

# Resonant Spaces

## *A Graduate Recital*

Tim Mason, conductor

Sunday April 21<sup>st</sup>, 3:00 PM | Puglisi Orchestra Hall

Canzon Septimi Toni No. 2 (~1597)

Giovanni Gabrieli (1557 – 1612), ed. King

*University of Delaware Wind Ensemble sections*

Zwei Blauen Augen (1884)

Gustav Mahler (1860 – 1911), arr. Howe

*University of Delaware Horn Ensemble*

Emma Catherine (2004)

Omar Thomas (b. 1982)

*Katie Snyder, Hunter Maddock, Jackson Duffy, Ryan Miller*

Vuelta Del Fuego (2018)

Kevin McKee (b. 1980)

*University of Delaware Trumpet Ensemble*

## INTERMISSION

Ite Missa Est (2004)

Brian Balmages (b. 1975)

- I. Birth*
- II. Life*
- III. Death (attacca)*
- IV. Resurrection*

*Brass Choir*

## **Brass Choir Personnel**

**Trumpets:** Andrew Steinberg, Mariah Atwood, Chris Briody, Hannah Goldstone

**Horns:** Zach Lohrmann, Russell Perdue, Anthonie Ramos, Jordan Underhill

**Trombones:** Katie Snyder, Hunter Maddock, Brannon Marshall

**Euphoniums:** Racquel Hackman, Matt Greco

**Tubas:** Jackson Duffy, Ryan Miller

**Percussion:** Joe Tremper, Alison Janes

## **Special Thanks**

My Teacher, Dr. Lauren Reynolds

My UDMB Mentors, Prof. Heidi Sarver and Prof. Jim Ancona

Dr. Chris Underwood, and Professor Karen Schubert, for sharing their ensembles

My Wonderful Conducting Studio Colleagues

John, Fred, Sharon, Nick, and the UD Events Team

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My amazing family for supporting me in my musical studies for 6 long years

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All of the incredibly talented friends and colleagues that volunteered to share the stage  
with me today, and made this recital possible!

## Program Notes

### Canzon Septimi Toni No. 2 - for 8 Brass Instruments

Part of the series of works entitled *Sacrae Symphoniae*, *Canzon Septimi Toni No. 2* (~1597) was one of the many pieces written by Giovanni Gabrieli during his tenure at St. Mark's Cathedral. Gabrieli served as principal organist and then composer at the iconic Venetian cathedral for most of his adult life, producing a vast collection of new repertoire for wind instruments. The *Sacrae Symphoniae* is an extensive collection of works based on the ecclesiastical modes, and was written for a varying number of instrumentalists. One of the most notable examples from the *Sacrae Symphoniae*, entitled *Sonata Pian' e Forte*, was the first example of expressive dynamics to be written for wind instruments. The layout of St. Mark's cathedral influenced Gabrieli to organize his musicians into various choirs that would play in opposing lofts. *Canzon Septimi Toni No. 2* is split into two symmetrical choirs, each of them trading off musical material equally. This arrangement for contemporary brass instruments was done by Robert King in 1958.

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## Zwei Blauen Augen - for Horn Ensemble

*Zwei Blauen Augen* (1885), is the fourth and final piece in Gustav Mahler's song cycle *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). The title *Zwei Blauen Augen* directly translates to "Two Blue Eyes," describing the lost love for which the narrator mourns. Originally performed by a solo vocalist and instrumental ensemble, the piece follows the narrator through an emotional journey, from deep sorrow to relieving joy. Mahler employs contrasting major and minor tonalities throughout the piece that parallel the joyful and sorrowful emotions of the narrator. Achieved through interwoven examples of modal mixture and broad key areas, this use of contrasting tonality to express emotion is a frequent characteristic of Mahler's work. This particular movement of the song cycle contains motivic material that Mahler later used in his first symphony, which premiered two years later. This arrangement for six horns was done by Marvin C. Howe.

Die Zwei Blauen Augen	The Two Blue Eyes
Die zwei blauen Augen von meinem Schatz, Die haben mich in die weite Welt geschickt. Da mußst' ich Abschied nehmen Vom allerliebsten Platz! O Augen blau, warum habt ihr mich angeblickt? Nun hab' ich ewig Leid und Grämen!	The two blue eyes of my love Have sent me into the wide world. I had to bid farewell To the place I loved most! O blue eyes, why did you look on me? Grief and sorrow shall now be mine forever!
Ich bin ausgegangen in stiller Nacht, Wohl über die dunkle Heide. Hat mir niemand Ade gesagt, Ade! Mein Gesell' war Lieb' und Leide!	I set out in the still night, Across the dark heath. No one bade me farewell, farewell! My companions were love and sorrow!
Auf der Straße stand ein Lindenbaum, Da hab' ich zum ersten Mal im Schlaf geruht! Unter dem Lindenbaum, Der hat seine Blüten über mich geschneit, Da wußt' ich nicht, wie das Leben tut, War alles, alles wieder gut! Alles! Alles! Lieb und Leid, und Welt und Traum!	A lime tree stood by the roadside, Where I first found peace in sleep! Under the lime tree Which snowed its blossom on me, I was not aware of how life hurts, And all, all was well once more! All! All! Love and sorrow, and world and dream!

Translations by Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

## **Emma Catherine - for Low Brass Quartet**

Omar Thomas is a staple twenty-first century composer, writing many works for jazz ensemble, orchestra, choir, wind band, and various chamber settings. He is well known amongst the wind band community for his uniquely spirited and emotional compositions such as “Of Our New Day Begun,” “Come Sunday,” and “A Mother of a Revolution!,” among many others. Thomas is an active educator and clinician, currently serving on the distinguished faculty of the University of Texas Butler School of Music.

*Emma Catherine* (2004) was composed during Thomas’s undergraduate studies at James Madison University. The piece was a gift to his trombone professor in celebration of his newborn daughter, Emma Catherine Lankford. The syllables of the name “Emma Catherine” served as the inspiration for the primary motif in the piece, and can be heard expressed in the rhythms throughout. Upon the premiere of the piece, Emma Catherine Lankford had just been born, and was able to experience the piece written in her name. The original composition was orchestrated for trombone sextet, and was later re-arranged for men’s choir and the low brass quartet that is presented in this performance.

## **Vuelta Del Fuego - for Trumpet Ensemble**

Kevin McKee is an active performer and composer based in the Washington D.C. area. Hailing from a small town in northern California, McKee began playing a trumpet at a young age. He went on to study trumpet performance, and following his attendance of an inspirational performance at a chamber music festival, began to compose for various brass chamber ensembles. As an active musician in the trumpet performance community, he has composed many pieces for trumpet, including solo trumpet with piano, solo trumpet with concert band, and trumpet ensemble.

*Vuelta Del Fuego* (2008) translating to “Ride of Fire” was originally written for brass quintet, specifically a group that McKee performed with at the time. McKee was inspired by the Mexican “Zorro” sound, referencing a well known Mexican tango, citing his specific fondness for its romantic characteristics combined with “unabashed flair and swagger.” The score is full of colorful descriptors and well marked to indicate McKee’s desired energy in performance. This arrangement for six trumpets was done by McKee in 2018.

## **Ite Missa Est - for Brass Choir**

Brian Balmages is a Maryland based, internationally recognized composer and clinician who is most well known for his works for young band and orchestra. Balmages has had his compositions performed in venues around the world including Carnegie Hall, the Sydney Opera House, and the Kennedy Center. As a conductor and clinician, he is a frequent guest conductor for all-state bands and orchestras, and served as a faculty member at Towson University. As a trumpet player himself, Balmages has written for brass choir, and other various chamber ensembles in addition to his concert band and orchestral output.

*Ite Missa Est* (2004) is a four movement work that was commissioned by the Dominion Brass. The Dominion Brass is a brass and percussion ensemble made up of distinguished professional musicians from the D.C. area, including the National Symphony Orchestra, and the many premier service bands from the area. The title *Ite Missa Est* refers to the concluding rite of the Roman Catholic Mass, translating to “Go, it is the dismissal.” The twenty minute long work is split into four movements, *Birth, Life, Death, and Resurrection*, inspired by the New Testament of the christian bible. One of the most notable performances of this piece was given during the 2013 inaugural prayer service in the National Cathedral. Both the President, Vice President, numerous senators, and religious figures were in attendance.