

ANNAPOLIS BRASS QUINTET  
ARTISTS SERIES  
1985-86

THE ANNAPOLIS BRASS QUINTET  
AND  
FRIENDS

Sunday, April 20th, 1986  
7:30 PM



## PROGRAM

- TWO DANCES** (1609) William Brade  
Almand (c. 1560 - 1630)  
Galliard
- MUSIC FOR HIS MAJESTY'S SAGBUTTS AND  
CORNETTS** (1661) Matthew Locke  
Air (1621/2 - 1677)  
Allemande  
Sarabande
- BRASS SEXTET** (1966) Philip Glass  
Hymn (b. 1937)  
Ballad  
Finale
- SONATA** *La Porcellaga* (1608) Cesario Gussago  
(c. 1550 - 1612)
- OCTET** (1923, rev. 1952) Igor Stravinsky  
Sinfonia (1882 - 1971)  
Tema con Variazioni  
Finale

## INTERVAL

- FOUR VENETIAN CANZONI** (pub. 1608)  
Canzona Girolamo Frescobaldi  
(1583 - 1643)  
Canzona Gioseffo Guami  
(c. 1540 - 1611)  
Canzona Orindio Bartolini  
(c. 1580 - 1640)  
Canzona Bastian Chilese  
(fl. 1608)
- CONCERTO À 3** Georg Philipp Telemann  
Allegro Moderato (1681 - 1767)  
Loure  
Tempo di Menuet
- DANCE MOVEMENTS** (1981) David Snow  
(b. 1954)
- \*THREE REFLECTIONS** (1986) Carol Nethen  
I. Light, reflective (b. 1952)  
II. Somber, grave  
III. Fast, energetic

\*World Premiere

### **GEORG PHILIPP TELEMANN**

Georg Philipp Telemann was widely regarded as Germany's leading composer in the early and middle eighteenth century. He was without question the most prolific composer of his day. By comparison with his contemporaries, his output of instrumental music is particularly impressive.

Near the beginning of the eighteenth century the Germans developed a passion for amateur music-making and music in the home. Telemann, more than any other composer, kindled this new interest by publishing a great quantity of instrumental music which, though technically not too demanding, offered an opportunity for spirited and lively playing. When Telemann said that he was no great lover of concertos, he had in mind only the purely virtuoso concerto. Frequently, as in the *Concerto à 3*, he successfully exploited the inherent possibilities of concertante techniques in ensemble playing.

### **DAVID SNOW**

Maryland composer David Snow studied composition at the Eastman School of Music, Yale University and Brandeis University. He has received fellowship grants for composition from the National Endowment for the Arts, Meet the Composer and ASCAP. His works have received numerous awards including prizes from BMI, the National Federation of Music Clubs, the National Association of Composers, and Res Musica.

Snow's composition prize from Res Musica was awarded just this year for his *Dance Movements*. About this work he says:

The *Dance Movements* was written while working as a data-entry clerk for one of those consulting firms that proliferate around Washington, D.C. Staring at a monitor for eight hours a day probably influenced the schizoid nature of this work . . . one can perhaps excuse the occasional tendency to 'paraphrase' . . . with references to Bartok and Stravinsky being most frequently pointed out by former friends of mine. Suffice it to say that like most good dance music, (the work) swings, and it swings hard.

### **CAROL NETHEN**

An Annapolis resident, Carol Nethen has been composing music for film and television since she was a graduate student at the University of Miami. For several years she was a producer/composer on the Maryland Public Television staff and has written scores and theme music for numerous feature and documentary films and television programs. Currently on the music faculty of Anne Arundel Community College, Ms Nethen is very active as a keyboard performer and teacher.

*Three Reflections*, the work that is being given its world premiere this evening, was commissioned by the Brass Chamber Music Society. The work is a suite of three pieces, each defining a different mood. The style of the work, the composer feels, is best described by its harmonic quality, which is a combination of the modal harmonies widely associated with the work of twentieth century American composers and best exemplified by Copland, and the style of jazz.