

SALIDA ASPEN CONCERTS 2006

SATURDAY, July 8, 2006

John Held Auditorium

ASPEN MUSIC FESTIVAL

Deborah Barnekow, Salida Program Director

THE AMERICAN BRASS QUINTET

Raymond Mase, trumpet
Kevin Cobb, trumpet
David Wakefield, horn
Michael Powell, trombone
John D. Rojak, bass trombone

Guest Artists: Metamorphosen

Matthew Brown, trumpet
Philippe Brunet, trumpet
Louis-Pierre Bergeron, horn
Courtney Wile, trombone
Seth Cook, tuba
Andrew Beall & Peter Cruz, drummers

PROGRAM

In Gabrieli's Day

Scendi dal paradiso
Canzon Prima a 5
Sacro tempio d'honor
Canzon "La Girometta"
Balletti

(edited by Raymond Mase)
Luca Marenzio (1553-1599)
Luigi Mazzi (fl. 1590)
Giovanni Gabrieli (1557-1612)
Antonio Cangiasi (d. 1614)
Giovanni Gastoldi (1555-1620)

Brass Quintet No. 1 "Circus" (2003)

Entry
Clowns
The Ringleader
The Contortionist
Finale

Clint Needham (b. 1981)

INTERMISSION

Street Song (1988)

Michael Tilson Thomas (b. 1944)

Metamorphosen

Music of the 26th N.C. Regimental Band, C.S.A.
Ever of Thee
Double Quickstep
Balade aus der Oper Zampa (die Marmorbraut)
Captain Jones's Waltz
Grand Confederate Quickstep

(edited by Nola Reed Knouse)
Hall/Neave
William Henry Hartwell
Louis F. Herold (1791-1833)
Edited by David Diggs & Nola Reed Knouse
Edited by Matthew Frederick & Nola Reed Knouse

The audience is requested not to applaud between movements. Latecomers will be seated at the discretion of management. Those with electronic devices of any kind are asked to silence them before the concert. Cameras, recording equipment, food, and beverages are not permitted. In consideration of the performing artists and members of the audience, anyone who wishes to leave before the end of the performance is asked to do so between numbers. Adults are responsible for the conduct of their children.

When the **AMERICAN BRASS QUINTET** gave its first public performance forty-five years ago, brass chamber music was still relatively unknown to concert audiences. That modest debut on December 11, 1960, marked the beginning of the ensemble's that has included performances in Europe, Central and South America, the Middle East, Asia, Australia and all fifty of the United States; a discography now numbering fifty recordings; the premieres of over one-hundred new brass works, and the inspiration to a whole new generation of brass quintets worldwide. ABQ commissions by Samuel Adler, Bruce Adolphe, Daniel Asia, Jan Bach, Robert Beaser, William Bolcom, Elliott Carter, Jacob Druckman, Eric Ewazen, Anthony Plog, David Sampson, Gunther Schuller, William Schuman, Ralph Shapey, Melinda Wagner, and Charles Whittenberg, and most recently by Huang Ruo and Steven Sacco, are considered among the most significant contributions to the brass quintet repertoire. Highlights from this season include premieres by Paul Moravec, Adam Schoenberg and Joan Tower, volume two of the ABQ's recordings of the Civil War brass music of the 26th North Carolina Regimental Band, and the recent release of the recording *In Gabrieli's Day*, the music of 16th century Venice. The presentation of ABQ editions of historical brass music, programmed alongside challenging contemporary music, has become a trademark of ABQ performances, and has helped establish the American Brass Quintet as the leader in the field of serious brass chamber music today

Equally committed to the promotion of brass music through education, the American Brass has been in residence at The Juilliard School since 1987 and at the Aspen Music Festival since 1970. Many young ensembles have worked with the ABQ through these residencies and have gone on to establish their own presence in the brass chamber field. Since 2001 the ABQ has offered its expertise in chamber music performance and training with a program of mini-residencies as part of its regular touring season. 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 internationally.

Through its acclaimed performances, signature programming, extensive discography, and educational mission, the ABQ has created a legacy unparalleled in the brass field. Hailed as "the high priests of brass" by *Newsweek*, "positively breathtaking" by the *American Record Guide*, the American Brass Quintet has clearly defined itself among the elite chamber music ensembles of our time.

Tonight's program marks the 45th anniversary of the founding of the American Brass Quintet. In reaching this milestone, the American Brass Quintet would like to gratefully acknowledge some of the people and organizations that have helped us in realizing many of our goals: the American Brass Chamber Music Association Inc. and its executive director Robert Biddlecome for its contributions to ABQ commissions, recordings and scholarships; Stanton Consulting & Management, its president Todd Stanton and senior associate Douglas Hamilton, for their tireless efforts in ABQ touring and fund raising; the Aspen Music Festival and School for the beautiful summer residence it has provided the ABQ for over thirty-five years; and The Juilliard School and President Joseph Polisi, for its ongoing support of our residency and activities, most recently in the production of the ABQ recording In Gabrieli's Day and tonight's world premiere of Joan Tower's Copperwave in conjunction with the Juilliard Centennial.

METAMORPHOSEN—Established in 2005 at the Schulich School of Music at McGill University, Metamorphosen was founded out of a collective desire for an ensemble whose main purpose is to perform serious works written for brass quintet or mixed ensemble. Seeing an issue concerning repertoire within most student brass quintets and some professional quintets as well, Metamorphosen's goal is not only to expose audiences to the largely overlooked repertoire of serious music for quintet, but also to be advocates for the creation of new music involving brass quintet, as well as integrated artistic projects, such as commissions that involve visual artists. The name "Metamorphosen," which is German for "metamorphosis," describes our ideal for changing the popular view of quintet from a stagnant novelty to a vibrant artistic entity. With a primary focus on new music, we also desire to resurrect classics of the repertoire and expose them in a new light. Metamorphosen has also desired to bring the music to different venues, from performing public concerts outside to performing works with a rock drummer at the 1221 Crescent St. Bar in Montreal. In 2006, the quintet was invited to participate at the Aspen Music Festival, working closely with the American Brass Quintet. Metamorphosen is comprised of Matthew Brown and Phillipe Brunet on trumpet, Louis-Pierre Bergeron on horn, Courtney Wile on trombone, and Seth on tuba.

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 de 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 new ABQ recording called In Gabrieli's Day, and are included on this evening's 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 1560s. 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 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 1570s. 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 by lesser known composers—including those by the organists Luigi Mazzi for 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.

Giovanni Gabrieli, the brilliant organist and most celebrated composer of his time, died in 1612, and with his death began the transition of the polyphony of the Renaissance to the newer styles associated with the Baroque. But the students and loyal followers of Gabrieli could never forget their master. Many years after his death, Gabrieli's legacy was paid great tribute by his most famous student, Heinrich Schutz, who included on the publication of his *Sacrae Symphoniae* the dedication—*At Gabrielius, Dij immortals, quantus vir* (But Gabrieli, immortal Gods, what a man). Note by Raymond Mase.

Brass Quintet No. 1 "Circus" was premiered in August of 2003 in Harris Hall at the Aspen Music Festival. The work won the 2004 Brass Chamber Music Forum Composition Competition and was performed by the American Brass Quintet at the conference held at Appalachian State University. The first movement, *Entry*, depicts the overwhelming chaos as one enters the tent; the noisy crowd, the sights, and the smells mesh together to create a disenchanting welcome to the circus. The second movement, *Clowns*, portrays these creatures as the vile beings they are through use of a demonic waltz. The third movement, *The Ringleader*, is a grotesque fanfare for the master of (evil) ceremonies himself. The fourth movement, *The Contortionist*, portrays calmness and beauty. The fluid motion of the musical lines and the pauses at the end of phrases are an attempt to bring to realization of the slow movements and frozen positions of a contortionist. The fifth movement, *Finale*, is a quick and feverish gallop.

Composer **Clint Needham** is currently a M.M. candidate in composition at Indiana University Jacobs School of Music. In 2004 he earned a B.M. in composition from Baldwin-Wallace Conservatory of Music in Berea, Ohio. He has studied composition with Loris Chobanian and James Hirt at Baldwin-Wallace, George Tsontakis, Christopher Rouse, and Robert Beaser at the Aspen Music Festival, and David Dzubay, Richard Wernick, and Sven-David Sanstrom at Indiana University. Recently Clint won the 2005 National Association of College Wind and Percussion Instructors (NACWPI) Composition Contest with his TRIO for violin, horn, and piano. In addition to the award the organization has commissioned a concerto for winds and percussion to be premiered at the 2006 MENC national conference in Salt Lake City, Utah with an offer for publication by Southern Music Company. Clint's **Brass Quintet No. 1 "Circus"** won the 2004 Brass Chamber Music Forum Composition Competition and was performed by the American Brass Quintet at the conference held in North Carolina

Music of the 26th N.C. Regimental Band, C.S.A. Throughout its history, America has always had a keen interest in band music. The bands of the early Republic included winds and brass, but by the second half of the nineteenth century, America supported hundreds of exclusively-brass bands—professional, amateur, and military. Brass bands were an integral part of American life and a source of immense community pride.

One of the best brass bands on either side during the Civil War was the Salem Band—a well-established, skilled group of Moravian musicians. The Salem Band served honorably during the first year of the war by playing concerts at home for visiting dignitaries and for the newly formed companies being sent off to war. But in 1862, after a chance meeting of first cornetist Sam Mickey and Colonel Zeb Vance (later Governor Vance), the members of the Salem Band were

enlisted as the 26th N.C. Regimental Band. Incredibly, the diaries of bandleader Mickey and bandsman, Julius Leinbach document a detailed account of the Band's tour of duty, complete with what pieces were performed for what occasions. The 26th Band was lucky—no members were killed during the war—but by the spring of 1865, the band had become separated from the body of the regiment and was nearly starving to death. They surrendered at Appomattox with General Lee on April 8, 1865, were imprisoned in Maryland for three months, and returned home on July 2, actually performing again for the townspeople of Salem two days later.

The American Brass Quintet's interest in brass band music began in the 1970's when they presented the music of New England brass bands, including the well-known American Brass Band of Providence R.I. and the little-known town band of Bethel, Maine led by Hosea Ripley. Through the generosity of Dr. Robert Rosenbaum, a private musical instrument collector, they began playing this repertoire on historical instruments and performed for the opening of the New American Wing of the Metropolitan Museum of Art in the spring of 1980. The ABQ Brass Band was organized the following year and recorded *The Yankee Brass Band* for New World Records.

Note by the composer, Joan Tower: 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) through the piece. Copperwave was commissioned for the American Brass Quintet by The Juilliard School for its Centennial Celebration and supported by the Trust of Francis Goelet.

Even as she prepares for her 70th birthday in 2008, Joan Tower is looking forward as much as she is looking back on a career that already spans over five decades. Hailed as “one of the most successful woman composers of all time” in *The New Yorker* magazine, Joan Tower was the first woman ever to receive the Grawemeyer Award in Composition in 1990. She was inducted in 1998 into the prestigious American Academy of Arts and Letters, and into the Academy of Arts and Sciences at Harvard University in the fall of 2004. In January 2004, Carnegie Hall's *Making Music* series featured a retrospective of Tower's work. Joan Tower is the first composer chosen for the ambitious new “Ford Made in America” commissioning program, a collaboration of the American Symphony Orchestra League and Meet the Composer. 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. Other accolades include the 1998 Delaware Symphony's Alfred I DuPont Award for Distinguished American Composers and the 2002 Annual Composer's Award from the Lancaster (PA) Symphony.

Michael Tilson Thomas, born in Los Angeles on December 21, 1944, is the third generation of his family to follow an artistic career. Internationally acclaimed as both conductor and composer, Tilson Thomas composes in a colorful, eclectic style that reflects his passion for the diversity of American musical life. He began his formal studies at the University of Southern California where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age 19, he was named Music Director of the Young Musicians Foundation Debut Orchestra. In 1969, after winning the Koussevitzky Prize at Tanglewood, Tilson Thomas was appointed Assistant Conductor of the Boston Symphony Orchestra. He has served as Principal Guest Conductor of the Los Angeles Philharmonic, Principal Conductor of the Great Woods Festival and principal Conductor of the London Symphony Orchestra. Tilson Thomas began his tenure in September 1995 as the San Francisco Symphony's 11th Music Director, consolidating a relationship with the Orchestra that began with his debut in 1974. He is also the Founder and Artistic Director of the New World Symphony.

Despite being one of the busiest conductors on the international scene, Tilson Thomas has devoted considerable time to composing throughout his career. His *From the Diary of Anne Frank*, for narrator and orchestra, was commissioned by UNICEF and given its world premiere at Philadelphia's Academy of Music in 1990 by the late Audrey Hepburn and the New World Symphony, conducted by the composer. Since then the work has been played by the London Symphony Orchestra, televised throughout Japan in a new Japanese translation, played by the Israel Philharmonic in a Hebrew version, performed in Holland in the original Dutch, in South Africa, in Germany, in Spain by the Orquestra Simfonica de Barcelona, at the Ravinia and Aspen Music Festivals and throughout the United States.