

American Brass Quintet

WHEN:
SUNDAY,
OCTOBER 15, 2017
2:30 PM

VENUE:
BING
CONCERT HALL



Photo: Matt Dine

Program

Consort Music of Elizabethan and Jacobean England: Edited by Louis Hanzlik

<i>Arise, awake</i>	Thomas Morley (1557-1603)
<i>Lachrimae Antiquae (Pavan)</i>	John Dowland (1563-1626)
<i>I Go Before, My Darling</i>	Thomas Morley
<i>Though Philomela Lost Her Love</i>	Thomas Morley
<i>Oft Have I Vow'd</i>	John Wilbye (1574-1638)
<i>Canzon</i>	William Brade (1560-1630)

Music of the Early Republic: Arranged by David Fetter

<i>The President's March (1793)</i>	Philip Phile
<i>Minuet</i>	Alexander Reinagle (1756-1809)
<i>Gavotte Alexander</i>	Reinagle
<i>General Burgoyne's March from the Bellamy Band, 1799</i>	(composer unknown)

Three Romances

<i>Elegy</i>	Steven Franklin (b. 1995)
<i>Divertimento</i>	
<i>Finale</i>	

—INTERMISSION—

Brass Quintet No. 2 "American"

Kenneth Fuchs (b. 1956)

Canons of the 16th Century: Edited by Raymond Mase

<i>Vive le roy</i>	Josquin des Prés (1440-1521)
<i>Pleni sunt caeli</i>	Giovanni Pierluigi da Palestrina (1525-1594)
<i>J'ay pris amours</i>	Johannes Martini (c. 1440-1497)
<i>Pleni sunt caeli; Agnus Dei</i>	Josquin; Palestrina

Colchester Fantasy

Eric Ewazen (b. 1954)

The Rose and Crown
The Marquis of Granby
The Dragoon
The Red Lion

Artists

American Brass Quintet

Kevin Cobb, *trumpet*
Louis Hanzlik, *trumpet*
Eric Reed, *horn*
Michael Powell, *trombone*
John D. Rojak, *bass trombone*

The American Brass Quintet is represented
by Kirshbaum Associates, New York.

Program Notes



Photo: Matt Dine

Elizabethan and Jacobean Consort Music (Edited by Louis Hanzlik)

The reigns of Queen Elizabeth I (1558-1603) and King James I (1603-1625) occurred at the height of the English Renaissance. During their reigns music, and arguably literature, became the defining artistic forms of the English Renaissance, 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) credits her with its rise as a popular art form during her reign. Elizabeth herself was a lutenist, and in turn 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" 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 of the Jacobean era continued to blossom during the monarchy of James I, but as a proclaimed poet himself, the king's involvement with translating the bible to English (e.g., the King James Bible) and other publications proved he had a more vested interest in the literary arts.

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" and "Though Philomela lost her love" (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 regular 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.

—Note by Louis Hanzlik

Music of the Early Republic (Arranged by David Fetter)

The works in this suite were selected from *The Music of Washington's Day*—a collection of American music compiled in celebration of the 200th anniversary of George Washington's birth. Philip Phile and Alexander Reinagle are among several composer-performers who contributed to America's musical life in the early days of the republic. General Burgoyne's March, dedicated to the famous redcoat general, is from the band book of Samuel Bellamy of Hamden, Connecticut. These pieces were arranged for brass quintet by David Fetter and published in 1975.

Three Romances

Steven Franklin (b. 1995)

Three Romances is not just a collection of lyrical pieces for brass quintet. Rather, it is a three-movement tone poem, written in a



compositional style that looks backwards in time to the tonal and melodic sensibilities of the Romantic era. Robert Schumann is an obvious influence; his *Three Romances* for Oboe and Piano were the initial

inspiration for this piece. The counterpoint of Wagner and the lush harmonies in Strauss were also influential. However, my goal with *Three Romances* was not to imitate works from the 19th century but to continue



Photo: Matt Dine

exploring a warmth, richness and lyricism in my writing. These characteristics are evident in my Nocturne for brass quartet, a work I composed almost two years ago; I wanted to take that same concept and

further develop it, expanding that idea into a full-length brass quintet.

The first movement is an Elegy. There is a sense of longing, of loss, of searching. The

opening trombone lament sets the tone for the movement. This motif permeates the first movement, sometimes weeping, other times more hopeful. This motif and the mournful trumpet melody later give way to a new theme of warmth and resolution that shines some light into this dark movement. However, this light is only fleeting and surrenders again to a somber conclusion, leaving the question open: was that glimpse of light real or only imagined?

The Intermezzo provides some relief from the heaviness of the Elegy and acts as a bridge between the two major outer movements. The rhythmic play between groups of two and three gives the Intermezzo a feeling of motion and grace. At times it becomes almost too serious but then checks itself, it's only an Intermezzo after all.

Lastly, the Finale brings resolution and redemption; it is the antithesis to the Elegy. The questions and unanswered longings find their answer in a joyful conclusion, though not without struggle. While the tonal language is generally more stable in this movement, the melodic lines and harmonic movement are extended, one idea leading to the next as the line unfolds with forward motion towards the climactic ending.

Steven Franklin (b. 1995) is a trumpet player by day and composer by night. He attended the Curtis Institute of Music as a trumpet major, although he studied both disciplines simultaneously. He subs regularly with the Rochester Philharmonic and has won first prize at numerous competitions, including the National Trumpet Competition and the International Trumpet Guild Competition.

His compositions have been performed all over the world by members of the New York Philharmonic, the Rochester Philharmonic, the Philadelphia Orchestra, and faculty of the Eastman School of Music and Curtis Institute of Music. His Trumpet Sextet No. 2 was performed by the Curtis Trumpet Ensemble as they took first prize at the National Trumpet Competition in 2015. As noted by the Philadelphia Inquirer, his post-romantic style “looks back longingly to the tonal sensibilities of Richard Strauss”. Although strongly influenced by the work of Strauss, Schumann, and Brahms, Steven looks to create warmth and lyricism in his writing while continuing to explore greater harmonic possibilities.

Brass Quintet No. 2 “American”

Kenneth Fuchs (b. 1956)

Brass Quintet No. 2 “American” embraces in sound and spirit the stylistic influence of the American symphonic school that dominates all of my music. During the nine years I spent as a graduate student in composition at The Juilliard School, my mentors were the master practitioners of this style, including David Diamond, Peter Mennin, Vincent Persichetti, and William Schuman.

At the same time, the American Brass Quintet had just begun its extraordinary tenure as ensemble-in-residence at Juilliard. I was dazzled by their musical virtuosity and hoped that one day I might compose a work especially for them.

It is especially meaningful to me that Louis Hanzlik, principal trumpeter of the American Brass Quintet, is also my faculty

colleague at the University of Connecticut. I was delighted when he and I began discussing a new work for the group.

Brass Quintet No. 2 “American” is a purely abstract musical work: unlike many of my other musical compositions, it does not draw upon inspiration from non-musical sources such as painting, collage, or poetry. The work is cast in a single continuous movement of several variations on a theme. The motive upon which the entire work is based appears at the outset, intoned by the second trumpet. The motive is immediately taken up by the other players and is transformed melodically, harmonically, and rhythmically throughout the duration of the work. *Brass Quintet No. 2 “American”* was composed February through May 2016 in Mansfield Center, Connecticut.

—Note by Kenneth Fuchs

Kenneth Fuchs (b. 1956) has composed music for orchestra, band, chorus, and various chamber ensembles. With Pulitzer Prize-winning playwright Lanford Wilson, Fuchs created three chamber musicals originally presented by Circle Repertory Company in New York City. His music is regularly performed around the world. The London Symphony Orchestra, under JoAnn Falletta, has recorded four discs of Fuchs’s music for Naxos American Classics, earning three Grammy Award nominations. Naxos released a disc of chamber music by Fuchs, and Albany Records released *String Quartets 2, 3, 4*, performed by the American String Quartet. Fuchs has received numerous commissions, and his music has achieved significant recognition through global media exposure, including a *Gramophone* magazine video blog report and numerous programs on SiriusXM

Satellite Radio. Fuchs serves as Professor of Composition at the University of Connecticut. He received his bachelor of music degree in composition from the University of Miami (*cum laude*) and his master of music and doctor of musical arts degrees in composition from The Juilliard School. Fuchs’s composition teachers include Milton Babbitt, David Del Tredici, David Diamond, Vincent Persichetti, and Alfred Reed. His music is published by Edward B. Marks Music Company and other publishers. For more information, see www.kennethfuchs.com.

Canons of the 16th Century (Edited by Raymond Mase)

By definition, the canon is the strictest form of musical imitation—a polyphonic composition in which all the parts have the same melody throughout, but start at different points. Both written and improvised canons existed as early as the 14th century, but in the mid-15th century, important Franco-Flemish composers like Ockegem, Isaac, and Josquin des Prés adopted the canon in both sacred and secular music. This 15th century tradition of canonic writing culminated in the 16th century with the works of the great choral composer Giovanni Pierluigi da Palestrina. Palestrina’s works have long served as the model of the discipline of counterpoint, but by 1600 the canon had become an old form of polyphony.

Josquin des Prés was the most illustrious composer of his day, and highly respected by his contemporaries. In *Vive le roy*, likely written for King Louis XII of France, he uses a three-part canon to accompany the

cantus firmus. Martini's setting of the popular *J'ay pris amours* juxtaposes the canonic parts so closely together, that at times they seem in danger of becoming unison. But while these two secular pieces show canonic techniques in the most obvious way, it is in masses of the period, like those of Palestrina, where canons are used in the most expressive and beautiful way. Both the Josquin and Palestrina settings of *Pleni sunt caeli* are canons at the interval of the major second that mask their strict imitation and create unusual harmonies. *Agnus Dei*, from Palestrina's *Missa ad fugum* (a mass entirely composed of canons) is a beautifully developed double canon that supports the notion that the perfect canon, like the perfect crime, must not be suspected, much less detected.

—Note by Raymond Mase

Colchester Fantasy (1987)

Eric Ewazen (b. 1954)

Colchester Fantasy was written for the American Brass Quintet while I was teaching at the Estherwood Music Festival, held in Colchester, England during the summer of 1987. Colchester is the oldest recorded town in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches and, as in all decent English towns, colorful old pubs. Each movement in this work is named after an old Colchester pub. The first movement, "The Rose and Crown," is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement "The Marquis of Granby" (a name which I associated with a distant, faded aristocracy) is a stately, chorale-like

movement with somber, plaintive themes. The third movement "The Dragoon" brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms and fragmented melodies. To close the work, the fourth movement, "The Red Lion" (a name with its intimations of royalty and nobility) is a resonant fugue, propelled forward with motoric motion, and a rapid, spinning fugue theme. These old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions, and impressions of the grandeur and majesty of time past. The beer was good, too!

—Note by Eric Ewazen

Eric Ewazen (b. 1954), Composer-in-Residence of the St. Luke's Chamber Ensemble in New York City, studied under Samuel Adler, Milton Babbitt, Gunther Schuller, and Joseph Schwantner at the Eastman School and The Juilliard School

(where he received numerous composition awards, prizes, and fellowships). His works have been performed by numerous ensembles and orchestras in the U.S., overseas, and at festivals such as Woodstock, Tanglewood, Aspen, Caramoor, Tidewater, and the Music Academy of the West, among others. Mr. Ewazen's music is published by Brass Ring Editions, Triplo Press, Encore Music, Southern Music, Boosey & Hawkes, Seesaw, and Eric Ewazen Publishing.

Currently on the faculty of The Juilliard School and lecturer for the New York Philharmonic's Musical Encounters Series, he has also served on the faculties of the Hebrew Arts School and the Lincoln Center Institute. He served as Vice President of the League of Composers - International Society of Contemporary Music from 1982-1989.

Colchester Fantasy has been recorded by the American Brass Quintet on their CD "New American Brass," Summit 133.

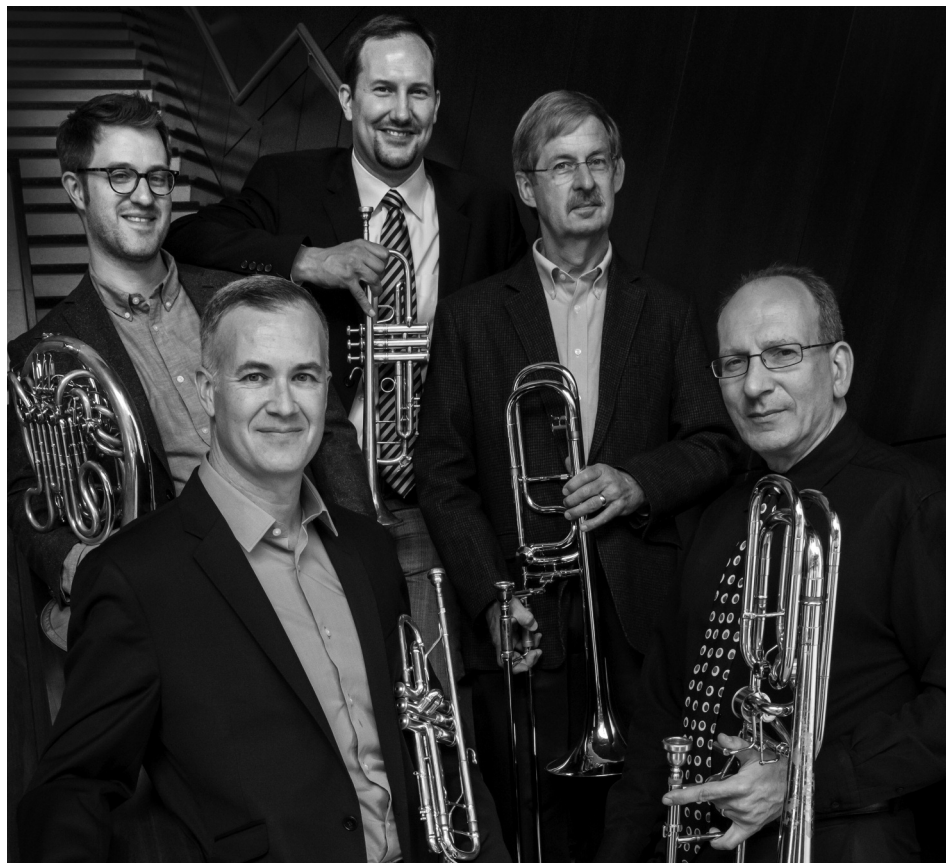


Photo: Matt Dine

American Brass Quintet

Hailed by *Newsweek* as "the high priests of brass," the American Brass Quintet is internationally recognized as one of the premiere chamber music ensembles of our time, celebrated for peerless leadership in the brass world. As 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 United States; a discography of nearly 60 recordings; and the premieres of over 150 contemporary brass works.

The American Brass Quintet's 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. The Quintet's Emerging Composer Commissioning program has brought forth brass quintets by Gordon Beeferman, Jay Greenberg, Trevor Gureckis and Shafer Mahoney. Their latest album on Summit Records, *Perspectives*, released in January 2017, is described by the *American Record Guide* as "another outstanding ABQ release"; *Gramophone* opines, "the American musicians bring utmost cohesion, balance and expressivity to each of the scores they perform with ear-catching intensity and finesse." Among the Quintet's recordings are 12 CDs for Summit Records since 1992, including their 50th anniversary release "State of the Art—The ABQ at 50" featuring recent works written for them.

Highlights of the American Brass Quintet's 2017–18 season include a U.S. tour across 18 cities in 15 states. Among these appearances are debut performances at Bing Concert Hall, presented by Stanford Live, and at Moore Musical Arts Center in Bowling Green, OH, the hometown of the Quintet's trumpet player, Kevin Cobb. The Quintet also appears at the Detroit, Corpus Christi, San Antonio, Melbourne and Louisville Chamber Music Societies, Duke Performances in Durham, NC, Portland's Center for the Arts, Lied Center of Kansas, Ashland Chamber Music Concerts, University of Arizona, Colorado College, Brooklyn Public Library, Arizona Musicfest, Savannah Music Festival, and Port Townsend Chamber Music Festival. Throughout the season, the Quintet will feature the new work by Steven Franklin, *Three Romances*, which premiered in July 2017, and resurrect an ABQ signature piece, *Music for Brass Instruments* by Ingolf Dahl, while continuing to commission and promote new chamber works by established and rising composers. Praised by Julian Menken as "... the most outstanding work in brass repertory," Dahl's *Music for Brass Instruments* is regarded as the source of the modern revival of the brass quintet. In October 2017, the Quintet returns to 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 *Commedia dell'arte* characters Harlequin, Colombina, Scaramouche, Pulcinella, and Pierrot. Presented with special choreography, the ABQ's segment is the jovial, quasi-minimalist "Pulcinella."

Committed to the development of brass chamber music through higher education,

the American Brass Quintet has served as Ensemble-in-Residence at The Juilliard School since 1987 and the Aspen Music Festival since 1970. To celebrate the American Brass Quintet's 30th anniversary, the Juilliard School has commissioned Philip Lasser, best known for his unique way of blending the colorful harmonies of French Impressionist sonorities with the dynamic rhythms and characteristics of American music, for a piece dedicated to the Quintet which will premiere in November 2017 in Juilliard's Paul Recital Hall. Of its residency at Juilliard, President Joseph Polisi states, "With intelligence, artistry, and imagination, the American Brass Quintet has exemplified the highest standards of chamber music for brass instruments during its remarkable existence." 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 offer 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 United States and a dozen foreign countries.

The *New York Times* recently wrote that "among North American brass ensembles none is more venerable than the American Brass Quintet," and *American Record Guide* has lauded the ABQ "of all the brass quintets, the most distinguished." Through its acclaimed performances, diverse programming, commissioning, extensive discography and educational mission, the American Brass Quintet has created a legacy unparalleled not only in the brass community, but in the chamber music field at large.