

ABOUT THE MUSIC

Giovanni Gabrieli (c. 1554 - 1612)

Details of Giovanni Gabrieli's early life are sparse. He was probably born in 1554 and studied composition with his famous uncle Andrea Gabrieli, then later Orlando di Lassus. By 1584 he had settled in Venice to take the position of principal organist at the Basilica di San Marco, followed by the similar position at the Scuola Grande di San Rocco. Thus in his thirties he became the principal musician in the two most prestigious churches in Italy. Gabrieli began his composition career with the popular vocal madrigals of that time, but eventually began favoring sacred music for vocal and instrumental forces. The unique design of St. Mark's Basilica, with its two opposing choir lofts, led him to his characteristic antiphonal style: one group would begin from the left-sided loft, followed by a response from the group on the right. Even to this day the acoustics of the cathedral are such that the music is in perfect balance to the listener throughout the church.

The most famous compilation of his choral and instrumental works is the *Sacrae Symphoniae* of 1597; it is from this collection that the *Gloria* was taken. The piece was written for three choirs of four voices, the top two voices in each choir being (most probably) boy sopranos and altos, the bottom two male tenors and basses. Like many of the *Sacrae Symphoniae* it is highly antiphonal in nature and was probably meant to be performed in the acoustic space of a large church. Payment records that time indicate that, like most of Gabrieli's music at the time, it may have been performed with wind instruments such as cornetti and sackbuts doubling the voices.

This transcription was taken from the complete works (Giovanni Gabrieli *Opera Omnia*, American Institute of Musicology, Hänssler-Verlag, 1998). Editorial additions have been kept to a minimum: the slurs were taken from the text, while the dynamics are suggested by both the text and texture of the music. Musical interpretations should bear in mind that the work is vocal in nature and the tempo should reflect the fact that the original was performed in a very large acoustic space.

Dr. David Mathie
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ABOUT THE ARRANGER

Dr. David Mathie is Professor of Music in the department at Boise State University, where his major teaching areas are trombone, euphonium, and instrumental music education. Before joining the faculty at Boise State he was an Assistant Professor of Music at Southwestern College in Winfield, Kansas, and was a member of the trombone faculty at the National Music Camp, Interlochen, for eight summers. Dr. Mathie holds a Bachelor of Music degree in Music Education from Ithaca College, a Master of Music degree in Trombone Performance from the Juilliard School of Music, and a Doctor of Musical Arts degree in Trombone Performance and Music Education from the University of Georgia.

As a performer, Dr. Mathie was the principal trombonist in the Juilliard Symphony, and played with the Metropolitan Opera orchestra for three years as an extra on trombone and euphonium. He was also the principal trombonist in the Stamford Symphony, Hudson Valley Philharmonic, and Connecticut Symphony, and assistant principal trombonist with the Hartford Symphony. He is now the second trombonist in the Boise Philharmonic and trombonist with the Boise State University Faculty Brass Quintet.

Dr. Mathie has published numerous articles in the International Trombone Association *Journal*, the International Horn Society *Journal*, the *Kansas Music Review*, the *Idaho Music Notes*, and the *Instrumentalist*, has presented research papers and performed at many International Trombone Association conferences, and served on the Research Committee of the International Trombone Association and review board for the *On-Line Trombone Journal*. In addition to his regular cd and literature reviews in the International Trombone Association *Journal*, his arrangements for brass are published by Alessi Publications, Kagarice Brass Editions, Balquhider Music and Cherry Classics Music.

GLORIA

Giovanni Gabrieli (1555-1612)
transcribed by David Mathie

Score

from *Sacrae Symphoniae*, 1597
for 12 part Brass Ensemble

Playing time: 4'

Moderato ♩ = 88

Trumpet in B \flat 1
f

Trumpet in B \flat 2
f

Choir I

Trombone 1
f

Trombone 2
f

Trumpet in B \flat 3
f

Trumpet in B \flat 4
f

Choir II

Trombone 3
f

Trombone 4
f

Trumpet in B \flat 5
f

Trumpet in B \flat 6
f

Choir III

Trombone 5
f

Trombone 6
f

