

Upcoming Events

STUDENT RECITALS

Tuesday, Jan. 10

3:30 p.m. Chun Yu Tsai performs her Professional Performance Certificate percussion recital.

5:30 p.m. John Patton performs his Professional Performance Certificate percussion recital.

7:30 p.m. Josh deVries performs his junior tuba recital.

Amarnick-Goldstein Concert Hall | Free

PIANO MASTER CLASSES WITH JON KIMURA PARKER

Sponsored by Esther and Arnold Kossoff

Saturday, Jan. 14 at 10 a.m. and 1 p.m.

Jon Kimura Parker is Professor of Piano at the Shepherd School of Music at Rice University in Houston. He has given master classes at the Steans Institute, Banff Centre, Brevard Festival, Caramoor's Rising Stars, and The Juilliard School. "Jackie" Parker studied with Edward Parker, Keiko Parker, Robin Wood, Marek Jablonski, and Lee Kum-Sing, as well as Adele Marcus, under whom he received his doctorate at The Juilliard School. These master classes will feature performances by Conservatory piano students.

Amarnick-Goldstein Concert Hall | FREE

JON KIMURA PARKER IN RECITAL: *POSTCARDS FROM RUSSIA*

Mussorgsky Pictures at an Exhibition

Stravinsky (arr. Parker) Petroushka Suite

Sponsored by Esther and Arnold Kossoff

Sunday, Jan. 15 at 4 p.m.

Internationally acclaimed pianist Jon Kimura Parker was born, raised and educated in Vancouver. He has performed with the New York Philharmonic, Cleveland Orchestra, The Philadelphia Orchestra, NHK Orchestra in Tokyo, Dallas Symphony, Oregon Symphony, Seattle Symphony, and with the major orchestras of Baltimore, Boston, Cincinnati, Los Angeles, and Minneapolis. He toured Canada with Pinchas Zukerman and the National Arts Centre Orchestra, and performed with the Tokyo Quartet and Joshua Bell. Parker has recorded for Telarc with André Previn, Yoel Levi, and Peter Schickele. A versatile performer, he has jammed with Doc Severinsen and Bobby McFerrin, and collaborated with Audra McDonald and the Mormon Tabernacle Choir. Mr. Parker was awarded his country's highest honor, the Order of Canada, in 1999.

Keith C. and Elaine Johnson Wold Performing Arts Center

Box: \$35 | Orchestra: \$25 | Mezzanine: \$20

LYNN UNIVERSITY WIND ENSEMBLE: "Tasty Suites"

Kenneth Amis, music director and conductor

Saturday, Jan. 14 at 7:30 p.m.

Like a box of assorted chocolates, every instrumental suite offers the listener a variety of flavors to charm the senses and satiate a medley of appetites. Indulge your "suite" tooth at a performance by the Lynn University Wind Ensemble of some of the most mouthwatering and guilt-free suites composed for winds, brass and percussion. The program will include works by such musical giants as Percy Grainger, Gustav Holst and Richard Strauss.

Keith C. and Elaine Johnson Wold Performing Arts Center

Box: \$25 | Orchestra: \$15 | Mezzanine: \$10

David Balko, piano technician



LYNN
UNIVERSITY

CONSERVATORY OF MUSIC

PRESENTS

Collaborative Spotlight: The American Brass Quintet

Raymond Mase, trumpet

Kevin Cobb, trumpet

David Wakefield, horn

Michael Powell, trombone

John D. Rojak, bass trombone

Sunday, January 8, 2012

4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Boca Raton, FL

Program

Canzoni (1618)

Canzon X
Canzon I
Canzon XIII

Erasmus Widmann

(1572-1634)
(edited by Raymond Mase)

Fantasia and Rondó

Oswaldo Lacerda

(1927-2011)

Fixated Nights

With quiet intensity
Tranquil
Driving

Trevor Gureckis

(b. 1982)

INTERMISSION

Five Pieces

Maestoso alla Marcia
Lied: allegro giocoso
Andante espressivo
Scherzo: vivace
Allegro grazioso

Ludwig Maurer

(1789-1878)

Chansons

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

Josquin des Prés

(c.1440-1521)
(edited by Raymond Mase)

Copperwave

Joan Tower

(b. 1938)

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 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.

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.
www.AmericanBrassQuintet.org www.StantonMgt.com

The American Brass Quintet

Five 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)

(edited by Raymond Mase)

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).

Note by Raymond Mase



Photo © Peter Schaaf

Now in its 51st season, the American Brass Quintet has been internationally recognized as one of the premier chamber music ensembles of our time and an icon in the brass world. The ABQ's rich history includes performances in Europe, Central and South America, the Middle East, Asia, Australia and all fifty of the United States; a discography of over fifty recordings; the premieres of over one-hundred contemporary brass works, and in the last decade, mini-residencies that have brought the ABQ's chamber music expertise to countless young musicians and institutions worldwide. ABQ commissions by Samuel Adler, Bruce Adolphe, Daniel Asia, Jan Bach, Robert Beaser, William Bolcom, Elliott Carter, Jacob Druckman, Eric Ewazen, Anthony Plog, Huang Ruo, Steven Sacco, David Sampson, Gunther Schuller, William Schuman, Joan Tower, Melinda Wagner, and Charles Whittenberg, are considered among the most significant contributions to the modern brass quintet repertoire. Premieres in the last three seasons include works by Gordon Beeferman, Nolan Gasser, Trevor Gureckis, Justin Dello Joio, Shafer Mahoney, Anthony Plog and David Sampson. In commemoration of the ABQ's 50th anniversary last year, the ABQ released its ninth recording on the Summit label—a double CD of new works written for the ABQ in the last decade called *State of the Art—the ABQ at 50*.

Equally committed to the promotion of brass chamber music through education, the American Brass Quintet has been in residence at The Juilliard School since 1987 and at the Aspen Music Festival since 1970. 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, diverse programming, commissioning, 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 *New York Times*, and "of all the brass quintets, the most distinguished" by the *American Record Guide*, the American Brass Quintet has clearly defined itself among the elite chamber music ensembles of our time.

Program Notes

Canzoni (1618)

Erasmus Widmann (1572-1634)

Originally adaptations of French and Flemish chansons, the canzon is a type of instrumental music that was popularized in the 16th and 17th centuries. Most often characterized with the opening dactylic rhythm (long, short, short), the *canzon da sonar* (chanson to be played) became independent of earlier vocal models in the 1570s, and by 1600 had become the most important form of instrumental music in Italy. Ensemble canzoni were composed by all sorts of musicians—from the master composer/organist Giovanni Gabrieli with his multi-choired works for the ceremonies at San Marco in Venice, to lesser-known Northern European composers like Erasmus Widmann, who spent most of his career working as court musician in the region of Germany near Nuremberg.

Widmann's canzoni, included in his *Gantz Neue Cantzon, Intradten, Balletten und Couranten* (Nuremberg, 1618) were considered his finest instrumental works. Strikingly similar to the Venetian canzoni of earlier decades, these canzoni were described by composer Michael Praetorius—the greatest musical academic of the day—as “fresh, joyful, and fast.” While most of the Venetian canzoni of the period are written in four parts, Widmann composed his instrumental music in five parts much like the music of his contemporaries Brade and Simpson. This scoring, with two equal soprano parts, makes Widmann's canzoni particularly well suited to adaptation by the modern brass quintet.

Note by Raymond Mase

Fantasia e Rondó (1977)

Oswaldo 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 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 Sao 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.

Note by Michael Powell

Fixated Nights

Trevor Gureckis (b. 1982)

Trevor Gureckis, a native of Austin Texas, studied composition and piano performance at the Yale School of Music and the University of Texas at Austin. His teachers have included Kevin Puts, Ezra Laderman, Dan Welcher, Martin Bresnick, and Aaron J. Kernis. He has received numerous awards for his music including a Charles Ives Scholarship from the American Academy of Arts and Letters and Young Composer Awards from both BMI and ASCAP Foundations.

Trevor's orchestral work entitled “Very Large Array”, had its professional orchestra premiere by the Minnesota Orchestra under the direction of Osmo Vänskä. The performance was part of the orchestra's renowned Composer Institute. In May 2009, the New York Youth Symphony, led by Ryan McAdams, commissioned and premiered a new work, “Recurrent Dream”, for soprano Jennifer Zetlan and orchestra at Carnegie Hall. Most recently the American Brass Quintet commissioned “Fixated Nights”, which they will premiere at the Aspen Music Festival and tour this summer. He has had his music released on Notenuf Records and Philip Glass' Orange Mountain Music.

Trevor is a co-owner of Found Objects Music Productions with colleagues Bryan Senti and Jay Wadley. Found Objects, formed in 2007, produces music for film, TV, ads and other media. He continues to work with Philip Glass as an editor and copyist for his film and concert music. He has worked with Mr. Glass on films such as the Academy Award Nominated Notes on a Scandal, Woody Allen's Cassandra's Dream, and Mr. Nice directed by Bernard Rose. Trevor provided a number of additional arrangements of Mr. Glass' music for the Brazilian film Nosso Lar directed by Wagner de Assis, which will premiere in Rio de Janeiro in September.

Note by the composer:

I came up with the title Fixated Nights (2010) well after I had completed the work. In fact, the American Brass Quintet was already rehearsing the piece with the heading of "Title TBD" for a number of weeks.

Looking over what I had written, while wracking my brain for a title, I noticed that I indicated a lot of character words like "quiet", "tranquil", "still" and "hazy". However, the music itself was very erratic and angular. There are explosions that jump out of quiet pointillistic textures. There are simple melodies distorted by incessant staccato repetitions.

As a person with epilepsy, this can be analogous to my experience with sleep. Often there is an undercurrent of 'buzzing' energy while I sleep. This of course can then intensify into a seizure but mostly it just exists. The obsessive quality of this energy and the fact that it happens during sleep led me to the title of "Fixated Nights". Other than that, it's just a piece of music in three movements.

This work was commissioned by the American Brass Quintet with funds from the Jerome Foundation.
www.gureckis.com