

**Juilliard**  
DANCE DRAMA MUSIC

CELEBRATING  
100 YEARS

DANIEL SAIDENBERG FACULTY RECITAL SERIES  
**AMERICAN BRASS QUINTET**

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Thursday, May 4, 2006 at 8 PM  
The Peter Jay Sharp Theater

# THE JUILLIARD SCHOOL

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PRESENTS THE

## DANIEL SAIDENBERG FACULTY RECITAL SERIES

Thursday evening, May 4, 2006 at 8:00

The Peter Jay Sharp Theater

## AMERICAN BRASS QUINTET

### 45TH ANNIVERSARY

RAYMOND MASE, *Trumpet*

KEVIN COBB, *Trumpet*

DAVID WAKEFIELD, *Horn*

MICHAEL POWELL, *Trombone*

JOHN D. ROJAK, *Bass trombone*

Guest Artists:

JEFFREY HOLBROOK, *Trumpet*

RACHEL SIMON, *Trumpet*

MICHELLE HAIM, *Horn*

MARQUES YOUNG, *Trombone*

CHARLES RENEAU, *Bass trombone*

LUCA MARENZIO

(1553-1599)

*Three Madrigals* (edited by Raymond Mase)

"Scendi dal paradiso"

"Qual mormorio soave"

"Gia torna a rallegrar"

DAVID SNOW

(b. 1954)

*Dance Movements* (1980)

WILLIAM SCHMIDT

(b. 1926)

Sonatina

DAVID SAMPSON

(b. 1951)

*Breakaway for Two Trumpets and Electronics*

I. Carving the Stone

II. A Single Shot (25 Years): Prayers and Chants

III. Awakening

New York Premiere

INTERMISSION

# NOTES ON THE PROGRAM

## *Three Madrigals* (edited by R. Mase)

### LUCA MARENZIO

Born in 1553 in Coccaglio, Italy

Died August 22, 1599, in Rome

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 paradise", 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 titled *In Gabrieli's Day* (Summit DCD 429).

—Note by Raymond Mase

## *Dance Movements*

### DAVID SNOW

Born October 8, 1954 in Providence, Rhode Island

David Snow studied music composition at the Eastman School of Music and Yale University, where his principal teachers were Joseph Schwantner, Warren Benson, Samuel Adler, and Jacob Druckman. He is the recipient of numerous awards and grants, including those from BMI, the ASCAP Foundation, the National Endowment for the Arts, and the Maryland State Arts Council. Snow also took first prize in competitions sponsored by *Musician* magazine and *Keyboard* magazine for his self-produced jazz recording of *Larry, the Stoooge in the Middle*. His compositions have been performed in concert by the Ensemble Intercontemporain, the American Brass Quintet, the Ruby Shang Dance Company, the Harvard Wind Ensemble, and the Yale University Band, among others, and have been recorded on the Albany, Crest, and Clique Track labels. David Snow is a music cataloger and archival processor at the Lila Acheson Wallace Library at The Juilliard School.

*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.

## *Sonatina*

### WILLIAM SCHMIDT

Born in 1926 in Chicago

William Schmidt was born in Chicago in 1926. He moved to Los Angeles in 1952 and studied composition with Halsey Stevens and Ingolf Dahl at the University of