

GAUDETE BRASS

John Corigliano
(1993)

Adagio

Flute
Trumpet in C
Horn in F
Trombone
Tuba

Adagio

Trombone in Bb
Horn in F
Tuba
Baritone
Tuba

Flute
Tuba

Flute
Tuba

sevenfive THE JOHN CORIGLIANO EFFECT

1 ENTRANCE 1:37

David Sampson

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Julia Filson, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

**2 GAZEBO DANCES
OVERTURE 4:26**

John Corigliano/arr. Cliff Colnot

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Julia Filson, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

PRAYERS OF STEEL 11:45

Jonathan Newman

3 I. LIMITED 3:07

4 II. FOXTROT 2:23

5 III. PRAYERS OF STEEL 3:53

**6 IV. CITY OF THE BIG
SHOULDERS 2:08**

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Julia Filson, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

7 SEVENFIVE 2:47

Steven Bryant

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Julia Filson, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

8 ANTIPHON 2:48

John Corigliano

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Phil Kassel, horn
Paul Von Hoff, trombone
Scott Tegge, tuba
Brian Goodwin, horn
Justin Stamps, trumpet
Mark Howarth, trumpet
Catie Hickey, trombone
Charlie Schuchat, tuba

9 ROAR 3:09

Jeremy Howard Beck

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Julia Filson, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

10 STILL 6:51

David Sampson

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Phil Kassel, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

**THE RECORD OF A LOST
TRIBE 17:36**

Conrad Winslow

11 I. ARTIFACTS 5:32

12 II. HISTORY 8:16

13 III. CEREMONIES 3:39

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Julia Filson, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

14 FANFARES TO MUSIC 4:17

John Corigliano

Bill Baxtresser, trumpet
Ryan Berndt, trumpet
Phil Kassel, horn
Paul Von Hoff, trombone
Scott Tegge, tuba
Brian Goodwin, horn
Anna Jacobs, horn
Justin Stamps, trumpet
Mark Howarth, trumpet
Catie Hickey, trombone
Charlie Schuchat, tuba

TT: (56:10)

**ALL WORLD PREMIERE RECORDINGS
except *Entrance***

I.
sevenfive

THE JOHN CORIGLIANO EFFECT

NOTES BY KATHRYN J. ALLWINE BACASMOT

In 2013, Gaudete Brass participated in a series of celebrations taking place in Chicago to observe the 75th birthday of John Corigliano, one of our era's most prolific and protean composers. Throughout his career, Corigliano's works have moved audiences in both concert halls and movie theaters, garnering multiple Grammy Awards, an Academy Award, the Pulitzer Prize, and other honors.

In addition to his work as a composer, Corigliano has instructed and guided numerous composers as a member of the composition faculty at the Juilliard School, as well as Lehman College, City University of New York. Many works by Corigliano's students were included on Gaudete's 2013 concert, and it was that performance that provided the inspiration for this album where the music of mentor and protégés are heard side by side.

David Sampson's *Entrance* was originally written as *Exit*, an encore for the American Brass Quintet. The ensemble preferred it as an opener for their concerts, and the title changed.

Originally written for piano four-hands, Corigliano's popular *Gazebo Dances* has been presented in a variety of arrangements, including for orchestra and concert band, and now, via Chicago conductor/arranger Cliff Colnot, for brass quintet. About the work, the composer writes, "The title *Gazebo Dances* was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts were given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with [the] Rossini-like *Overture*" heard here.

Prayers of Steel by Jonathan Newman was inspired by three Carl Sandburg poems: "Limited," "Prayers of Steel," and "Chicago." The opening movement, *Limited*, conjures Sandburg's existential thoughts on a train journey across the darkness of the prairie at night. *Foxtrot* imagines the social sounds of the city, home to so many jazz and dance bands, while *Prayers of Steel* is a hymn-like setting of its namesake poem's steel spikes and skyscrapers. *City of the Big Shoulders* lionizes the city's industry, as depicted in "Chicago."

Gaudete commissioned Steven Bryant's *sevenfive* for Corigliano's 75th birthday celebrations. It is a numerical

representation of the occasion constructed using the intervals of 7ths and 5ths in rhythmic groupings of seven and five.

Corigliano's *Antiphon* for double brass choir was written for the dedication of Apex Field House on the campus of Lehman College (Bronx, NY). The measured, stately tempo speaks to the ceremony of the occasion for which it was written. The piece is interspersed with microtonal tunings, which add unique bends of color to the pillars of sound.

One of the extended techniques brass players are often required to produce is the imitation of a roar. Jeremy Howard Beck's *ROAR* exploits that capability to its maximum frenetic culmination.

Gaudete commissioned *Still* from David Sampson in 2013. Luxuriating in the lyrical capabilities of brass instruments, the work commands a sense of placidity and restraint from instruments that are more often exploited for their power and volume.

Conrad Winslow summons the imaginary history of a bygone civilization in *The Record of a Lost Tribe*. Through this musical depiction we discover the fictitious ancient settlement via "its ruins, its reconstructed history, and its art," writes the composer.

Corigliano wrote his *Fanfares to Music* for the Chamber Music Society of Lincoln Center in celebration of its 25th anniversary season. It is scored for two groups of instruments, one on stage and one off. Corigliano notes:

Since chamber music evokes a feeling of intimacy, the idea of writing a fanfare for a large symphonic brass choir posed a number of problems to me. . . . *Fanfares to Music*, my solution to this quandary, is basically a short, lyrical, introspective piece involving a standard brass quintet on the stage, and "fanfare elements" played by the remaining six players around the back of the hall. The onstage quintet plays a long chorale-like passage, answered at first by solos from its own ranks and later from the offstage players. This dialogue reaches a peak and resolves into a gentle setting of Schubert's famous song *An die Musik* (hence the title), from which all of the earlier fanfare elements were taken. For me, Schubert's masterful art song perfectly captures the essence of chamber music.

© Kathryn J Allwine Bacasmot

Kathryn Bacasmot studied musicology and piano at New England Conservatory in Boston. She currently resides in Chicago where she works in the fields of music criticism, education, and audience development. She writes for organizations nationwide.

ABOUT THE COMPOSERS

For **Jeremy Howard Beck** (b. 1985), writing music is an integral, urgent part of a life lived in search of extremes, adventures, and adrenaline – lifelong passions for roller coasters and gymnastics have lent his music intense, visceral physicality and emotional immediacy. He is the recipient of a 2011 Morton Gould Young Composer Award, and his First Symphony, *Metropolis*, was awarded Honorable Mention in the 2010 Frederick Fennell Prize competition. Recent commissions include an opera based on Brian Castner’s acclaimed memoir, *The Long Walk*, for the American Lyric Theater. An active trombonist, he has performed with TILT Brass and plays regularly with the Chelsea Symphony. He is the first Composer-in-Residence of the Guidonian Hand trombone quartet. www.jeremyhowardbeck.com

Steven Bryant’s (b. 1972) music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald Award and

three-time winner of the NBA Revelli Award, Bryant’s music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians. www.stevenbryant.com

John Corigliano (b. 1938) continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano’s numerous scores – including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works – have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. His compositions have won multiple Grammy Awards, the Pulitzer Prize in Music, and an Oscar. Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College. www.johncorigliano.com.

Jonathan Newman (b. 1972) composes music rich with rhythmic drive and intricate sophistication, creating broadly colored musical works that incorporate styles of pop, blues, jazz, folk, and funk into otherwise classical models. His music has been performed all over the world by ensembles and institutions such as the Minnesota Orchestra, Grand Rapids Symphony, Cabrillo Festival of Contemporary Music, and the Royal Philharmonic Orchestra at the 2015 BBC Proms. Wind and educational ensembles around the world frequently perform his large catalog of works for winds. His works have been recorded on Avian, BCM, Brain Music, Cantaloupe, Klavier, Mark Custom, Naxos, Potenza, and Summit Records. Newman was recently appointed Director of Composition & Coordinator of New Music at the Shenandoah Conservatory. www.jonathanneyman.com

David Sampson (b. 1951) is one of the truly unique voices of his generation, achieving rapidly growing attention from major orchestras, soloists, and ensembles. He has been commissioned to write works for the National Symphony Orchestra, American Composers Orchestra, Akron and Memphis Symphonies, cellist Paul Tobias, trumpeter Raymond Mase, The Chicago Chamber Musicians, and the American Brass Quintet. He was Composer-in-Residence for the Colonial Symphony Orchestra and received a Fellowship from the New Jersey State Council on the Arts, as well as major grants from

multiple foundations, including the NEA. His music has been widely recorded by multiple elite ensembles and premiered in significant venues such as Carnegie Hall and the Aspen Music Festival. www.davidsampsoncomposer.com

Raised in Homer, Alaska, **Conrad Winslow** (b. 1985) began making things from scratch by watching his parents build a log cabin home in the woods. Childhood road-trips across the United States and Canada have taught him to look wide. The resulting music has been called “compelling” (*New York Times*) and a “scenic, boisterous and bumpy ride” (*Albany Times Union*). Winslow has been commissioned by Alarm Will Sound, Carnegie Hall, the American Composers Orchestra, Albany Symphony Orchestra, New York City Ballet, New Juilliard Ensemble, and NYU Symphony. Awards have come from ASCAP, The Jerome Fund, and New Music USA. In addition to composing, Winslow directs the Wild Shore Festival for New Music in Homer. www.conradwinslow.com

III.

ABOUT THE PERFORMERS

GAUDETE BRASS

Founded in 2004, Gaudete Brass has committed itself to presenting serious brass chamber music through compelling concerts, commissioning new works, and adventurous recordings. The group has engaged in live performances at venues such as Merkin Hall and Symphony Space in New York City and Millennium Park in Chicago; commissioned new works from noted composers such as David Sampson, Jonathan Newman, John Cheetham, Steven Bryant, and Stacy Garrop; and appeared on radio broadcasts on WFMT in Chicago and Nashville Public Radio. While keeping this rigorous performance schedule, Gaudete has recorded four albums including *Brass Outings* (2006), winner of the CDBaby Editors' Choice distinction and nominee for Just Plain Folks Best Classical Chamber Album; *Conversations in Time* with organist R. Benjamin Dobey (2011, Pro Organa); *Chicago Moves*, produced by Grammy winner Judith Sherman and featuring several of its commissioned works (2012, Cedille Records). The quintet has also presented educational programs and

concerts at prominent institutions including The Juilliard School, Eastman School of Music, and Arizona State University. In 2013, Gaudete joined Roosevelt University's Chicago College of Performing Arts faculty as ensemble-in-residence. Gaudete (*gow-day-tay*) is a form of the Latin word for "Joy." We support the idea that chamber music, even (and perhaps especially) the serious kind, can powerfully communicate both the poignant and the exuberant. To learn more about Gaudete Brass, please visit www.gaudetebrass.com.

THE CURRENT MEMBERS OF GAUDETE BRASS ARE:

Bill Baxtresser and
Charles Russell Roberts, trumpet
Phil Kassel, horn
Paul Von Hoff, trombone
Scott Tegge, tuba

IV.

CREDITS

Producer/Engineer

Judy Sherman

Editing

Bill Maylone

Editing Assistance

Jeanne Velonis

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Still (2013) David Sampson

Roar (2013)

Why You Call Me Boo Music

sevenfive (2013)

Gorilla Salad Productions

Prayers of Steel (2013)

Ok Feel Good Music

Record of a Lost Tribe (2013)

The Winslow Inn

Fanfares to Music (1993)

G. Schirmer

Antiphon (1994) G. Schirmer

Gazebo Dances (1972)

G. Schirmer

arranged by Cliff Colnot (2013)

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Contributions to Cedille Chicago may be made at cedillerecords.org or 773-989-2515

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