

The Red Bank
Chamber Music Society

presents

The American Brass Quintet

Kevin Cobb, trumpet
Louis Hanzlik, trumpet
Eric Reed, horn
Michael Powell, trombone
John D. Rojak, bass trombone

A celebration of brass quintet works
across the ages

Sunday Afternoon

May 1, 2022 • 4:30 PM

Trinity Church Auditorium

Red Bank, NJ

PROGRAM

Consort Music of Elizabethan and Jacobean England

Edited by Louis Hanzlik

- | | |
|--------------------------------|---------------------------|
| I. Arise, awake | Thomas Morley (1557-1603) |
| II. Lachrimae Antiquae (Pavan) | John Dowland (1563-1626) |
| III. Oft Have I Vow'd | John Wilbye (1574-1638) |
| IV. Canzon | William Brade (1560-1630) |

Lux aeterna

- | | |
|----------------------------------|-------------------------|
| I. Lux aeterna (Gregorian Chant) | Edited by Louis Hanzlik |
| II. Lux Aeterna (2013) | Evan Williams (1988-) |

Sacred Geometry (2021)

David Biedenbender (1984-)

- | | |
|------------|---------------|
| I. Ripples | III. Nautilus |
| II. Gaudí | IV. Helix |

INTERMISSION

Triangles (1979)

John Stevens (1951-)

Chansons

Josquin des Prés (c.1440-1521)

(Edited by Raymond Mase)

- | | |
|-------------------------------|--|
| I. En l'ombre d'ung buissonet | IV. De tous biens playne |
| II. El grillo | V. Kanon; N'esse pas ung grant deplaisir |
| III. Plaine de dueil | |

Colchester Fantasy (1987)

Eric Ewazen (1954-)

- | | |
|---------------------------|------------------|
| I. The Rose and Crown | III. The Dragoon |
| II. The Marquis of Granby | IV. The Red Lion |

Notes on the Program

Consort Music of Elizabethan and Jacobean England (edited by Louis Hanzlik)

(~7 minutes)



Queen Elizabeth: Lutenist

The reigns of Queen Elizabeth I (1558-1603) and King James I (1603-1625) occurred at the height of the English Renaissance. During their reigns, music, and arguably literature, became the defining artistic forms of the English Renaissance, due certainly in part to the value both monarchs placed on the inclusion of these art forms in their personal lives and their courts.

Queen Elizabeth was a music enthusiast whose love for the performance and practice of music (as well as a personal decree that all people of England embrace the things she most enjoyed) credits her with its rise as a popular art form during her reign. Elizabeth herself was a lutenist, and in turn expected all noblemen of English society to also take up the instrument. She also required that all young noblewomen be at the ready to take “their proper place in a vocal or instrumental ensemble” otherwise become “the laughing-stock of society.” Elizabeth employed dozens of musicians to accommodate music in her court, and her royal household was always bubbling with secular instrumental and vocal music intended not only for listening, but also dancing. Music of the Jacobean era continued to blossom during the monarchy of James I, but as a proclaimed poet himself, the king’s involvement with translating the bible to English (e.g., the King James Bible) and other publications proved he had a more vested interest in the literary arts.

Vocal music in the English courts was inspired largely by the rise in popularity of the Italian madrigalists of the time (numerous Italians were imported to England and employed by Elizabeth) and as a result, a relatively short lived but prolific English Madrigal School was born. This movement was led most notably by Thomas Morley whose madrigal for five voices “Arise, awake” from the *Triumphs of Oriana* (1601) opens this suite. Also presented here is “Oft have I vow’d” a five-part madrigal for five voices, composed by John Wilbye during the Jacobean era. The influence of Italian madrigalists use of chromaticism in their works is uniquely evident in Wilbye’s composition.

With the development of the printing press (and Elizabeth’s regular habit of dancing as her preferred method of exercise) a growing number of amateur musicians made use of newly available sheet music and instrumental ensembles flourished. These “consorts” some mixed (or “broken”) and some made up of “like” instruments (such as a family of viols) performed music composed for instruments as well as voices, such as the popular madrigals of the time. Works in this suite representing popular instrumental music of the day include a galliard on a theme by John Dowland, and an example of another strictly instrumental form, the canzona, by William Brade.

Notes by Louis Hanzlik



Evan Williams (1988 -)
Lux Aeterna (2013)

(~6 minutes)



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Lately, the subject of light has been prevalent in my music. This phenomenon occurred largely by chance, and each piece dealt with light through multiple religious and philosophical approaches. This initiated some extended thought on the nature of light and darkness, and how they are not only opposites, but define each other. Darkness is the absence of light, and vice versa. The philosophy of yin and yang shows us that these opposing forces are also interconnected and interdependent. In a lit room, there are shadows. Light can peak through a window or under the door of a darkened room.

In *Lux Aeterna*, a more religious tradition of light is explored through the use of the Gregorian chant of the same name from the Requiem Mass. Those familiar to the Requiem Mass know of its own dual nature. Prayers for comfort, peace, and eternal rest are juxtaposed with vivid cries for salvation from cruel and eternal damnation, not just for the dead, but for the living as well. The product is a much more surreal (and perhaps more accurate) portrayal of the emotions surrounding the death of a loved one, a portrayal completely alien to most modern funeral rites which emphasize comfort and hope over the fear and despair that may actually accompany death.

Lux Aeterna is a fantasy on the *Lux Aeterna* chant, first presenting the theme in a quasi-mensuration canon, followed by a number of permutations of it throughout the work. The reverent chant becomes a hopeful hymn, a joyous celebration, a sinister dance, a malicious taunt, and even morphed into the familiar and fearful *Dies Irae* motive. However, throughout these moods, whether light or dark, the opposite force is also present, illustrating my view that nothing is pure good or evil, light or dark, only a shade in this wide spectrum.

Notes by Evan Williams

About Evan Williams

The music of Evan Williams has been performed across the country and internationally by members of the Detroit Symphony Orchestra, the Seattle Symphony Orchestra, the International Contemporary Ensemble, QuinceEnsemble, Fifth House Ensemble, and at festivals such as SEAMUS, the New Music Gathering, the Electroacoustic Barn Dance, and the New York City Electronic Music Festival. He has been commissioned by notable performers and ensembles including the Cincinnati Symphony Orchestra and Urban Playground Chamber Orchestra. His work can be found on recordings by The Namaste Ensemble's "No Borders Quartet" and Levels. Williams has received a number of awards and honors, including serving as the Detroit Symphony Orchestra's inaugural Classical Roots Composer-in-Residence in 2018. Williams holds a DMA in Composition with a cognate in Orchestral Conducting from the College-Conservatory of Music at the University of Cincinnati, where he also served as a teaching assistant in electronic music. He

also holds degrees from Bowling Green State University and Lawrence University. Williams serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College, where he teaches composition, music technology, and leads the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and at the Walden School.



David Bienenbender (1984 –)
Sacred Geometry (2022)

(~17 Minutes)



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Sacred Geometry is inspired by the work of Catalan architect Antoni Gaudí (1852–1926). Gaudí is best known for creating la Basílica de la Sagrada Família, a cathedral in Barcelona, Spain, which has been under construction since 1882. Gaudí integrated symbols of his faith into every detail of the Basílica, weaving them into complex geometric forms he studied in the natural world, like hyperbolic paraboloids, hyperboloids, helicoids, and cones. He also utilized *Trencadís*, a form of mosaic art made by cementing together recycled shards of tile and chinaware, fashioning beautiful new things out of the broken and discarded. The inside of the cathedral mimics a forest, with tree-like columns and branches supporting hyperboloid vaults in spectacular fractals, evoking the infinite—connecting God and Creation. I think of this piece like a strange liturgy—or ritual—to meditate on this striking space, to contemplate Gaudí’s way of seeing the world, and, hopefully, to discover a similar sense of awe and wonder.

The first movement, *Ripples*, is quite simple—a chanted invocation in the trumpets with orchestrated reverberations evoking the large spaces inside the cathedral. There are also distant echoes of William Byrd’s setting of *Ave Verum Corpus* (1605) in this movement. My favorite moment of Byrd’s work is this surprising, fleeting dissonance, the result of a major chord in the upper voices against a weeping, descending minor melody in the bass, coinciding with the text *Miserere*—have mercy. It is bittersweet and broken.

The second movement, *Gaudí*, is playful and whimsical, even irreverent. The Latin root of Gaudí is *gaudere*, which means “to rejoice” or “to take pleasure in.” Gaudí threaded the seemingly fantastical aspects of our world into dream-like designs and surreal structures that seem unnaturally natural, or naturally unnatural. Imagine stopping to marvel at some small, unusual flower like *Orchis italica* or hearing the peculiar call of a Brown Sicklebill or a Black-throated Loon. I think of this movement as a walk through a garden of strange delights.

A nautilus is a marine mollusk with a shell in the shape of a logarithmic spiral. As the nautilus grows, it lives in the outermost chamber of the shell, sealing off the previous chamber with a wall that prevents it from returning to its old home. As a symbol, it has many meanings and connections,

but, for me, I find it to be a powerful metaphor: building anew while always leaving behind an artifact of the past—a stunningly beautiful one, in fact. The third movement, *Nautilus*, is built on a small, simple phrase that spins and rotates into longer and longer threads and swirling, circular harmonic progressions.

The final movement is called *Helix*. The helix also has many connections and connotations, appearing in everything from spiral staircases to seashells, forming the structure for the molecules from which life is built, and lying at the center of mathematical formulas that describe both infinitesimally small subatomic particles as well as the mechanics of the entire universe.

Notes by David Biedenbender

About David Biedenbender

David Biedenbender (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. David’s music has been described as “simply beautiful” [twincities.com], “striking” and “brilliantly crafted” [Times Argus] and is noted for its “rhythmic intensity” [NewMusicBox] and “stirring harmonies” [Boston Classical Review]. “Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender’s music hung in the [air] long after the last note was played” [Examiner.com]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

In addition to composing, David is a dedicated teacher. He is Associate Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.



John Stevens (1951 –) *Triangles* (1979)

(~12 minutes)



*Photo from The Well
Tempered Ear Blog*

Triangles was composed in 1978–79 for members of Pentagon, a brass quintet in which Stevens played while he was in New York City. The work is comprised of four sections connected by short cadenzas played by each performer. The work incorporates jazz elements, lyrical melodies, and driving rhythms that make this piece a great contribution to the brass repertoire.

In an unpublished doctoral dissertation (1999) on Stevens’s music, David Edward Spies writes about *Triangles*:

“It was with Pentagon that Stevens composed one of his most popular and, arguably, pivotal works, *Triangles*. The trumpet players in the quintet, while preparing for a January 1979 debut concert in Carnegie Hall, requested a work on the level of a Carnegie Hall recital piece which would give them a period of rest on the very demanding program. Since little had been composed for the low brass trio of a brass quintet, Stevens decided that he would write a substantial work for French horn, trombone and tuba that met the needs of the program. Stevens has this to say about *Triangles*:

‘*Triangles*, to me, is a piece where I first combined the jazz and commercial music influence with classical construction and something a little less simplistic than some of my earlier works, into a piece that, I don’t know, is its own kind of fusion, I suppose you might say’

The single-movement work is conceived in four major sections, consisting of a slow introductory section, a jazz-rock section, modal ballad, and march, with conjoining written-out cadenzas connecting each segment ... Harmonically, Stevens uses a great deal of extended chord voicings, often contrasting with unison or octave melodic lines or simple triadic material. The intervals of the tritone and major seventh occur repeatedly in the melodic construction, often to color or obscure a basically tonal passage.

Timbrally, Stevens experiments with different muted duet combinations in contrast to an open solo voice in an attempt to evoke a perspective of foreground and background, as well as to present different colors.

Stylistically, he combines classical, latin, rock and jazz into a pastiche which, given the period of composition, could be classified as fusion. This piece, his first original classical composition for instrumentation other than tuba=euphonim quartet, presents a glimpse of his approach to brass quintets in the late 1980s and 1990s.”

About John Stevens

John Stevens was born in Buffalo, New York (USA) in 1951. He holds degrees in Music Performance (tuba) from the Eastman School of Music (1973) and Yale University (1975). For many years John Stevens was a free-lance performer in New York City. From 1981 to 1985 he

was on the faculty of the University of Miami (FL) School of Music. From 1985 to 2014 he was on the faculty of the University of Wisconsin-Madison School of Music, where he was Professor of tuba/euphonium, a member of the Wisconsin Brass Quintet and Director of the School. John Stevens has long been active as a composer and arranger, particularly for brass. Many of his compositions have become standard repertoire for performers all over the world.



Josquin des Prés (c.1440-1521)

Chansons (2022)

(~7 minutes)



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).



Eric Ewazen (1954 -)

Colchester Fantasy (1987)

(~16 minutes)



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!

Notes by Eric Ewazen

About 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



The Red Bank Chamber Music Society is happy to welcome our musicians and members to in-person concerts.

Based on your responses to our membership survey, most of our members have been vaccinated COVID-19, but for everyone's safety, **we are requiring that all attendees wear masks** while inside the Trinity Church building.

As a favor to your fellow concertgoers, **please remember to turn off your cell phones**. If you feel you might have a cough coming on, please try to unwrap any lozenges before the concert begins or between movements.

The recording of the American Brass Quintet concert is scheduled to be broadcast on the Brookdale Community College cable access channel on Sunday, May 29, 2022 at 4:30 PM, with re-broadcasts on Monday, May 30, 2022 at 2:30 PM and 8:00 PM. The recording will premiere on YouTube starting Sunday, May 29, 2022 at 4:30. You can access the YouTube recording at www.rbcms.org

Juneteenth Chamber Music Celebration



The Red Bank Chamber Music Society and the T. Thomas Fortune Cultural Center will be presenting a Chamber Music Celebration:

Juneteenth

June 19, 2022, 4:30 PM

United Methodist Church of Red Bank
247 Broad St., Red Bank NJ

The Harlem Chamber Players

Ashley Horne, Violin
Claire Chan, Violin
William Frampton, Viola
Wayne Smith, Cello
Kyle Walker, Piano

Program

Joseph Bologne,
Chevalier de Saint-Georges
Florence Price
George Walker

Harry T. Burleigh
Antonín Dvořák

String Quartet No. 5 in G Major

String Quartet No. 1 in G Major
Molto Adagio "Lyric for Strings" from String
Quartet No. 1

Southland Sketches for Violin and Piano
String Quartet No. 12 in F major, [Op. 96](#)

If you would like to help sponsor our Juneteenth celebration, please visit <https://www.rbcms.org/juneteenth> and click on the SPONSOR button.

Artists

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 and all fifty of the United States; a discography of nearly sixty recordings; and the premieres of over one hundred fifty 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 eleven 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.

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 the Aspen Music Festival since 1970. Since 2000 the ABQ has offered its expertise in chamber music performance and training with a program of mini-residencies as part of its regular touring. 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 a dozen foreign countries.

The New York Times recently wrote that “among North American brass ensembles none is more venerable than the American Brass Quintet,” while Newsweek has hailed the ensemble as “the high priests of brass” and American Record Guide has called 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 in the brass field.

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, SUNY Stony Brook, New York University, 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 BM from the Curtis Institute of Music and an MM from The Juilliard School.

Louis Hanzlik joined the American Brass Quintet in December of 2013. He is a member of the Grammy Award-winning Orpheus Chamber Orchestra, Riverside Symphony, Orchestra of St. Luke's, and was a member of the Atlantic Brass Quintet. Hanzlik performs frequently as a guest with many of the world's finest chamber orchestras, including a recent solo appearance with the Australian Chamber Orchestra and as principal trumpet with the St. Paul Chamber Orchestra. Dr. Hanzlik is Associate Professor of Trumpet at the University of Connecticut, and also serves on the faculties of The Juilliard School and Aspen Music Festival. Originally from Nebraska, Hanzlik is a graduate of the University of Iowa (B.M. in Trumpet), The Juilliard School (M.M. in Trumpet) and Teachers College, Columbia University (Ed.D. in Music Education)

On March of 2014, hornist **Eric Reed** became the newest member of the American Brass Quintet. With this appointment, Eric joins the faculties of The Juilliard School and Aspen Music Festival. He has also appeared on the faculty of the Music Academy of the West and the Round Top Festival Institute. Eric has performed with the Orchestra of St. Luke's, Orpheus Chamber Orchestra, New York Philharmonic, New York City Opera, Decoda and International Contemporary Ensemble, among others. He has previously been a member of the Canadian Brass, Harrisburg Symphony, Ensemble ACJW, Burning River Brass and Spectrum Brass. He was also a member of the Oregon Symphony and New World Symphony, and has performed with the Kansas City Symphony, Sarasota Symphony and Florida Orchestra. Originally from Indiana, Eric holds degrees from Rice University (BM) and the Juilliard School (MM).

Michael Powell has been a member of the American Brass Quintet since 1983. He has taught classes in Trombone and Chamber Music all over the world. He performs and records regularly with the Orchestra of St. Luke's, the Orpheus Chamber Orchestra, and the Little Orchestra Society. He frequently appears with such diverse ensembles as the Chamber Music Society of Lincoln Center, Speculum Musicae, the Zankel Band of Carnegie Hall, Music Today, Musical Elements, Professor Peter Schickele's New York Pick-Up Ensemble, and Tidewater Quintet. Mr. Powell has commissioned, premiered, and recorded solo works by David Sampson, Eric Ewazen, Steven Sacco, and Robert Martin. He is on the faculties of The Juilliard School, SUNY at Stony Brook, and the Aspen Music School. Mr. Powell is a graduate of Wichita State University.

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. Besides the ABQ teaching associations at Juilliard and Aspen, he is artist-faculty at the Colorado College Summer Music Festival. 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.