basilica from 1585 until his death in 1612, composed many of the finest of examples of 16th century ensemble music ever written. These works, cherished to this day by brass players and audiences alike, are just a small sampling from a larger collection of polychoral works *Sacrae Symphoniae* (1597/1615). These works, many of which were composed for blended choirs of singers and instrumentalists, were intended for performance in Saint Mark's high, opposing choir lofts. The two works in this evening's program, *Surrexit Christus* (The Risen Christ) and *Deus, qui beatum Marcum* (God, who blessed Mark) are works for such a configuration. However, for this performance, the vocal parts are performed by instrumentalists.

*Surrexit Christus* (1597) is composed for 11 musicians, and is divided as an instrumental ensemble of eight, which spritely accompanies a vocal trio (represented this evening by horn, tenor trombone, and bass trombone). *Deus, qui beatum Marcum* is composed for two five-part antiphonal choirs, a manner of voicing of which Gabrieli is most highly regarded.

—*Louis Hanzlik*

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*Giovanni Gabrieli composed many of the finest of examples of 16th century ensemble music ever written.*

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# About American Brass Quintet

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The American Brass Quintet (ABQ) was the 2013 recipient of Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field. The quintet's rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East, Canada, and the U.S.; a discography of nearly 60 recordings; and the premieres of over 150 contemporary works that serve as the foundation of the modern brass quintet repertoire. ABQ's Emerging Composer Commissioning program has brought forth brass quintets by Gordon Beeferman, Jay Greenberg, Trevor Gureckis, and Shafer Mahoney. Among the quintet's recordings are 12 CDs for Summit Records since 1992, and their most recent disc, *Perspectives*, was released last January.



ABQ's 2017–18 season includes a U.S. tour across 18 cities in 15 states, and musical highlights include several performances of a new work by Steven Franklin, *Three Romances*, which had its premiere last July; and a return to Joan Tower's *Copperware* and an ABQ signature piece, *Music for Brass Instruments* by Ingolf Dahl. Earlier this month the quintet played at the Guggenheim Museum for a repeat performance of John Zorn's *Commedia dell'arte*, a suite of five miniatures for multiple ensembles inspired by the five classic commedia characters.

Committed to the development of brass chamber music through higher education, the American Brass Quintet has served as ensemble in residence at Juilliard since 1987 and the Aspen Music Festival since 1970. To celebrate ABQ's 30th anniversary, Juilliard has commissioned Philip Lasser—best known for his unique way of blending colorful harmonies of French Impressionist sonorities with the dynamic rhythms and characteristics of American music—for a piece dedicated to the quintet, *Common Heroes, Uncommon Land*, which receives its world premiere tonight. Since 2000, the quintet has offered its expertise in chamber music performance and training with a program of short residencies as part of its regular touring. Designed to give young groups and individuals an intense chamber music experience over several days, the quintet's residencies have been embraced by schools and communities throughout the U.S. and a dozen countries. The American Brass Quintet is represented by Kirshbaum Associates, New York.

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