

THE AMERICAN BRASS QUINTET

Raymond Mase, trumpet
Kevin Cobb, trumpet
David Wakefield, horn
Michael Powell, trombone
John D. Rojak, bass trombone

PROGRAM

Three Madrigals Scendi dal paradiso Qual mormorio soave Gia torna a rallegrar	Luca Marenzio (1553-1599) (edited by Raymond Mase)
Fantasia and Rondó	Oswaldo Lacerda (1927-2011)
Chesapeake 1. Morning in Annapolis/Setting Sail 2. Full and By 3. Bloody Point 4. St. Michaels/Crab Claw	David Sampson (b. 1951)

INTERMISSION

Five Pieces Maestoso alla Marcia Lied: allegro giocoso Andante espressivo Scherzo: vivace Allegro grazioso	Ludwig Maurer (1789-1878)
Chansons En l'ombre d'ung buissonet El grillo Plaine de dueil De tous biens playne Kanon; N'esse pas ung grant deplaisir	Josquin des Prés (c.1440-1521) (edited by Raymond Mase)
Copperwave	Joan Tower (b. 1938)

This performance is made possible in part by the National Endowment for the Arts and the American Brass Chamber Music Association, Inc. The American Brass Quintet appears by arrangement with Stanton Management, New York.
www.AmericanBrassQuintet.org www.StantonMgt.com

Three Madrigals

Scendi dal paradiso
Qual mormorio soave
Gia torna a rallegrar

Luca Marenzio (1553-1599)
(edited by Raymond Mase)

In the closing years of the 16th century, the madrigal was considered the most progressive form of musical composition and the Italians were the leading madrigalists. Luca Marenzio, who was so admired in his lifetime that he was referred to as “the sweetest swan” and “the divine composer”, was the greatest of the Italian composers whose fame lies entirely on their madrigals, his output including more than 500 works. His madrigals were immensely popular throughout Europe and were not only published in many Italian cities, but also in Antwerp, Paris, Nuremberg and London. Marenzio’s reputation was based largely on the success of his earlier works, published in the early 1580s, which are characterized by a youthful vigor, variety and grace. In his most mature madrigals, Marenzio favored more serious, even morbid texts, and wrote in a style full of intense emotion and dramatic harmonies. The three madrigals in this group are taken from Marenzio’s early books, published between 1581 and 1584. Typical of other Italian madrigalists, Marenzio most often used pastoral poetry as the text for his works. *Scendi dal paradiso*, written for a Roman wedding, asks Venus to come down from paradise so that a sacred knot may bind the fair souls. *Qual mormorio soave*, from one of two Marenzio collections of spiritual madrigals, reveals the annunciation in sweet whisperings. A madrigal of spring, *Gia torna a rallegrar* tells of April’s return, laden with flowers to clean the air and earth. These striking madrigals inspire instrumental performance to heightened levels of sensitivity and expression, and are included on the new ABQ recording of music of the Italian Renaissance called *In Gabrieli’s Day* (Summit DCD 429).

Note by Raymond Mase

Fantasia e Rondó (1977) Osvaldo Lacerda (1927-2011)

Osvaldo Lacerda graduated from the Carlos Gomez Conservatory of Music in 1960 with studies in piano, harmony and composition with Camargo Guarnieri. In 1986, he received a Guggenheim Foundation grant to study in the U.S. for a year, where he studied composition with Vittorio Giannini and Aaron Copland. He was founder and Artistic Director of three musical societies in Sao Paulo, and has won many national composition prizes. Mr. Lacerda acknowledges the influence of the work of Brazilian musicologist Mario de Andrade. In addition, he shares a basic philosophy with Ralph Vaughan Williams; their music is written in a national idiom intended to be universally understood. Lacerda’s music attempts to capture the essence of Brazil’s musical soul through the incorporation of its folk and popular music into his own. The composer has provided the following note: “Since there are few brass ensembles in Brazil, there are very few original works of Brazilian composers for brass. This made me write the *Fantasia e Rondo* for brass quintet in 1977. It is scored for two trumpets, horn, tenor trombone and tuba (or bass trombone). “The *Fantasia*, as its name implies, has a very free form. There is a small first part, followed by a short fugato, begun by the bass trombone. There follows a sort of humorous central section, and the movement closes with a varied reexposition of the first part. The *Rondo* has five parts, following the scheme ABACA. It consists of a lively and continuous dialogue between all the instruments. In some parts of both movements, one can hear some of the ecclesiastical modes, in the way they appear in the Brazilian folk music.

Note by Michael Powell

Chesapeake

David Sampson (b. 1951)

Chesapeake for Brass Quintet

My father loved to sail. Whenever possible, my family would head to the nearest body of water, rent a boat and catch the wind. When we moved to Virginia from South Carolina in 1964, the Chesapeake Bay was that body of water. Years later, when a group of guys from my church in Brookside, NJ decided to organize a sailing trip, I signed up immediately excited about returning to my childhood haunts. Chesapeake is a mosaic of the subsequent three sailing trips from Annapolis to St. Michaels, Maryland sprinkled with a healthy dose of nostalgia. It is strongly programmatic with Movement 1 depicting waking up in Annapolis, preparing the boat, motoring out into the Bay and setting sail. Movement 2, Full and By, uses a nautical term which in essence means that the sailing was as good as possible with a strong wind and high visibility. Movement 3, Bloody Point, imagines a long forgotten conflict which occurred on a passing shoreline now occupied by a lighthouse. Movement 4, Crab Claw is an eating establishment in St. Michaels where after a long day of sun and wind, we went to recover with soft shell crabs and a bit too much to drink. Chesapeake was written in 2010 for the American Brass Quintet and is dedicated to my father, Herman Sampson, whose passions were generously shared.

Note by David Sampson

David Sampson (b. 1951, Charlottesville, Virginia) has emerged as one of the truly unique voices

of his generation. He 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; *Decet* commissioned by the Chicago Chamber Musicians; *Elements* commissioned by the Elements Quartet; *Strata* commissioned by the NEA and the American Brass Quintet; *Jersey Rain* commissioned by the NEA and the Geraldine R. Dodge Foundation and premiered by Harmonium and Masterworks Choruses and the Colonial Symphony.

David Sampson has received major grants from the NEA, American Academy of Arts and Letters, Barlow Endowment, New Jersey State Council on the Arts, Jerome Foundation, Cary Trust, and the Dodge Foundation, among others. 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. Currently he is currently Director of Music at the Brookside Community Church in Brookside, New Jersey and a member of the music department at Randolph Middle and High Schools, Randolph, New Jersey.

Ludwig Maurer (1789-1878)

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 twelve, 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.

Note by Chris Gekker

Chansons

En l'ombre d'ung buissonet
El grillo
Plaine de dueil
De tous biens playne
Kanon; N'esse pas ung grant déplaisir

Josquin des Prés (c.1440-1521)
(edited by Raymond Mase)

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 dueil* (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 twenty masses, one hundred motets, and seventy-five 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 fortieth anniversary compact disc *American Brass Quintessence* (Summit DCD 263).

Note by Raymond Mase

Copperwave (2006)

Joan Tower (b. 1938)

Known and admired for her bold and energetic music, Joan Tower is one of America's most successful and best-known composers of concert music. Her first orchestral work, *Sequoia*, has remained in the repertoire, with performances by the orchestras of Saint Louis, New York, San Francisco, Minnesota, Tokyo NHK, and Toronto, as well as the National Symphony and London's Philharmonia. Tower's tremendously popular five *Fanfares for the Uncommon Woman* have been played by more than 400 different ensembles. Since 1972 Tower has taught at Bard College, where she is Asher Edelman Professor of Music. She is composer-in-residence with the Orchestra of St. Luke's, a title she also held for eight years at the Yale/Norfolk Chamber Music Festival. The first woman ever to receive the prestigious Grawemeyer Award in Composition (1990), she was inducted in 1998 into the prestigious American Academy of Arts and Letters and in 2004 into the Academy of Arts and Sciences at Harvard University.

Note by the composer:

The title of the piece is COPPERWAVE. What it 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 The Juilliard School for its Centennial Celebration. This commission was supported by the Trust of Francis Goelet.

Copperwave is recorded by the American Brass Quintet on Summit Records on the CD *State of the Art: The ABQ at 50*.

The American Brass Quintet

Recently announced as the 2013 recipient of Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contribution to the field, the American Brass Quintet is internationally recognized as one of the premier chamber music ensembles of our time and an icon in the brass world. The ABQ's rich history includes performances in Europe, Central and South America, the Middle East, Asia, Australia and all fifty of the United States; a discography of over fifty-five recordings; the premieres of over one hundred fifty contemporary brass works, and in the last decade, mini-residencies that have brought the ABQ's chamber music expertise to countless young musicians and institutions worldwide.

ABQ commissions by Samuel Adler, Bruce Adolphé, Daniel Asia, Jan Bach, Robert Beaser, William Bolcom, Elliott Carter, Jacob Druckman, Eric Ewazen, Anthony Plog, Huang Ruo, Steven Sacco, David Sampson, Gunther Schuller, William Schuman, Joan Tower, Melinda Wagner, and Charles Whittenberg, are considered among the most significant contributions to the modern brass quintet repertoire. In the last five years, the ABQ's Emerging Composer Commissioning program, supported by a grant from The Jerome Foundation, has brought forth new brass quintets by Gordon Beeferman, Jay Greenberg, Trevor Gureckis, and Shafer Mahoney. In commemoration of the ABQ's 50th anniversary in 2010, the ABQ released its ninth recording on the Summit label—a double CD of new works written for the ABQ in the last decade called *State of the Art—the ABQ at 50*.

Equally committed to the promotion of brass chamber music through education, the American Brass Quintet has been in residence at The Juilliard School since 1987 and at the Aspen Music Festival since 1970. Since 2001 the ABQ has offered its expertise in chamber music performance and training with a program of mini-residencies as part of its regular touring season. 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 internationally.

Through its acclaimed performances, diverse programming, commissioning, extensive discography and educational mission, the ABQ has created a legacy unparalleled in the brass field. Hailed as "the high priests of brass" by *Newsweek*, "positively breathtaking" by the *New York Times*, and "of all the brass quintets, the most distinguished" by the *American Record Guide*, the American Brass Quintet has clearly defined itself among the elite chamber music ensembles of our time.