

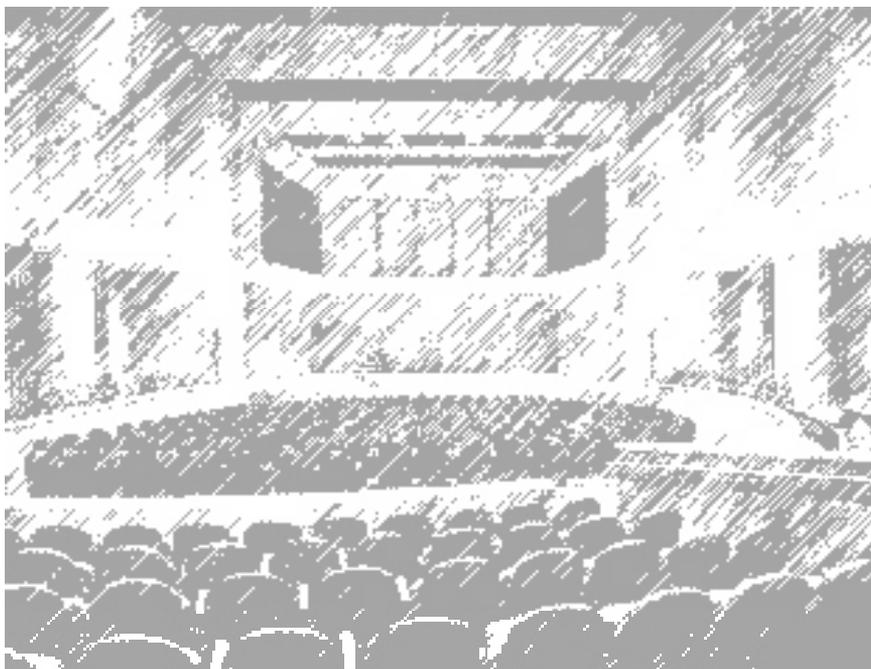
Kennesaw State University
College of the Arts
School of Music

presents

2013-14 Guest Artist Series

American Brass Quintet

Kevin Cobb, trumpet
Louis Hanzlik, trumpet
David Wakefield, horn
Michael Powell, trombone
John D. Rojak, bass trombone



Friday, March 21, 2014

8:00 p.m.

Audrey B. and Jack E. Morgan, Sr. Concert Hall
Dr. Bobbie Bailey & Family Performance Center

Eighty-seventh Concert of the 2013-14 Concert Season

Program

In Gabrieli's Day

edited by Raymond Mase

LUCA MARENZIO (1553-1599)

Scendi dal paradiso

LUIGI MAZZI (fl. 1590)

Canzon Prima a 5

GIOVANNI GABRIELI (1557-1612)

Sacro tempio d'honor

ANTONIO CANGIASI (d. 1614)

Canzon "La Girometta"

GIOVANNI GASTOLDI (1555-1622)

Balletti

OSVALDO LACERDA (1927-2011)

Quinteto Concertante

Chóte

Scherzo

Seresta

Rondó

DAVID SAMPSON (b. 1951)

Chesapeake

1. Morning in Annapolis/Setting Sail

2. Full and By

3. Bloody Point

4. St. Michaels / Crab Claw

Intermission

LUDWIG MAURER (1789-1878)

Three Pieces

Maestoso alla Marcia
Andante espressivo
Allegro grazioso

JOSQUIN DES PRÉS (c.1440-1521)

edited by Raymond Mase

Chansons

En l'ombre d'ung buissonet
El grillo
Plaine de dueil
De tous biens playne
Kanon; N'esse pas ung grant deplaisir

JOAN TOWER (b. 1938)

Copperwave

GIOVANNI GABRIELI

Canzon septimi toni No. 2

American Brass Quintet
with KSU Brass Choir
David Thomas Kehler, conductor

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.

Program Notes

In Gabrieli's Day

"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 center of Venetian musical life was the Basilica di San Marco where the most respected musicians of the day were employed—including the greatest Venetian master, Giovanni Gabrieli. It is the music of Gabrieli and his contemporaries, in and around Venice, that comprise the 2006 ABQ recording called *In Gabrieli's Day*, and are included on this program.

With its booming economy and strong support for the arts, Venice became a magnet for the publication of the finest music from throughout Italy by the 1560's. 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 1580's, achieved widespread appreciation outside his native Rome, and are characterized by youthful vigor, 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 honor a Venetian noblewoman.

A descendant of the French chanson, the instrumental canzona emerged as an independent form in Italy in the 1570's. Most often characterized 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 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 fifty years.

- Note by Raymond Mase

Quinteto Concertante

OSVALDO LACERDA (1927-2011)

Oswaldo Lacerda graduated from the Carlos Gomez Conservatory of Music in 1960 with studies in piano, harmony and composition with Camargo Guarnieri. In 1963, he received a Guggenheim Foundation grant to study in the U.S. for a year,

where he studied composition with Vittorio Giannini and Aaron Copland. He is founder and Artistic Director of three musical societies in São Paulo, and has won many national composition prizes. Mr. Lacerda acknowledges the influence of the work of Brazilian musicologist Mario de Andrade. In addition, he shares 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.

Note by the composer:

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, that played its première in the Inter-American Music Festival in Washington D.C., April 27, 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:

- 1) *Chóte* (Schottisch) is a Central-European dance that came to Brazil in the XIXth 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.
- 2) *Scherzo* explores one of the many features of the French horn, the vigor.
- 3) *Seresta* is a Brazilian serenade that tries to make the bass trombone really sing...
- 4) *Rondó*, in an animated tempo, makes the two trumpets recall some features of the beautiful music of our Northeast.

First performance: Quinteto de Metais de São Paulo; October 24, 1991, in Rio de Janeiro.

Chesapeake for Brass Quintet

DAVID SAMPSON (b. 1951)

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 organize 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 Movement 1 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. Movement 4, *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.

- Note by David Sampson

David Sampson (b. 1951, 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 2007. His major works include *The War Prayer* for soloists, chorus and orchestra commissioned by the National Endowment for the Arts 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; *Jersey Rain* commissioned by the NEA and the Geraldine R. Dodge Foundation and premiered by 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 Ecoles d'Art Americaines, where his teachers included Karel Husa, Henri Dutilleux and John Corigliano in composition; 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 currently 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.

Three Pieces

LUDWIG MAURER (1789-1878)

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

- Note by Chris Gekker

Chansons

JOSQUIN DES PRÉS (c.1440-1521)

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* (The Cricket), to *Plaine de duel* (filled with grief) - and stand as some of the earliest music the American Brass Quintet has adapted for modern performance. Interestingly, Josquin's output of twenty masses, one hundred motets, and seventy-five secular pieces was long forgotten until he was rediscovered by the music historian Burney in the late 18th century. Josquin's *Chansons* are recorded by the American Brass Quintet on their fortieth anniversary compact disc *American Brass Quintessence* (Summit DCD 263).

- Note by Raymond Mase

Copperwave (2006)
JOAN TOWER (b. 1938)

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

Note by the composer:

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*.

Canzon septimi toni No. 2
GIOVANNI GABRIELI (1557-1612)

Following in the footsteps of his uncle Andrea, Giovanni Gabrieli became organist and principal composer of St. Mark's Basilica in 1585, regarded as one of the highest musical posts in Venice. Gabrieli's core output was sacred vocal music, as this was an integral part of his responsibilities to the Catholic services at St. Mark's. Nonetheless, instrumental music was also included, although exhibiting many characteristics of vocal music. Period instruments (cornettos and sackbut, rather than trumpets and trombones) would form choirs divided on separate balconies within the cathedral, creating a distinctive sound within the lively acoustics. Each choir imitates the musical lines of the others, often creating the effect of an echo to the listener. From a collection of Gabrieli's works entitled *Sacrae symphoniae*, *Canzon septimi toni No. 2* calls for two choirs of unspecified instruments.

- Note by John Thomas Burson
Senior Music Performance Major, KSU School of Music

About American Brass Quintet

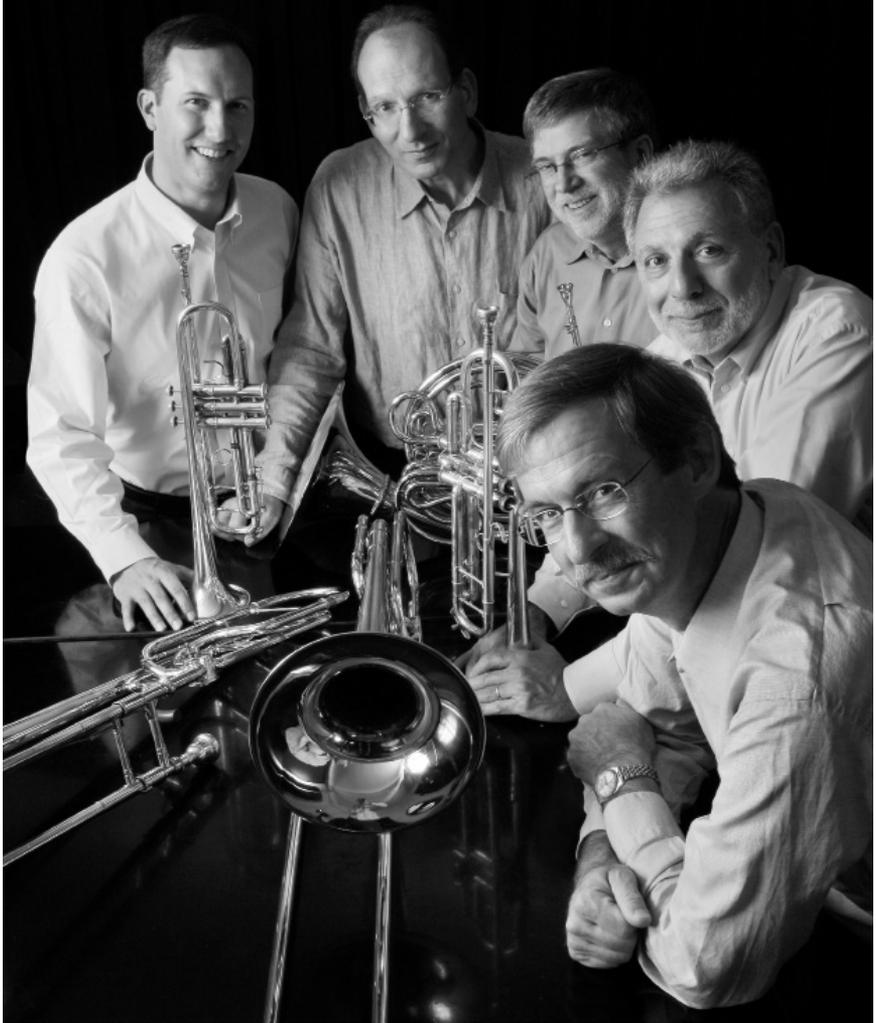


Photo credit: Peter Schaaf

The American Brass Quintet, 2013 recipient of Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, is internationally recognized as one of the premier chamber music ensembles of our time, celebrated for peerless leadership in the brass world. The ABQ's rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East and all fifty of the United States; a discography of nearly sixty recordings; and the premieres of over one hundred fifty 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. The ABQ'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 the ABQ's 50th Anniversary release *State of the Art - The ABQ at 50* featuring recent works written for them.

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, the 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 United States and a dozen foreign countries.

The New York Times has written (12/02/2013) 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 the ABQ "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.

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HORN

David Anders
Kristen Arvold
Nathan Bedgood
Sarah Jarrett

TRUMPET

Brandon Austin
Jesse Baker
Justin Rowan
Tyler Elvidge
Krisen Gravlee
Jessica Jarrett
Stacey Novik
Adam Reep

TROMBONE

George Blevins
Michael DeSousa
Mitchell Frey
Michael Lockwood
Joseph Poole
Tony Wolcott

TUBA

Kadeem Chambers
Melinda Mason

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David Thomas Kehler

School of Music Faculty and Staff

Interim Director

Michael Alexander

Woodwinds

Cecilia Price, Flute

Todd Skitch, Flute

Christina Smith, Flute

Elizabeth Koch Tiscione, Oboe

Dane Philipsen, Oboe

John Warren, Clarinet

Laura Najarian, Bassoon

Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet

Lester Walker, Jazz Trumpet

Jason Eklund, Horn

Thomas Witte, Horn

Tom Gibson, Trombone

Wes Funderburk, jazz trombone

Brian Hecht, Bass Trombone

Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

Justin Chesarek, Jazz Percussion

John Lawless, Percussion

Strings

Helen Kim, Violin

Kenn Wagner, Violin

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Allyson Fleck, Viola

Charae Krueger, Cello

Joseph McFadden, Double Bass

Elisabeth Remy Johnson, Harp

Mary Akerman, Classical Guitar

Trey Wright, Jazz Guitar

Marc Miller, Jazz Bass

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities

Alison Mann, Choral Activities

Oral Moses, Gospel Choir

Eileen Moremen, Opera

Michael Alexander, Orchestras

Charles Laux, Orchestras

John Culvahouse, Concert Band

David T. Kehler, Wind Ensemble

Wes Funderburk, Jazz Ensembles

Sam Skelton, Jazz Ensembles

Justin Chesarek, Jazz Combos

Marc Miller, Jazz Combos

Trey Wright, Jazz Combos

Voice

Carolyn Dorff

Adam Kirkpatrick

Eileen Moremen

Oral Moses

Leah Partridge

Valerie Walters

Jana Young

Piano

Judith Cole, Collaborative Piano & Musical

Theatre

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Tyrone Jackson, Jazz Piano

John Marsh, Class Piano

David Watkins

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Bernard Flythe

Charae Krueger

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Joseph McFadden

Harry Price

Kenn Wagner

John Warren

Soohyun Yun

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Faculty Jazz Parliament

Georgia Youth Symphony Orchestra & Chorus

KSU Faculty Chamber Players

KSU Faculty String Trio

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Kennesaw State University School of Music

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We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

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Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Monday, March 24
Symphony Orchestra

Wednesday, April 9
Gospel Choir

Tuesday, March 25
Chorale and Philharmonic

Thursday, April 10
Trumpet Ensemble

Thursday, March 27
Wind Ensemble

Friday, April 11
Opera Gala

Monday, April 7
Jazz Combos

Monday, April 14
Summit Piano Trio

Tuesday, April 8
Student Composers Concert

Tuesday, April 15
Jazz Guitar Ensemble & Jazz Combos

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