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presents

American Brass Quintet

Kevin Cobb and Louis Hanzlik, Trumpets
Eric Reed, Horn
Michael Powell, Trombone
John D. Rojak, Bass Trombone

Monday, September 24, 2018, 7:30pm
Paul Hall

Part of the Daniel Saidenberg Faculty Recital Series

ANTHONY HOLBORNE
(c.1545-1602)
(edited by Gerard Schwarz)

Suite of Elizabethan Dances
The Honie-Suckle
Wanton
The Fruit of Love
The Choice
The Fairie-round
Two Galliards

DAN COLEMAN
(b. 1972)

Daybreak

MELINDA WAGNER
(b. 1957)

Brass Quintet No. 1
I. Maestoso; J = 132-138
II. Ethereal, disembodied
III. Alternately stately and lilting; frantic

Intermission

Program continues on next page

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.

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.
JOHN ZORN  
( b. 1953) 
Blue Stratagem

DAVID SAMPSON  
( b. 1951) 
Still

Polychoral Music from the High Renaissance  
(curated by Louis Hanzlik)

SEBASTIAN DE VIVANCO  
(1551-1622) 
Cantate Domino à 8

FRANCISCO GUERERRO  
(1528-1599) 
Duo Seraphim à 12

GIOVANNI GABRIELI  
(1557-1612) 
Canzon XVI à 12

Joining the American Brass Quintet for Polychoral Music from the High Renaissance are:

Trumpet
Wyeth Aleksei
Madison Lusby
Benedetto Salvia

Trombone
Steven Osborne
Stephen Whimple

Horn
Cort Roberts

Bass Trombone
Marco Gomez
Notes on the Program

ANTHONY HOLBORNE

Suite of Elizabethan Dances

Continuing a tradition passed on from the court of King Henry VIII—a 1526 inventory of his collection indicated active usage of 15 trumpets, 10 sackbuts, 4 drums, 3 lutes, 3 rebec, 3 taborets, 2 viols, 1 harp, and 1 fife—chamber music in Queen Elizabeth I’s court flourished. Popular dance forms inspired this instrumental ensemble music with English types such as jigs and hornpipes as well as foreign branles, pavans, galliards, and allemandes often appearing in pairs of varied couples or as single dances loosely strung together. (This form exerted a considerable influence on the later development of the orchestral suite.) Even though strongly influenced by the dance—as it had been since 1500—this instrumental chamber music was not intended for dancing but instead for listening, and the dances were thus frequently given descriptive titles.

An accomplished lutenist and courtier in Elizabeth’s court was Anthony Holborne, a contemporary of the more influential and more universally reputed composers Thomas Morley, John Dowland, and William Byrd of England and the Gabriels, Andrea and Giovanni, in Italy. His 1597 publication Citharn Schoole was one of the first collections to appear for broken consorts, i.e. mixed instruments. His Suite of Elizabethan Dances, from a collection published in London in 1599, shows how this dance-inspired music, performed by mixed consort, reflects a significant demarcation from the rigidly contrapuntal and retrospective style of the whole consort (especially viols) style of the fancy (fantasia) and characterizes the “fun-loving” spirit of this late 16th-century music.

DAN COLEMAN

Daybreak

Born in New York City, Juilliard composition alumnus Dan Coleman has received commissions and performances from the Dallas Symphony, Honolulu Symphony, Indianapolis Symphony, Pacific Northwest Ballet, Orpheus, New York Chamber Symphony, Chamber Music Society of Lincoln Center, and Cypress String Quartet, among others. He has received two symphonic premieres in Carnegie Hall, most recently by the American Composers Orchestra for a work The New York Times described as a “lyrical and sweeping essay.” His concert music may be heard on the Albany, Centaur, Crystal, and Summit labels.

Since 1994, when he became the first composer on the roster of Young Concert Artists, Dan has been recognized with many awards for his music, including fellowships from the American Academy of Arts and Letters, the MacDowell and Yaddo artist colonies, and Copland House. He has also served as resident composer for the Seattle Chamber Music Festival, Music

Even though strongly influenced by the dance—as it had been since 1500—this instrumental chamber music was not intended for dancing but instead for listening.
from Angel Fire (New Mexico), and Alpenglow Music Festival (Colorado). From 1994 to 1999, he was the resident composer for the Metamorphosen Chamber Orchestra in Boston, and in 2002 he was appointed composer in residence of the Tucson Symphony Orchestra, a post he retains through the current season. He was a member of the adjunct faculty of Juilliard (1995-99) and the University of Arizona (2001-02).

Daybreak, commissioned by the Melbourne (Florida) Chamber Music Society for its 40th anniversary season, was composed for the American Brass Quintet. In a single movement of just under 10 minutes, this tone poem depicts the lingering emotional worlds of our dreams just after we awake. Allusions to folk songs, Renaissance brass music, and the stylized jazz of film noir are all derived from a few simple melodic fragments heard in the opening bars. The piece begins with a meditation on a short phrase, then transitions into the bustling world of a city at sunrise. The closing section returns to the beautiful but unresolved imagery we experience during sleep, which we yearn to preserve and incorporate into our conscious lives, but which proves fleeting.

MELINDA WAGNER
Brass Quintet No. 1

Melinda Wagner was born in Philadelphia and received graduate degrees in music composition from the University of Chicago and the University of Pennsylvania. Her teachers included Richard Wernick, George Crumb, Shulamit Ran, and Jay Reise. Her esteemed catalog of works embodies music of exceptional beauty, power, and intelligence. Her Concerto for Flute, Strings, and Percussion earned the 1999 Pulitzer Prize. Since then, major works have included Concerto for Trombone, for Juilliard faculty member Joseph Alessi and the New York Philharmonic; a piano concerto, Extremity of Sky, commissioned by the Chicago Symphony Orchestra for Juilliard faculty member Emanuel Ax; and Proceed, Moon (also for the CSO).

Wagner was elected to the American Academy of Arts and Letters in 2017 and serves as chair of the composition department at Juilliard. Her works have also been performed by the New York New Music Ensemble, Society for New Music (Syracuse), Orchestra 2001, and other leading organizations. Commissions have come from the CSO, Chamber Music Society of Lincoln Center, Barlow Foundation, Mary Flagler Cary Charitable Trust, Fromm Foundation, Ernst and Young Emerging Composers Fund, American Brass Quintet, and guitarist David Starobin. Her Sextet appears on an Opus One CD, performed by the Society for New Music. Concerto for Flute, Strings, and Percussion was recorded for the Bridge label with Paul Lustig Dunkel as soloist with the Westchester Philharmonic, conducted by Mark Mandarano. She has taught at the University of Pennsylvania, Swarthmore College, Syracuse University, and Hunter College, and lives in New Jersey with her
husband, percussionist James Saporito, and their children.

Composer’s note:
Brass Quintet No. 1 was composed with great pleasure for the American Brass Quintet during the summer of 2000. It is cast in three movements. The work opens with a series of dramatic annunciatory gestures that serve to set into relief the faster, more angular, occasionally skittish heart of the movement. Both the beginning and the end of this core are framed by a long-held E-flat: two pillars that support and elevate the central part of the movement.

The slow and quiet second movement can be viewed as a kind of lens or prism through which the music passes and changes. Pitches, then harmonies, are gradually brought into focus, then “refracted”—splintering off into more individual phrases (I was thinking here of the way light is split and bent by the prisms in our kitchen window). The end of the movement is characterized by a “turn of the lens” in the opposite direction as the music gradually blurrs, then fades.

The final movement begins with a bit of imitative counterpoint. The character of the music is initially unabashed and proud, but is quickly foiled by increasing speed—a frantic kind of stretto! A more playful narrative follows, though; this is occasionally studded with sharp, percussive chords. A brief choral-like section provides textural contrast before the recapitulation, and the familiar E-flat pillar from the first movement ends the work.

Brass Quintet No. 1 was commissioned by the American Brass Quintet with support from the Mary Flagler Cary Charitable Trust.

JOHN ZORN
Blue Stratagem

John Zorn is an American composer, arranger, producer, saxophonist, and multi-instrumentalist with hundreds of album credits as performer, composer, and producer across a variety of genres, including jazz, rock, hardcore, classical, surf, metal, soundtrack, ambient, and improvised music. He incorporates diverse styles in his compositions, which he identifies as avant-garde or experimental. Zorn was described by Down Beat as “one of our most important composers.”

Zorn established himself within the New York downtown music movement in the mid-1970s, performing with musicians across the sonic spectrum and developing experimental methods of composing new music. After releasing albums on several independent U.S. and European labels, Zorn signed with Elektra Nonesuch and received wide acclaim with the release

Her esteemed catalog of works embodies music of exceptional beauty, power, and intelligence.
of *The Big Gundown*, an album that reworked the compositions of Ennio Morricone. Zorn attracted further attention worldwide with the release of *Spillane* in 1987 and *Naked City* in 1990. After spending nearly a decade traveling between Japan and the U.S., he made New York his permanent base and established his own record label, Tzadik, in the mid-1990s.

Zorn describes *Blue Stratagem* as “a quietly moody abstract work inspired by Agnes Martin’s mystical approach to color, shape, line, and texture.”

**DAVID SAMPSON**

*Still*

David Sampson, who has emerged as one of the unique voices of his generation, was composer in residence with the Colonial Symphony Orchestra from 1998 through 2007. His major works include *The War Prayer* for soloists, chorus, and orchestra, commissioned by the National Endowment for the Arts and premiered by Princeton Pro Musica; *Hommage JFK*, commissioned by the National Symphony Orchestra; *Monument*, commissioned by the Barlow Foundation for the Akron and Memphis symphony orchestras; *Turns* for Cello and Orchestra, commissioned by the Bergen Foundation and cellist Paul Tobias and premiered with the New Jersey Symphony Orchestra; *Triptych* for trumpet and orchestra, commissioned by the International Trumpet Guild and premiered by Raymond Mase at the Aspen Music Festival and with the American Composers Orchestra at Carnegie Hall; *Dectet*, commissioned by the Chicago Chamber Musicians; *Elements*, commissioned by the Elements Quartet; *Strata*, commissioned by the NEA and the American Brass Quintet; and *Jersey Rain*, commissioned by the NEA and the Geraldine R. Dodge Foundation and premiered by Harmonium and Masterworks Choruses and the Colonial Symphony.

He holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Ecoles d’Art Americaines, where his teachers included Karel Husa, Henri Dutilleux, and John Corigliano in composition; and Gerard Schwarz, Gilbert Johnson, Robert Nagel, and Raymond Mase in trumpet. His music is published by Editions BIM, Cantate Press and Redrunner Music. He has served on the board of the Composers Guild of New Jersey and the advisory board of the Bergen Foundation.

*Still*, commissioned by and written for the Gaudete Brass Quintet, premiered on October 25, 2013, during a live broadcast of *Backstage Pass* on the NPR station WXXI in Rochester, N.Y. The intent of the work is simple: aurally depict the first stages of meditation with the quieting of the mind followed by timeless restfulness. Feel free to close your eyes, allow your breathing to become slower, and let your thoughts come and go at will.
Polychoral Music from the High Renaissance

The Venetian Polychoral style, masterfully realized in both vocal and instrumental forms by the Italian composer Giovanni Gabrieli, was tremendously influential on composers across Europe, including Sebastián de Vivanco and Francisco Guerrero of Spain.

For a good part of his youth, Sebastián de Vivanco lived in Ávila, where it is believed he sang with his contemporary Tomás Luis de Victoria in Ávila’s cathedral. As a young man, Vivanco began studies to enter the priesthood and served in various maestro di cappell positions throughout Spain. He eventually returned to his childhood cathedral as choir master and later the Cathedral of Salamanca, where the bulk of his surviving compositions were published, including *Cantate Domino à 8*, part of *Libro de motetes* (1610).

Francisco Guerrero was also employed primarily as a maestro di cappell in various Spanish cathedrals, including Andalusia’s Jaén Cathedral and the cathedral in Seville, the city of his birth and death. Unlike Victoria and Cristóbal de Morales (two arguably more well-known Spanish composers), Guerrero resisted the all too common path to leave Spain for Italy. With the exception of a trip to the Holy Land and a brief period in Italy, he remained in Spain for most of his life. *Duo Seraphim à 12* is a sacred motet published in Venice around 1589.

Giovanni Gabrieli, also a prolific composer of sacred vocal music, has become even more widely recognized for his instrumental compositions, notably his 1615 publication *Canzone e Sonate*, from which *Canzon XVI à 12* originates. Gabrieli was principal composer and organist at St. Mark’s Basilica in Venice, and composers from all over Europe (perhaps even Vivanco and Guerrero) traveled there to study with him in order to learn his grand Venetian Polychoral style of writing.

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The intent of the work is simple: aurally depict the first stages of meditation with the quieting of the mind followed by timeless restfulness.
The American Brass Quintet (ABQ), internationally recognized as one of today’s premier chamber music ensembles and celebrated for its leadership in the brass world, is 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. ABQ’s rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East, and all 50 of the United States; a discography of nearly 60 recordings; and the premieres of over 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, Melinda Wagner, and Charles Whittenberg, among many others, are considered significant contributions to contemporary chamber music and the foundation of the modern brass quintet repertoire. The 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, including its most recent release, 2017’s Perspectives.

Committed to the promotion of brass chamber music through education, the American Brass Quintet has been in residence at Juilliard since 1987 and Aspen Music Festival since 1970. Since 2000 the 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 United States and a dozen foreign countries.

Last season, the quintet’s U.S. tour brought them to 18 cities in 15 states, including New York City, Savannah, and Colorado Springs. This season, the quintet appears at the Art Institute of Chicago, University of Idaho, and Brigham Young University, and in Great Barrington, Mass.; Stamford, N.Y.; and Norfolk, Va. In a special project presenting a multicultural exploration of chamber vocal literature and featuring music of Victoria, Guerrero, and other Spanish composers, ABQ collaborates with the Grammy-nominated vocal ensemble Seraphic Fire for a five-city Florida tour in October, followed by a U.S. tour in January to Goshen, Ind.; Kansas City, Mo.; and Los Angeles and La Jolla, Calif. The American Brass Quintet is represented by Kirshbaum Associates, New York.
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