

# Daniel Saidenberg Faculty Recital Series

American Brass Quintet



Juilliard



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The Juilliard School  
presents

# American Brass Quintet

Kevin Cobb and Brandon Ridenour, Trumpets

Eric Reed, Horn

Hillary Simms, Trombone

John D. Rojak, Bass Trombone

## Part of the Daniel Saidenberg Faculty Recital Series

Monday, March 20, 2023, 7:30pm

Paul Hall

Three English Fancies (ed. Raymond Mase)

WILLIAM SIMMES Fancy a 5

(c. 1575–c. 1625)

JOHN WARD Fancy No. 11, “Cor Mio”

(1571–1638)

GIOVANNI COPERARIO Fancy a 5

(c. 1575–1626)

DAVID SNOW *Dance Movements* (1980)

(b. 1954)

JOSQUIN DES PRÉS Chansons (ed. Raymond Mase)

(1450–1521)

En l’ombre d’ung buissonet

El grillo

Plaine de dueil

De tous biens playne

Kanon; N’esse pas ung grant déplaisir

ANTHONY BARFIELD *Samsāra* (World premiere; commissioned by

(b. 1983)

The Juilliard School in honor of the 60th anniversary  
of the American Brass Quintet)

*Intermission*



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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JENNIFER HIGDON  
(b. 1962)

*Book of Brass* (2022)  
Ramp Up  
Acrostic  
Glide and Fade  
Punch It Up

GIOVANNI GABRIELI  
(1557–1612)

Suite of Venetian Canzoni  
*Canzon in echo duodecimi toni a 10*, from  
*Sacrae Symphoniae* (1597)  
*Canzon XIV* from *Canzoni et sonate* (1615)  
*Canzon XV* from *Canzoni et sonate* (1615)

Joining the American Brass Quintet for the Gabrieli suite are students of the ABQ Seminar:

Patrick Smithers, Trumpet  
Richard Stinson, Trumpet  
James Picarello, Horn  
Austin Canon, Trombone  
Zachary Neikens, Bass Trombone

*Performance time: approximately 1 hour and 20 minutes, including an intermission*

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

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# Notes on the Program

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## Three English Fancies

WILLIAM SIMMES

Fancy a 5

JOHN WARD

Fancy No. 11, "Cor Mio"

GIOVANNI COPERARIO

Fancy a 5

The fancy, the English version of the Italian *fantasia*, is one of Elizabethan England's most important contributions to instrumental music. First appearing in the 1570s, these freely composed, highly contrapuntal pieces were most often performed by consorts of viols of two to six players, sometimes with winds or brass. Many original part books of fancies exist in English libraries today, attesting to the enormous popularity that these works enjoyed during the early decades of the 17th century.

Of the three composers represented in this set, very little is known of William Simmes. He composed anthems and published a collection of seven fancies while serving in the court of the Earl of Dorset in 1608. Considered one of the best and most serious of the English madrigalists, John Ward was quite famous in his lifetime and was among a number of Elizabethan composers who were inspired by the Italian music of the period. His Fancy No. 11 is a beautifully expressive instrumental piece loosely based on Monteverdi's madrigal setting of the Guarini text *Cor Mio*.

John Cooper also incorporated Italian music into his fancies, but his infatuation with Italian music was even more extreme. After an extended trip to Italy, Cooper returned to England assuming the new, Italianized name Giovanni Coperario. In addition to being one of the most highly respected composers of fancies, Coperario was also one of the most prolific of Elizabethan composers with more than ninety of his instrumental works remaining today.

—Raymond Mase

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**William Simmes**

**Born:**  
c. 1575, in England

**Died:**  
c. 1625, in England

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**John Ward**

**Born:**  
1571, in Canterbury,  
England

**Died:**  
1638, in Ilford,  
England

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**Giovanni  
Coperario**

**Born:**  
c. 1575, in England

**Died:**  
1626, in London

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## DAVID SNOW *Dance Movements*

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### David Snow

#### Born:

October 8, 1954, in  
Providence, Rhode  
Island

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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, National Endowment for the Arts, and Maryland State Arts Council. Snow also took first prize in competitions sponsored by *Musician* and *Keyboard* magazines for his self-produced jazz recording of “Larry, the Stogie in the Middle.” His compositions have been performed in concert by the Ensemble Intercontemporain, ABQ the Ruby Shang Dance Company, Harvard Wind Ensemble, and Yale University Band, among others, and recorded on the Albany, Crest, and Clique Track labels. Snow is a music cataloger and archival processor at Juilliard’s Lila Acheson Wallace Library.

*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* was recorded for the American Brass Quintet’s *New American Brass* CD on the Summit label.  
—American Brass Quintet

## JOSQUIN DES PRÉS Chansons

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### Josquin Des Prés

#### Born:

c. 1450, in  
present-day Belgium  
or France

#### Died:

August 27, 1521, in  
Condé-sur-l’Escaut,  
France

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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 Martin Luther with “He is master of the notes; others are mastered by them.” Des Prés’ chansons are masterly 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 ABQ has adapted for modern performance. Interestingly, his 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. The Chansons were recorded by ABQ on its 40th-anniversary CD, *American Brass Quintessence* (Summit DCD 263).  
—Raymond Mase

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## ANTHONY BARFIELD

### *Samsāra*

sam-sa-ra /səm asāra/ noun

HINDUISM • BUDDHISM the cycle of death and rebirth to which life in the material world is bound

The title, *Samsāra*, can be interpreted as “wandering” or “world,” but it also is a concept of rebirth, the “cyclicity of all life, matter and existence.” As I started writing this piece during winter 2020, I would drive to my favorite place on earth, Sleepy Hollow in Tarrytown, New York. As I’d go for long walks in the woods to gain inspiration, there was one word that kept entering my mind—rebirth. During this time, as the events unfolded all over the world and close to home, this idea of rebirth became a powerful message and my main source of inspiration. *Samsāra* refers to the belief that we all go through constant births and rebirths. It’s about the fact that everything changes yet everything remains the same.

—Anthony Barfield (BM '08, trombone)

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**Anthony Barfield**

**Born:**

April 17, 1983,  
in Collinsville,  
Mississippi

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In autumn 2020, Juilliard offered to commission another work for the American Brass Quintet for its 60th anniversary. This one was especially significant for ABO, as Anthony Barfield had been a trombone student in the quintet’s chamber music seminar at Juilliard before he embarked on his very successful career as a composer. The premiere of *Samsāra* was delayed by a pandemic, a bit of revising, playing injuries, and a sudden unexpected change of personnel. This has led to an even greater anticipation of this piece. Having known the composer since he was a first-year undergraduate has been immensely gratifying as we’ve added another excellent brass quintet to the chamber music repertoire. Tonight’s performance is dedicated to our beloved trombonist, Michael Powell, who was Anthony’s private teacher for several years and is unable to join us for medical reasons. The quintet is extremely grateful to Juilliard for this commission and its continued support of new music.

—John Rojak

## JENNIFER HIGDON

### *Book of Brass*

A chance meeting with Dorothy and DuWayne Hansen in October 2017 led to our personal introduction to the great American composer Jennifer Higdon. We asked if there was a possibility of commissioning her for a quintet, since part of ABO’s mission is to play works from the leading composers of our time. Jennifer kindly responded affirmatively, although she noted that the piece would fall into a long queue and possibly be written by 2024—seven years later! In 2020, however, we heard from Jennifer that she had composed faster than expected and could deliver a

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**Jennifer Higdon**

**Born:**

December 31, 1962,  
in Brooklyn

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piece for a premiere in October 2022, two years earlier than expected. An inquiry from the Lyrebird Quintet from Melbourne, Australia, allowed us to combine funding for a major piece as well as around the world premieres.

*Book of Brass* is written in four movements, or chapters, of which any number may be played together for performance. “Ramp Up” is a lively, spirited piece that stays busy from first note to last. “Acrostic” begins leisurely and, as one might gather from the title, becomes more complex and intricate until its satisfying ending. “Glide and Fade” is slow, meditative, and harmonically rich. The final chapter, “Punch It Up,” has a funky groove and high energy eliciting virtuosity from all voices. ABQ is grateful to the Hansens not only for a fortuitous introduction but also for their generous funding to create this new landmark for brass chamber music.  
—John Rojak

## GIOVANNI GABRIELI Suite of Venetian Canzoni

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### Giovanni Gabrieli

**Born:**  
c. 1564/1567,  
in Venice

**Died:**  
August 12, 1612,  
in Venice

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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 St. Mark’s Cathedral, where many of the important musicians of the day were employed. The tradition of prominent composer-performer-teachers associated with St. Mark’s 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 (1557–1612). Considered the leading instrumental composer of the 16th century, Giovanni Gabrieli used the canzona in his mature compositions, to display a wide variety of moods in multisectioned works, which often involved several choirs of instruments.

The canzoni presented on this concert are from the two major collections of canzoni published by Gabrieli. *Canzone duo decimi toni* is from his earlier publication, the *Sacrae Symphoniae* (1597), which includes many of his most well-known “antiphonal” canzoni. This particular canzona is unusual in that it uses high and low choirs of instruments instead of equal choirs. The other canzoni presented here are large single choir works from his *Canzone e Sonate*, published posthumously in 1615. This collection stands out as the most mature and complex of this genre and, as the last published volume of canzoni, signaled an end to this 16th-century polychoral tradition.  
—Raymond Mase

# About the American Brass Quintet

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The American Brass Quintet (ABQ), which was founded in 1960, is internationally recognized as one of the premier chamber music ensembles of our time, celebrated for peerless leadership in the brass world. As 2013 recipient of Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, ABQ has a rich history that includes performances in Asia, Australia, Central and South America, Europe, the Middle East, and all 50 states; a discography of nearly 60 recordings; and the premieres of more than 150 contemporary brass works.



ABQ 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. *Perspectives* (2017), one of 12 ABQ albums with Summit Records, features music by Robert Paterson, Jay Greenberg, Sebastian Currier, and Eric Ewazen.

Committed to the promotion of brass chamber music through education, ABQ has been in residence at Juilliard since 1987 and the Aspen Music Festival since 1970. Since 2000, ABQ 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, ABQ mini-residencies have been embraced by schools and communities throughout the U.S. and a dozen foreign countries.

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.

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