

Old Dominion University

2019-2020

F. Ludwig Diehn Concert Series



The American Brass Quintet

Kevin Cobb, trumpet

Louis Hanzlik, trumpet

Eric Reed, horn

Michael Powell, trombone

John D. Rojak, bass trombone

Concert: February 17, 7:30 p.m.

Master Class: February 18, 12:30 p.m.

Wilson G. Chandler Recital Hall

F. Ludwig Diehn Center for the Performing Arts



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Program

Three Madrigals Luca Marenzio (1553–1599)
Scendi dal paradiso (edited by Raymond Mase)
Qual mormorio soave
Gia torna a rallegrar

Chansons Josquin des Prés (c. 1440–1521)
En l'ombre d'ung buissonet (edited by Raymond Mase)
El grillo
Plaine de dueil
De tous biens playne
Kanon; N'esse pas ung grant déplaisir

The Glow that Illuminates,
the Glare that Obscures (2019) Nina C. Young (b. 1984)

Intermission

Luminosity Jessica Meyer (b. 1974)

Fantasia e Rondó Osvaldo Lacerda (1927–2011)

Colchester Fantasy (1987) Eric Ewazen (b. 1954)
The Rose and Crown
The Marquis of Granby
The Dragoon
The Red Lion

The American Brass Quintet is represented by Kirshbaum Associates, New York.



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This program is funded by an endowment established at the Hampton Roads Community Foundation and made possible by a generous gift from F. Ludwig Diehn.

Biography

Hailed by *Newsweek* as “the high priests of brass,” the American Brass Quintet is internationally recognized as one of the era’s premier chamber music ensembles. “The most distinguished” of brass quintets (*American Record Guide*), the group has earned its stellar reputation through its celebrated performances, genre-defining commissioned works, and ongoing commitment to the education of generations of musicians. Since its founding in 1960, the American Brass Quintet has performed on five continents, made nearly 60 recordings, and premiered more than 150 contemporary works for brass.

The American Brass Quintet has commissioned works by leading composers that have contributed significantly to both contemporary chamber music and the foundation of the modern brass quintet repertoire. Such composers include 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. The Quintet’s Emerging Composer Commissioning program produced brass quintets by rising stars Gordon Beeferman, Jay Greenberg, Trevor Gureckis, and Shafer Mahoney. The group’s latest album, *Perspectives* (2017), one of 12 albums with Summit Records, features music by Robert Paterson, Jay Greenberg, Sebastian Currier, and Eric Ewazen, and has earned praise for bringing the “utmost cohesion, balance, and expressivity to each of the scores they perform with ear-catching intensity and finesse” (*Gramophone*).

Celebrating its 60th anniversary season, the American Brass Quintet performs across the continental United States. Season highlights include the world premiere of a commission by Nina C. Young at Baltimore’s Shriver Hall and wide-ranging programs featuring works by composers spanning five centuries, including Claudio Monteverdi, Josquin des Pres, Anthony Holborne, Luca Marenzio, Osvaldo Lacerda, Joan Tower, Jennifer Higdon, David Sampson and Eric Ewazen, among others. The Quintet will make appearances in New York, NY; Chicago, IL, Lewiston, ME; Waterford and Norfolk, VA; Youngstown and Columbus, OH; Troy, NY; and Carmel, IN.

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 at the Aspen Music Festival since 1970. President Emeritus Joseph Polisi has said of the group’s residency at Juilliard, “With intelligence, artistry, and imagination, the American Brass Quintet has exemplified the highest standards of chamber music for brass instruments during its remarkable existence.” In 2018, the group launched the ABQ Seminar @ Aspen, a four-week brass chamber music intensive at the Aspen Music Festival that offers the highest caliber of training for emerging brass quintets and musicians. Since 2000, the Quintet also has shared its expertise in chamber music coaching and performance through a program of short residencies that feature regularly into the group’s touring schedule. Offering young musicians an intense chamber music experience over several days, the Quintet’s residencies have been embraced by schools and communities throughout the United States and in a dozen foreign countries.

Among its numerous distinctions and citations, the American Brass Quintet is the 2013 recipient of the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, the highest honor accorded by Chamber Music America.

Program Notes

Three Madrigals Luca Marenzio (1553–1599)
Scendi dal paradiso (edited by Raymond Mase)
Qual mormorio soave
Gia torna a rallegrar

In the closing years of the 16th century, the madrigal was considered the most progressive form of musical composition and the Italians were the leading madrigalists. Luca Marenzio, who was so admired in his lifetime that he was referred to as “the sweetest swan” and “the divine composer,” was the greatest of the Italian composers whose fame lies entirely on their madrigals, his output including more than 500 works. His madrigals were immensely popular throughout Europe and were not only published in many Italian cities, but also in Antwerp, Paris, Nuremberg and London. Marenzio’s reputation was based largely on the success of his earlier works, published in the early 1580s, which are characterized by a youthful vigor, variety and grace. In his most mature madrigals, Marenzio favored more serious, even morbid texts, and wrote in a style full of intense emotion and dramatic harmonies. The three madrigals in this group are taken from Marenzio’s early books, published between 1581 and 1584. Typical of other Italian madrigalists, Marenzio most often used pastoral poetry as the text for his works. *Scendi dal paradiso*, written for a Roman wedding, asks Venus to come down from paradise so that a sacred knot may bind the fair souls. *Qual mormorio soave*, from one of two Marenzio collections of spiritual madrigals, reveals the annunciation in sweet whisperings. A madrigal of spring, *Gia torna a rallegrar* tells of April’s return, laden with flowers to clean the air and earth. These striking madrigals inspire instrumental performance to heightened levels of sensitivity and expression, and are included on the ABQ recording of music of the Italian Renaissance called *In Gabrieli’s Day* (Summit DCD 429).

— Raymond Mase

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Chansons Josquin des Prés (c. 1440–1521)
En l’ombre d’ung buissonnet (edited by Raymond Mase)
El grillo
Plaine de dueil
De tous biens playne
Kanon; N’esse pas ung grant déplaisir

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 dueil* (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).

— Raymond Mase

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The Glow that Illuminates, the Glare that Obscures (2019) Nina C. Young (b. 1984)

Echoes of Josquin’s music, filtered through computer algorithms and a contemporary composer’s sensibility, are integral to Nina C. Young’s new piece for American Brass Quintet, commissioned by Shriver Hall Concert Series. The Nyack, NY-born composer has long explored the intersection of music, technology, and place in works that are collaborative in nature and multidisciplinary in scope. A resourceful musical colorist, Young shares with the so-called spectralist composers a predilection for complex timbres and subtly nuanced sonorities. She has described her projects as “striving to create unique sonic environments that can be appreciated by a wide variety of audiences while challenging stylistic boundaries, auditory perception, and notions of temporality.”

In that light, *The Glow that Illuminates, the Glare that Obscures* follows naturally from previous works such as *Temenos*, a site-specific piece involving violin, electronics, and dance tailor-made in 2015 for the spatial and acoustic environment of Bramante’s famed circular Tempietto in Rome. Among Young’s current projects is a “multimedia ritual opera” titled *Making Tellus*, inspired by the ongoing political debate about man-made changes to the earth’s geology during what scientists have come to call the Anthropocene era.

In a note for *The Glow that Illuminates, the Glare that Obscures*, Young writes: “Spending time in the chambers of ancient ruins and the cavities of basilicas and churches has led to a fascination with the interaction of architecture, light, and acoustics in relation to the human spectator. The different window types (from oculus to clerestory to stained glass) guide our relationships with the spaces, recanting visual stories as they divert beams of light in paths of illumination throughout the course of the day. The same is true of the sonic qualities of these, often vast, spaces. Within *The Glow that Illuminates, the Glare that Obscures* I take the brass performance tradition of the madrigals and motets of Renaissance polyphony and pass sourced quotations through a compositional prism. The resultant fragments are illuminated and obscured in the composition through the use of antiphonal and heterophonic writing, density and silence. Fragments of Josquin’s *Miserere*, a spare and austere motet setting of Psalm 51, jostle our memory as they are stretched and ornamented throughout the ritualistic performance.”

Young further explains that her latest work “is rooted in the legacy of the relationship between architecture and antiphonal musical practice in the Renaissance and Baroque.” That relationship will become more apparent on March 19, 2020, when *The Glow that Illuminates, the Glare that Obscures* will be unveiled in its full sonic and visual splendor: the music heard tonight will be incorporated in a 90-minute-long installation-performance involving video projection, light, and electronically enhanced live performance at the Rensselaer Polytechnic Institute (RPI) in Troy, NY.

A graduate of McGill and MIT, Young completed her D.M.A. at Columbia University. She’s an Assistant Professor at USC Thornton School of Music and co-artistic director of Ensemble Échappé. She has held positions at RPI, the University of Texas at Austin, and The Peabody Institute. A recipient of the Rome Prize, her works have been presented by leading cultural institutions such as Carnegie Hall, The Whitney Museum, and LA Phil’s Next on Grand, and performed by the American Composers Orchestra, the Minnesota Orchestra, and the Scharoun Ensemble. The New York Philharmonic gives the world premiere of her work *Tread Softly* in February 2020. Young’s website is ninacyoung.com.

Luminosity Jessica Meyer (b. 1974)

Luminosity explores how brass instruments can convey the essence of various forms of light, both visible and invisible. While combining both expected and unexpected colors and textures that are unique to brass instruments, this work strives to capture a series of moments—from light that illuminates certain aspects of nature to the ineffable kind that radiates from within a particular person. This piece was commissioned by the Women Composers Festival of Hartford for its 2016 Festival, and premiered by the Nautilus Brass. More importantly, it is dedicated to my son Ethan, because “Within you is The Light of a Thousand Suns” (Robert Adams).

With playing that is “fierce and lyrical” and works that are “other-worldly” (*The Strad*) and “evocative” (*New York Times*), Jessica Meyer is a versatile composer and violist whose passionate musicianship radiates accessibility, generosity, and emotional clarity. Jessica has premiered pieces for solo viola internationally—expanding the repertoire for viola by championing new works while also composing her own. Meyer’s compositions viscerally explore the wide palette of emotionally expressive colors available to each instrument while using traditional and extended techniques inspired by her varied experiences as a contemporary and period instrumentalist. Since embarking on her composition career only 5 years ago, past premieres include performances by the Grammy-winning vocal ensemble Roomful of Teeth, cellist Amanda Gookin for her Forward Music Project at National Sawdust, soprano Melissa Wimbish for her Carnegie Hall debut, Sybarite 5, PUBLIQuartet, NOVUS NY of Trinity Wall Street under the direction of Julian Wachner, the Nu Deco Ensemble in Miami, and a work for *A Far Cry* commissioned by the Isabella Stewart Gardner Museum in Boston. Most recently, she was commissioned by the Juilliard School for a project with the Historical Performance Program where she was asked to respond to a movement of Haydn’s *Seven Last Words* to be performed in the Cathedral of St. John the Divine. Upcoming commissions include works for flutist Allison Loggins-Hull for her *Diametrically Composed* project at National Sawdust, Sandbox Percussion with vocal duo Two Cities (as a result of New Music USA funding), and a work for the Lorelei Ensemble that received the Dale Warland Singers Commission Award from Chorus America.

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Fantasia e Rondó Osvaldo Lacerda (1927–2011)

Osvaldo Lacerda graduated from the Carlos Gomez Conservatory of Music in 1960 with studies in piano, harmony and composition with Camargo Guarnieri. In 1986, 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 was 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. The composer has provided the following note:

“Since there are few brass ensembles in Brazil, there are very few original works of Brazilian composers for brass. This made me write the *Fantasia e Rondo* for brass quintet in 1977. It is scored for two trumpets, horn, tenor trombone and tuba (or bass trombone).

"The *Fantasia*, as its name implies, has a very free form. There is a small first part, followed by a short fugato, begun by the bass trombone. There follows a sort of humorous central section, and the movement closes with a varied reexposition of the first part. The *Rondo* has five parts, following the scheme ABACA. It consists of a lively and continuous dialogue between all the instruments. In some parts of both movements, one can hear some of the ecclesiastical modes, in the way they appear in the Brazilian folk music."

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Colchester Fantasy (1987) Eric Ewazen (b. 1954)

The Rose and Crown

The Marquis of Granby

The Dragoon

The Red Lion

"*Colchester Fantasy* was written for the American Brass Quintet while I was teaching at the Estherwood Music Festival, held in Colchester, England during the summer of 1987. Colchester is the oldest recorded town in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches and, as in all decent English towns, colorful old pubs. Each movement in this work is named after an old Colchester pub. The first movement, "The Rose and Crown," is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement "The Marquis of Granby" (a name which I associated with a distant, faded aristocracy) is a stately, chorale-like movement with somber, plaintive themes. The third movement "The Dragoon" brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms and fragmented melodies. To close the work, the fourth movement, "The Red Lion" (a name with its intimations of royalty and nobility) is a resonant fugue, propelled forward with motoric motion, and a rapid, spinning fugue theme. These old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions, and impressions of the grandeur and majesty of time past. The beer was good, too!"

—Eric Ewazen

Eric Ewazen (b. 1954, Cleveland), Composer-in-Residence of the St. Luke's Chamber Ensemble in New York City, studied under Samuel Adler, Milton Babbitt, Gunther Schuller, and Joseph Schwantner at the Eastman School and The Juilliard School (where he received numerous composition awards, prizes, and fellowships). His works have been performed by numerous ensembles and orchestras in the U.S., overseas, and at festivals such as Woodstock, Tanglewood, Aspen, Caramoor, Tidewater, and the Music Academy of the West, among others. Mr. Ewazen's music is published by Brass Ring Editions, Triplo Press, Encore Music, Southern Music, Boosey & Hawkes, Seesaw, and Eric Ewazen Publishing.

Currently on the faculty of The Juilliard School and lecturer for the New York Philharmonic's Musical Encounters Series, he has also served on the faculties of the Hebrew Arts School and the Lincoln Center Institute. He served as Vice President of the League of Composers—International Society of Contemporary Music from 1982–1989.

This work has been recorded by the American Brass Quintet on their CD *New American Brass*, Summit 133.

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MONDAY, SEPTEMBER 23, 2019, 7:30 PM

Klezmer Conservatory Band

University Theatre

Free Workshop: Tuesday, September 24, 12:30 PM

Chandler Recital Hall, Diehn Center

MONDAY, NOVEMBER 4, 2019, 7:30 PM

Blue Heron Renaissance Choir

Chandler Recital Hall, Diehn Center

Free Workshop Tuesday, November 5, 12:30 PM

MONDAY, FEBRUARY 17, 2020, 7:30 PM

The American Brass Quintet

Chandler Recital Hall, Diehn Center

Free Master Class: Tuesday, February 18, 12:30 PM

MONDAY, MARCH 16, 2020, 7:30 PM

Rod Gilfry with the Norfolk Chamber Consort

Chandler Recital Hall, Diehn Center

Free Master Class: Tuesday, March 17, 12:30 PM

MONDAY, APRIL 20, 2020, 7:30 PM

Veronica Swift with the John Toomey Trio

Chandler Recital Hall, Diehn Center

THURSDAY, APRIL 16

3:00 PM Clinic, Diehn 1201

4:30 PM Open Rehearsal, Jazz Orchestra

Diehn 1105

FRIDAY, APRIL 17

10:00 AM Clinic, Diehn 1201

1:00 PM Open Rehearsal, Jazz Choir

Chandler Hall

SUNDAY, APRIL 19

4:00 PM Concert, Jazz Orchestra and Choir

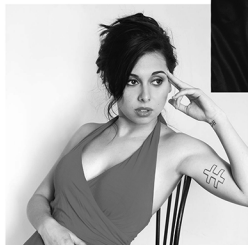
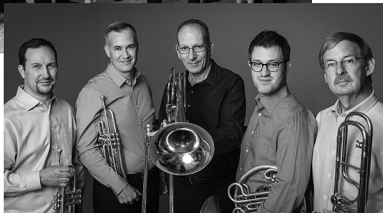
Chandler Hall

MONDAY, APRIL 20

1:00 PM Clinic, Diehn 1201

7:30 PM Concert, John Toomey Trio

Chandler Hall (Diehn Series)



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