**ABOUT THE ARTISTS**

*Carter Brey* was appointed Principal Cellist of the New York Philharmonic in 1996, and made his subscription debut as soloist with the orchestra in May 1997, performing Tchaikovsky's *Rococo Variations* led by then-Music Director Kurt Masur. He has performed as soloist in subsequent seasons in the Elgar Cello Concerto with André Previn conducting; in William Schuman's *A Song of Orpheus* with Christian Thielemann; in the Barber Concerto with conductor Alan Gilbert; in Richard Strauss's *Don Quixote* with Music Director Lorin Maazel and with former Music Director Zubin Mehta; and in the Brahms Double Concerto with Concertmaster Glenn Dicterow and conductor Christoph Eschenbach, as well as with Lorin Maazel on the orchestra's 2007 tour of Europe. The Brahms was also performed at the Tanglewood Music Center in the summer of 2002 as part of Kurt Masur's final concerts as Philharmonic Music Director. (Brey most recently performed Boccherini's Cello Concerto in D with Riccardo Muti conducting in April 2010.)

Carter Brey rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition. Subsequent appearances with Mstislav Rostropovich and the National Symphony Orchestra were unanimously praised. His awards include the Gregor Piatigorsky Memorial Prize, the Avery Fisher Career Grant and Young Concert Artists' Michaels Award. He was the first musician to win the Arts Council of America's Performing Arts Prize. Brey has performed as soloist with many of America's major symphony orchestras.

His chamber music career is equally distinguished. He has made regular appearances with the Tokyo and Emerson string quartets as well as the Chamber Music Society of Lincoln Center, the Spoleto Festival in the U.S. and Italy, and the Santa Fe Chamber Music and La Jolla Chamber Music festivals, among others. He presents an ongoing series of duo recitals with pianist Christopher O'Riley; together they have recorded *The Latin American Album*, a disc of compositions from South America and Mexico (Helicon Records). His recording with Garrick Ohlsson of the complete works of Chopin for cello and piano was released by Arabesque in the fall of 2002 to great acclaim. A faculty member of the Curtis Institute, Brey appeared as soloist with the Curtis Orchestra at Verizon Hall and Carnegie Hall in April of 2009.

Brey was educated at the Peabody Institute, where he studied with Laurence Lesser and Stephen Kates, and at Yale University, where he studied with Aldo Parisot and was a Wardwell Fellow and a Houpt Scholar. He lives in New York City with his wife, Ilaria Dagnini Brey, and their two children, Ottavia and Lucas. Among his outside interests are marathon running, ballroom dancing and sailing.
GIOVANNI and ANDREA GABRIELI (1555-1612/1532-1585)
Canzonas and Sonatas (1597)
Canzon noni toni à 12
Sonata pian’ e forte
Canzon septimi toni No. 2
Canzon duo decimi Toni à 2

JOHN ADAMS (1947)
*Chamber Symphony* (1992)

RICHARD STRAUSS (1864-1949)
*Serenade*, Op. 7 (1881)

BERNARD RANDS (1934)
*Ceremonial* (1993)
earliest compositions to call for a specific instrumentation: originally one choir consisting of one cornett and three sackbuts, and a second choir consisting of one viola and three sackbuts.

Most 16th-century sonatas were sectional in form, and the Sonata piano e forte is consistent with this tradition. The work is divided into five short sections, each of which utilizes the antiphonal forces separately before using them together. As the work progresses, the interplay between the choirs evolves from generally homophonic textures with slowly changing modal harmonies, to being increasingly contrapuntal with more rapid harmonic motion. In the first section, each choir is introduced through long independent statements followed by a culminating phrase for the full ensemble. By the third section, the choirs are interacting in vigorous dialogue, exchanging and developing melodic and harmonic fragments at one-measure intervals. The final phrase of the work features all eight voices in an independent contrapuntal texture. Most sacred vocal music of this period was polyphonic, and in this work Gabrieli progresses from the simple to the complex in terms of texture and instrumental usage.

In 1598 Gabrieli’s Sacrae symphoniae were reprinted in the Germanic lands north of the Alps. As his music became widely known, many northern aristocrats sent their young musicians to study with Gabrieli in Venice. Thus composers in their formative years were exposed to Gabrieli’s style of polychoral writing in antiphonal textures, text setting and instrument usage. The growing potential of instrumental composition. Through the publication of his philosophies, Gabrieli’s musical language would spread across the European continent at the beginning of the 17th century.

—Note by Kevin Gerialdi

**JOHN ADAMS (1947)**

*Chamber Symphony (1992)*

The Chamber Symphony, written between September and December of 1992, was commissioned by the Gerbode Foundation of San Francisco for the San Francisco Contemporary Chamber Players, who gave the American premiere on April 12. The world-premiere performance was given in The Hague, Holland by the Schoenberg Ensemble in January 1993.

Written for 15 instruments and lasting 22 minutes, the Chamber Symphony bears a suspicious resemblance to its eponymous predecessor, the Opus 9 of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg’s, although mine includes parts for synthesizer, percussion (a trap set), trumpet and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements, “Mongrel Airs”; “Aria with Walking Bass” and “Roadrunner.” The titles give a hint of the general ambience of the music.

I originally set out to write a children’s piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called “the shock of recognition”: I was sitting in my studio, studying the score to Schoenberg’s Chamber Symphony, and as I was doing so I became aware that my seven-year-old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the ’50s). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time my music has been conceived for large forces and has involved broad brushstrokes on big canvases. These works have been either symphonic or operatic, and even the ones for smaller forces like Phrygian Gates, Shaker Loops or Grand Pianola Music have essentially been studies in the acoustical power of massed sonorities. Chamber music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music — and I freely acknowledge that I am only one of a host of people scrambling to jump on that particular bandwagon — also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I came to know as a performer, which also served as suggestive: Milhaud’s *La Creation du Monde*, Stravinsky’s *Octet* and *L’Histoire du Soldat*, and Hindemith’s marvelous *Kleine Kammermusik*, a little known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly 60 years.

Despite all the good humor, my Chamber Symphony turned out to be shockingly difficult to play. Unlike Phrygian Gates or Pianola, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to inexorable click of the trap set. But therein, I suppose, lies the perverse charm of the piece. (*Discipliner et Punir* was the original title of the first movement, before I decided on “Mongrel Airs” to honor a British critic who complained that my music lacked breeding.)

—John Adams

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RICHARD STRAUSS (1864-1949)
Serenade, Op. 7 (1881)

Richard Strauss had just turned 17 when he composed his Serenade for 13 wind instruments in 1881. In true prodigy style, he had already published a string quartet, a piano sonata, some shorter piano pieces and an orchestral march, and his catalogue of unpublished compositions included a full-length symphony.

As the teen-aged son of the Munich court orchestra’s principal horn player Franz Strauss, the young Richard already lived in a world saturated with music. Franz’s musical tastes were fairly conservative. According to Richard, “His musical trinity was Mozart (above all), Haydn, and Beethoven. To these were added Schubert, as song-writer, Weber, and, at some distance, Mendelssohn and Spohr. To him Beethoven’s later works, from the Finale of the Seventh Symphony onward, were no longer ‘pure’ music (one could begin to scent in them that Mephistophelian figure Richard Wagner).”

Strauss Senior was decidedly unsympathetic when it came to “new” music, and no one was newier in late-19th-century Munich than Wagner. Stories abound about clashes between Franz Strauss and Wagner, with the horn player railing against Wagner’s music while playing it with incomparable skill and beauty. Even Wagner was forced to admit of Strauss Senior that “when he plays his horn, one cannot stay cross with him.”

The beauty of Franz Strauss’s horn playing certainly influenced his son’s writing for winds in the Serenade, which utilizes four of his father’s instruments along with double woodwinds and contrabassoon (or double bass or tuba, depending on the available resources). The teen-aged composer’s assured writing could also be attributed to his first-hand knowledge of the orchestra. His father directed the ‘Wilde Gängl’, an amateur orchestra that played in a Munich tavern, and young Richard was a frequent and curious visitor at rehearsals, and he eventually joined the orchestra, in 1885, playing among the first violins for three years. Franz’s preference for the music of the Classical and early Romantic era also seems to have shaped his son’s early compositional efforts to a considerable extent.

The Serenade premiered in Dresden on November 27, 1882, conducted by the noted conductor Franz Wullner, who had led the Munich premieres of Das Rheingold and Die Walküre, the first two installments in Wagner’s 14-hour Ring tetralogy, in 1869 and 1870. The work is much more than simply a deft imitation of Mozart and Mendelssohn; it represents the young Strauss’s filtering and distillation of these influences into something remarkably original. The contour of the melodies easily identifies the 17-year-old as the future composer of works filled with moments of achingly beautiful lyricism like Der Rosenkavalier and, especially, his late opera Daphne, with its rich wind scoring.

The Serenade is in a single, sonata form (exposition of themes, development of themes, recapitulation of themes) movement. Strauss’s use of sonata form, which was an innovation of the classical era of Mozart and Haydn, reflects his immersion in the works of his father’s “musical trinity.” The music itself is melodic and lyrical, with the second theme (prefaced by a brief, minor-key transition) reveling in the rich, full sound of the 13 wind instruments. The development section starts with the oboes over a series of sustained notes played by the horns and the contrabassoon. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation. The recapitulation begins with what is perhaps the most evocatively beautiful moment in the Serenade, as the horns play the first theme with great warmth, which surely must have put a smile on Franz’s face. The work ends gently, with the flutes, a gesture that offers a premonition in miniature of some of Strauss’s ravishing writing for the soprano voice in his greatest operas.

—John Mangum

BERNARD RANDS (1934)
Ceremonial (1993)

The music of Bernard Rands has established him as a major figure among his generation of composers. Through some 90 works written in a wide range of performance genres, the originality and distinctive character of his music has emerged and been described as “plangent lyricism” with a “dramatic intensity” and a “musicality and clarity of idea allied to a sophisticated and elegant technical mastery” — qualities he developed from his early studies with Dallapiccola, Maderna and Berio.

Rands’s most recent commissions include orchestral works for the Suntory concert hall in Tokyo; for the New York Philharmonic’s 100th anniversary, the centenary of Carnegie Hall; the Los Angeles Philharmonic; the Philadelphia Orchestra; and the Internationale Bach Akademie. Last season the Boston Symphony Orchestra Seiji Ozawa conductor and Mstislav Rostropovich soloist, presented the premiere performance of his Concerto for Cello, composed for Rostropovich’s 70th birthday celebration. Rands’s work, Canti del Dolce (for tenor and orchestra was awarded the 1984 Pulitzer Prize and his orchestra suite Le Tambourin won the 1986 Kennedy Center Friedheim Award.

Ceremonial is a monothematic composition in which a single, extended melody is repeated ten times during the course of the work. The melody, first stated by a solo bassoon, is subsequently played by various combinations of instruments, always increasing in density and in complexity of timbre. This latter quality is the central concern of the work, which employs unusual and unconventional mixtures of instrumental groups — sometimes in extreme registers — in order that the melody is continuously transformed. Each statement of the melodic theme is separated from the next by a dense harmonic idea that serves to interrupt the forward motion of the melodic and rhythmic flow. At the outset, both harmonic and melodic ideas float free of any discernible meter or pulse. As specific rhythmic ideas are introduced and accrue in the percussion section, the music gradually takes on a regular beat that propels it to its concluding climax. The mood and pace of the music gradually, deliberately and inevitably moves through its rituals.

—Bernard Rands
Michael Votta Jr. was Music Director of the North Carolina Wind Orchestra prior to joining the faculty of the University of Maryland in the fall of 2008. Critics have praised him as “a conductor with the drive and ability to fully relay artistic thoughts” and for his “interpretations of definition, precision and most importantly, unmitigated joy.” Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina-Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College. Votta maintains an active schedule as guest conductor and clinician in the U.S., and has appeared in Europe and Israel.

Votta holds a Doctor of Musical Arts in Conducting degree from the Eastman School of Music where he served as Assistant Conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger. A native of Michigan, Votta received his undergraduate training and master of music degrees from the University of Michigan, where he studied with H. Robert Reynolds. As a clarinetist, Votta has performed as a soloist throughout the U.S. and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.