

Chamber Music

HOUSTON FRIENDS OF MUSIC
THE SHEPHERD SCHOOL OF MUSIC

2000-2001

HOUSTON FRIENDS OF MUSIC

Houston Friends of Music

was created 40 years ago to bring Houstonians the finest chamber music
by recognized international ensembles.

As our presence in Houston has grown, a related commitment has emerged:
to share this experience with the younger generation and new audiences.

We provide free tickets for students at twenty high schools and colleges in the area.

We also sponsor master classes for music students, given by our guest artists.

As a 501(c3) charitable organization, your gifts are instrumental in
enabling us to maintain our high quality of performers and to
continue the Friends' educational outreach program.

For information on contributions, concert underwriting,
matching gifts, bequests or gifts of stock, please call
HOUSTON FRIENDS OF MUSIC at 713-348-5400.

If you are unable to attend a performance, please contact us during the day at the above phone number
for a tax-deductible donation of tickets; after 7:00 p.m. the day of the concert the
box office number to call is:

713-348-5363.

Upcoming Concerts

2000-2001 SEASON

MUIR QUARTET

with Guest Artist,
David Shifrin, Clarinet

Thursday, October 19, 2000

PACIFICA QUARTET

Tuesday, November 7, 2000

CHANTICLEER

Thursday, January 18, 2001

TOKYO STRING QUARTET

Tuesday, January 30, 2001

BORRÓMEIO**TRIO FONTENAY**

Thursday, March 15, 2001

**AMERICAN BRASS
QUINTET**

Wednesday, April 4, 2001

HOUSTON FRIENDS OF MUSIC

STUDE CONCERT HALL • ALICE PRATT BROWN HALL • RICE UNIVERSITY

WEDNESDAY, APRIL 4, 2001, 8:00 P.M.

THE AMERICAN BRASS QUINTET

Raymond Mase, Trumpet • Kevin Cobb, Trumpet
David Wakefield, Horn • Michael Powell, Trombone • John D. Rojak, Bass Trombone

PROGRAM

THREE MADRIGALS
 (Edited by Raymond Mase)

Luca Marenzio (1553-1599)

Scendi dal paradiso
 Qual mormorio soave
 Già torna a rallegrar

QUINTETO CONCERTANTE

Oswaldo Lacerda (b. 1927)

Chôte
 Scherzo
 Seresta
 Rondó

BRASS QUINTET (2000)

Robert Beaser (b. 1954)

Little Requiem with Fanfares
 Fanfare with Alleluias

INTERMISSION

FOUR MARCHES

Luigi Cherubini (1760-1842)

Pas Redoublé, No. 1
 Pas Redoublé, No. 3
 Seconde Marche
 Pas Redoublé, No. 4

CHANSONS

(Edited by Raymond Mase)

Josquin des Pres (c.1440-1521)

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

FROST FIRE (1990)

Eric Ewazen (b. 1954)

Bright and Fast
 Gentle and Mysterious
 Tense and Dramatic



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Recordings: Albany, Arabesque, BASF, Bridge, Columbia, CRI, Crystal, Cybele, Delos, Folkways, Japan Victor, Musical Heritage, New World, Nonesuch, Serenus, Summit, Titanic, Well-Tempered and others.

The American Brass Quintet appears by arrangement with Stanton Management, 45-05 Newtown Road, Astoria, NY 11103.
www.StantonMgt.com www.americanbrassquintet.org

THIS PROJECT IS SUPPORTED IN PART BY A GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS.

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during performances.
 Paging arrangements may be made with the ushers.

Martin Merritt-Stage Manager Tim Dickson-Technical Director and Lighting Designer
 Program Design by Geri Snider Creative Services

Three Madrigals (Edited by Raymond Mase)

LUCA MARENZIO (1553-1599)

In the closing years of the 16th century, the madrigal was considered the most progressive form of musical composition and the Italians were the leading madrigalists. Luca Marenzio, who was so admired in his lifetime that he was referred to as "the sweetest swan" and "the divine composer," was the greatest of the Italian composers whose fame lies entirely on their madrigals, his output including more than 500 works. His madrigals were immensely popular throughout Europe and were not only published in many Italian cities, but also in Antwerp, Paris, Nuremberg, and London. Marenzio's reputation was based largely on the success of his earlier works, published in the early 1580s, which are characterized by a youthful vigor, variety, and grace. In his most mature madrigals, Marenzio favored more serious, even morbid texts, and wrote in a style full of intense emotion and dramatic harmonies. The three madrigals in this group are taken from Marenzio's early books, published between 1581 and 1584. Typical of other Italian madrigalists, Marenzio most often used pastoral poetry as the text for his works. "Scendi dal paradiso," written for a Roman wedding, asks Venus to come down from paradise so that a sacred knot may bind the fair souls. "Qual mormorio soave," from one of two Marenzio collections of spiritual madrigals, reveals the Annunciation in sweet whisperings. A madrigal of spring, "Gia torna a rallegrar" tells of April's return, laden with flowers to clean the air and earth. These striking images, combined with Marenzio's exquis-

ite musical language, inspire our instrumental performance of these works to heightened levels of sensitivity and depth of expression.

Note by Raymond Mase

Quinteto Concertante

OSVALDO LACERDA

Born March 23, 1927 in Sao Paulo, Brazil, Osvaldo Lacerda graduated from the Carlos Gomez Conservatory of Music in 1960 with studies in piano, harmony, and composition with Camargo Guarnieri. In 1963, 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. 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.

Each of the four movements of the Quinteto features a different instrument in a solo role. The first movement, Chôte, features the trombone in an elegant, singing, and slightly flippant solo. The Scherzo features the horn in a virtuosic chase. The Seresta is a soulful lament for the bass trombone. The final movement, Rondó, is a flashy showpiece for the two trumpets.

Note by Michael Powell

Brass Quintet (2000)

ROBERT BEASER (B. 1954)

Robert Beaser was born in Boston, Massachusetts, in 1954. He studied literature, political philosophy, and music at Yale College, graduating in 1976. He went on to earn his Master of Music, M.M.A., and Doctor of Musical Arts degrees from the Yale School of Music. His composition teachers have included Jacob Druckman, Earle Brown, Toru Takemitsu, Arnold Franchetti, Yehudi Wyner, and Goffredo

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Petrassi. In addition, he studied conducting with Otto-Werner Mueller, Arthur Weisberg, and William Steinberg at Yale, and composition with Betsy Jolas on a Margaret Lee Crofts Fellowship from Tanglewood. Mr. Beaser is Professor and Chairman of the Composition Department at The Juilliard School in New York.

Beaser's music has been performed and commissioned with regularity both in America and abroad. He has received major commissions from the New York Philharmonic (150th anniversary), the Chicago Symphony (Centennial commission), the Saint Louis Symphony, the American Composers Orchestra, and the Baltimore Symphony for Dawn Upshaw. The Brass Quintet was commissioned by the American Brass Quintet with funding provided by the Mary Flagler Cary Charitable Trust. The following has been taken from the composer's program note on the work.

"My Brass Quintet is dedicated to the American Brass Quintet, who gave its first performance in July 2000 at the Aspen Music Festival.

"Brass Quintet is cast in two extended movements, very much contrasting in character; and each of these movements in turn works with two opposing musical elements that seem, on the surface at least, irreconcilable. The first mixes a dirge-like motif with distant, spectral fanfares. It is an interior monologue in which two identities move slowly across the stage and transform themselves and their relationship to each other before our eyes.

"Sharing much of its material with the first the second movement is thoroughly public in nature. It begins with an intrada, which links the two movements together, then breaks out into an all-out con fuoco. Here the Fanfare is tinged with American jazz and the chorale of the first movement takes on a canonical sacred character invoking the cori spezzati motet style of Gabrieli and the Venetian School. Of course, nothing is what it seems on the surface, but these two elements continue to alternate relentlessly until the coda where, after a particularly loony alternation of extremes, the Fanfare and Alleluia ultimately

merge with explosions and the work careens precipitously toward its close."

Four Marches

LUIGI CHERUBINI (1760-1842)

The Italian composer Luigi Cherubini was employed at the Paris Conservatory, becoming director of the school in 1822 and remaining there until his death. Cherubini was quite prolific, composing more than 450 works including 30 operas.

In 1814 Cherubini wrote several marches, six quick and two slow, for a commander of the Prussian Rifle Regiment. They were written more for entertainment than for outdoor marching and were intended to make a favorable impression on the commander whose brother was Director-General of the Berlin State Theater. An invitation was indeed extended; however, Cherubini decided to stay in Paris.

These marches represent a rare find for chamber brass during the Classical period. The literature of this time is sparse at best with the best known compositions being the Mozart horn concerti, the Haydn and Hummel trumpet concerti, and the Beethoven Three Equali for trombones. These little gems are of peculiar instrumentation, scored for trumpet, three horns, and trombone. The main melodic interest certainly lies with the first horn part, with the trumpet being set apart with its fanfare like interjections. The ABQ has adapted this to trumpet, horn, and trombone playing the horn parts, a smaller E-flat trumpet covering the fanfares, and bass trombone playing the trombone part.

Note by Kevin Cobb

Chansons

(Edited by Raymond Mase)

JOSQUIN DES PRES (c.1440-1521)

Few musicians have enjoyed more stature in their lifetimes or had a more lasting influence on

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those who followed than Josquin des Pres, 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, who said, "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.

Note by Raymond Mase

Frost Fire (1990)

ERIC EWAZEN (B. 1954)

Eric Ewazen, Composer-in-Residence of the St. Luke's Chamber Ensemble in New York City (1998-2000), 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.

The composer writes: "'Frost Fire' was

gratefully dedicated to the American Brass Quintet in honor of their 30th anniversary. Over these past decade, it has been performed worldwide and has been recorded by the ABQ 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 which 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."

American Brass Quintet

40TH ANNIVERSARY SEASON 2000-2001

When the American Brass Quintet gave its first public performance forty years ago, brass chamber music was relatively unknown to concert audiences. That modest debut, on December 11, 1960, marked the beginning of an international concert career for the ensemble that *Newsweek* calls "the high priests of brass."

In the U. S., the Quintet has performed on

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major concert series in all fifty states including Carnegie Hall, Lincoln Center, and the Kennedy Center. The ABQ's foreign touring has taken it throughout Europe, Central and South America, the Middle East, Asia, and Australia.

Since its inception, the ABQ has maintained an extensive recording schedule. By the end of the 2000-2001 season, the ABQ had made forty-five recordings representing the largest body of serious brass chamber music ever recorded by one ensemble. The Quintet has recorded for Albany, Arabesque, BASF, Bridge, Columbia, CRI, Crystal, Cybele, Delos, Folkways, Japan Victor, Musical Heritage, New World, Nonesuch, Serenus, Summit, Titanic, Well-Tempered, and others.

Of equal importance to the ABQ's recording project is its commissioning project, which now numbers over one hundred works for brass quintet. ABQ commissions from William Bolcom, Elliott Carter, Jacob Druckman, David Sampson, Gunther Schuller, and Virgil Thomson, among others, are considered some of the most substantial additions to the repertoire. These commissions, along with the Quintet's own editions of Renaissance and Baroque music, and premieres of forgotten 19th century brass works, have added well over 100 works to the repertoire and firmly established this ensemble's commitment to the ever growing field of serious brass chamber music.

Termed "positively breathtaking" by the New York Times, and "of all the brass quintets, this country's most distinguished" by the American Record Guide, the American Brass Quintet has never wavered in its devotion to brass chamber music throughout its thirty-nine years. And, with its residencies at The Juilliard School and at the Aspen Music School in the summer, it continues to contribute to a rich future for the brass groups of tomorrow.

NEXT CONCERT

THURSDAY, APRIL 26, 2001
STUDE CONCERT HALL, 8:00 P.M.

Emerson String Quartet

JOSEPH HAYDN

Quartet in G Minor, Op. 74, No. 3 "Reiterquartett"

DMITRI SHOSTAKOVICH

Quartet no. 14 in F-Sharp Major, Op. 142

LUDWIG VAN BEETHOVEN

Quartet in C-Sharp Minor, Op. 131

Amateur Chamber Music Alert

The Houston Friends of Music wants to know how many amateur musicians in our community would be interested in participating in a program of weekend workshops devoted to instrumental and vocal chamber music.

The Amateur Chamber Music Players Foundation currently provides partial sponsorship for professional chamber music ensembles to coach adult, amateur workshops. If you are interested, please call our office at 713-348-5400. If there is sufficient response we will apply for the grant. Please be aware that there would be some participant fee associated with this program.

Please join us for our exciting upcoming season, beginning this September. The first group in our fall lineup will be the renowned Tokyo String Quartet.

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