

ABQ, consort make novel pair

By VIRGINIA MODELL

Trust the Annapolis Brass Quintet Artists Series to always come up with some refreshingly new, or old combination. Sunday's program at Anne Arundel Community College was no exception. Rather than present the novelty of commissioned works by contemporary composers, as they often do, this time the ABQ reached back into the days of Shakespeare and through the medium of their stellar guests, the Folger Consort, offered music for lute, viol and an assortment of recorders.

Added to these was the soprano voice of Ann Monoyios. The other members of the consort are Robert Eisenstein, viol and recorder, Christopher Kendall, lute and Scott Reiss, recorders.

A great deal of the success of a program depends on what is chosen to be played. Concentrating exclusively on music of Shakespeare's time, with added seasoning of 15th and 16th century selections, Sunday's music willy-nilly took one out of the fast lane, to gambol awhile on the green and to attend a Jacobean court masque.

Was it dull? Not at all. For a start, three of the ABQ's players appeared with the Consort four some. ABQ hornist, Arthur Brooks, played a sackbut (Renaissance name for a trombone), along with Wayne Wells and Robert Posten. The selections from 15th century Burgundy and Flanders produced novel tonal colors. Ann Monoyios, in "A L'audience" immediately pleased with the bell-like clarity of her voice. She seemed hand-

picked for the fine blending of her voice with the lute, viol and recorder.

The Folger Consort, in their solo guest appearance, chose eight selections from "Shakespeare's England." Viol player Robert Eisenstein explained why the bow is held differently from playing the cello (to avoid a harsh sawing effect.) The viol, bigger than a viola and smaller than a cello, was novel to look at and the sound is luscious. Eisenstein soloed in the anonymous "The Satyres Masque," from the lavish Jacobean court masques.

The lute, played by Christopher Kendall, no only lent an Elizabethan look to the consort, but exhibited a sonority approaching that of the harpsichord. Kendall soloed in the "Squires Masque."

Scott Reiss demonstrated his assortment of six different sizes of recorder, each with a distinctive tonal quality, all "something" like the flute, but with a dulcet, vernal sound. Reiss soloed in "Divisions on Daphne," by Jacob van Eyck.

One of the pleasant songs, "O Mistress Mine" was sung by Ms. Monoyios. Its anonymity was perpetuated in Shakespeare's "Twelfth Night." The appealing tune for "Watkins Ale" perhaps explains why, despite the ribaldry of lyrics, it survived the censors of 1502.

The ABQ had a segment of soloing as a group.

They played early 17th century Canzoni, including one of Frescobaldi. The six pieces by Johann Pezel brought again that special transparency of textures for which the quintet is becoming famous. Included were a stately Sarabande and the flawless legato of an Allemande, along with a brisk Intrada.

The novelty of the evening lay in the choice mix of instruments of the quintet and the Folger Consort in the final section of five numbers from 16th century Flanders and Holland.

In this final ensemble David Cran and Robert Suggs relinquished trumpets for cornettos, hornist Brooks played alto sackbut and trombonist Posten, bass sackbut.

The sounds were delectable, with Ms. Monoyios beating a small drum when not singing. Her voice, with lute, in "Entre vous filles de XV and," was disarmingly simple, with the three added trombones (sackbuts) adding depth but not heaviness.

The audience enjoyed the group of dances by Tilmann Susato so much that the players repeated the final dance.

A most enjoyable evening, with new combinations of old sounds and a fine opportunity to hear the ensemble-in-residence at the Folger Shakespeare Library in Washington, D.C.

* * *

The next concert in the Annapolis Brass Quintet Artists Series is April 20, titled, "Brass on Brass."



THE ANNAPOLIS Brass Quintet features, from left, David Cran, Marc Guy, Robert Posten, Wayne Wells and Robert Suggs. The chamber music ensemble's season opens Oct. 16.

Brass quintet sets artist series

By LAURINE WAGNER
Community News Editor

Chamber music, as heard in Anne Arundel County, is hardly the soporific activity tradition may lead one to expect.

Thanks to the efforts of a dedicated group of chamber music lovers, this area is the home of one of the most innovative programs in the country.

Formed in 1979, the Brass Chamber Music Society of Annapolis commissions new compositions, brings internationally acclaimed groups here to play with the resident Annapolis Brass Quintet, and presents educational programs, all to further its aim of fostering interest in chamber music — particularly in the brass medium.

Fracturing all the odds on such a group finding success in the musical marketplace, The Annapolis Brass Quintet, playing selected traditional and contemporary chamber music for 12 years now, has won an international following for their precise and talented performances.

Their popularity reflected a widening interest in chamber music, and led to the formation of the non-profit society, a support group with two members of the brass quintet joining non-musicians on the board of directors. Membership now numbers about 125 from as far as Pennsylvania and the Eastern Shore of Maryland and Delaware.

"We knew the quintet had quite a following, and there wasn't really any regular chamber music series in this area," said Ellen Bungay, chairman of

ABQ SCHEDULE

The Annapolis Brass Quintet Artists Series for 1983-84:

Oct. 16, The Renaissance City Woodwind Quintet.

Dec. 18, Festive music for brass and organ with Naval Academy organist James Dale.

March 4, The Folger Consort, voice, strings, recorders and brass.

April 29, Brass on Brass on Brass, triple brass quintet program.

For subscriptions or information, call 269-7287 or 268-9516.

the board for the society. "We felt that a resident program would allow them to play for the same audience and would foster in that audience a feeling for chamber music and build a core of followers."

To that end, three years ago the society created the Artists Series, a four-program subscription series of performances by the quintet with guest chamber groups. Some programs feature original compositions commissioned by the society, and the composer may appear at the program to discuss his or her work.

"Our principal thrust is to present as much contemporary music as we can, balancing older and contemporary," Ms. Bungay said.

The cost of an original composition varies from "astoundingly expensive, to very little, or free," she said. "Contem-

porary composers (of chamber music) have a hard time selling and often composers who have written for the quintet will give them another piece free just to have them perform it. It speaks highly for the quality of the ABQ."

Sell-out subscriptions to the first three years of their concert series confirmed the solid interest in chamber music in the county. The fourth season opens Oct. 16 with performances also in December, March and April.

The Calvary United Methodist Church in Annapolis was the site of performances the first two years, but their current home base is the Center for Performing Arts at Anne Arundel Community College.

With 365 seats the college's theatre is as large as they want to use, and still small enough to maintain the intimate feeling needed for chamber music.

All concerts are now taped for radio rebroadcasting by National Public Radio station WITF FM in Harrisburg, Pa., and will be available to WBJC for use in this area in the near future.

The educational focus of the society includes co-sponsorship of a forum by the Annapolis Brass Quintet at the community college, originally funded by the National Endowment for the Arts as a Regional Residency Pilot Program in 1979. Annual spring workshops are given for nearly 100 middle, junior and senior high school students and for some 30 amateur adult brass players. Noon-time concert-seminars also are given.

Brass quintet well-tuned for upcoming world tour

By VIRGINIA MODELLE
For The Capital

Did you know that Annapolis has its own World Series champs? The Annapolis Brass Quintet is about to set out on an around-the-world tour and with their brand of music they are champs — about to spread goodwill along with good music.

But before they start for San Diego, Hawaii, Hong Kong, Manila, Bombay, New Delhi, Cairo and Tunis, they have checked in at homebase for the opening concert of the season's Artists Series, presented by the Brass Chamber Music Society of Annapolis.

The program last Sunday evening at Anne Arundel Community College was a nice collection of old and new.

One thing you can count on from the quintet is a sterling brand of sound that is as provocative in contemporary music as in that of earlier periods.

They chose two contemporary compositions to play with their guests, the Renaissance City Woodwind Quintet. "Sonata for 10 Winds" (1980) was the first. Composer Leonardo Balada was on hand to give a brief introduction to his music and to conduct.

Music is composed to be heard,

REVIEW

not just by musicians and fellow composers, by the the average concertgoer. Balada's work projects a novelty of sound that is pleasing to the average listener. But as with all new music, it should be heard more than once.

Oddments of sound fell into place with the precision of a clock that occasionally skipped a beat.

The second number utilizing the combined ensembles was Robert Washburn's 1971 "Concertino for Wind and Brass Quintets." The three movements offered variety in the antiphonal playing and the combination of the 10 instruments. A bright and lively style sets this work apart from much contemporary music. Piccolo replaced flute in parts to add interest.

The woodwind quintet performed alone in "Quintet in E flat Major, Op. 2, No. 1." Written by Henri Brod, an important early 19th century French composer, the work was a pleasant respite from modernity. The delicacy of design, sweetness of tone, and

undulating phrases brought visions of woodland retreats.

Members of the quintet are Natalie Rothermel, flute; Michael Jacob, clarinet; Virginia Smoliar, oboe; Keith Powell, horn; and R. James Whipple, bassoon.

Outstanding in content and performance was the suite from "Obras de Musica." The ABQ demonstrated mellow unity and sustained pianissimos, hallmark of their ensemble work.

Comprising a whole cycle of variations by one remarkable 16th century Spanish family — Antonio, Juan and Hernando de Cabezón — the suite has a quiet charm.

The ABQ's new horn player, Arthur Brooks, has made a smooth transition. The remainder of the quintet is the same: David Cran, Robert Suggs, trumpets; Wayne Wells, trombone; and Robert Posten, bass trombone.

The ABQ will return from its around the world tour in time for the Dec. 18 concert, which will feature festive music for brass and organ. James Dale, organist, will join the ensemble at the Naval Academy Chapel.

JERZY SAPIEYEVSKI
3420 N STREET, N.W.
WASHINGTON, D.C. 20007

Brass Chamber Music Society of Annapolis
Annapolis, Md.

Dear Friends,

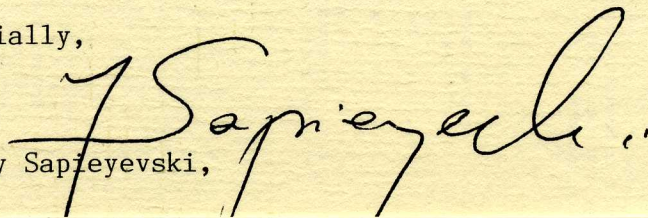
Let me tell you how exciting it was to hear the premiere of my AESOP
SUITE.

I want to thank you for the excellent preparation, tasteful promotion
and your hard work to make the performance such a success.

I hope the piece will last to tell the story you inspired me to write.

Cordially,

Jerzy Sapieyevski,

A handwritten signature in cursive script, reading "Jerzy Sapieyevski". The signature is written in dark ink and is positioned to the right of the typed name.

Brass quintet enchants

By VIRGINIA MODELL
For The Capital

Last Sunday evening the Brass Chamber Music Society of Annapolis presented the closing concert of the Annapolis Brass Quintet's current artists series.

The performing arts auditorium at Anne Arundel Community College continues in its attractive setting for the quintet.

In addition to the accustomed refreshing mixture of music for brass from the 13th century on, the quintet premiered a narrated piece.

Commissioned by the quintet, Jerzy Sapiyevsky, who is presently on the faculty at American University, composed an entertaining "Aesop Suite."

Sapiyevsky appeared to set the stage for the suite that was narrated by Sharie Valerio, well known locally for her role in the theater.

The music is absorbing, reflecting

the narrative's whimsy and humor, as well as a slightly satiric vein that an adult catches from the memory of childhood's talking animal fables.

Lovers of the antique in brass ensemble playing reveled in the five dances composed by Anthony Holborne in 1599.

One thing that sets the ABQ apart from many of its counterparts is the judicious use of the tuba. While some quintets use it entirely, the ABQ uses it infrequently.

In the three pieces written by Ludwig Maurer in the 19th century, Robert Posten took on the tuba in lieu of his bass trombone. The resultant heavy turgid but flexible sound was enjoyable. A scherzo contrasted well with the expressive Andante and the lively Lied.

Douglas Allanbrook, composer and faculty member at St. Johns' College, was also on the program and in the audience. His composing for the quintet continues at a productive pace. Sunday, the quintet played his "Night and Morning Music," written as a musical gift to the ABQ.

The members of the Annapolis Brass Quintet are David Cran and Robert Suggs, trumpets; Marc Guy, horn; Wayne Wells, trombone; and Robert Posten, bass trombone and tuba.

Brass musician receives scholarship

Laura Hamons, a sophomore at Annapolis Senior High School, has been awarded the second annual Brass Chamber Music Society scholarship in recognition of her "considerable promise as a brass instrumentalist."

The \$100 award is given to an Anne Arundel County music student cho-

sen by members of the Annapolis Brass Quintet and is to be used for private instruction.

Miss Hamons, who has played French horn for six years, is a member of the school orchestra, band and marching band. She studies privately with James Goll-



To the BCM S A from the
"Wild and Wonderful" Western Winds

Ed Soffer

William Lee

Ann
Chenier

William Lyon Lee
(tenor)

at May
70



Larry Bennett

THE WESTERN WIND
Vocal Sextet



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Brass, voices mix for marvelous show

By VIRGINIA MODELL
For The Capital

The Annapolis Brass Quintet and the Western Wind appeared together in concert Sunday evening, as guests in the artists series sponsored by the Brass Chamber Music Society of Annapolis. The auditorium at Anne Arundel Community College provided good acoustics.

The ABQ runs the gamut of styles and periods from 16th century Monteverdi to present-day composers, with stops along the way to visit Schubert, Haydn and Mozart, as well as big band sounds.

With the addition of a group like Western Wind, they not only enhanced their own unique sound but offered a sextet of voices that sang with precision and elegance, beautifully focused.

The capella singing by the sextet was a thing of beauty. A high point was "Solo e Penso," by Giaches deWert. Sung by one soprano and the four men, the sostenuto quality was exquisite.

Five American spirituals and sacred songs, with two arrangements of Appalachian songs, were all performed a capella. Some of the strong unison singing in "Sinner, Please Don't Let This Harvest Pass" was a wonderful foil for the part singing. "Sweet Little Jesus Boy" had a moving soprano solo.

REVIEW

Stravinsky was represented by a 1954 revision (his own) of four Russian peasant songs and included brass. The songs had an earthy vitality that still was contained within Stravinsky's art form.

Variety keynotes the sound of the ABQ. By using tuba sparingly, its sound has added oomph. Robert Posten exchanged his bass trombone for the tuba in Petrovics' 1953 "Cassazione." With only trumpeter David Cran, the quartet showed the composer's individuality.

It was without apology that the quintet paid tribute to nostalgia with three selections from "The American Brass Band Journal" from the 1850s. Here again the tuba added underpinnings of power to the spit and polish of old-time brass bands.

Two delicate Schubert songs were sung by two of Western Wind's tenors, with beautifully restrained horn played by Marc Guy.

It was quite evident that the evening was a mutually satisfying collaboration of voices and brass.

* * *

The ABQ's next concert will feature "Aesop Suite," by Jerzy Sapieyevski, April 24, at 7:30 p.m.

Fanfares mark quintet's opener

By VIRGINIA MODELL
For The Capital-Gazette

The Annapolis Brass Quintet appropriately opened its current series Sunday evening with a quartet of fanfares, signalling the first concert in their new home, the Center for Performing Arts at the Anne Arundel Community College campus.

Half a dozen other new concert halls throughout the country and Canada can well consider this new little gem on the Arnold campus a worthy addition to modern cultural life.

The hall has 365 seats, steeply placed so there are no blind spots and the farthest row back is relatively close to the stage. There is a real orchestra pit that should make lots of community groups happy to put on a production.

However, Sunday the quintet with guests, were all on stage. The fanfares, one of which was specially composed for this occasion by Robert Lichtenberger, were further enhanced by percussionist, Christopher Williams.

Douglas Allanbrook, well-known, well-liked composer and tutor at St. John's College, played the harpsichord, displaying its special brittle, elegant tone in "Three Pieces," composed by Francois Couperin in 1730. Some passages had the mellowness of a guitar.

Allanbrook also contributed meticulous accompaniments to the oboe work of guest soloist, Joseph Turner. The Telemann "Partita" consists of an opening Andante, with six arias following. Turner gave the insistent, yet pleasing, oboe tone a full workout, with a few lugubrious, slow notes, but mostly lively vivaces and prestos.

Christopher Williams played percussion in "Sextet for Brass and Percussion." Composed by Elie Siegmeister in 1965, the sextet is a lively three part excursion into some nice combinations of traditional and jazz.

REVIEW

The allegro con spirito kept Williams on the move between one instrument and another. The tricky jazz rhythm would be a great vehicle for modern dance choreography.

Evaristo Felice dell'Abaco wrote a sonata in 1715 that still provides sweet tone passages, with Allanbrook at harpsichord, and David Cran, Robert Posten and Marc Guy playing flugelhorn, bass trombone and horn.

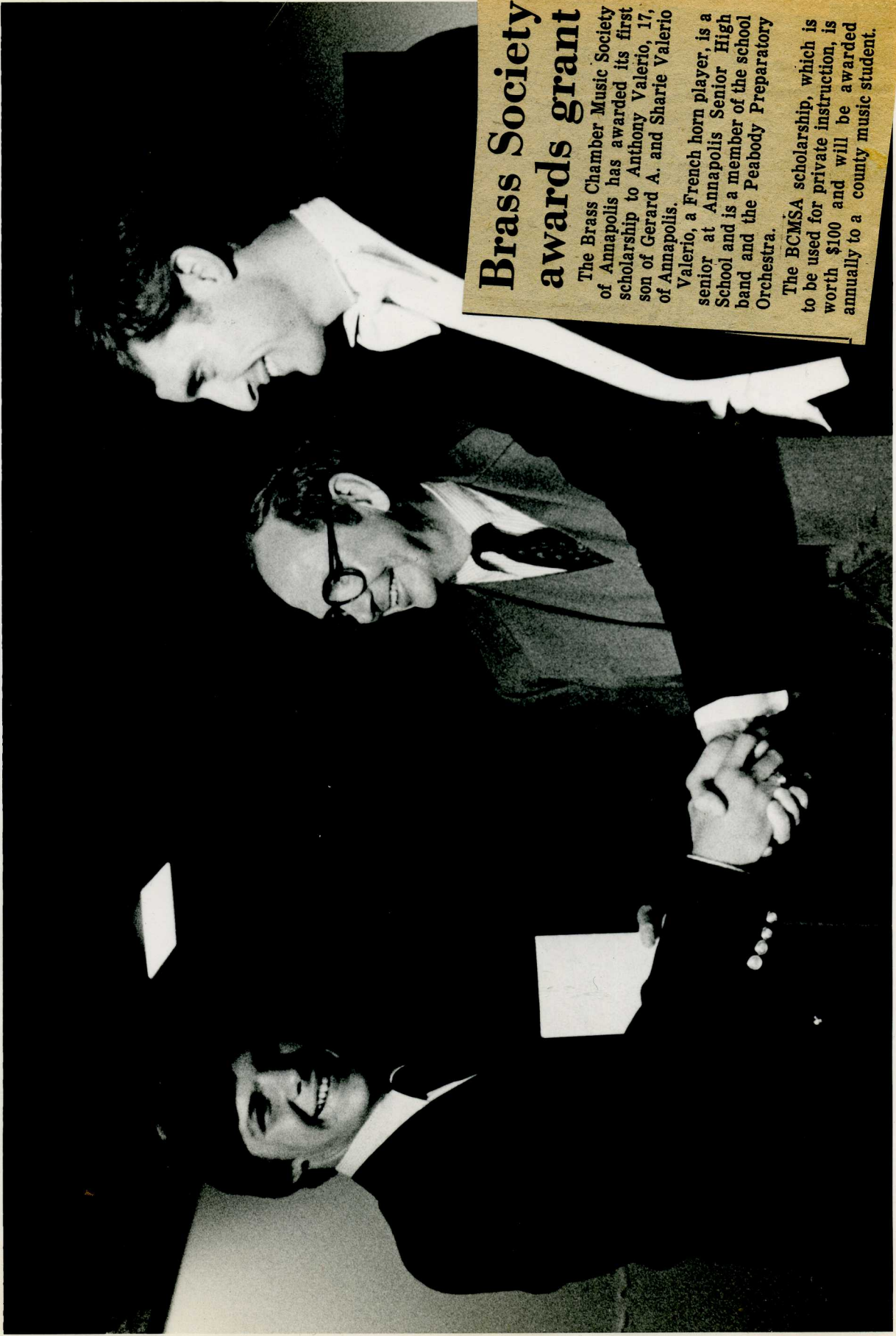
For Bach lovers, there were three contrapuncti, numbers five, two and 14. The quintet played with a wonderful clarity that caused one to listen with a new awareness of Bach's inner writing. Could it be the acoustics of the new hall? I found the acoustics free of reverberation, creating a transparency of sound that is especially good for the quintet.

The reviewer found the lighting in the audience very appealing, evenly subdued, yet light enough to refer easily to one's program during the performance.

The brass group's programs are nevery stuffy. With all the excellent musicology and musicianship, they still manage to inject a sense of participatory fun. When the entire ensemble, quintet and guests alike came onstage in colorful smocks, to recreate Giorgio Mainerio's "Suite," composed in 1578, the performers were as amused as the audience.

The suite featured reproduced instruments, the shawm, played by Turner, two cornetti and alto sackbut, with harpsichord. One could almost picture an early Italian gnarled oak with vernal pastiche of dancers. The drone bass of the Ungarescha was so enjoyed that the ensemble repeated it with an increased tempo.

The next concert will be Dec. 19, "Christmas with the ABQ."



Brass Society awards grant

The Brass Chamber Music Society of Annapolis has awarded its first scholarship to Anthony Valerio, 17, son of Gerard A. and Sharie Valerio of Annapolis.

Valerio, a French horn player, is a senior at Annapolis Senior High School and is a member of the school band and the Peabody Preparatory Orchestra.

The BCMMSA scholarship, which is to be used for private instruction, is worth \$100 and will be awarded annually to a county music student.



With
regards
friends
Chamber
of Amherst
mass.

We
visit
Best
The m

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string
stef

MANHATTAN STRING QUARTET

Photo by: Photo: Christien Steiner

Brass quintet, quartet show jazzy spirit

By VIRGINIA MODELL
For The Capital

The Annapolis Brass Quintet Artists Series' second season came to a close Sunday evening at Calvary United Methodist Church. The intimacy of the auditorium was well suited to the guest artists, The Manhattan String Quartet.

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Soloing in a Beethoven and a Haydn string quartet, the Manhattan String Quartet, with Eric Lewis and Roy Lewis, violins, John Dexter, viola, and Judith Glyde, cello, featured an admirable full resonance, with the ease of having played together for a long time. They are now in their 10th year. There was an intuitive awareness on the part of each player as one of a forceful melodic whole, while taking turns at uncovering inner passages.

Packed with emotion, the Beethoven "Quartet in F minor, Op. 95" offered an arresting contrast to the sweetness and charm of Haydn's "Quartet in B flat, Op. 103."

Written only seven years later (1810) than Haydn's, Beethoven quartet paradoxically seems like a mini-symphony. Overall, the flavor of the quartet is deeply reflective, despite the unusual allegretto of the second movement. The flow of melodic development was forceful in the final movement, "Larghetto espressivo," leading into a startling change from F minor to F major in the last chords.

Members of the quintet, David Cran and Robert Suggs, trumpets, Marc Guy, horn, Wayne Wells, trombone, and Robert Posten, bass trombone, underplayed their solo part in an evening of unusual combinations. The evening lacked world premieres and unusual harp-with-brass combinations. At first glance it was going to be another evening of contemporary brass offerings, with a guest appearance of a peer group.

Then we were hurtled back to the Hapsburg court in Vienna, where Johann Heinrich Schmelzer composed the "Balletto in C Major" (1670). And what a new-old dimension of sound! The antiphonal choirs of the brass quintet and the string quartet proceeded in alternating slow and fast stateliness and sprightliness.

"Rondo and La Mourisque," composed by Thielman Susato in 1551, was equally listenable in its potent contrasting brass and strings. Suggs manned a tambourine for an added fillip of rhythm.

The brass quintet started the program with two solo numbers, both contemporary.

"Tocatta for Brass Quintet" (1970), by Jack Gallagher, held little surprise, a galaxy of explosive instrumental calisthenics that we come to expect in brassy modern music on the non-rock and roll variety. The quintet produced an ever fresh, fizzy sound, with abrupt starts and stops, up to and including the sudden halt at the finish.

"Evanescence." What a pretty sounding word! The music to that little, composed by Robert Starer in 1980, carries a complete accord, as each segment "fades and vanishes, to be replaced by succeeding segments." The players caught the pleasingly jazzy spirit, with the hint of melancholy that lurks just below the surface of much jazz.



HEIDI LEHWALDER, Harpist

*To the Annapolis Brass and Altru -
What a fabulous group - With great
affection and love, Heidi*

THEA DISPEKER
Artist Representative
Felicity Sheinert and
Patricia Winter
248 East 78th Street
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Brass Quintet's new concert 'brilliant'

By VIRGINIA MODELL
For The Capital

If you missed the Annapolis Brass Quintet's sold-out subscription concert Sunday evening, hosting artist harpist Heidi Lehwalder, you can catch a repeat in Washington at Kennedy Center's Terrace Theater on March 28.

Another premiere Sunday at Calvary United Methodist Church marked the quintet's incredible record of having presented five premieres in the space of six concerts. Such variety and newness adds surprise and exploration to what might otherwise be a limited range of musical eras and idioms.

Sunday's concert was of the usual excellence, with another first performance, "Partita No. 2" (1980), composed by Robert Lichtenberger. His style is rather predictable, wherein the unexpected becomes more or less expected, with the constant shifting of tonalities. The three movements, Allegro, Sostenuto assai, Allegramente, give much latitude in the characteristic textures of each of the instruments. Lichtenberger, in the audience, acknowledged the generous applause.

The idea of a harp playing with a brass quintet leads to all sorts of speculation as to how it will sound. Ms. Lehwalder's artistry, in which an "iron hand in a velvet glove" approach to harp technique and interpretation is exceptionally well developed, makes a fine choice to explore the "masculine-feminine" pairing of the brasses with harp.

Contemporary composer, William Schmidt wrote "Music for Scrimshaws" in 1960. In three parts, "Of the Sea and Ships," "Of Whales and Whaling" and "Of Sailors and Maidens Fair," the sections are a blend of many songs, sea chanteys and temperaments.

Posten played tuba instead of bass trombone. This further heightened the differences in textures between harp and brasses. Sweeping accompaniments by harp alternated with sharply plucked single lines or melody, richly accompanied by the brasses.

After hearing this pairing of harp and brasses, one might expect that the relationship could turn in-

Review

to a felicitous wedding.

Ms. Lehwalder displayed her solo prowess in a group of six widely varied dances written in 1943 by harpist Carlos Salzedo. Salzedo's thorough knowledge of the harp translated into an uninhibited brilliance by Lehwalder. Sounding at times, especially in the Spanish flavored "Seguidilla," like a giant glorified guitar, yet with the unique sonorities of the harp, the dances provided a rare listening pleasure.

J.S. Bach made one brief appearance in "Jesu, Joy of Man's Desiring," with Ms. Lehwalder on stage at the harp, and a carefully coordinated off-stage quintet.

Stravinsky's "Fanfare For a New Theatre," was presented in a dramatic way, with trumpeters David Cran and Robert Suggs coming down the side aisle from the rear, trombonist Robert Posten down center aisle and French horn player, Marc Guy and trombonist, Wayne Wells, entering from right and left onstage. The setup turned the short number into a morsel of exciting wraparound sound.

An astonishing variation in sound occurred in "Sonata II" composed in 1715 by Evaristo Felice dall'Abaco. An adaptation from the original scoring for two violins, cello and basso continuo gave the stage to horn and trombones. Lustrous harmonies, with chances for solo work, came through in some fine legato playing.

The stimulating program was rounded out with 17th century Farnaby's "Five Dances" and contemporary composer Robert Washburn's "Five Miniatures for Five Brasses," as well as another pairing of harp and brasses in Ravel's "Pavane pour une infante Defunte."

The closing concert in this season's Annapolis Brass Quintet artists series, is May 9, with guest artists, the Manhattan String Quartet.

To the
Brass
Chamber music
Society of Ann Arbor -
Long may you live!
Thank you for a lovely
time
Doree
Jan. 24, 1952



ELAINE BONAZZI, Mezzo-Soprano



Blend of old and new mark quintet concert

By VIRGINIA MODELL
For The Capital

The old and the new mingled in the second of the Annapolis Brass Quintet's current artists' series. Sunday evening's program at Calvary Methodist Church had all the ingredients necessary to keep alive the renaissance of interest in music for brass quintet.

Three contemporary composers were represented and gifted mezzo-soprano Elaine Bonazzi voiced a world premiere of one work commissioned by the Brass Chamber Music Society of Annapolis.

Besides these, the quintet chose English madrigals, Johann Sebastian Bach and a fantasy for five instruments by Michael East. The latter was carefully researched at Library of Congress. Composed in 1610, "Amavi" is from East's cycle of eight fantasies and is considered some of the finest chamber music of this period. The group, comprised of David Cran and Robert Suggs, trumpets, Marc Guy, horn, and Wayne Wells, trombone and Robert Posten, bass trombone, played the "Amavi" with a carefully modulated flow of tone.

The demanding aria, "Iris Hence Away" from Handel's "Semele," showed Bonazzi's splendid voice, a voice of beauty, vigor, with a remarkable range. Sturdy chest tones, a smooth transition to the upper register, with top tones of almost a dramatic soprano. Later in the program she brought out the beauty of Monteverdi in two selections from "Scherzi musicali." Sackbut and cornetts were played in lieu of trumpets and horn.

Cornetts, revived in the 20th century from their 18th century prominence are considered essential for the works of Monteverdi. The clear tone quality accompanied Bonazzi beautifully. Bonazzi sang with deep conviction, showing the Monteverdian wedding of words with music. A true professional, Bonazzi sang over a "bad throat," for which she charmingly apologized.

Elam R. Sprenkle is not the only com-

Review

poser intrigued by the essential musicality of Emily Dickinson's poems. As recently as 1950, Aaron Copland composed 12 of her poems for voice and piano. Sprenkle has written music to six of her poems, including the well-known "Hope is the thing with feathers," "Arcturus" and "Because I could not stop for Death." This newest commissioned work, the second of Sprenkle's for the Annapolis Brass Quintet, had its world premiere Sunday evening.

It's difficult to assess the work with its first hearing. But based on listenable qualities, which, after all, are the ultimate test of a work, these six songs are a valid extension of and melding of the subliminal poetic thought. The songs show knowledge of both the voice and the role of the brasses in blending with and supporting the voice. A few of the top tones stay unduly long in the upper register, but Bonazzi handled them with skill.

Sprenkle was in the audience and shared several bows with Bonazzi in response to the audience's enthusiasm.

Another composer, Lawrence Moss, was in the audience for the playing of his "Flight," composed in 1981, that is, revised from an earlier version of 1979. It is in two parts, "Legatissimo" and "Very slow and solemnly." It proceeds in fits and starts, with electronic, supersonic qualities. A fantastic contrast with J.S. Bach, who closed the program, but the same belief in the work by its composer is what gives it the mirror of exploration in music.

The third present-day composer was George Walker, whose "Music for Brass: Sacred and Profane" was written in 1975.

The quintet's next concert will feature harpist Heidi Lehwalder on March 7.

Brass quintet unveils flair for showmanship

By VIRGINIA WOODEN MODELL

For The Capital

Back home after extensive concert touring and workshops, the Annapolis Brass Quintet blessed its audience Sunday evening with a cornucopia of traditional music for the holiday season.

Held in the chancel of Calvary Methodist Church, the concert was bountiful, including traditional English and Spanish carol medleys and selections from the Italian renaissance, with a raucous "Twelve Days of Christmas" offsetting the slow and solemn 13th century plain song, "O Come, O Come Emanuel."

David Cran and Robert Suggs, trumpets; Marc Guy, horn; Wayne Wells, trombone; and Robert Posten, bass trombone, make a quintet that gets better and better. After hearing other brass quintets, it is apparent that the special quality that this group possesses substantiates the claim that it is the only full-time brass quintet around.

The group has not only infallible musicianship but a flair for a showmanship, as in the highly humorous "Twelve Days of Christmas." And without offending, the

sung by horn player, Marc Guy. "Joseph and Mary" (1920) shows Vaughan Williams' forte in writing folk music. The second, written in 1928, and based on George Withers' Rocking Hymn, shows the composer's development into actual composing of folk tunes. Guy has an easygoing tenor with, as one would expect from an expert horn player, adept breath control.

With a special introduction in carillon style, the quintet played a brilliant finale, "We Wish You a Merry Christmas". Adding tinsel to the tree, their short encore soared into a mix of "Deck The Halls" and general good spirits.

Don't forget, if you missed last week's showing, catch the quintet's homey Christmas program on public television. Taped in October, the next viewing will be Dec. 25 at 10 p.m. and Dec 26 at 6 p.m. ***

The next program in the quintet's artists series will be Jan. 24, with guest artist Elaine Bonazzi, mezzo-soprano of the New York City Opera.

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Salvation Army sequence, with the addition of several plaid scarves, stocking caps and the changing of Posten's trombone to a tuba, took on an authentic frosty holiday sidewalk scene, with such favorites as "It Came Upon A Midnight Clear" and "Adeste Fideles" ringing out.

The two J.S. Bach contrapuncti, with the slow moving, organ-like tones of the first and the more quickly moving second one, were just the right sampling of Bach in a program of plenty of brisk and bright, happy music, as in the Italian renaissance song, "Spring Returns," with its dancing-on-the-green swing.

In the traditional 17th century "Swiss Chanson" the quintet, through some mysterious alchemy, captures the clangor of many-voiced bells.

For the first time two Christmas songs, by Ralph Vaughan Williams, were presented. Both of them were



**THE MURRAY SPALDING
DANCE THEATRE**

A stylized mixture of brass and dance

By VIRGINIA MODELLE
For the Evening Capital

The Annapolis Brass Quintet seems to have an unerring instinct for formulating a success story with each appearance.

Ending its first season of artists series, the quintet's program Sunday evening at Calvary United Methodist Church held a welath of varied music. Two composers and two dance choreographers in the audience gave an added dimension of interest and assessment.

Douglas Allanbrook's "Invitation To A Side Show", the shortest number, generated the most interest. Allanbrook, widely known for his composing, completed the number in 1980 expressly for the quintet — his fourth for them — and Sunday they performed its world premiere.

Based on a painting by French neo-impressionist/pointillist Georges Seurat (1889), Allanbrook's work was inspired by the central figure of the trombone player and the row of musicians in the background.

One would guess that Allanbrook has as carefully plotted the structure of his

David Dohen. Called abstract and non-narrative, the choreography by Ms. Spalding tends to intensify certain moods created by the crisp, atonal music. Some might argue that one medium detracts from the other, yet there is a certain treatment of the dancers as instruments in which the stark yet fluid lines of modern dance interact well with the brass. There was a consistency in placing quick movements against slow, legato portions of music, and in turn, fewer movements against more notes of music.

The composer, as well as the choreographer, came from the audience to share bows.

Two sets of renaissance dances, choreographed by Barbara Quick, made up a goodly portion of the concert. Highly stylized, the Pavan, Galliardes and similar sets, featured mannered steps, sedate jumps with many an arch smile passing between the two couples. Cynthia Peterson, Meryl Warsing, Tim Biel and Peter Elwell, costumed in proper brocades and ruffles, were a delight, stepping to the measures of those old-timer 16th and 17th century composers,

Holborne, Susato, Engelmann and William Byrd. Byrd's "The Souldiers Sommons" (1591) had ageless humor, with the two rivals on the dance floor testing each other, "I can jump higher than you"!

Ms. Quick took a bow for her choreography that proved the brass ensemble and the dances were "made for each other".

It would be disappointing to have no J.S. Bach on the program. A mere taste teaser came on right after intermission. With a 1722 prelude contrasting with a 1704 fugue, the quintet served up a thought-provoking view of the inexhaustible resources of Bach's contrapuntal marvels. And proved again that Bach is fun to listen to.

David Cran and Robert Suggs highlighted the smooth pearly tone of their trumpets in Frank Simon's 1918 "Willow Echoes".

By now the group's musicianship and technique are taken for granted. But each program demonstrates their willingness to try new things and package a most enjoyable musical experience.

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acidulous, witty music as Seurat mathematically planned the structure of his manifold dots. Allanbrook's music creates the same pristine enjoyment as that experienced in viewing Seurat's work. A tasteful print of the original hung above the refreshment table and at the reception attracted spectators who seemed to fit in behind the row of gawkers in the picture. The musical work was warmly received and Allanbrook shared bows with Cran and the group.

Of great interest was Robert Stewart's "Brass Quintet No. 3". According to Stewart, he had dancers in mind when the work was composed in 1976, but Sunday was the first time it was performed with dancers.

The Murray Spalding Dance Theatre presented four talented dancers, Debra Ann Pollock, soloist, with Cynthia Peterson, Meryl Warsinger and W.

Quintet, Norwegian sax show versatility

By VIRGINIA MODELL
For the Evening Capital

By now the Annapolis Brass Quintet is vintage wine. Garnering international fame along the way, they regularly come back to home base to give concerts and participate in workshops at Anne Arundel Community College.

Sunday evening the quintet presented the second program of its current artists series. The auditorium at Calvary United Methodist Church provides a much more intimate setting than would a larger auditorium. The stage, about two feet higher than the audience seating, held large containers of greenery and a couple of wicker screens that were exotic and outdoorsy against the black backdrop.

Part of the stimulation of hearing this brass quintet is their continuing exploration of new works, a departure from the usual standard repertory of so many symphony orchestras.

One wouldn't want to miss the Italian renaissance music, or Bach, but in between were modern works, 1944, 1976, 1972, and most importantly, the American premiere of a work composed in 1978 by Yngve Slettholm expressly for Erik Tangvold, who was Sunday evening's featured saxophone soloist.

Tangvold, considered Norway's finest classical saxophonist, showed the versatility of this often maligned instrument, often thought acceptable only in jazz. A certain tonal similarity surfaced now and then, but there were solid bass tones and surprising lyrical upper range notes completely devoid of sob and schmaltz. The work, "Four Profiles for Solo Saxophone" was a fine vehicle for

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Tangvold's technical knowledge of the instrument and was intriguing to listen to. The opening adagio held a hint of raw nerves and the chaos of modern life in cities, while the closing moderato-allegro vivace, with stuttering and muttering came to an abrupt halt. The music is not without some wry humor.

Earlier in the program Tangvold played with the quintet. In place of the numbers by Ibert and Lindberg, Tangvold played two by his fellow countryman, Grieg. They evoked pictures of icy fjords and spicy folk dance.

"Sonic Sequence," composed by Alvin Etler in 1967, made good use of serial, as well as tonal music. It might not be music you'd want to hear every day, but its solemn, full-of-itself pretensions turned out to be a sound and light show, with the spotlights wavering on and off and at the finale, left the quintet in momentary darkness. Strictly fun music and gain, a showcase for the dexterity of the quintet.

The group excelled in "Music For Brass Instruments," by Ingolf Dahl, written in 1944. The staccato brass playing, alternating with superior legato playing, built up to the closing fugue, a dramatic exploration in sound and technique.

Tangvold joined the quintet in the Bach, "Aria from Suite No. 3," familiarly known as "Air on the G String."

A variety of tempos and much business in eighth and 16th notes makes a lot of nervous music in "Encounter," written in

1972 by Allen Molineux. It is music that brings out the tonal mixtures in the brass ensemble.

The tasteful group of Italian renaissance music included "Canzon per Sonare No. 20, La Moranda." Composed in 1608 by Constanzo Antegnait, the graceful dance rhythm brought to mind dancers, which brings to mind the coming program in this series sponsored by the Brass Chamber Music Society of Annapolis.

The Murray Spalding Dance Theatre will appear with the Annapolis Brass Quintet April 26, in a selection of Renaissance dances.

ERIK TANGVOLD







Annapolis Brass Quintet