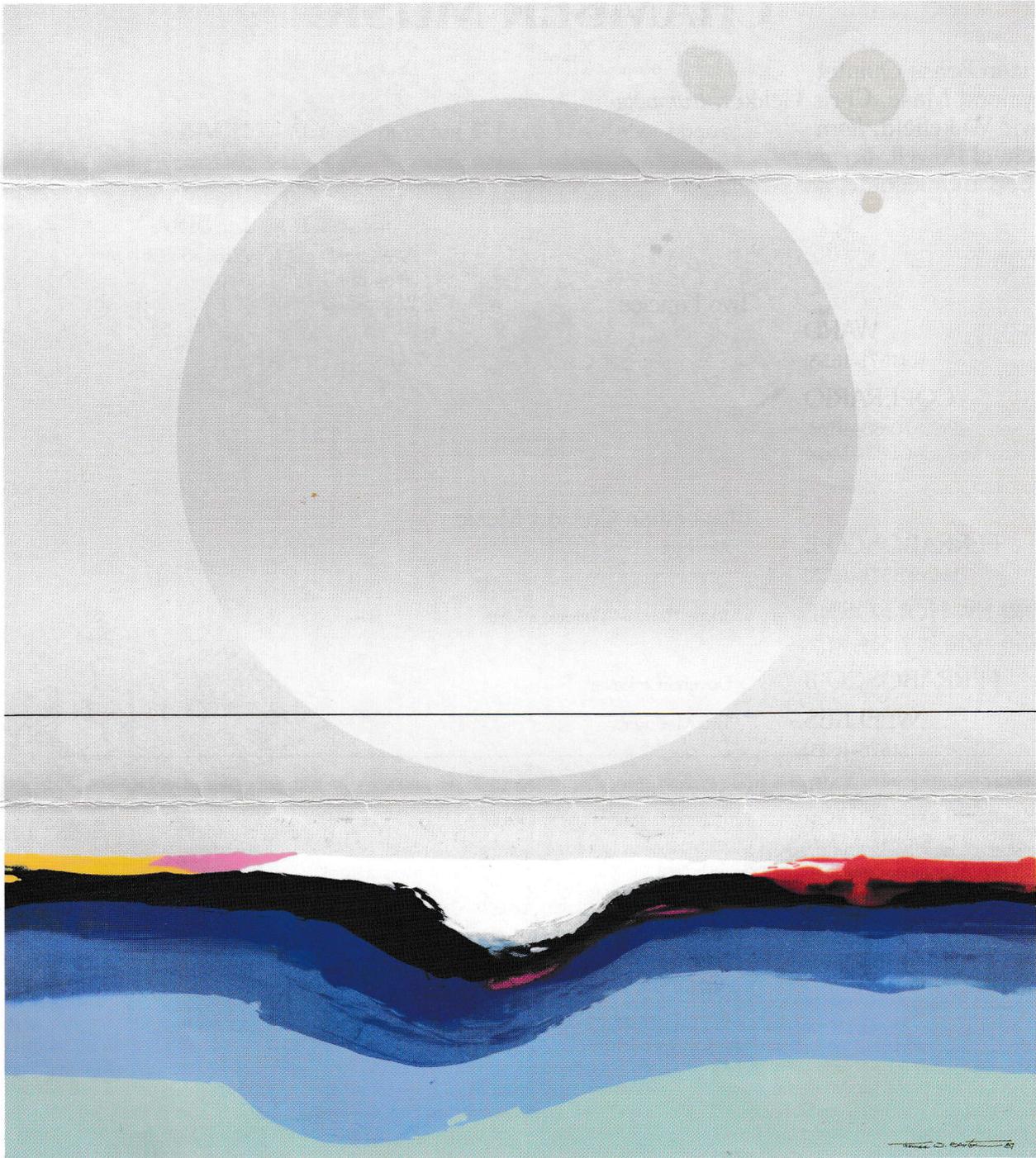


ASPEN MUSIC FESTIVAL 1987



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GORDON HARDY, *President*
JORGE MESTER, *Music Director*

Wheeler Opera House
Tuesday, July 14 8:30 pm

CHAMBER MUSIC

American Brass Quintet

Raymond Mase, Chris Gekker, *trumpets*
David Wakefield, *horn*
Michael Powell, *trombone*
Robert Biddlecome, *bass trombone*

Two Fancies

WARD

(1571-1638)

COPERARIO

(?c.1570-80-1626)

Edited by Raymond Mase

Elizabethan Consort Music

Almayne

FERRABOSCO II

(before 1578-1628)

MORLEY-HOLBORNE

(1557-8-1602)-(fl.?1584-1602)

Joyne Hands—Widowe's Myte

FERRABOSCO II

Dovehouse Pavan

WEELKES

(1576-1623)

Two Madrigals

SIMPSON-DOWLAND

(1582-after 1630)-(1563-1626)

Edited by Raymond Mase

Allemande—Volta

SANDERS

(1906-1974)

Quintet in B-flat for brass instruments

Grave—Allegro

Adagio

Allegro vivo

intermission

SNOW Dance Movements (1982)
(b. 1954)

PLOG Animal Ditties
(b. 1947)

The Duck	Octopus
Preying Mantis	The Squab
The Cow	Firefly
The Rhinoceros	The Wasp
The Camel	The Cuckoo

BACH Contrapunctus III from *The Art of Fugue*
(1685-1750)

GABRIELI Canzoni
(c. 1553-6-1612)

- Canzone V
- Canzone III
- Canzone VI

ARTISTS

The American Brass Quintet was founded in 1960, when brass chamber music seemed a novelty. Concert audiences were skeptical, and modern music for such a group was almost nonexistent. Even so, their first Carnegie Hall recital, in 1962, earned rave reviews. In the twenty-six years since then, the American Brass Quintet has become what many consider to be the country's most distinguished ensemble of its kind. In addition to performing its annual concert series in New York City, the Quintet regularly tours throughout the United States, Europe, and the Far East. It has represented the United States at the Zagreb Biennale Festival in Yugoslavia, the Festival of Shiraz in Iran, the Spoleto Festival in Italy, the Edinburgh Festival, and the Festival Casals, and it has appeared under State Department

auspices in Asia, Australia, and Central and South America. The Quintet and its members have been appointed to the Juilliard School brass faculty individually and collectively effective September 1987, and will be in residence exclusively at Juilliard during the academic year, before adjourning to the Aspen Music Festival where they have been affiliated for sixteen years. The American Brass Quintet began its summer residencies at the Aspen Music Festival in 1970 under the sponsorship of a Martha Baird Rockefeller Grant and has since become an integral part of the chamber music program. The group has produced more than twenty-five records and premiered a long list of new works in addition to its own editions of compositions from the Renaissance and

Baroque periods. More than a hundred new works have been composed for them, some by major composers including Gilbert Amy, Henry Brant, Elliott Carter, Jacob Druckman, William Schuman, Ralph Shapey, and Virgil Thomson. During the Quintet's twenty-six years, its members have changed, and its founders have left, but the group has held steadily to its ideal of the brass quintet as a chamber music ensemble. The result is what *Newsweek* calls "the beginning of a new golden age of brass." The group has recorded on Columbia, CRI, Crystal, Delos, JVC, New World, Nonesuch, and Titanic labels. Members of the Quintet are Raymond Mase and Chris Gekker, trumpets; David Wakefield, horn; Michael Powell, tenor trombone; and Robert Biddlecome, bass trombone.

PROGRAM NOTES

JOHN WARD GIOVANNI COPERARIO

(edited by Raymond Mase)

Two Fancies

Note by Raymond Mase

The fancy, an Elizabethan word for fantasia, is one of Renaissance England's most important contributions to instrumental music. The freely composed, highly contrapuntal pieces were most often performed by consorts of viols of two to six players—occasionally mixed with winds and brass. Of the two composers, less is known of John Ward. His *First Set of English Madrigals* was published in London in 1613 and he also composed anthems, services, and pieces for the virginal. John Cooper, who after an extended trip to Italy returned to England in 1604 with the Italianized name Giovanni Coperario, was one of the most prolific composers of his time. Over ninety pieces of Coperario's instrumental music remain today. He was an influential leader in the development of the fancy, much like Thomas Morley influenced the madrigal and Haydn the symphony.

ALFONSO FERRABOSCO II AND OTHERS

Elizabethan Consort Music

Note by Raymond Mase

During the reign of Elizabeth I and continuing with James I, the arts in England flourished. Literary figures—Shakespeare, Ben Jonson and Bacon—as well as composers—Dowland, Morley, and Holborne—have irresistible appeal to us today and easily depict the exuberance of Elizabethan life. English musicians of the day were in such demand on the continent that many of them took posts as court musicians and teachers in other countries. This is the case with the composers Simpson and Dowland. Although Simpson worked his entire life in Germany, Dowland left England for religious reasons, returning home in 1604 to publish his important instrumental collection *Lachrimae*. This collection, along with Holborne's *Pavans, Galliards, etc. for Viols, Violins or other Musically Winded Instruments*, is among the most extensive of English instrumental music.

Insight into the style of English performance practices can be gained from Morley's *Plaine and Easie Introduction to Practical Music* (1597) and the *First Book of Consort Lessons*. A composer of incidental music for Shakespeare's plays, Morley, in

his *Consort Lessons*, includes many arrangements of popular tunes and vocal pieces to be played by a "broken" (assorted) consort of instruments. In his madrigals he includes the footnote "to be sung or played by viols or other wind instruments"—encouraging instrumental performances of these pieces. Included in our set of pieces here is Morley's own instrumental setting of "Joyne Hands" and two madrigals by one of the most illustrious of English madrigalists—Thomas Weelkes. The other pieces in this set with "dance" titles ("Almayne" and "Pavan") were probably never danced to at all. These works resemble the earlier dance forms in title and characteristic rhythm only. Occasionally they even express some of the most contemporary ideas as in Dovehouse Pavan by the English-born Alfonso Ferrabosco II.

As in all of their editions of early music the American Brass Quintet is adhering to many of the practices of the day. Florid ornamentation and the use of other brass instruments in producing varied consorts certainly enhance the vitality and spirit of this music of Elizabethan England.

ROBERT L. SANDERS

Quintet in B-flat for brass instruments

Note by David Wakefield

Robert Sanders, born in 1906 in Chicago, received his music training at the Chicago Conservatory and at the American Academy in Rome, where he studied with Respighi. Returning to America in 1929, he joined the faculty of the Chicago Conservatory. He also served as dean of the School of Music at Indiana University in Bloomington, Indiana, from 1938 to 1947, and taught at Brooklyn College from 1947 to 1973.

The Quintet, written shortly after World War II, is a light and bouncy example of Neo-classicism. The influence of Aaron Copland is also evident, particularly at the end of the first movement. The middle movement contrasts the open (unmuted) solo lines with a muted ostinato accompanying figure and is followed by an exuberant, finely crafted final movement.

DAVID SNOW

Dance Movements

Note by the composer

Dance Movements was written during a particularly unaccommodating period of my career, while employed full-time as a data-entry clerk for one of those consulting firms that proliferate around Washington, D.C. Just what effect staring at a CRT for eight hours a day had on my genetic make-up is yet undetermined, but it probably influenced the schizoid nature of this work, which turned out much better than I had any right to expect. (However, I still cannot recommend full-time employment as an especially inspiring way of life.) Under the circumstances, I should be excused the occasional tendency to "paraphrase" during the course of the piece ("plagiarism" is such an ugly word), references to Bartók and Stravinsky being the most frequently pointed-out by former friends of mine. As a matter of conscious fact, the piece is modeled superficially after Stravinsky's *Agon* in ways that will be obvious to anyone familiar with that work, including the fact that it was written to be choreographed. But *Dance Movements* is a relatively brief work, and it should not be burdened with too much commentary. Suffice it to say that like most good dance music, it swings, and it swings hard.

David Snow studied composition at the Eastman School of Music, the Yale School of Music, and at Brandeis University. He is a recipient of a National Endowment for the Arts Composers Fellowship and a grant from Meet the Composer, and has received composition prizes from BMI, the ASCAP Foundation, the National Federation of Music Clubs, the National Association of Composers/USA, and the Annapolis Fine Arts Foundation. His works are published by Seesaw Music Corp., Dorn Publications, Music for Percussion, Inc., and recorded on Opus One Records.