

The Dorothy E. and DuWayne H. Hansen Musical Arts Series

in collaboration with the New Music Festival sponsored by the
MidAmerican Center for Contemporary Music presents:

THE AMERICAN BRASS QUINTET



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

Wednesday, Oct. 12 | 8 p.m.
Kobacker Hall
Moore Musical Arts Center

BGSU

College of
Musical Arts

BOWLING GREEN STATE UNIVERSITY

THE AMERICAN BRASS QUINTET

Kevin Cobb, trumpet

Timothy Albright, trombone*

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John D. Rojak, bass trombone

Eric Reed, horn

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

PROGRAM

Three English Fancies.....(edited by Raymond Mase)

Fancy a 5

William Simmes (fl. 1607-1616)

Fancy No. 11 "Cor Mio"

John Ward (1571-1638)

Fancy a 5

Giovanni Coperario (1575-1626)

A Distant Hope (2022).....Ching-chu Hu (b. 1969)

I. Skyward

II. Voyaging

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

Ramp Up

Acrostic

Glide & Fade

Punch It Up

World Premiere

- Intermission -

Helios (2011).....Stacy Garrop (b.1969)

Five Pieces.....Ludwig Maurer (1798-1878)

Maestoso alla Marcia

Lied: allegro giocoso

Andante espressivo

Scherzo: vivace

Allegro grazioso

Frost Fire (1990).....Eric Ewazen (b. 1954)

Bright and Fast

Gentle and Mysterious

Tense and Dramatic

The American Brass Quintet is represented by Kirshbaum Associates, NY.

Three English Fancies

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 Elizabethan composers, with over ninety of his instrumental works remaining today.

Note by Raymond Mase

A Distant Hope by Ching-chu Hu

"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.

PROGRAM NOTES

A Distant Hope continued...

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.

—Ching-chu Hu

Book of Brass by Jennifer Higdon

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 four 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.

Helios by Stacy Garrop

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 freshwater 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.

–S.G.

Five Pieces by Ludwig Maurer

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 a 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

Frost Fire by Eric Ewazen

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 a 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.

Note by the composer



The Dorothy E. and DuWayne H. Hansen Musical Arts Series Fund

was established in 1996 to bring to the campus and the Bowling Green community significant representatives of the musical arts to share their talents with undergraduate and graduate students in the College of Musical Arts and with residents of the community.

Dorothy Hansen is an alumna of the College of Musical Arts, while DuWayne Hansen is a former chair of the Department of Music Education.



The MidAmerican Center for Contemporary Music

provides mission-critical support to the College of Musical Arts, serving as the hub for its distinctive specialty in contemporary music. MACCM promotes and coordinates new music creation, production, research, and innovation, enhancing the vitality of the College and community.

At the heart of the Center's activities is the renowned **New Music Festival**. This annual event celebrates the contemporary arts through concerts, panels, art exhibitions, seminars, master classes and papers. Begun in 1980, the festival has hosted John Adams, John Luther Adams, Samuel Adler, Milton Babbitt, William Bolcom, Anthony Braxton, John Cage, Chen Yi, John Corigliano, George Crumb, Mario Davidovsky, Anthony Davis, Dai Fujikura, Philip Glass, John Harbison, Lou Harrison, Jennifer Higdon, Karel Husa, Aaron Jay Kernis, Joan La Barbara, David Lang, Paul Lansky, George Lewis, Steven Mackey, Robert Morris, Pauline Oliveros, Shulamit Ran, Bernard Rands, Terry Riley, Christopher Rouse, Frederic Rzewski, Gunther Schuller, Joseph Schwantner, Bright Sheng, Sarah Kirkland Snider, Steven Stucky, Morton Subotnick, Joan Tower, Vladimir Ussachevsky, Evan Ziporyn and more than 400 other guest composers and musicians.



The American Brass Quintet is internationally recognized

as one of the premier chamber music ensembles of our time and 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 EmergingComposer 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 ensemble, 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.



Pulitzer Prize and three-time Grammy-winner **Jennifer Higdon** (b. Brooklyn, NY, December 31, 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by *Fanfare Magazine* as having “the distinction of being at once complex, sophisticated but readily accessible emotionally,” with the *Times* of London citing it as “...traditionally rooted, yet imbued with integrity and freshness.” The League of American Orchestras reports that she is one of America’s most frequently performed composers.

Higdon received the 2010 Pulitzer Prize in Music for her, *Violin Concerto* with the committee citing the work as “a deeply engaging piece that combines flowing lyricism with dazzling virtuosity.” She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition’s American Composers Invitational, Higdon’s *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals, including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was honored to serve as the Creative Director of the Boundless Series for the Cincinnati Symphony’s 2012-13 season. During the 2016-17 and 2017-18 academic years, Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City.

In 2018, Higdon received the Eddie Medora King Award from the University of Texas, Austin. That same year, she received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition.

Higdon enjoys more than 200 performances a year of her works. Her orchestral work, *blue cathedral*, is the most performed contemporary orchestral works in the repertoire, with more than 600 performances since its premiere in 2000. Her works have been recorded on over 70 CDs. Higdon has won three Grammys in her career for Best Contemporary Classical Composition: first for her *Percussion Concerto* in 2010, in 2018 for her *Viola Concerto* and in 2020 for her *Harp Concerto*.

Dr. Higdon received a Bachelor’s Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.



Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments.

Garrop has received numerous awards and grants, including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute). Recent performances of her orchestral works were given by the Baltimore, Chicago, Philadelphia, Reading, Richmond, and St. Louis Symphony Orchestras, and of her chamber works by the Boston Trio, Ensemble Échappé, Kronos Quartet and Lincoln Trio.

Theodore Presser Company and ECS Publishing carry her works. Garrop is a Cedille Records artist with pieces currently on eleven CDs; her works are also commercially available on more than a dozen additional labels.

In 2022, she is serving as the featured composer of the Bowling Green State University New Music Festival and the Indiana State University Contemporary Music Festival, as well as a mentor composer for the Cabrillo Conductors/Composers Workshop, LunART Festival Composers Hub, and Chicago a cappella's HerVoice Emerging Women Choral Composers Competition.

She was the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. She previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), as well as on faculty of the Fresh Inc Festival (2012-2017).

UPCOMING PREMIER ARTS EVENTS

December

03 ArtsX

February

03-04 Winter Dance Concert

13-14 Kronos Quartet, Hansen Musical Arts Series (Concert 2/14)

March

18 BFA Thesis Exhibition

26 BGSU Choirs with the Toledo Symphony, Rosary Cathedral

April

13-16 The Evil Dead: The Musical



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