

### Three Canzoni

Canzona  
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(edited by Raymond Mase)

Erasmus Widmann (1572-1634)  
Antonio Troilo (fl. 1600)  
William Brade (1560-1630)

Originally adaptations of French and Flemish chansons, the canzona is a type of instrumental music that was popularized in the 16<sup>th</sup> and 17<sup>th</sup> 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 local church organists like Antonio Troilo who worked in nearby Vicenza. Troilo's little-known but well-crafted canzoni survive in his *Il primo libro canzoni delle canzoni da sonare con ogni sorte de stromenti* published in Venice in 1606.

While some of the best-known canzoni were associated with the flourishing arts and music publishing business of Renaissance Venice, successful composers of other regions, like Erasmus Widmann and William Brade, began including canzoni in their compilations of instrumental music. Widmann's canzoni, published in Nuremburg in 1618, were considered his finest instrumental works. Strikingly similar to the Venetian canzoni of earlier decades, Widmann's canzoni were described by Michael Praetorius as "fresh, joyful, and fast." The Englishman William Brade, universally recognized as one of the finest early violinists, spent nearly his entire career working in the German courts. Like Widmann's, Brade's five-part canzoni are stylistically quite similar to earlier Venetian models and were included in his *Newe ausserlesene Paduanen, Galliardien, und Canzonen* published in 1609 in Hamburg.

Note by Raymond Mase

### Fantasia e Rondo (1977)

Oswaldo Lacerda (b. 1927)

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.

**Brass Quintet (2009)**

- I. Hushed, mysterious
- II. Melancholy
- III. Fast and rhythmic

**Shafer Mahoney (b. 1968)**

This work was commissioned by the American Brass Quintet with funds from the Jerome Foundation. It features three contrasting movements; each one is about five minutes long. The first movement is essentially a long chain of perfect fourths and fifths, the strong intervals traditionally associated with brass signals and fanfares. The movement begins slowly and quietly, with various wandering, interlocking duets for muted brass. Soon, the music builds momentum: it becomes faster and more colorful, and ends with a vigorous, majestic fanfare. The second movement is an unhurried setting of the medieval round *Sumer is icumen in*, also known as the "Summer Canon." With no counterpoint from the original setting, the flowing melody is played three times, each time by a different instrument, and supported by simple, bittersweet chords. Flugelhorns, in place of trumpets, contribute to the languid, melancholy sound world of this movement. The last movement is tense, fast, and jittery, constantly slipping between major and minor. As in ritornello form, it alternates between two contrasting textures: spirited, stuttering solos, one for each instrument in the quintet; and connecting passages featuring syncopated, boisterous commentary from the rest of the group. At the end, the work stumbles into a minor one last time before concluding in A-flat Major. (Note by the composer)

Shafer Mahoney was born 1968 in Albany, New York. He graduated summa cum laude from Princeton University and earned graduate degrees at the Eastman School of Music, where he was a Sproull Fellow. He studied composition with Samuel Adler, Warren Benson, David Liptak, Steven Mackey, and two recipients of the Pulitzer Prize in Music, Christopher Rouse and Joseph Schwantner. His music is published by Boosey & Hawkes. Mr. Mahoney's compositions have been performed around the world and at Carnegie Hall, Lincoln Center, and the Kennedy Center. His music, which critics have described as "dazzling," "tonal and imaginative," and "gorgeous," has won many national awards, including two from BMI, a Morton Gould Award from ASCAP, and the Bears Prize from Columbia University. Absolute Ensemble's recording of his music was nominated for a Grammy Award. Future commissions include new works for the Lubbock Symphony, the Tucson Symphony, the Degas String Quartet, and the wind ensembles of the Big 12 universities. Mr. Mahoney is an Associate Professor at the City University of New York and teaches advanced orchestration at the Juilliard School. His music is recorded by Enja, Mark, and Summit Records.

**Entrance (2004)****David Sampson (b.1951)**

Entrance is a concise minute and a half composition that was written in the spring of 2004 as a gift to the American Brass Quintet to honor our fruitful collaboration over the past twenty years. Beginning with a pleasant introduction reminiscent of Collier Jones, each instrument is given a bow. This civility shortly gives way to comic exuberance. After nearly losing control, the piece rights itself with a final flourish.

David Sampson is currently Composer-in-Residence of the Colonial Symphony Orchestra. Recent major commissions and premieres have included the National Symphony Orchestra, Memphis Symphony, Barlow Endowment, New Jersey Symphony, Bergen Foundation, Princeton Pro Musica, Chicago Chamber Musicians, American Composers Orchestra, Aspen Music Festival, Chamber Music America, Pew Charitable Trust, National Endowment for the Arts, New Jersey State Council on the Arts, and the American Brass Quintet. David Sampson, recipient of the 1999 Goddard Lieberman Fellowship awarded by the American Academy of Arts and Letters, has received grants from the NEA, 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; and Gerard Schwarz, Gilbert Johnson, Robert Nagel, and Raymond Mase in trumpet. His music is published by Editions Bim, Cantate Music Press and Concordia Publishing House.

### **Five Pieces**

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

**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

### **Copperwave**

**Joan Tower (b. 1938)**

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.

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. This special event showcased numerous artists who regularly perform her music, including the Tokyo String Quartet, pianists Melvin Chen and Ursula Oppens, violist Paul Neubauer, oboist Richard Woodhams, and the New England Conservatory Percussion Ensemble. Most of these works were then recorded for August 2005 release on the NAXOS recording label.

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. In October 2005, the Glens Falls Symphony Orchestra presented the world premiere of Tower's 15 minute orchestral piece. The work went on for performances by orchestras in every state in the Union during the 2005-06 season. This is the first project of its kind to involve smaller budget orchestras as commissioning agents of a new work by a major composer.

The 2004-05 season saw Tower in numerous residencies: including UCLA, Vanderbilt and Eastman universities and the Bloch, Deer Valley, Aspen and Menlo Park festivals. Tower has added "conductor" to her list of accomplishments, with engagements at the American Symphony, the Hudson Valley Philharmonic, the Scotia Festival Orchestra, and the Anchorage Symphony, and Kalisto Chamber Orchestra, among others.

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. "Tower has truly earned a place among the most original and forceful voices in modern American music" (*The Detroit News*).

The success of Tower's second string quartet, **In Memory**, premiered by the Tokyo String Quartet in 2002 at the 92nd Street Y was a highlight of their tour of three continents. Her percussion concerto, **Strike Zones**, was performed at Carnegie Hall and the Kennedy Center by Evelyn Glennie with the National Symphony Orchestra under Leonard Slatkin.

Joan Tower's bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. From 1969 to 1984, she was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, which commissioned and premiered many of her most popular works. Her first orchestral work, **Sequoia**, quickly entered the repertory, with performances by orchestras including St. Louis, New York, San Francisco, Minnesota, Tokyo NHK, Toronto, the National Symphony and London Philharmonia. A choreographed version by The Royal Winnipeg Ballet toured throughout Canada, Europe, and Russia. Ms. Tower's tremendously popular five **Fanfares for the Uncommon Woman** have been played by over 400 different ensembles.

Joan Tower has been the subject of television documentaries on PBS's WGBH television station in Boston, on the CBS network program, Sunday Morning, and MJW Productions in England. She is published exclusively by Associated Music Publishers, a division of The Music Sales Group.