

Juilliard | DANCE
DRAMA
MUSIC

DANIEL SAIDENBERG FACULTY RECITAL SERIES
AMERICAN BRASS QUINTET

Monday, October 14, 2013 at 8 PM
Paul Hall

THE JULLIARD SCHOOL

PRESENTS THE DANIEL SAIDENBERG FACULTY RECITAL SERIES

AMERICAN BRASS QUINTET

RAYMOND MASE, *Trumpet*

KEVIN COBB, *Trumpet*

DAVID WAKEFIELD, *Horn*

MICHAEL POWELL, *Trombone*

JOHN D. ROJAK, *Bass Trombone*

GUEST ARTISTS:

JONATHAN HEIM, *Trumpet*

KENNETH RODRIGUEZ, *Trumpet*

JORDAN JAMES, *Horn*

SEAN TRIPP, *Trombone*

JACK NOBLE, *Bass Trombone*

Monday, October 14, 2013 at 8 PM

Paul Hall

WILLIAM LOVELOCK

(1899–1986)

Miniature Suite

Prelude: Allegro Moderato

Fugue

Intermezzo

Finale

JOSQUIN DES PRÉS

(c.1440–1521)

Edited by RAYMOND MASE

Chansons

En l'ombre d'ung buissonnet

El grillo

Plaine de dueil

De tous biens playne

Kanon; N'esse pas ung grant deplaisir

SEBASTIAN CURRIER

(b. 1959)

Cadence, Fugue, Fade

WORLD PREMIERE

Intermission

(continued)

LUCA MARENZIO

(1553–1599)

Edited by RAYMOND MASE

Four Madrigals

Scendi dal paradiso

Scaldava il sol

Qual mormorio soave

Gia torna a rallegrar

DAVID SNOW

(b. 1954)

Dance Movements

GIOVANNI GABRIELI

(1557–1612)

Edited by RAYMOND MASE

Two Canzoni from *Sacrae Symphoniae* (1597)

Canzon primi toni a 10

Canzon duo decimi toni a 10

Major gifts for establishing Paul Recital Hall and for continuing access to its series of public programs have been granted by The Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.

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

Please make certain that the electronic signal on your watch, pager, or cell phone is turned off during the concert.

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

NOTES ON THE PROGRAM

Miniature Suite

WILLIAM LOVELOCK (1899–1986)

It was in Toowoomba, while on an eight-week tour of Australia in 1968, that the America Brass Quintet met the English composer William Lovelock. At that time Lovelock was music critic for the Brisbane *Courier Mail*, having moved to Australia from his native England in 1957 to become Founding Director of the Queensland Conservatorium. Before coming to Australia, Lovelock was a well-established teacher, composer and author of music textbooks in his homeland and had served as the Dean of the Faculty of Music at the University of London.

Starting with that meeting in Toowoomba, Lovelock and the ABQ developed a wonderful and lasting friendship. He was thrilled with the ABQ's enthusiasm for his charming and accessible *Miniature Suite* (composed in 1967 for the Laiton Brass Quintet of Brisbane), and in 1969 surprised the group with a new work written specifically for them, *Suite for Brass Instruments*. Even though he lived in Australia for more than 25 years, Lovelock always spoke of himself as an "Englishman living in Brisbane." His works for brass are in a conservative and refined style, often reminiscent of the wonderful British brass band tradition.

NOTES ON THE PROGRAM

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).

— Raymond Mase

Dance Movements

DAVID SNOW (b. 1954)

David Snow (b. October 8, 1954 in Providence, Rhode Island) 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 Stooge 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 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.

—ABQ

Two Canzoni from *Sacrae Symphoniae* (1597)

GIOVANNI GABRIELI (1557–1612)

Edited by RAYMOND MASE

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 the Basilica of San Marco, where many of the important musicians of the day were employed. The tradition of prominent composer/performer/teachers associated with San Marco 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. Recognized as 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 two canzoni on this evening's program are taken from the 16 instrumental works tucked away among 45 vocal pieces in Gabrieli's *Sacrae Symphoniae* of 1597. Mostly canzoni of eight to twelve parts in single and multiple choirs, the instrumental works of *Sacrae Symphoniae* are considered the finest examples of 16th-century ensemble music. Works from Gabrieli's *Sacrae Symphoniae*, along with his most extravagant instrumental work—*Sonata XX* (written for 22 players organized into five choirs)—are recorded by the ABQ on the 2005 compact disc, *In Gabrieli's Day* (Summit DCD 429).

—Raymond Mase