

**UNIVERSITY OF SOUTH ALABAMA  
DEPARTMENT OF MUSIC**

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**The American Brass Quintet**

**Kevin Cobb, trumpet**

**Louis Hanzlik, trumpet**

**Eric Reed, horn**

**Michael Powell, trombone**

**John D. Rojak, bass trombone**

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Three Venetian Canzoni	edited by Raymond Mase
Canzon 19	Gioseffo Guami (c. 1540-1611)
Ricercare del sesto tuono	Andrea Gabrieli (c. 1520-1586)
Canzon 22	Bastian Chilèse (fl. 1600)
Incisioni – Five Engravings in Brass	Vittorio Rieti (1898-1996)
Introduzione	
Corale primo	
Sinfonia da caccia	
Corale secondo	
Allegro fugato	
Shine for Brass Quintet	Robert Paterson (b. 1970)
Ringing Brass Bells	
Quicksilver	
Veins of Gold	
Bright Blue Steel	

**INTERMISSION**

Quintet in B-flat for Brass Instruments	Robert L. Sanders (1906-1974)
Grave – allegro	
Adagio	
Allegro vivo	
Canons of the 16 <sup>th</sup> Century	edited by Ramond Mase
Vive le roy	Josquin des Prés (1440-1521)
Pleni sunt caeli	Giovanni Pierluigi da Palestrina (1525-1594)
J'ay pris amours	Johannes Martini (c. 1440-1497)
Pleni sunt caeli; Agnus dei	Josquin / Palestrina
Copperwave	Joan Tower (b. 1938)

This performance is made possible in part by the American Brass Chamber Music Association, Inc.  
and the National Endowment for the Arts.

The American Brass Quintet appears by arrangement with Stanton Management, New York.  
[www.AmericanBrassQuintet.org](http://www.AmericanBrassQuintet.org)

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**The Seventy-third Concert of Academic Year 2015-2016**

**RECITAL HALL**

**LIDLAW PERFORMING ARTS CENTER**

**Saturday, April 9, 2016 at 7:30 p.m.**

## NOTES ON THE PROGRAM

### Three Venetian Canzoni – edited by Raymond Mase

Although music written expressly for instruments appears throughout the fifteenth and sixteenth centuries, the canzona is one of the first important musical forms belonging solely to instruments. The early canzona developed from the French *chanson* and has a unique light nature with a characteristic opening rhythmic figure of long-short-short.

All three composers lived and composed primarily in Venice, which was considered at that time to be the cultural center of Europe. Gioseffo Guami and Andrea Gabrieli (whose nephew was the better-known Giovanni Gabrieli) held the position of first organist at San Marco where their music was performed. Although little is known about Bastien Chilèse, his canzoni, along with those of Guami, appear in the 1608 collection *Canzoni per sonare con ogni sorte di stromenti* published by Alessandro Raverj. As the title suggests, these canzoni were performed by a wide assortment of instruments. In keeping with this spirit, modern brass can serve the composer's intentions well and provide viable performances for modern chamber music audiences. — Note by Raymond Mase

### Incisioni: Five Engravings in Brass – Vittorio Rieti

Born in Egypt of Italian parents, Rieti moved to Italy in 1917 to study economics. He emigrated to the United States in 1940. Although largely self-taught, he studied piano with Giuseppe Frugatta and after moving to Rome in 1920, studied composition with Respighi, Malipiero, and Alfredo Casella.

In 1924, Rieti left Italy for Paris, attracted by the presence of Stravinsky whom he considers his primary influence. While there he was commissioned by Diaghilev to write for ballet and in the 1930s he wrote for plays and films of Louis Jouvet. After his immigration to the United States in 1940, he taught in several music schools in New York (including Hunter College from 1960 to 1964), Baltimore, and Chicago.

Composed in 1967, *Incisioni* is a collection of five movements or as the composer writes, "five engravings in brass." All in his own elegant style, the movements are highlighted by strong rhythmic motion, rich chords and modulations, and lyrical melodic lines. The three odd-numbered movements are the most developed the third in a fast moving tarantella-like rhythm and the fifth as a well-constructed fugue. *Corale Primo* and *Corale Secondo* (movements 2 and 4) serve to offset these movements and show Rieti's strong attraction to rich sonorities and key relationships. The work was recorded by the American Brass Quintet for Summit Records on the CD titled "Jewels" (Summit 484).

### Shine for Brass Quintet – Robert Paterson

My father is a sculptor who worked with bronze, so as a child, I was always hanging around the foundry at the school where he taught, watching him cast bronze sculptures by pouring crucibles of molten metal into giant molds. In many ways, this is probably what caused me to have an affinity for brass instruments and metallic percussion instruments such as bells. There's just something about metal, and the sounds metal instruments make, that I find very captivating.

*Shine* is in four movements and explores colorful aspects of four different types of metal: brass, gold, mercury and steel. The first movement, *Ringling Brass Bells*, is bell-like from beginning to end, with brief episodes of repeated note flourishes, creating a sort of brief fanfare. The title of this movement is also a double entendre, referring to the bells of the brass instruments. The second movement, *Quicksilver*, is scherzo-like and fast. In this movement, I explore colorful, metallic sonorities using a variety of mutes and fast trills, and the movement gradually rises in tessitura from beginning to end like mercury rising in a thermometer. The third movement, *Veins of Gold*, is a slow movement that begins and ends softly, and focuses on the melodic capabilities of each instrument, almost like a mini concerto for brass quintet. The last movement, *Blue Steel*, is powerful and fast from beginning to end, and contains runs that emulate something moving at a very fast speed. The term 'blue steel' refers to the color steel blue, and also refers to a tempering process in metallurgy used to reduce brittleness and increase toughness in objects made of steel. —Note by Robert Paterson

**Robert Paterson's** music is praised for its elegance, wit, structural integrity, and a wonderful sense of color. Paterson was named *The Composer of The Year* at Carnegie Hall from the Classical Recording Foundation. His music has been on the Grammy® nomination ballot for the past three seasons, and his works were

named 'Best Music of 2012' on National Public Radio. His works have been played by the Louisville Orchestra, Minnesota Orchestra, American Composers Orchestra, Austin Symphony, Vermont Symphony, New York New Music Ensemble, BargeMusic, the Albany Symphony Dogs of Desire, among others. His opera, *Safe Word*, was part of the Fort Worth Opera's Frontiers program, and *The Companion*, was performed at the Roulette in Brooklyn by American Opera Projects and AME. Paterson's choral works were recorded by Musica Sacra and maestro Kent Tritle, and the album is being released in 2015 at the Cathedral of St. John the Divine in New York City.

Paterson holds degrees from the Eastman School of Music (BM), Indiana University (MM), and Cornell University (DMA). Paterson gives master classes at colleges and universities, most recently at the Curtis Institute of Music, New York University, James Madison University, and the Cleveland Institute of Music. He resides in New York City with his wife, Victoria, and son, Dylan. For more information, visit [robertpaterson.com](http://robertpaterson.com).

### **Quintet in B-flat for Brass Instruments – Robert L. Sanders**

Robert Sanders was born in 1906 in Chicago. He received his musical training at the Chicago Conservatory and at the American Academy in Rome where he studied with Respighi. Returning to America in 1929, he joined the faculty of the Chicago Conservatory. He also served as dean of the School of Music at Indiana University in Bloomington, Indiana from 1938 to 1947; and taught at Brooklyn College from 1947 to 1973. The Quintet, written shortly after World War II, is a light and bouncy example of neoclassicism. The influence of Aaron Copland is also evident particularly at the end of the first movement. The middle movement contrasts the open (unmuted) solo lines with a muted ostinato accompanying figure and is followed by an exuberant, finely crafted final movement. — Note by David Wakefield

### **Canons of the 16<sup>th</sup> Century – edited by Raymond Mase**

By definition, the canon is the strictest form of musical imitation - a polyphonic composition in which all the parts have the same melody throughout, but start at different points. Both written and improvised canons existed as early as the 14th century, but in the mid-15th century, important Franco-Flemish composers - like Ockegem, Isaac, and Josquin des Prés adopted the canon in both sacred and secular music. This 15th century tradition of canonic writing culminated in the 16th century with the works of the great choral composer Giovanni Pierluigi da Palestrina. Palestrina's works have long served as the model of the discipline of counterpoint, but by 1600 the canon had become an old form of polyphony.

Josquin des Prés was the most illustrious composer of his day, and highly respected by his contemporaries. In *Vive le roy*, likely written for King Louis XII of France, he uses a three-part canon to accompany the cantus firmus. Martini's setting of the popular *J'ay pris amours* juxtaposes the canonic parts so closely together, that at times they seem in danger of becoming unison. But while these two secular pieces show canonic techniques in the most obvious way, it is in masses of the period, like those of Palestrina, where canons are used in the most expressive and beautiful way. Both the Josquin and Palestrina settings of *Pleni sunt caeli* are canons at the interval of the major second that mask their strict imitation and create unusual harmonies. *Agnus Dei*, from Palestrina's *Missa ad fugum* (a mass entirely composed of canons) is a beautifully developed double canon that supports the notion that the perfect canon, like the perfect crime, must not be suspected, much less detected. — Note by Raymond Mase

### **Copperwave – Joan Tower**

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 Philharmonia. 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.

## THE AMERICAN BRASS QUINTET

Hailed by *Newsweek* as “the high priests of brass,” the American Brass Quintet 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's rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East, Canada and the United States; a discography of nearly 60 recordings; and the premieres of over 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. 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 11 CDs for Summit Records since 1992 including the ABQ’s 50th release “State of the Art—The ABQ at 50” featuring recent works written for them.

Highlights of their 2015-2016 season include two performances at the Princeton Institute for Advanced Study, an annual recital in Juilliard’s Paul Recital Hall and an appearance at the 60th-anniversary season of the Jorgensen Center for the Performing Arts at the University of Connecticut. The Quintet plays a program at these colleges of extremely varied music, including *Little Suite of Miniatures* by Steven Sacco, ABQ commissions *Shine* by Robert Paterson, *Cadence, Fugue, Fade* by Sebastian Currier, *Colchester Fantasy* by Eric Ewazen, early music from Gesualdo, Palestrina, Elizabethan consort music, among others. In early 2016 the ABQ joins bandoneon player Daniel Binelli and organist Ezequiel Menendez as participants in the Conference of Roman Catholic Cathedral Musicians at Hartford Cathedral, and in February 2016 the ABQ performs at the Oregon Bach Festival. In addition to the Ewazen and Paterson commissions, the Quintet offers a Brass Quintet by Robert Sanders, *Copperwave* by Joan Tower, as well as Three Venetian Canzoni and Canons of the 16th Century in spring of 2016 at Ball State University and a recital in Mobile, Alabama.

Committed to the development of brass chamber music through higher education, the American Brass Quintet has served as Ensemble-in-Residence at The Juilliard School since 1987 and the Aspen Music Festival since 1970. Of the ABQ’s residency at Juilliard, President Joseph Polisi states, “With intelligence, artistry, and imagination, the ABQ has exemplified the highest standards of chamber music for brass instruments during its remarkable existence.” Since 2000 the ABQ has offered its expertise in chamber music performance and training with a program of short residencies as part of its regular touring. Designed to offer young groups and individuals an intense chamber music experience over several days, ABQ residencies have been embraced by schools and communities throughout the United States and a dozen foreign countries. This season, the Quintet serves as resident artists at the University of Connecticut in Fall of 2015 and the University of South Alabama in the Spring of 2016.

The *New York Times* recently wrote that “among North American brass ensembles none is more venerable than the American Brass Quintet,” and *American Record Guide* has lauded 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 not only in the brass community, but in the chamber music field at large.