

american brass quintet



2014
Musica Viva
International
Concert
Season



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american brass quintet



Kevin Cobb	trumpet
Louis Hanzlik	trumpet
Eric Reed	horn
Michael Powell	trombone
John D Rojak	bass trombone

Program 1

(Adelaide, Melbourne 20 May,
Newcastle, Sydney 19 May)

In Gabrieli's Day

Music by Marenzio, Mazzi, Gabrieli,
Cangiari and Gastoldi

LOVELOCK

Miniature Suite

SAMPSON

Chesapeake

INTERVAL

MAURER

Five Pieces

MONTEVERDI

Three Madrigals

TOWER

Copperwave

Program 2

(Brisbane, Melbourne 24 May,
Perth, Sydney 31 May)

MORLEY

Elizabethan Ayres

LACERDA

Quinteto Concertante

GREENBERG

Brass Quintet, op 25

INTERVAL

SNOW

Dance Movements

Des PRÉS

Chansons

LOVELOCK

Miniature Suite

See page 7 for program details



Musica Viva is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Musica Viva is assisted by the NSW Government through Arts NSW.

tour dates

Adelaide

Thursday 29 May, 7.30pm

Adelaide Town Hall

CD signing after concert

Recorded for broadcast on 5MBS FM

Brisbane

Saturday 17 May, 7pm

Conservatorium Theatre

Meet the Artists after concert

Recorded for broadcast on 4MBS FM

Melbourne

Tuesday 20 May, 7pm

Elisabeth Murdoch Hall,

Melbourne Recital Centre

CD signing after concert

Saturday 24 May, 8pm

Elisabeth Murdoch Hall,

Melbourne Recital Centre

Meet the Artists after concert

Newcastle

Thursday 15 May, 7.30pm

Harold Lobb Concert Hall,

Newcastle Conservatorium

Recorded for broadcast on 2NUR FM

Perth

Thursday 22 May, 7.30pm

Perth Concert Hall

CD signing after concert

Recorded for broadcast on ABC Classic FM

Sydney

Monday 19 May, 7pm

City Recital Hall Angel Place

CD signing after concert

Recorded for broadcast on ABC Classic FM

Saturday 31 May, 2pm

City Recital Hall Angel Place

CD signing after concert

Recorded for broadcast on Fine Music 102.5

Additional Activity

The American Brass Quintet will perform at the Hobart Town Hall on Tuesday 27 May at 8pm.

Members of the American Brass Quintet will present the following masterclasses during their tour:

Adelaide: Wednesday 28 May, 6.30–8.30pm, Pilgrim Uniting Church, Flinders St

Brisbane: Friday 16 May, 4–5.30pm, Ian Hanger Recital Hall, Queensland Conservatorium

Melbourne: Monday 26 May, 11am–6pm, Australian National Academy of Music

Newcastle: Thursday 15 May, 12.30–2.30pm, Hunter Valley Grammar School

Perth: Wednesday 21 May, 2.30–4.30pm, Perth Modern School, Subiaco

Sydney: Friday 30 May, 6–8pm, Sydney Conservatorium of Music

For further details, please go to www.musicaviva.com.au/masterclasses

The Musica Viva Masterclasses program is supported by Andy Serafin in memory of Graham Hall.

from the artistic director

Only once before in its 69-year history has Musica Viva presented a national concert tour by an international brass quintet. This seems even odder since, for 54 of those years, the American Brass Quintet has been around as an exemplar of the excellence of the medium.

Part of the reason for this might be the incredible scarcity of brass repertoire from the heartland of chamber music – the 18th and 19th centuries – during which Western composers restricted trumpets, trombones and horns entirely to producing colour and volume in orchestral sound, and considered these inherently ‘loud’ instruments functionless in the context of smaller ensembles.

This didn’t start to turn around until the 20th century, and the American Brass Quintet itself has created a comprehensive catalogue of exciting new brass music through a sustained and aggressive program of commissioning America’s finest composers. Some of this music forms the backbone of these touring programs, with works written expressly for the Quintet by David Sampson, Joan Tower, David Snow, and the 21-year-old wunderkind Jay Greenberg from Connecticut.

Australian music puts in an appearance in the form of William Lovelock’s brilliant *Miniature Suite*, which he penned in 1967 for the Laiton Brass Quintet of Brisbane, and which the American Brass Quintet adopted during its only previous visit to Australia, in

1968 – though with no help, it transpires, from Musica Viva! Lovelock probably did not take out Australian citizenship, and considered himself ‘an English composer who happens to live in Brisbane’, but the 25 years he spent in Queensland left a lasting impression on the musical identity of this country.

Music for brass often carries the stigma of being brash, rambunctious and altogether too loud. But it can also be a vehicle for incredible expressiveness, musicianship and sensitivity. These are the hallmarks of the American Brass Quintet. **✦**



© Keith Saunders

Carl Vine

Artistic Director

Musica Viva Australia

from the chief executive officer

The inspiration Musica Viva ensembles provide to audiences through their performances can be transformational. Imagine the impact, then, if you are at the very beginning of your musical career and take part in a masterclass given by these outstanding performers.

As soon as word got out last year that the legendary American Brass Quintet would visit Australia for Musica Viva, we were inundated with requests for masterclasses. These musicians share our passion about leaving a legacy beyond the concert stage and they have been particularly generous in fulfilling this dream here. Despite their hectic touring schedule, they will give masterclasses in each of the six cities in which they perform. Similar generosity has been shown already this year by the Kelemen Quartet and the Sitkovetsky Trio. Thank you to generous donors, such as Andy Serafin and Mary Turner OAM, who have helped make this dream possible, to the training institutions and youth orchestras with whom we work, and especially to these warm-hearted musicians! ✨



Mary Jo Capps

*Chief Executive Officer
Musica Viva Australia*

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meet the musicians

American Brass Quintet

The American Brass Quintet, 2013 recipient of Chamber Music America's highest honour, the Richard J Bogomolny National Service Award for significant and lasting contributions to the field, is internationally recognised as one of the premier chamber music ensembles of our time, celebrated for peerless leadership in the brass world. The Quintet's rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East and all 50 of the United States, a discography of nearly 60 recordings, and the premieres of over 150 contemporary brass works.

American Brass Quintet commissions by 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, are considered significant contributions to contemporary chamber music and the foundation of the modern brass quintet repertoire. The Quintet's Emerging Composer Commissioning Program has brought forth brass quintets by Gordon Beeferman, Jay Greenberg, Trevor Gureckis and Shafer Mahoney. Among the Quintet's recordings are eleven CDs for Summit Records since 1992, including its 50th Anniversary release, *State of the Art – The ABQ at 50*, featuring recent works written for the ensemble.

Committed to the promotion of brass chamber music through education, the American Brass Quintet has been in residence at the Aspen Music Festival since 1970 and at The Juilliard School since 1987. Since 2000, it has offered its expertise in chamber music performance and training with a program of mini-residencies as part of its regular touring. Designed to offer young groups and individuals an intense chamber music experience over several days, these mini-residencies have been



embraced by schools and communities throughout the United States and a dozen other countries.

The *New York Times* has written that 'among North American brass ensembles none is more venerable than the American Brass Quintet,' while *Newsweek* has hailed the ensemble as 'the high priests of brass', and *American Record Guide* has called it 'of all the brass quintets, the most distinguished'. Through its acclaimed performances, diverse programming, commissioning, extensive discography and educational mission, the American Brass Quintet has created a legacy unparalleled in the brass field. **✪**

This is the American Brass Quintet's first tour for Musica Viva Australia.

programs

Program 1

(Adelaide, Melbourne 20 May,
Newcastle, Sydney 19 May)

In Gabrieli's Day

(edited by Raymond Mase) 13 min

Luca MARENZIO (1553–1599)

Scendi dal paradiso (Come down
from Paradise)

Luigi MAZZI (flourished 1590)

Canzon Prima a 5 (First Canzona,
in five parts)

Giovanni GABRIELI (1557–1612)

Sacro tempio d'honor (Sacred temple
of honour)

Antonio CANGIASI (died 1614)

Canzon 'La Girometta'

Giovanni GASTOLDI (1555–1622)

Balletti a cinque voci (Dances for
five voices)

William LOVELOCK (1899–1986)

Miniature Suite (1967) 10 min

I Allegro moderato (Moderately fast)

II Fugue

III Intermezzo

IV Finale

David SAMPSON (born 1951)

Chesapeake (2010) 16 min

I Morning in Annapolis / Setting Sail

II Full and By

III Bloody Point

IV St Michaels / Crab Claw

INTERVAL

Ludwig MAURER (1789–1878)

Five Pieces 9 min

I Maestoso alla marcia (Majestic,
marchlike)

II Lied: Allegro giocoso (Song: Fast and
joyous)

III Andante espressivo (At a walking pace,
expressive)

IV Scherzo: Vivace (Very fast)

V Allegro grazioso (Fast and graceful)

Claudio MONTEVERDI (1567–1643)

Three Madrigals 7 min

(edited by Raymond Mase)

Si ch'io vorrei morire (Yes, I wish I could die)

Non più guerra, pietate (No more war,
have mercy)

Ah dolente partita (Ah, painful parting)

Joan TOWER (born 1938)

Copperwave (2006) 10 min

Program 2

(Brisbane, Melbourne 24 May,
Perth, Sydney 31 May)

Thomas MORLEY (1557–1602)

Elizabethan Ayres 11 min

(edited by Raymond Mase)

Fyer, Fyer!

Good Morrow, Fair Ladies of the May

Gaude Maria virgo (Rejoice, Virgin Mary)

When Lo, by Breake of Morning

I Follow Lo the Footing

Oswaldo LACERDA (1927–2011)

Quinteto Concertante (1990) 13 min

I Chóte

II Scherzo

III Seresta

IV Rondó

Jay GREENBERG (born 1991)

Brass Quintet, op 25 (2012) 14 min

INTERVAL

David SNOW (born 1954)

Dance Movements (1981) 10 min

Josquin des PRÉS (c 1440–1521)

Chansons 8 min

(edited by Raymond Mase)

En l'ombre d'ung buissonnet (In the shade
of a little bush)

El grillo (The cricket)

Playne de deuil (Full of grief)

De tous biens playne (Full of all good things)

Kanon (Canon)

N'esse pas ung grant déplaisir (Is it not a
great displeasure)

William LOVELOCK (1899–1986)

Miniature Suite (1967) 10 min

I Allegro moderato (Moderately fast)

II Fugue

III Intermezzo

IV Finale

about the music

Program 1

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In Gabrieli's Day

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five voices)

'Venice may be called the summary of the universe,' begins Giovanni Botero's official report to the government on life in the Venetian republic in 1605. Indeed, with its central European location and unique connection to the sea, Venice was ideally suited for the economic prosperity and cultural vitality that it enjoyed in the closing decades of the 16th century. The centre of Venetian musical life was the Basilica di San Marco where the most respected musicians of the day were employed – including the



Basilica di San Marco [detail], Venice.



Giovanni Gabrieli

greatest Venetian master, Giovanni Gabrieli. It is the music of Gabrieli and his contemporaries, in and around Venice, that constitutes the 2006 American Brass Quintet recording *In Gabrieli's Day*, and is included in this program.

With its booming economy and strong support for the arts, Venice by the 1560s had become a magnet for the publication of the finest music from throughout Italy. Composers like Luca Marenzio, the most famous of the Italian madrigalists, were anxious to make their works available to the public via the important Venetian publishers. Marenzio's early madrigals, published in Venice in the early 1580s, achieved widespread appreciation outside his native Rome, and are characterised by youthful vigour, variety and grace. Written for a Roman wedding, *Scendi dal paradiso* asks Venus to come down from paradise so that a sacred knot may bind the fair souls. Also composed for a wedding, Gabrieli's strikingly beautiful madrigal *Sacro tempio d'honor* was part of a 1586 collection of twelve sonnets written to honour a Venetian noblewoman.

A descendant of the French chanson, the instrumental canzona emerged as an independent form in Italy in the 1570s. Most often characterised by a dactylic rhythm (long, short, short), the *canzon da sonar* (chanson to be played) became the most important form of instrumental music of the 16th century. While Gabrieli's canzoni have become some of the best-known works of the period, many fine collections of canzoni appeared throughout northern Italy by lesser-known

about the music

composers – including those by the organists Luigi Mazzi of Ferrara and Giovanni Cangiasi of Milan. Lighter, less modal pieces also based on the earlier French chanson, the *Balletti a cinque voci* (1591) of Giovanni Gastoldi were widely popular in their day and frequently reprinted throughout Europe over the next 50 years. ♪

© Raymond Mase

William LOVELOCK (1899–1986)

Miniature Suite (1967)

- I *Allegro moderato* (Moderately fast)
- II *Fugue*
- III *Intermezzo*
- IV *Finale*

It was in Toowoomba, while on an eight-week tour of Australia in 1968, that the American Brass Quintet met the 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 American Brass Quintet developed a wonderful and lasting friendship. He was thrilled with the Quintet'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 over 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.

Of the *Miniature Suite*, Lovelock wrote, 'The first movement, *Prelude*, is cheerfully

rhythmical. The second is a fairly complex *Fugue*, serious in feeling. The third movement, *Intermezzo*, has the instruments muted throughout and is rather elusive in style, acting as a bit of relaxation between the gravity of the *Fugue* and the rumbustiousness of the *Finale*.' *Miniature Suite* can be heard on the American Brass Quintet's most recent recording, *Jewels* (Summit Records DCD 484). ♪

© Raymond Mase

David SAMPSON (born 1951)

Chesapeake (2010)

- I *Morning in Annapolis / Setting Sail*
- II *Full and By*
- III *Bloody Point*
- IV *St Michaels / Crab Claw*

David Sampson (born in 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 to 2007. His major works include *The War Prayer* for soloists, chorus and orchestra, commissioned by the National Endowment for the Arts (NEA) 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; *Dectet*, commissioned by the Chicago Chamber Musicians; *Elements*, commissioned by the Elements Quartet; *Strata*, commissioned by the NEA and the American Brass Quintet;

and *Jersey Rain*, commissioned by the NEA and the Geraldine R Dodge Foundation and premiered by the 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 Écoles d'Art Américaines, 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 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.

The composer writes:

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 organise 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 the first movement 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. The last movement, *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. ♪



Ludwig MAURER (1789–1878)

Five Pieces

- I *Maestoso alla marcia* (Majestic, marchlike)
- II *Lied: Allegro giocoso* (Song: Fast and joyous)
- III *Andante espressivo* (At a walking pace, expressive)
- IV *Scherzo: Vivace* (Very fast)
- V *Allegro grazioso* (Fast and graceful)

Splitting his career between his native Germany and St Petersburg, Ludwig Maurer was well known as both a violinist and a 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 Mariinsky Theatre, he joined in a veto of *Boris Godunov*, bitterly disappointing Mussorgsky.

about the music

(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 eldest, 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. ♪

© Chris Gekker



Claudio Monteverdi,
c 1597

Claudio MONTEVERDI (1567–1643)

Three Madrigals

(edited by Raymond Mase)

Si ch'io vorrei morire (Yes, I wish I could die)

Non più guerra, pietate (No more war, have mercy)

Ah dolente partita (Ah, painful parting)

In the late 16th century, the madrigal was the most progressive form of musical composition, and the Italians were the leading madrigalists. Claudio Monteverdi, best known for his pioneering efforts on behalf of early



Duke Vincenzo Gonzago
of Mantua

opera, composed madrigals of remarkable harmonic invention and expressive range. *Si ch'io vorrei morire* and *Ah, dolente partita* are beautiful examples of the musical sophistication and daring that characterise the late Italian madrigal. These pieces, from his Fourth Book of madrigals, were published in 1603, while Monteverdi served as music director to Duke Vincenzo Gonzago of Mantua. He left this post in 1612, and from 1613 until his death in 1643, he served as *maestro di cappella* (choirmaster) at San Marco in Venice – continuing a long tradition of prominent musicians associated with the cathedral that included Adrian Willaert, the Gabriellis, and later Antonio Vivaldi. Monteverdi dominated the Italian musical scene during these crucial early stages of the Baroque, and his surviving works include three operas, nine volumes of madrigals, three masses, the *Vespers of the Blessed Virgin*, and many other Vesper psalms and motets.

Strictly speaking, the madrigal is a work of vocal chamber music. We know that instrumental doubling and substitution was common in the late 1500s, and the inclusion of Italian madrigals in 17th-century consort music collections supports the idea of purely instrumental performances of the madrigals of the period. With clarity, homogeneity of sound, and a vocal flexibility not often associated with brass playing, the American Brass Quintet hopes to realise these madrigals as what they truly are – some of the most beautiful and expressive music ever written. ♪

© Raymond Mase

Joan TOWER (born 1938)

Copperwave (2006)

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 and Toronto, as well as the National Symphony, Tokyo's NHK Symphony and London's Philharmonia Orchestra. Tower's tremendously popular *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 American Academy of Arts and Letters and in 2004 into the Academy of Arts and Sciences at Harvard University.

The composer writes:

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*. ♫

Program 2

(Brisbane, Melbourne 24 May,
Perth, Sydney 31 May)

Thomas MORLEY (1557–1602)

Elizabethan Ayres

(edited by Raymond Mase)

Fyer, Fyer!

Good Morrow, Fair Ladies of the May

Gaude Maria virgo (Rejoice, virgin Mary)

When Lo, by Breake of Morning

I Follow Lo the Footing

A Gentleman of the Chapel Royal and student of William Byrd, Thomas Morley was one of the most esteemed musicians of his day. He was organist at St Paul's Cathedral in London and active in nearly every genre of English music. Morley was instrumental in the popularity of the Italian madrigal in England at this time, and during the 1590s, published numerous volumes of his own works and those of Italian madrigalists. In 1601 he compiled and published *The Triumphs of Oriana*, a collection of 26 madrigals by the most illustrious English composers in tribute to Queen Elizabeth I.

Morley's *Plaine and Easie Introduction to Practical Musicke* (1597) and *Consort Lessons* (1599) are considered the best sources of information about 16th-century musical composition and performance practice. In *Consort Lessons*, Morley illustrates the techniques of adapting vocal models for instrumental performance, as was commonly done in this period. While best known for his light madrigals and canzonets like *Fyer, Fyer!* and *Good Morrow, Fair Ladies of the May*, Morley's five-part motet *Gaude Maria virgo* shows him in complete command of a more serious, weighty style. ♫

© Raymond Mase

about the music

Oswaldo LACERDA (1927–2011)

Quinteto Concertante (1990)

- I *Chóte*
- II *Scherzo*
- III *Seresta*
- IV *Rondó*

Oswaldo Lacerda graduated from the Carlos Gomez Conservatory of Music in 1960 after studies in piano, harmony and composition with Camargo Guarnieri. In 1963, he received a Guggenheim Foundation grant to study in the US for a year, where he studied composition with Vittorio Giannini and Aaron Copland. He was founder and Artistic Director of three musical societies in São Paulo, and won many national composition prizes. Lacerda acknowledged the influence of the work of Brazilian musicologist Mário de Andrade. In addition, he shared 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.

Composer's note:

I had already written a brass quintet in 1977, *Fantasia e Rondó*, which was very well received and performed by brass performers, including the American Brass Quintet, which gave its premiere in the Inter-American Music Festival in Washington DC, on 27 April 1980. So, in 1990, I decided to compose another brass quintet. Suddenly I had an inspiration: why not a concertante one, with few counterpoints but with beautiful solo melodies, accompanied by good rhythms and harmonies? Thus this work was born.

It has the following four movements. The *Chóte* (= Schottisch) is a central European dance that came to Brazil in the 19th century. Here it acquired some musical characteristics that make it different from its European model. It is still danced in some parts of this country. The trombone is the soloist.

Scherzo explores one of the many features of the French horn: its vigour.

Seresta is a Brazilian serenade that tries to make the bass trombone really sing...

Rondó, in an animated tempo, makes the two trumpets recall some features of the beautiful music of Brazil's North-East. ♪

Jay GREENBERG (born 1991)

Brass Quintet, op 25 (2012)

The young and gifted Jay Greenberg has already created a significant catalogue of solo, chamber and orchestral literature that examines and builds upon classical forms. The youngest composer ever to have an exclusive agreement with Schirmer/AMP, Greenberg's other notable first achievements have included exclusive contracts with Sony Classical and with IMG Artists.

His first Sony Classical CD showcases his Symphony no 5, recorded by the London Symphony Orchestra under José Serebrier, and his Quintet for Strings, recorded with the Juilliard String Quartet and cellist Darrett Adkins. Marin Alsop and the Baltimore Symphony recorded his tone poem *Intelligent Life* for release on a second Sony all-Greenberg disc. A recording of *I Still Keep Mute* is forthcoming.

Born in 1991 in New Haven, Connecticut, Greenberg displayed an early aptitude for cello, piano and composing. Choosing composition, his formal lessons with Antony John in theory and composition began when he was seven; three years later he enrolled as a scholarship student in a special program at New York's Juilliard School of Music, where he took composition classes with Samuel Adler, music theory with Samuel Zyman and Kendall Briggs, and multiple courses in ear training and piano. This was later followed by composition classes at the Yale School of Music. He is currently studying at Cambridge in England.

Jay Greenberg's music is published by G. Schirmer, Inc. and Lost Penny Productions.

The composer writes:

The Quintet for Brass was completed on 29 February 2012 in response to a commission from the American Brass Quintet Emerging Composer Commissioning Program, funded by the Jerome Foundation. The work went through several versions before reaching its final form. A short first draft was discarded, whereas a second version was too difficult to play and unidiomatically composed for the instruments. Fortunately the members of the American Brass Quintet were able to provide invaluable feedback and technical assistance, for which I am quite grateful. As so often happens when I attempt to 'revise' a piece, the final version ended up being an entirely new piece unrelated to the earlier drafts. ♪

David SNOW (born 1954)

Dance Movements

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, from the BMI and ASCAP Foundations, the National Endowment for the Arts, and the Maryland State Arts Council, among others. Snow also took first prize in competitions sponsored by the magazines *Musician* and *Keyboard* for his self-produced jazz recording of *Larry, the Stooge in the Middle*. His compositions have been performed in concert by the Ensemble Intercontemporain, American Brass Quintet, Ruby Shang Dance Company, 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 cataloguer 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. Colourful interludes, often featuring the horn and two trombones, separate these fanfares.

Dance Movements is recorded on the American Brass Quintet's *New American Brass* CD on the Summit label. ♪

Josquin des PRÉS (c 1440–1521)

Chansons

(edited by Raymond Mase)

- En l'ombre d'ung buissonnet* (In the shade of a little bush)
- El grillo* (The cricket)
- Playne de deuil* (Full of grief)
- De tous biens playne* (Full of all good things)
- Kanon* (Canon)
- N'esse pas ung grant déplaisir* (Is it not a great displeasure)

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*, to the grief-filled *Playne de deuil* – 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 Charles Burney in the late 18th century. Josquin's *Chansons* has been recorded by the American Brass Quintet on their 40th anniversary CD *American Brass Quintessence* (Summit DCD 263). ♪

© Raymond Mase

William LOVELOCK (1899–1986)

Miniature Suite (1967)

- I *Allegro moderato* (Moderately fast)
- II *Fugue*
- III *Intermezzo*
- IV *Finale*

See page 8.

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 **musica viva**

Shirley Apthorp meets John D Rojak, American Brass Quintet

When we speak, the American Brass Quintet is in the middle of its Aspen residency, an annual commitment of eight weeks that is central to the ensemble's annual timetable. Founded in 1949, the Aspen Festival is only eleven years older than the American Brass Quintet itself. These days the Festival attracts 70,000 participants; in its own parallel development, the Quintet has performed over 150 world premieres and redefined public perception of music written for brass ensemble.

But while John Rojak and his colleagues work in ensemble and orchestral concerts, as teachers and as chamber music coaches in the former silver-mining town, their minds are on their forthcoming Australian tour. The ensemble has only toured Down Under once in its seven-decade history, and that was before any of the current members had joined. When they heard that the tour had been arranged, says Rojak, the mood was one of unanimous enthusiasm.

'We're all incredibly excited. We immediately wanted to know: How long till we go? How long can we stay?'

After four decades of touring the world as part of a brass quintet, how can the musicians still find the energy to be thrilled about yet another destination? 'There are some places we don't get that excited about,' concedes Rojak. 'But going to Australia is a fantastic opportunity. It's a trip you don't get to make too often.'

Together with Musica Viva ('Somehow they knew all our repertoire, which I guess is flattering...'), the Quintet put together two programs for the Australian tour. Both feature a broad range of repertoire, from Renaissance to contemporary. 'We'll always play contemporary music,' says Rojak, 'and we'll generally play Renaissance music. And in the history of brass quintets, there's not a whole lot in between.'

One program features Ludwig Maurer's 'Five Pieces', an example of the rare 'in-between' works. 'Maurer was actually a violinist,' explains Rojak. 'Sort of a Classical composer –

Beethovenish. And he wrote what we consider some of the first 19th-century music for small brass ensemble.'

Some eight decades later, William Lovelock wrote his *Miniature Suite*. 'He's one of yours,' Rojak says. 'He's almost Australian. We performed the Suite quite a bit in the 90s. It's a very charming piece; in fact I think he wrote it for the ABQ. We recorded it about 10 years ago.'

The players' favourite work on any given program tends, he says, to be whichever piece they are playing at that moment. 'If we played concerts of only contemporary music, we'd miss the Renaissance, and if we played only Renaissance we'd miss modern music. And if we left out the stuff in the middle, we'd miss that.'

To explain the origins of the ensemble's repertoire, Rojak refers to Renaissance Venice.

'The instruments were predecessors of what we play now, although the trombones were very similar,' he says. 'In masterclasses I like to say that the trombone was conceived as the perfect instrument, so there wasn't much need for improvement over the centuries. Trumpet players tend to contradict, and say that there was no hope for the instrument, so they just left it like that.'

The wooden cornetto, which was leather-covered and sported a trumpet-like mouthpiece, was the ancestor of today's trumpet, and surpassed the violin as the virtuoso instrument of the day. 'There was a lot of music written for unspecified instruments, but there was also a lot for two cornettos and three sackbutts,' Rojak explains. 'There was Anthony Holborne and Thomas Morley in England, Giovanni Gabrieli and his uncle Andrea Gabrieli in Italy. And they had many students, including the Germans, Heinrich Schütz and Erasmus Widmann. As with any period, once something catches on, everybody does it.'

'There were no formal concerts in the way we have them now. There was a lot of church

interview

music, and also secular music. If you were royalty, you had your own set of musicians as part of your staff.

'The music that comes to us in manuscript form is very basic. The notes are there, but it's not edited the way music is now, with dynamic markings and accents and phrases. It's like popular music today. When you see popular music notated today, it also doesn't carry dynamics and phrase markings, because everybody knows how it goes. And we think that the Renaissance music we play now was the popular music of the time, and everybody knew how to play it. I think the level of performance was probably outstanding, and we believe from the complexity of the music that there were many virtuosos of that time. The music was incredible.'

Knowing each other as well as they do, says Rojak, means that the players are able to operate with a high level of trust in one another, leave certain things unsaid in rehearsal, and concentrate on subtleties. That has a great deal to do with the ability to listen, something each player developed in a different way. In his case, he maintains, it comes from having an outspoken family.

'My parents were both quite brilliant people, but they often spoke at the same time about different subjects. Listening to both of them, keeping track of the conversations, prepared me for a life in chamber music. I tend to listen to everything. Even traffic.'

The ensemble's commitment to teaching, a key aspect of their Aspen residency, is something it carries along on every tour.

'Most of our touring includes masterclasses; it's very seldom that we'd just go and play a concert. In Australia, we'll have nearly as many masterclasses as concerts, so we'll be working with students all over the continent. It's actually very satisfying for us. We form much more serious connections, and really get to know people.'

The American Brass Quintet was founded with a commitment to playing only music written specifically for brass instruments (or for unspecified instruments, in the case of some historical repertoire). That continues to define the ensemble in the context of an increasingly diverse brass ensemble landscape.

'We have a great wealth of repertoire; we don't play transcriptions. We're also defined by our sound. There is always something slightly visceral about hearing brass. The sound gets into your bones. We hope that people will experience a sense of wonderment at how people could write music for this combination of instruments and get such intricate results.

'And we would like to present something that doesn't leave your mind the minute you leave the concert hall.'

Shirley Apthorp © 2013

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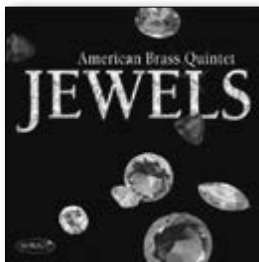
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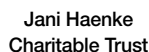
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stories to inspire

Musica Viva In Schools camps out in remote Queensland

In 2013 Musica Viva brought music education to remote Queensland students through the Mt Isa School of the Air Mini Schools network. As part of Musica Viva's *Musician in the Classroom* residency, composer Nicole Murphy spent six weeks conducting music-making workshops in remote west Queensland towns from Bedourie to Normanton. Nicole



travelled to makeshift 'schools' to hold music 'mini schools' – week-long school events for students in remote areas. These students usually participate in distance education via radio or computer. An opportunity to participate in a week-long workshop with other children of a similar age is exceptionally rare for these students, some of whom live on large properties or stations which are hours' drive from the nearest town.

In August last year, Nicole packed her tent and swag and travelled to far-flung towns including Normanton, Bedourie, Cloncurry, Camooweal, Gregory and Julia Creek. Over the six weeks of workshops, students were involved in writing lyrics and music, learning about rhythm and beat, and deepening their overall appreciation of music.

Students enjoyed the workshops immensely and the Mt Isa School of the Air has described the project outcome as outstanding:

'Students took pride in ownership of compositions and enjoyed performing their songs for family and friends at the presentation evening [with] integration of musical concepts across all KLA's [key learning areas].'

Nicole Murphy recounts her experience of the residency

Every Sunday we would load up the trailers and start the long drive out to a new community, spending a week in each: Normanton, Bedourie, Julia Creek, Gregory, Cloncurry and Camooweal. Once we arrived we would set up our tents and temporary classrooms – in jockeys' rooms at the local race course, under trees amongst the dusty red dirt, or in a disused golf club house (an old shed). There was a lovely sense of community created through shared experiences with the students outside of the 'classroom': camping with them, eating all meals with them, going for morning walks, or afternoon swims in the Gregory River.

The creative work was varied and fun. A lot of time was spent building basic rhythm

stories to inspire

and pitch skills, as well as conducting and ensemble skills. I also worked with each group of students to collaboratively compose a song based around their local community,



the students' lives on the stations, and their unique method of schooling. The students wrote all the lyrics and then collectively made the compositional decisions, within parameters I had set. This way they had ownership over the song and were much more engaged in the process. At the end of each week the students proudly performed the songs for their parents.

After six weeks of camping I felt truly at home with the Mount Isa School of the Air students, and I had a wealth of experiences to bring home with me, including a trip to Gregory Downs (a 266,000 hectare cattle station), doing a croc & crab tour at the top of Australia at Karumba, lying on the road on the edge of the Simpson Desert at night viewing constellations that aren't visible in the city, and above all, having the satisfaction of knowing that these vibrant, enthusiastic students who live in such isolated settings were able to experience music and creativity collectively for a week.

The Mt Isa School of the Air Mini Schools Musician in the Classroom residency was possible thanks to the generous support of the Tim Fairfax Family Foundation and Musica Viva's Equal Music program.

Maximising the benefits of visiting artists

Musica Viva has had a commitment to the development of young Australian musicians from its earliest days. In 1948 the organisation's founder Richard Goldner chose the 21-year-old Maureen Jones to be the Musica Viva Ensemble's pianist, alongside himself and the other senior musicians including violinist Robert Pikler. This was a key milestone in Maureen's development to become one of the country's leading chamber musicians.

Over the past couple of years Musica Viva has significantly increased the opportunities for even younger musicians to learn from the world's best chamber musicians through the Masterclasses program, supported by Andy Serafin, in memory of Graham Hall, and other generous donors. In 2013 over 20 masterclasses were held nationally with

tertiary and secondary school students. This year sees even more engagement between the touring artists and the best young performers across the country, with over 30 events taking place.

The impact on the students of working with artists of the calibre of Barnabás Kelemen can be both immediate and long-lasting. Following his masterclass in Newcastle, supported by Mary Turner OAM, young musician Daisy Jarrett commented:

'I would like to say thank you on behalf of the Hunter School of Performing Arts String Quartet, for providing such a fabulous opportunity. Barnabás was a fabulous presenter and I really liked his sense of humour. Who can forget the



Barnabás Kelemen working with young musicians in Newcastle.



Alexander Sitkovetsky working with musicians from the Australian National Academy of Music, Melbourne.

carrot accents? Our quartet came together especially for this event and had minimum rehearsal time. The resulting sound after the masterclass was wonderful. We learnt to play together, listen to each other and interpret the score. I felt inspired by this event and am taking the opportunity to join a quartet in Newcastle Youth Orchestra.'

'Qian's masterclass was one of the best I've been to as she expertly made noticeable improvements in the playing of the four student pianists. Her responses to questions from the student audience were enlightening and demonstrated what a wonderfully talented and trained musician she is. Her passion is for the music ahead of the instrument so that good music-making is the primary goal – a good alignment with Musica Viva's artistic aims.'

The response of Victorian donor Steve Shanasy to the masterclass by Sitkovetsky Trio pianist Wu Qian at the Victorian College of the Arts Secondary School shows how masterclasses can be as informative for the audience as for the participants:

All masterclasses are open to the public and details of the events in your city can be found at www.musicaviva.com.au/masterclasses.

If you are interested in supporting inspiring programs like these, contact Hywel Sims, Director of Development Ph: 02 8394 6672 E: hsims@musicaviva.com.au

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NOTE THE LOCATION OF THE CLOSEST EXIT SIGN. In the unlikely event of an emergency, please listen carefully to the staff's instructions. Venue staff are trained in emergency procedures and will assist and direct you should such an occasion arise.

DO NOT TAKE PHOTOGRAPHS, VIDEO OR SOUND RECORDINGS OF THE PERFORMANCE. Most venues strictly prohibit this, and it may also breach copyright.

RESERVE APPLAUSE UNTIL THE CONCLUSION OF EACH WORK. A good rule of thumb is to show your appreciation at the conclusion of a work – then you can clap as long and loudly as you like!

WAIT UNTIL THE PERFORMERS HAVE TAKEN THEIR FINAL BOW BEFORE LEAVING THE HALL. It's difficult to squeeze past other seated patrons, and you might just miss an unforgettable encore.

Smoking is not permitted in this venue.

Musica Viva Australia reserves the right to alter without notice programs, performers, dates, times, venues and/or prices as may become necessary.



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