



*The Clarice presents*

# AMERICAN BRASS QUINTET

Sunday, March 5, 2023 • 3PM

GILDENHORN RECITAL HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER

# VAS

VISITING ARTIST SERIES

UNIVERSITY OF  
MARYLAND

*Presented by The Clarice*

## AMERICAN BRASS QUINTET

### American Brass Quintet

Kevin Cobb, *trumpet*

Brandon Ridenour, *trumpet*

Eric Reed, *horn*

Hillary Simms, *trombone*

John D. Rojak, *bass trombone*

### Raymond Mase, ed.

Three English Fancies

Fancy a 5..... William Simmes (fl. 1607-1616)

Fancy No. 11, "Cor Mio"..... John Ward (1571-1638)

Fancy a 5..... Giovanni Coperario (1575-1626)

### David Snow (b. 1954)

Dance Movements (1980)

### Josquin des Prés (c.1440-1521), Raymond Mase, ed.

Chansons

*En l'ombre d'ung buissonet*

*El grillo*

*Plaine de dueil*

*De tous biens playne*

*Kanon; N'esse pas ung grant déplaisir*

### Giovanni Gabrieli (1557-1612)

A Suite of Venetian Canzoni

Canzon in echo duodecimi toni a 10, from *Sacrae symphoniae* (1597)

Canzon XIV from *Canzone e sonate* (1615)

Canzon XV from *Canzone e sonate* (1615)

With Terrapin Brass:

Theresa Bickler, *trumpet*

Julia Tsuchiya-Mayhew, *trumpet*

Emerson Paul Miller, *horn*

Eusung Choe, *trombone*

Cameron Farnsworth, *tuba*

INTERMISSION

**Jennifer Higdon (b. 1962)**

Book of Brass (2022)

*Ramp Up**Acrostic**Glide and Fade**Punch It Up***Ludwig Maurer (1798-1878)**

Five Pieces

Maestoso alla Marcia

Lied: allegro giocoso

Andante espressivo

Scherzo: vivace

Allegro grazioso

**Eric Ewazen (b. 1954)***Frost Fire* (1990)

Bright and Fast

Gentle and Mysterious

Tense and Dramatic

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

*This performance is supported in part by the Maryland State Arts Council and The Morris & Gwendolyn Cafritz Foundation.*

### Three English Fancies

The fancy, the English version of the Italian fantasia, is one of Elizabethan England's most important contributions to instrumental music. First appearing in England in the 1570s, these freely-composed, highly-contrapuntal pieces were most often performed by consorts of viols of two to six players, sometimes with winds or brass. Many original part books of fancies exist in English libraries today, attesting to the enormous popularity that these works enjoyed during the early decades of the seventeenth century.

Of the three composers represented in this set, very little is known of William Simmes. He composed anthems and published a collection of seven fancies while serving in the court of the Earl of Dorset in 1608. Considered one of the best and most serious of the English madrigalists, John Ward was quite famous in his lifetime and was among a number of Elizabethan composers who were inspired by the Italian music of the period. His Fancy No. 11 *Cor Mio* is a beautifully expressive instrumental piece loosely based on Monteverdi's madrigal setting of the Guarini text *Cor Mio*. The Englishman John Cooper also incorporated Italian music into his fancies, but his infatuation with Italian music was even more extreme. After an extended trip to Italy, Cooper returned to England assuming the new "Italianized" name Giovanni Coperario. In addition to being one of the most highly respected composers of fancies, Coperario was also one of the most prolific of Elizabethan composers with over ninety of his instrumental works remaining today.

Program Note by Raymond Mase

### Dance Movements

Dance Movements, written to be choreographed, is in six sections. The opening fanfare, stated by the two trumpets, recurs twice in the piece. It is repeated later adding the horn and concludes the work in a setting for all five instruments. Colorful interludes, often featuring the horn and two trombones, separate these fanfares. Dance Movements is recorded on the American Brass Quintet's "New American Brass" compact disc on the Summit label.

Program Note by Raymond Mase

### Chansons

Few musicians have enjoyed more stature in their lifetimes or had a more lasting influence on those who followed than Josquin des Prés, who is often regarded as the most important composer of the High Renaissance. He was hailed by contemporaries as "the best of the composers of our time" and by Luther with "he is master of the notes; others are mastered by them." Josquin's chansons are masterful in counterpoint and variety of spirit—from the light-hearted *El grillo* (The Cricket), to *Plaine de deuil* (filled with grief) and stand as some of the earliest music the American Brass Quintet has adapted for modern performance. Interestingly, Josquin's output of 20 masses, 100 motets and 75 secular pieces was long forgotten until he was rediscovered by the music historian Burney in the late 18th century. Josquin's Chansons are recorded by the American Brass Quintet on their 40th anniversary compact disc "American Brass Quintessence" (Summit DCD 263).

Program Note by Raymond Mase

## A Suite of Venetian Canzoni

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 (1557-1612). Considered the leading instrumental composer of the 16th century, Giovanni Gabrieli used the canzona to display a wide variety of moods in multi-sectioned works—often involving several choirs of instruments. The canzoni presented at this concert are from the two major collections of canzoni published by Gabrieli. Canzone duo decimi toni is from his earlier publication—*Sacrae Symphoniae* (1597), which includes many of his most well-known "antiphonal" canzoni. This particular canzona is unusual in that it uses high and low choirs of instruments instead of equal choirs. The other canzoni presented here are large single-choir works from his *Canzone e Sonate*, published posthumously in 1615. This collection of 1615 stands out as the most mature and complex collection of this genre and, as the last published volume of canzoni, signaled an end to this 16th-century polychoral tradition.

Program Note by Raymond Mase

## Book of Brass

A chance meeting with Dorothy and DuWayne Hansen in October of 2017 led to a personal introduction with the great American composer Jennifer Higdon. With that introduction, ABQ asked if there was a possibility of commissioning her for a quintet since it clearly fit into the part of ABQ's mission to gain works from the leading composers of our time. Jennifer kindly responded affirmatively although the piece would fall into her queue and possibly be written by 2024—seven years later. In 2020, however, we heard from Jennifer that she had composed faster than expected and could deliver a piece for a premiere in October 2022, two years earlier than expected. An inquiry from the Lyrebird Quintet from Melbourne, Australia allowed us to combine funding for a major piece as well as around the world premieres.

Book of Brass is written in 4 movements, or chapters, of which any number may be played together for performance. *Ramp Up* is a lively, spirited piece that stays busy from first note to last. *Acrostic* begins leisurely and, as one might gather from the title, becomes more complex and intricate until its satisfying ending. *Glide & Fade* is slow, meditative and harmonically rich. The final chapter is *Punch It Up*, with a funky groove and high energy eliciting virtuosity from all voices.

The American Brass Quintet is grateful to the Hansens not only for a fortuitous introduction, but also for their generous funding to create this new landmark for brass chamber music.

Program Note by John Rojak

## Five Pieces

Splitting his career between his native Germany and St. Petersburg, Ludwig Maurer was well-known as both a violinist and composer. His technique must have been extraordinary, as his pre-Paganini compositions demand spiccato, multiple stopping and complex bowing. His Symphony Op. 67 and Sinfonia Concertante Op. 55 for four violins were both performed often in his lifetime. Maurer devoted his later years to directing opera in St. Petersburg. In 1871, as a member of the opera committee at the famed Marynsky Theater, he joined in a veto of Boris Godunov, bitterly disappointing Mussorgsky. They objected not to the bold modern sounds that Rimsky-Korsakov would later feel compelled to "correct," but to the lack of a prominent female role and to certain "ungodly" demands inflicted upon the double basses! Maurer's sons became prominent Russian musicians and his oldest, Vsevolod, eventually assumed directorship of the Italian Opera in St. Petersburg.

The five pieces presented here are taken from a set of 12, originally scored for two B-flat trumpets, two E-flat horns and trombone. As the earliest brass chamber works of significance heard in St. Petersburg, their brevity and simple structure recall older ceremonial traditions in brass ensemble performance, as in the Leipzig tower music of Johann Pezel (1639-1694), but the required delicacy and nuance encourage a more intimate setting.

Program Note by Chris Gekker

## Frost Fire

*Frost Fire* was gratefully dedicated to the American Brass Quintet in honor of their 30th anniversary. Over these past years, it has been performed worldwide and has been recorded on the Well-Tempered label. It was commissioned by them in 1989 with support from the Jerome Foundation. The work, based on traditional musical forms and models, is in three movements.

The first movement, marked Bright and Fast, is a joyous celebration of sonorous chords, playful motives and rhythmic gestures. It is in a strict sonata-allegro form with a clearly defined and classically proportioned exposition-development-recapitulation framed by complimentary introduction and coda sections.

The second movement, marked Gentle and Mysterious, has a waltz-like feel to it. In a ternary (A-B-A) form, the outer sections consist of ribbons of melodies being gently passed from instrument to instrument. The middle section is a stately fugue that builds in intensity, volume and rich-sounding resonance.

The final movement, Tense and Dramatic, brings back material from the first movement, but sets it in a much more turbulent and frenetic environment. Although this movement is based on the skeletal outlines of a sonata-allegro form, it is much freer and more erratic, with shifting meters and contrasting, interpolated passages, ultimately leading the way to a heroic and dynamic conclusion.

Program Note by Eric Ewazen

Hailed by Newsweek as “the high priests of brass,” the **AMERICAN BRASS QUINTET** is internationally recognized as one of the era’s premier chamber music ensembles. “The most distinguished” of brass quintets (American Record Guide), the group has earned its stellar reputation through its celebrated performances, genre-defining commissioned works and ongoing commitment to the education of generations of musicians. Since its founding in 1960, the American Brass Quintet has performed on five continents, made nearly 60 recordings and premiered more than 150 contemporary works for brass.

The American Brass Quintet has commissioned works by leading composers that have contributed significantly to both contemporary chamber music and the foundation of the modern brass quintet repertoire. Such composers include 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. The Quintet’s Emerging Composer Commissioning program produced brass quintets by rising stars Gordon Beeferman, Jay Greenberg, Trevor Gureckis and Shafer Mahoney. The group’s latest recording *Perspectives* (2017), one of 12 albums with Summit Records, features music by Robert Paterson, Jay Greenberg, Sebastian Currier, and Eric Ewazen and has earned praise for bringing the “utmost cohesion, balance and expressivity to each of the scores they perform with ear-catching intensity and finesse” (Gramophone).

On the heels of its 60<sup>th</sup> Anniversary season in 2019-2020, the American Brass Quintet’s 2021-2022 season included performances across the continental United States. Season highlights included performances at University of Delaware’s Master Players Concert Series, Chamber Music Society of Wichita, Frost School of Music in Miami, New Orleans Friends of Music and Westchester Chamber Music Society.

This season’s highlights include performances at Arts Council of Moore County in Southern Pines, N.C., DePaul University School of Music, Impromptu Classical Concerts in Key West, Fla., Tryon Concert Association, Beaches Fine Arts Series in Jacksonville, Fla. and Danbury Concert Association in Connecticut. The quintet also performs for Chamber Music Society of Logan in Utah, where they conduct a masterclass as well. The American Brass Quintet adds several new works to its repertoire this season, namely Ching-chu Hu’s, *A Distant Hope*, which they premiere at Chamber Music Columbus and a commission of Jennifer Higdon’s new piece, *Book of Brass*, which they debut at Bowling Green State University. They also perform works by Stacy Garrop, David Biedenbende and a commissioned piece by Tyshawn Sorrey.

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 at the Aspen Music Festival since 1970. President Emeritus Joseph Polisi has said of the group’s residency at Juilliard, “With intelligence, artistry and imagination, the American Brass Quintet has exemplified the highest standards of chamber music for brass instruments during its remarkable existence.” In 2018, the group launched the ABQ Seminar @ Aspen, a four-week brass chamber music intensive at the Aspen Music Festival that offers the highest caliber of training for emerging brass quintets and musicians. Since 2000, the Quintet also has shared its expertise in chamber music coaching and performance through a program of short residencies that feature regularly in the group’s touring schedule. Offering young musicians an intense chamber music experience over several days, the Quintet’s residencies have been embraced by schools and communities throughout the United States and in a dozen foreign countries.

Among its numerous distinctions and citations, the American Brass Quintet is the 2013 recipient of the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, the highest honor accorded by Chamber Music America.

# COMING UP

## **JAZZ JAM AT THE HALL CP**

WED, MAR 8 • 7:30PM

Special Guest Walter Smith III joins D.C.-based saxophonist Elijah Balbed for The Clarice's monthly jazz jam session. The house band plays at 7:30PM and after their set, you'll have a chance to call a tune!

## **WALTER SMITH III TWIO**

THU, MAR 9 • 7PM & 9PM

Jazz legend Jimmy Heath calls Walter Smith III "a perfect example of what my mentor Dizzy Gillespie said: 'You have to have one foot in the past and one foot in the future.'"

## **AWADAGIN PRATT, PIANO**

SUN, APR 2 • 3PM

Awarding-winning pianist Awadagin Pratt is acclaimed for his musical insight and intensely involving performances. This recital includes selections from Philip Glass' *Glassworks*, Couperin's *Les Baricades Mystérieuses*, Rachmaninoff's *Prelude in D major*, Chopin's *Nocturne in B major* and more.

## **BRENTANO QUARTET**

THU, APR 13 • 8PM

Hailed as "brilliant, virtuosic, and still mellow" (Los Angeles Times), the dynamos of the Brentano Quartet treat masterpieces with reverence and enthusiasm, rendering performances with equal passion and precision.

## **MOONLIGHT BENJAMIN**

FRI, APR 14 • 8PM

Singing in Haitian Creole and French, Moonlight Benjamin has found her own unique musical style: a powerful and original fusion between Caribbean voodoo melodies and rhythms and 70s blues rock.

## **JAZZ JAM AT THE HALL CP**

WED, APR 26 • 7:30PM

Welcome the warm weather with this new monthly jazz jam session led by D.C.-based saxophonist Elijah Balbed! The house band will play a set starting at 7:30PM. Bring your instrument—after enjoying their set, you'll have a chance to call a tune!

## **RUBBERBAND: EVER SO SLIGHTLY**

THU, MAY 4 • 8PM

In *Ever So Slightly*, 10 dancer-athletes explore the behavioral mechanisms we develop against the flow of irritants that bombard us in daily life.

## **TESLA QUARTET**

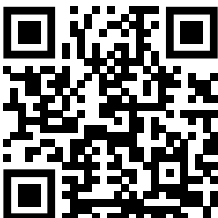
SUN, MAY 7 • 3PM

Praised for their "superb capacity to find the inner heart of everything they play, regardless of era, style, or technical demand" (The International Review of Music), the Tesla Quartet brings refinement and prowess to both new and established repertoire.

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