

David Dzubay

(b. 1964)

performed by the **Manhattan Brass**

1 Antiphonal Fanfare No. 2 (2006) (:41)

Wayne du Maine, trumpet

Ann Ellsworth, horn

Michael Seltzer, trombone

Brass Quintet No. 1 (1988) (14:54)

2 I. Habañera (2:38)

3 II. Variations (3:25)

4 III. Currents (4:27)

5 IV. Rondo (4:12)

Lew Soloff, trumpet 1

Wayne du Maine, trumpet 2

Ann Ellsworth, horn

Michael Seltzer, trombone

David Taylor, bass trombone

Acrostic Variations (1998) (11:31)

I.

6 Aubade (2:53)

7 Light (:35)

8 Lyric (:41)

9 Agile (:1:13)

10 Nocturne (1:49)

II.

11 Drone (1:06)

12 Elusive (:53)

13 Ablaze (:39)

14 Noble (1:02)

15 Coda (:30)

Lew Soloff, trumpet 1

Wayne du Maine, trumpet 2

Ann Ellsworth, horn

Michael Seltzer, trombone

David Taylor, bass trombone

16 Solus I (1990) (8:05)

Ann Ellsworth, horn

St. Vitus' Dance (2003) (17:45)

17 I. Tarantella in the churchyard of St. Magnus (4:14)

18 II. Lamentation of the Afflicted (6:28))

19 III. Kindling of the Nodfyr (2:34)

20 IV. Festival of St. John's Day (4:15)

Wayne du Maine, trumpet 1

Lew Soloff, trumpet 2

Ann Ellsworth, horn

Michael Seltzer, trombone

David Taylor, bass trombone

*Commissioned by the Manhattan Brass-
Made possible by a grant from Meet the Composer*

David Dzubay appeared on my studio doorstep at the Indiana University School of Music in the fall of 1983. He was transferring into the Bachelor of Science Degree with trumpet as his major and computer science as Outside Field. David was always a very practical young man! He was a fine trumpeter (and I am told still is), but his interests in composition were already apparent. I particularly remember an arrangement/composition based on the *Carnival of Venice* that was a bit quirky and also very difficult. Even in his earliest compositions as an undergraduate, there was an appealing diversity in David's music. A wonderful setting of "Little Red Riding Hood" for brass ensemble and narrator was very conservative. At the same time he was composing a modernistic brass quintet which is actually heard on this recording.

The music found here is without brass gimmicks, using very few mutes, but full of new and wonderful sounds. The rhythmic drive, contrasted with beautiful floating sections, make these pieces great listening for both the brass player and the general music public. Every one of these works is a major addition to the brass chamber literature.

Sit back and enjoy this recording of wonderful brass playing and great brass music.

-Allan Dean

Antiphonal Fanfare #2 (2006)

This short fanfare began life as Antiphonal Fanfare #1 for two trumpets one New Year's Eve last century, when my best friend from high school, Dean Willoughby, and I were enacting our annual ritual of playing fanfares - mostly Mahler excerpts - at midnight out my front door. For the present CD, I wrote a new version of the piece for trumpet, horn and trombone, lengthening it slightly.

Brass Quintet (1988)

This Quintet begins with a habañera, the characteristic dotted rhythm played by the Bass Trombone. The relaxed, almost drunken quality of the habañera is contrasted with a fast, energetic middle section. The second movement is a playful set of variations based on a theme of expanding or contracting intervals. The theme is stated by the horn at the beginning. Four variations of contrasting character and a short epilogue follow. "Currents," the third movement, is built around the ideas of oscillation and fluidity, much like a leaf fluttering in a gentle breeze. A recurring sharp punctuation balances this smooth motion. The fourth movement is a rondo which alternates its new theme (a hoquet, played with rapid interchange around the ensemble) with material from the first three movements.

Acrostic Variations (1998)

Acrostic Variations was commissioned by the Saint Louis Brass Quintet, and is dedicated to Allan Dean, a member of that ensemble. It was my very good fortune to study trumpet with Allan Dean for five years during college; he was a wonderful mentor and was incredibly important to my musical development.

Acrostic Variations is a set of ten variations cast in two movements lasting just over ten minutes. The first variation (Aubade) is the longest, and serves as the 'theme', in that it provides the basic musical material for the composition. Beyond the melodic ideas played by the horn in the Aubade, other important thematic elements include the accompanying eighth note line in the trumpets, groups of five evenly spaced articulations (the number 5 is used in many ways in the music), and a pervasive use of Lydian and Phrygian pentachords.

The first movement is mostly slow and is framed by the Aubade, greeting the dawn, and the Nocturne. The variations in this movement feature members of the quintet in turn: horn, tutti, trumpets, trombone, and bass trombone. The second movement is quite fast, and while still presenting variations of the Aubade, also focuses on some new material presented in the Drone variation. The titles of the variations begin with the letters from Allan Dean's name (except for the Coda), thus the title *Acrostic Variations*. The music itself is also somewhat reflective of what I like about Allan's playing, particularly regarding lyricism and agility.

Solus I for solo horn (1990)

This piece progresses from a very relaxing atmosphere to an increasingly tense one. It begins with soft, slow music built out of a modal pitch collection and gradually changes into loud, fast music using all twelve pitches, with short interludes returning to the slower music. A 12 note row is used as a reference from which most of the melodic shapes are derived, particularly in the more chromatic sections. The row is used in its complete form occasionally, but more frequently in fragments. Two ideas which are focal points of the piece are the rising major second and repeated pitches.

St. Vitus' Dance (2003)

"Young people of Saxony were dancing in the churchyard of St. Magnus. There were fifteen youths and four maidens and they danced so much and sang so loudly that they disturbed the priest, who was saying mass. He left the chapel and came out to them, asking them to desist; but, heedless of his injunction, they continued their sport. The priest then prayed to God and to St. Magnus to make them dance for a whole year as a punishment."

(Nuremburg Chronicles, 1493)

Setting out to compose a group of dances for the Manhattan Brass, I became intrigued with the idea of exploring the history of the medieval dancing manias that raged in Europe between the eleventh and seventeenth centuries. In 1278 a crowd of people danced so raucously on a bridge

above the Maas River in Germany that it collapsed, killing many participants. Survivors were apparently restored to full health in a nearby chapel dedicated to St. Vitus. Thus referred to as St. Vitus' Dance, these dance manias were sometimes ascribed to chorea, a central nervous system disorder characterized by brief irregular jerking movements resembling dancing. This is reflected in the twitchy, heavily syncopated main theme of this quintet.

An Italian variation of the dancing mania, known as tarantism, was supposedly caused by the bite of a tarantula spider. The only cure was thought to be frenetic dancing of a tarantella, causing the "poison" to dissipate from the victim's blood. Recreating the scene in the churchyard of St. Magnus, the first movement of the quintet transports the Italian tarantella, complete with the opening spider "bites," to Saxony, with the disturbed priest represented by interruptions of increasingly insistent, sonorous, repeated chords.

The second movement transforms the syncopated theme into a chant-like melody presented in rather free canon in this slow, expressive lament. The twitchy dancing continues, however, in the quick ornamentation of some of the counterpoint. After an anguished, faster middle section, the movement reaches a state of calm leading back to a chant reprise.

The third movement presents propulsive yet light bouncy music that rarely seems to touch ground. This is meant to evoke the "Kindling of the Nodfyr," a ritual associated with the dancing manias, involving participants leaping through smoke or flames with the belief this would protect them from disease over the coming year.

The "Nodfyr" ritual, performed at the summer solstice, was incorporated into the festival of St. John's Day as early as the fourth century, resulting in a half-heathen, half-Christian festival. The last movement includes variations of the priest's music, a short pious chant and some music reminiscent of the famous 12th century Notre Dame choirmaster, Perotin. These sacred elements are contrasted with a profane, raucous dance. A central feature of the medieval dance frenzy was participants leaping or jumping continuously for up to several hours through what they claimed were invisible fires, until collapsing in exhaustion, as do the players in the brass quintet at the end of this work, following five last spider bites!

St. Vitus' Dance is dedicated to the members of the Manhattan Brass, who commissioned the work, and who have performed my other music for brass quintet so well and so frequently over the years, to my great delight!



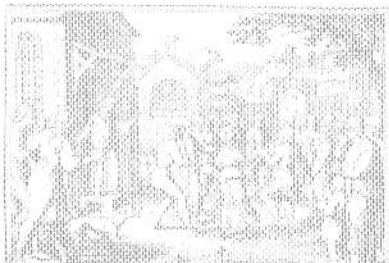


David Dzubay's music has been performed in the U.S., Europe, Canada, Mexico, and Asia, by ensembles including the symphony orchestras of Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis and Vancouver; the American Composers Orchestra, National Symphonies of Ireland and Mexico, New World Symphony, National Repertory Orchestra and New York Youth Symphony; and ensembles including Le Nouvel Ensemble Moderne (Montreal), Onix (Mexico), Manhattan Brass, Voices of Change (Dallas), the Alexander and Orion String Quartets, the League/ISCM, Earplay and the San Francisco Contemporary Music Players. His music has been championed by soloists including Christine Schadeberg, Thomas Robertello, Corey Cerovsek, Carter Enyeart, James Campbell, Eric Nestler and David Starobin, and conductors including James DePreist, George Hanson, David Loebel, Michael Morgan, Eiji Oue, Richard Pittman, Lawrence Leighton Smith, Carl Topilow, David Wiley, Samuel Wong, Kirk Trevor and David Zinman. His music is published by Pro Nova Music, Dorn, and Thompson Edition and is recorded on the Centaur, Innova, Crystal, Klavier, Gia, First Edition and Indiana University labels.

Recent honors include a 2007 Guggenheim Fellowship, the 2005 Utah Arts Festival Commission (Utah Symphony), the 2005 Columbia Orchestra American Composers Competition, the 2004 William Revelli Memorial Prize from

the National Band Association, the 2001 Walter Beeler Memorial Prize, the 2000 Wayne Peterson Prize, and a grant from the Aaron Copland Fund for Music for the Voices of Change recording of the first all-Dzubay CD (Innova 588). Dzubay has also received awards from the NEA (1992-1993), BMI (1987, 1988), ASCAP (1988, 1989, 1990), the American Music Center, Composers, Inc., Phi Mu Alpha Sinfonia, Indiana State University, Indiana University (including the "Outstanding Junior Faculty Award"), the Tanglewood Music Center, and the Cincinnati Symphony.

David Dzubay is currently Professor of Music, Chair of the Composition Department, and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. He was previously on the faculty of the University of North Texas in Denton. Dzubay has conducted at the Tanglewood, Aspen, and June in Buffalo festivals. He has also conducted the Pittsburgh New Music Ensemble, the Greater Dallas Youth Symphony Orchestra, Music from China, Voices of Change, and the Indiana University Philharmonic. From 1995 to 1998 he served as Composer-Consultant to the Minnesota Orchestra, helping direct their "Perfect-Pitch" reading sessions, and during 2005-2006 he was Meet the Composer/American Symphony Orchestra League Music Alive Composer-in-Residence with the Green Bay Symphony Orchestra.



David Dzubay was born in 1964 in Minneapolis, grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. Additional study was undertaken as a Koussevitzky Fellow in Composition at the Tanglewood Music Center (1990), the June in Buffalo Festival, and as co-principal trumpet of the National Repertory Orchestra in Colorado (1988, 1989). His principal teachers have been Donald Erb, Frederick Fox, Lukas Foss, Allan Dean and Bernard Adelstein.



David Taylor, Wayne du Maine, Ann Ellsworth, Michael Seltzer, and Lew Soloff.

M anhattan Brass

Hailed as a Critic's Pick in *Time Out New York* magazine, the award winning Manhattan Brass is best known for its innovative programming, dynamic performances, varied, eye-opening repertoire, and commitment to educating audiences of all ages about live music and the brass idiom. Currently in its 15th season, the ensemble is an amalgam of individual virtuoso musicians, each bringing to the table their unique experience and vision. Comfortable in every genre from Gesualdo to jazz, the quintet is intent on taking brass ensemble playing to another level and bringing their audience with them. In addition to its standard repertoire, the quintet places an emphasis on dynamic programming and on the commissioning and performance of new works, especially those which integrate new or unique styles into the repertoire. Throughout its history the quintet has commissioned and premiered the works of a wide range of composers, including jazz greats Wynton Marsalis and Paquito D' Rivera.

A native of St. Louis, **Wayne J. du Maine** currently performs with the Metropolitan Opera Orchestra, Brooklyn and Long Island Philharmonics, Orpheus Chamber Orchestra, American Composers Orchestra, New York City Opera, New York Big Brass, Chamber Music Society of Lincoln Center and with contemporary music ensembles such as Speculum Musicae, Sospeso, and ST-X Xenakis. Mr. du Maine is a member of the Manhattan Brass and with Mercury, Pennsylvania Academy of the Arts, and the Brooklyn Philharmonic Brass Quintets, he is dedicated to performing and introducing live music to thousands of school children in the NYC area, NJ and PA. Wayne has worked with a broad spectrum of artists ranging from Leonard Bernstein and Leonard Slatkin to Hank Jones, Wynton and Branford Marsalis, Patti Lupone and Audra MacDonald. He can be heard on recordings with the New York Philharmonic, Met Opera Orchestra, numerous commercials, motion pictures and with Prince on his New Power Soul recording.

Mr. du Maine is on the faculty of Columbia and Princeton Universities. At the Juilliard School, Wayne teaches trumpet in the Music Advancement Program, serves as a teaching assistant in the Instrumental Music Program and the Academy, a joint program including Carnegie Hall, The Weill Music Institute and Juilliard. He is also on the conducting faculty of the Elisabeth Murrow String Camp.

Mr. du Maine has performed at music festivals in Aspen, Spoleto, Tanglewood, Vermont Mozart,

Bowdoin, Marlboro, Berkshire Choral, and the Manchester (VT) Music Festival. He has been a member of the pit orchestras for Titanic, Music Man and Man of La Mancha. Wayne just completed a two year run of Fiddler on the Roof where he was associate conductor. He is currently a member of the new show How The Grinch Stole Christmas. Highlights of recent performances include the Boys Choir of Harlem, Take 6, Martha's Vineyard Chamber Music Society, the Pittsburgh Collective, American Ballet Theater, Bernadette Peters and the rock band, Jesus H. Christ, where he plays keyboards. A member of two softball leagues in Central Park, Wayne resides in Manhattan with his wife, Sharon.

A fixture on the New York music scene for some 30 years, **Lew Soloff's** first jobs were with latin artists Machito, Tito Puente, and The Radio City Music Hall Orchestra. At this early point in his career he played with Maynard Ferguson, the Thad Jones-Mel Lewis Band, Clark Terry, the Joe Henderson-Kenny Dorham Big Band and sat in often with drummer Elvin Jones. In the spring of 1966 Lew started working with Gil Evans, a relationship that continued until Gil's death in 1988, and continues with his son, Miles.

From 1968 through 1973 Lew joined rock band Blood, Sweat & Tears. During this period, Lew toured and recorded numerous albums with the band, including one of the most popular trumpet solos in rock music; on their mega-hit 'Spinning Wheel'. After the BST years, Lew remained in New York, recording in the busy studio scene

while maintaining his gig with Gil.

Soloff played lead trumpet with the Carnegie Hall Jazz Band and Lincoln Center Jazz Orchestra. He has also done so for Frank Sinatra, Thad Jones and Barbra Streisand. He has been featured with Carla Bley since 1987, and is a charter member along with David Matthews, of the Manhattan Jazz Quintet; which has recorded 29 albums for Japan since 1984. Lew has also worked with Ornette Coleman and toured often with trombonist Ray Anderson.

Lew Soloff has nine solo albums to his credit. He presently works with Manhattan Brass, Manhattan Jazz Quintet and Orchestra, is a recurring soloist with both Absolute Ensemble and The Fab Faux, is on the board of Lyric Chamber Society, tours with Marianne Faithfull, Steve Tyrell, and also his own trio, quartet and quintet. He has just formed a new group with string quartet and trumpet.

Lew had a DVD released in Japan in April '05 on the "Spice Of Life" label of the Miles Davis-Gil Evans version of "Porgy And Bess", recorded with the Bohuslan Big Band of Sweden. He is a Bach/Selmer clinician and has been on the faculty of the Manhattan School Of Music for over 20 years. He is a graduate of the Eastman School Of Music.

Ann Ellsworth is the solo horn player with Kristjan Järvi's Absolute Ensemble, Manhattan Brass, Graham Ashton Brass Ensemble and the alternative horn group Confluence. The New

York Times has called her playing, "...outrageous...splendidly projected." She performs with such pop artists as Aretha Franklin, Diana Ross, Shakira, Tony Bennett, and can be heard on Chaka Khan's album, "Classikhan" among others. In addition to recording for film and television, Ann also enjoys performing on early instruments and has performed a lecture recital at the Metropolitan Museum of Art, performing on the original instruments in their collection. She is also interested in interdisciplinary performance and as a visiting artist at the Lang College of the New School, led many ground-breaking events involving improvisation, dance, videography and landscape architecture. Ann is an active soloist and chamber musician, touring regularly in Europe and the United States with broadcasts on NPR and Public Radio International. She has recently recorded Eric Ewazen's Horn Concerto with the Manhattan Chamber Orchestra and is currently working on a recording of all new works for alphon solo and small ensembles. Ann is a former member of the Phoenix Symphony and Danish Esbjerg Ensemble, studied at the Eastman and Juilliard Schools and is now on faculty at the Juilliard Pre-College and New York University.

A native of Los Angeles, **Michael Seltzer's** background includes music of all styles. He has performed internationally in many of the world's major concert halls and festivals. As a freelancer, Mr. Seltzer enjoys the variety of music he encounters in New York, and has performed with many of that region's finer orchestras and ensembles,

often in Carnegie Hall or at Lincoln Center. He has also performed extensively on Broadway.

Mr. Seltzer is a multiple-time Grammy award nominee with numerous ensembles in which he has been a performer, including 2004's winning Broadway Cast Album for Bernadette Peters' revival of 'Gypsy'. Recent tours have included Australia, Europe and Japan. Much of the recent international traveling and recording has been with Absolute Ensemble, the cutting-edge chamber orchestra, as their solo trombonist. Additionally, he has recorded for television and film, and has performed and recorded contemporary music with groups such as Bang-on-a-Can Marathon, and the ST-X Ensemble Xenakis. He has performed with the New York Collegium, New York's acclaimed baroque orchestra and also enjoys solo performance, appearing in recital at the Caramoor Festival's winter 'Artist Spotlight' series and for Lincoln Center's 'Meet-the-Artist' series.

Mr. Seltzer has been a panelist for Chamber Music America's National Conferences and has been a guest clinician/lecturer at many esteemed institutions including UCLA, The Juilliard School, and Indiana University at Bloomington. He did doctoral work at New York University and received degrees from California State University, Northridge and Manhattan School of Music where he was a member of the inaugural class of their orchestral study and performance program. He has designed educational programs for Midori & Friends, the Fischhoff

Chamber Music Society, and the Manhattan Brass, of which he is a founding member.

Receiving B.S. and M.S. degrees from the Juilliard School of Music, **David Taylor** started his playing career as a member of Leopold Stowkowski's American Symphony Orchestra, and by appearing with the New York Philharmonic under Pierre Boulez Almost simultaneously. He was a member of the Thad Jones Mel Lewis jazz band, and recorded with Duke Ellington (*The New Orleans Suite*), The Rolling Stones, and Blood, Sweat, and Tears. Mr. Taylor has recorded four solo albums (Koch, New World, and DMP) and has presented numerous recitals throughout the world.

He has appeared as a soloist with the St. Lukes Chamber Orchestra, Chamber Music Society of Lincoln Center, Caramoor Festival Orchestra, NY Chamber Symphony, Basil Sinfonietta, Adelaide Philharmonic, and the Group for Contemporary Music. He has been involved in dozens of commissioning projects for the Bass Trombone in solo and chamber idioms; collaborating with composers including Alan Hovhaness, Charles Wuorinen, George Perle, Frederic Rzewski, Lucia Dlugoszchewski, Eric Ewazen, David Liebman, and Daniel Schnyder. He has appeared and recorded chamber music with Yo Yo Ma, Itzhak Perlman, and Wynton Marsalis. Throughout his career, David Taylor has appeared and recorded with many major jazz and popular artists including Barbara Streisand, Miles Davis, Quincy Jones, Frank Sinatra, and Aretha Franklin. Mr.

Taylor has won the National Academy of Recording Arts and Sciences **Most Valuable Player Award** for five consecutive years, the most it could be awarded and has been awarded the **NARAS Most Valuable Player Virtuoso Award**, an honor accorded no other bass trombonist. He has been a member of the Gil Evans Band, Thad Jones-Mel Lewis Band, George Russell's Band, the George Gruntz Concert Jazz Band, and the Chuck Israel Band to name a few. Although he has performed on numerous Grammy Award winning recordings, 1998 was special. In 1998 Taylor performed on four Grammy nominated CD's: The J.J. Johnson Big Band, Dave Grusin's West Side Story, the Joe Henderson Big Band, and the Randy Brecker Band. The latter two CD's were chosen for Grammys.

David Taylor currently performs with The Chamber Music Society of Lincoln Center, Charles Mingus Big Band, NY Chamber Symphony, Mostly Mozart Festival Orchestra, Michelle Camillo Band, Bob Mintzer Band, and the Daniel Schnyder, David Taylor, and the Kenny Drew Jr Trio. He appears frequently with Orpheus, and the St. Lukes Chamber Orchestra, and is on the faculties of the Manhattan School of Music and Mannes College.

Upcoming events include the Santa Fe Chamber Music Festival, Chamber Music Northwest, and master classes and recitals in the U.S., Europe, and Japan. David has appeared with the Absolute Ensemble under the direction of Kristian Jarvi (broadcasted on European TV and recorded for Enja Records), The Niederosterreichische Tonkuenstlerorchester, and The Tiroler Symphonie Orchester Innsbruck.

Producer: David Starobin

Engineer: David Merrill

Acrostic Variations (January 9, 2006); Brass Quintet (December 20, 2005); and St. Vitus' Dance (July 7, 2005); KAS Music and Sound LLC

Engineer: Adam Abeshouse

Antiphonal Fanfare No. 2 (April 4, 2007); Solus (January 3, 2006); Theater C of The Performing Arts Center, SUNY Purchase.

Edit Mapping: Michael Seltzer; Ann Ellsworth (*Solus I*)

Editor: Charlie Post

Graphic Design: Douglas Holly

Cover design and original art: Julian Perea

Photographs: Manhattan Brass--Jeffrey Hornstein
David Dzubay; Alain Barker

Executive Producer: Michael Seltzer



This recording was made possible in part through the generous assistance of The Argosy Foundation; The Aaron Copland Fund for Music, Inc.; and the Alice M. Ditson Fund of Columbia University

The Manhattan Brass wishes to thank:
Louis Hanzlik and Silas Brown

For Bridge Records: Barbara Bersito, Brook Ellis, Douglas H. Holly, Rebecca Mills, Brad Napoliello, Charlie Post, Doron Schächter, Robert Starobin, Sandra Woodruff

Bridge Records, Inc.

200 Clinton Avenue New Rochelle, NY 10801

For information about Bridge releases and to join our mailing list:

Email: BridgeREC@bridgerecords.com

www.BridgeRecords.com


Music For Brass



HORN TRIOS by
BRAHMS & LIGETI

BRAHMS
DANIEL PHILLIPS
horn
WILLIAM PURVIS
horn
RICHARD GOODE
horn

LIGETI
ROLF SCHULTE
horn
WILLIAM PURVIS
horn
ALAN FENNER
horn



BRIDGE
BRIDGE 9012

BRIDGE 9012
William Purvis, horn

JAN DeGAETANI
In Concert, Volume One

Gabriel Faure • La Chanson d'Ève
Jacob Druckman • Dark Upon the Harp



performances from
The Aspen Music Festival


Lee Luvisi
American
Brass Quintet
Jonathan Haas
Benjamin Herman
Jacob Druckman

BRIDGE
BRIDGE 9023

BRIDGE 9023
Jacob Druckman
American Brass Quintet

BENEDICT MASON

String Quartet
Double Concerto
Concerto for Trumpet and Trombone
Concerto for Trombone and Trumpet
LONDON SIMON RAYNER
ENSEMBLE MODERNO



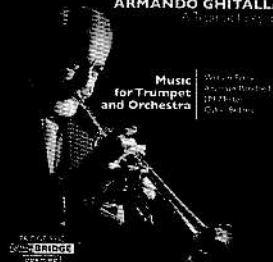
BRIDGE
BRIDGE 9045

BRIDGE 9045
Benedict Mason
Concerto for Horn & Trombone

ARMANDO GHITALLA
Armando Ghitalla

Music
for Trumpet
and Orchestra

With the
New York Philharmonic
1977-1980
GABRIEL FAURE



BRIDGE
BRIDGE 9232

BRIDGE 9232
Armando Ghitalla, trumpet