American Brass Quintet

Holtschneider Performance Center
Chamber Series

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago
American Brass Quintet
Holtschneider Performance Center Chamber Series

Kevin Cobb, trumpet
Louis Hanzlik, trumpet
Eric Reed, horn
Timothy Albright, trombone*
John D. Rojak, bass trombone

Program
edited by Raymond Mase
Three English Fancies
  Fancy a 5 by William Simmes (fl. 1607-1616)
  Fancy No. 11 “Cor Mio” by John Ward (1571-1638)
  Fancy a 5 by Giovanni Coperario (1575-1626)

Stacy Garrop (b.1969)
Helios (2011)

Ching-chu Hu (b. 1969)
A Distant Hope (2022)
  I. Skyward
  II. Voyaging

Joan Tower (b. 1938)
Copperwave (2006)

- Intermission -
Jennifer Higdon (b. 1962)  
Book of Brass (2022)

Ludwig Maurer (1798-1878)  
Five Pieces  
Maestoso alla Marcia  
Lied: allegro giocoso  
Andante espressivo  
Scherzo: vivace  
Allegro grazioso

Eric Ewazen (b. 1954)  
Frost Fire (1990)  
Bright and Fast  
Gentle and Mysterious  
Tense and Dramatic

*Mr. Albright joins the ABQ for this performance while Michael Powell is on medical leave.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.
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 in 2019-2020, the American Brass Quintet performed across the continental United States. Season highlights included 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 made appearances in New York, NY; Lewiston, ME; Waterford and Norfolk, VA; Youngstown and Columbus, OH; and Tulsa, OK, among others. Highlights of the 2020-2021 season included a residency at the University of Iowa, as well as Aspen Music Festival, where they host their annual brass chamber music seminar.

This season’s highlights include performances at University of Delaware’s Master Players Concert Series, Chamber Music Society of Wichita, Frost School of Music in Miami, New Orleans Friends of Music, and Westchester Chamber Music Society.
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.

Trumpeter Kevin Cobb became a member of the American Brass Quintet in the fall of 1998. Prior to his joining the ABQ, he had been a member of the Manhattan Brass Quintet and Meridian Arts Ensemble. Currently Mr. Cobb serves on the faculties of The Juilliard School, New York University, SUNY Stony Brook, and the Aspen Music School. He performs regularly in New York with such organizations as the Metropolitan Opera Orchestra, New York Philharmonic, and the New York City Ballet Orchestra. Equally at home in the orchestral realm, he has served as guest principal trumpet with numerous orchestras throughout the United States and Europe, and is co-principal trumpeter of the Aspen Festival Orchestra. His first solo CD entitled “One” features an all-American program of unaccompanied trumpet solos on the Summit Label. He holds a B.M. from the Curtis Institute of Music and an M.M. from The Juilliard School.

Louis Hanzlik is an internationally recognized trumpeter, chamber musician, and educator. Also a member of the Grammy Award-winning Orpheus Chamber Orchestra, he has performed concerts and presented solo and ensemble master classes in Asia, Australia, North America, South America, and Europe. Dr. Hanzlik is Associate Professor of Trumpet at the University of Connecticut, and is a member of the Trumpet and Chamber Music faculties of The Juilliard School, and Aspen Music Festival & School where he also serves as Principal Trumpet of the Aspen Chamber
Symphony. As an educator, Dr. Hanzlik promotes the inclusion of chamber music within a student’s learning. His dissertation, *Fostering Democracy and Citizenship through Chamber Music Coaching* from Teachers College, Columbia University, examines chamber music’s unique social and musical attributes. Originally from Iowa, Hanzlik is a graduate of the University of Iowa (B.M.), The Juilliard School (M.M.) and Teachers College, Columbia University (Ed.D.). He resides in Storrs, CT with his wife, Amanda, and two children, Ethan and Grace.

Eric Reed is the newest member of the American Brass Quintet, and serves on the horn and chamber music faculties of The Juilliard School and New York University. Eric performs regularly with the Orchestra of St. Luke’s, Orpheus Chamber Orchestra and the Chamber Music Society of Lincoln Center. He is a former member of the Canadian Brass and Ensemble ACJW, and has been on the rosters of the Oregon, New World and Harrisburg Symphonies. Eric holds degrees from Rice University’s Shepherd School of Music and The Juilliard School. Also active in Broadway and contemporary genres, Eric has held positions at the 25th Anniversary Production of *Les Misérables*, Rodgers and Hammerstein’s *Cinderella* and Radio City Music Hall’s *Christmas Spectacular*. He is on the faculty of the Round Top Festival Institute and Aspen Music Festival and School. Eric enjoys cooking, yoga and golf, and resides in The Bronx with his wife, violinist Sarah Zun, and their son, Oliver.

Tim Albright enjoys a diverse career as an internationally recognized chamber musician, jazz artist, soloist and educator. A member of the Atlantic Brass Quintet since 2007, Mr. Albright’s varied musical pursuits have taken him throughout the Americas, Europe, Asia and Africa. He is principal trombonist with the Fox Valley Symphony and is lead trombonist of the Miguel Zenón Identities Jazz Orchestra and the Grammy Award winning Daphnis Prieto Big Band. Tim joined the faculty of Lawrence University in 2016, having previously been on faculty at SUNY Purchase and the Juilliard School Pre-College Division. Tim was born and raised in the Napa Valley, California. He started studying the piano at age 5, cornet at age 8 at found his true love, the trombone at age 9. He received Bachelor of Music degrees from the Eastman School of Music in Trombone and Jazz and Commercial Media. He lives in Appleton, WI with his lovely wife and two sons.

John D. Rojak joined ABQ in 1991. He is bass trombonist for the Orchestra of St. Luke’s and the NY Pops, among other NY musical institutions. Rojak has shared stages with Leonard Bernstein, Wynton Marsalis, Metallica,
Pope John Paul II, Cab Calloway and countless other performers. He has performed with the NY Philharmonic, Boston Symphony, Cleveland Orchestra, and Los Angeles Philharmonic, as well as playing for many Broadway shows and commercial recordings. Solo recordings include “ROJAK ROCKS” on Navona and “The Romantic Bass Trombone” on MMC. Besides the ABQ teaching associations at Juilliard and Aspen, he is director of brass studies at NYU. He has a B.M. from Juilliard and is a longtime New Yorker via the Boston suburbs. Mr. Rojak performs on a custom designed Michael Rath R9 built in 2008.
**Program Notes**

edited by Raymond Mase

Three English Fancies
Fancy a 5 by William Simmes (fl. 1607-1616)
Fancy No. 11 “Cor Mio” by John Ward (1571-1638)
Fancy a 5 by Giovanni Coperario (1575-1626)

*Duration: 10 minutes*

The fancy, the English version of the Italian fantasia, is one of Elizabethan England’s most important contributions to instrumental music. First appearing in England in the 1570s, these freely-composed, highly-contrapuntal pieces were most often performed by consorts of viols of two to six players, sometimes with winds or brass. Many original part books of fancies exist in English libraries today, attesting to the enormous popularity that these works enjoyed during the early decades of the seventeenth century.

Of the three composers represented in this set, very little is known of William Simmes. He composed anthems and published a collection of seven fancies while serving in the court of the Earl of Dorset in 1608. Considered one of the best and most serious of the English madrigalists, John Ward was quite famous in his lifetime and was among a number of Elizabethan composers who were inspired by the Italian music of the period. His Fancy No. 11 Cor Mio is a beautifully expressive instrumental piece loosely based on Monteverdi’s madrigal setting of the Guarini text Cor Mio. The Englishman John Cooper also incorporated Italian music into his fancies, but his infatuation with Italian music was even more extreme. After an extended trip to Italy, Cooper returned to England assuming the new “Italianized” name Giovanni Coperario. In addition to being one of the most highly respected composers of fancies, Coperario was also one of the most prolific of Elizabethan composers with over ninety of his instrumental works remaining today.

*Notes by Raymond Mase, editor*

Stacy Garrop (b.1969)

Helios (2011)

*Duration: 4 minutes, 30 seconds*

In Greek mythology, Helios was the god of the sun. His head wreathed in light, he daily drove a chariot drawn by four horses (in some tales, the horses are winged; in others, they are made of fire) across the sky. At the end of each day’s journey, he slept in a golden boat that carried him on the Okeanos River (a fresh water stream that encircled the flat earth) back to his rising place. The cyclic journey of Helios is depicted in this short work for brass quintet. The first half is fast-paced and very energetic, while the second half is slow and serene, representing day and night.

*Notes by Stacy Garrop, composer*
Ching-chu Hu (b. 1969)
A Distant Hope (2022)

*Duration: 9 minutes*

“Music hath charms to soothe the savage breast. To soften rocks, or bend the knotted oak.” - William Congreve (1670-1729)

Music is vital for a society, for life. It strengthens us, it soothes us; it nurtures and it provokes. *A Distant Hope*, commissioned by and composed for the celebration of Chamber Music Columbus’ 75th season honors the role and importance of music and hope in our lives. While celebratory as a fanfare, it also deconstructs the various aspects of a fanfare in today’s uncertain world - its excitement, its anticipation, balanced with its repose.

The first movement, “Skyward,” opens with calls of fanfare and joy. Motives are celebrated and festivities are represented. A section of delicate connections conveys the power of music to soothe, as the movement concludes in a contemplative pose. “Voyaging” captures the energy of motion and the exuberance of hope, signifying the preciousness of time. The power of music, its ability to heal, empower, and unite triumphantly in a flourish signifies optimism for the future.

*Notes by Ching-chu Hu, composer*

Joan Tower (b. 1938)
Copperwave (2006)

*Duration: 11 minutes*

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.

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.

Notes by Joan Tower, composer

Jennifer Higdon (b. 1962)
Book of Brass (2022)
Duration: 8 minutes
A chance meeting with Dorothy and DuWayne Hansen in October of 2017 led to a personal introduction with the great American composer Jennifer Higdon. With that introduction, ABQ asked if there was a possibility of commissioning her for a quintet since it clearly fit into the part of ABQ’s mission to gain works from the leading composers of our time. Jennifer kindly responded affirmatively although the piece would fall into her queue and possibly be written by 2024—seven years later. In 2020, however, we heard from Jennifer that she had composed faster than expected and could deliver a piece for a premiere in October 2022, two years earlier than expected. An inquiry from the Lyrebird Quintet from Melbourne, Australia allowed us to combine funding for a major piece as well as around the world premieres.

Book of Brass is written in 4 movements, or chapters, of which any number may be played together for performance. Ramp Up is a lively, spirited piece that stays busy from first note to last. Acrostic begins leisurely and, as one might gather from the title, becomes more complex and intricate until its satisfying ending. Glide & Fade is slow, meditative, and harmonically rich. The final chapter is Punch It Up, with a funky groove and high energy eliciting virtuosity from all voices.

The American Brass Quintet is grateful to the Hansens not only for a fortuitous introduction, but also for their generous funding to create this new landmark for brass chamber music.

Notes by John Rojak

Ludwig Maurer (1798-1878)
Five Pieces
Duration: 10 minutes
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.

Notes by Chris Gekker

Eric Ewazen (b. 1954)
Frost Fire (1990)
Duration: 16 minutes
Frost Fire was gratefully dedicated to the American Brass Quintet in honor of their 30th anniversary. Over these past years, it has been performed worldwide and has been recorded on the Well-Tempered label. It was commissioned by them in 1989 with support from the Jerome Foundation. The work, based on traditional musical forms and models, is in three movements. The first movement, marked Bright and Fast, is a joyous celebration of sonorous chords, playful motives, and rhythmic gestures. It is in a strict sonata-allegro form with a clearly defined and classically proportioned exposition-development-recapitulation framed by complimentary introduction and coda sections.

The second movement, marked Gentle and Mysterious, has a waltz-like feel to it. In a ternary (A-B-A) form, the outer sections consist of ribbons of melodies being gently passed from instrument to instrument. The middle section is a stately fugue that builds in intensity, volume and rich-sounding resonance. The final movement, Tense and Dramatic, brings back material from the first movement, but sets it in a much more turbulent and frenetic environment. Although this movement is based on the skeletal outlines of a sonata-allegro form, it is much freer and more erratic, with shifting meters and contrasting, interpolated passages, ultimately leading the way to a heroic and dynamic conclusion.

Notes by Eric Ewazen, composer
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