

The image features two ceramic jugs. On the left is a large, brown, glossy jug with a curved handle. On the right is a smaller, white, glossy jug with a decorative, curved handle. Both jugs are set against a dark, textured background and rest on a surface with a subtle floral pattern. The lighting is soft, highlighting the smooth, reflective surfaces of the ceramic.

Beauport
classical

New Music for Concert

Bradshaw, Levi, Nowicki, Robin,
Schnyder & Sproul

Bala Brass & Chamber Mix

DANIEL SCHNYDER**Brass Quintet**

- | | | |
|---|-----|------|
| 1 | I | 2:07 |
| 2 | II | 3:34 |
| 3 | III | 1:12 |
| 4 | IV | 2:34 |
| 5 | V | 2:45 |

Performed by Bala Brass: Seelan Manickam (trumpet), Chris Hawes (trumpet), James Baker (horn), Tom Otto (trombone) & Adam Porter (tuba) • Recorded 2005, Recital Hall, Salem State College, Massachusetts

GREGORY ROBIN

- | | | |
|---|--------------------------------|------|
| 6 | Trio for flute, violin & piano | 3:57 |
|---|--------------------------------|------|
- Performed by Diane Boyd Schultz (flute), Curtis Macomber (violin) & Aleck Karis (piano) • Recorded 2007

JAMES SPROUL

- | | | |
|---|----------------|------|
| 7 | Metempsychosis | 7:05 |
|---|----------------|------|
- for flute, clarinet, cello & piano
Performed by Chamber Mix: Martha Stoddard (flute), Karen Wells (clarinet), David Boyle (cello), Timothy Zerlang (piano) & Gabriel Sakakeeny (conductor) • Recorded 2007, San Francisco Conservatory of Music, San Francisco California

SCOTT NOWICKI

- | | | |
|---|----------------------------------|------|
| 8 | F(our) S(even) for chamber winds | 5:44 |
|---|----------------------------------|------|
- Performed by Jessica Johnson (flute), Jackie Leclair (oboe), Bill Kalinkos (clarinet), Matt Marks (horn) & Michael Harley (bassoon) • Recorded 2006, Rubendall Recital Hall, Dickinson College, Carlisle, Pennsylvania

SABIN LEVI

- | | | |
|---|---------------------------|------|
| 9 | Sonata for violin & organ | 5:15 |
|---|---------------------------|------|
- Performed by Matt Novak (violin) & Sabin Levi (organ) • Recorded 2007, Organ: Hellmuth Wolff (Canada) op. 40, Bales Organ Recital Hall, Lawrence, Kansas

ROBERT J. BRADSHAW**Concerto No. 1 for trumpet & piano**

- | | | |
|----|--|------|
| 10 | I. Standing Defiantly / Vibrant, Bustling City | 4:39 |
| 11 | II. Aftermath | 4:09 |
| 12 | III. Rising Like the Phoenix | 7:07 |

Performed by Peter Wood (trumpet) & Robert Holm (piano), David Z. Durant (engineer) • Recorded 2007, Recital Hall, Laidlaw Performing Arts Center, University of South Alabama

TT 51:16

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MICHAEL HARLEY is currently finishing a D.M.A. at the Eastman School of Music, where he was awarded the Performer's Certificate. He is a founding member of the critically acclaimed chamber orchestra Alarm Will Sound, called "the future of classical music" by the New York Times.

ROBERT HOLM is an Associate Professor of Music at the University of South Alabama, where he teaches private piano, coordinates class piano instruction and serves as staff accompanist. A past president of the Mobile Music Teachers Association, Dr. Holm has performed several times as soloist with the Mobile Symphony Orchestra and is pianist at Dauphin Way Baptist Church.

JESSICA JOHNSON is a founding member of Alarm Will Sound, a 22-member chamber orchestra committed to innovative performances and recordings of contemporary music. She holds performance degrees from the University of Michigan, the Eastman School of Music, and the University of Wisconsin-Madison.

BILL KALINKOS has performed with the Cleveland Orchestra, New World Symphony, National Repertory Orchestra, and Spoleto Festival USA. He is currently a member of Alarm Will Sound, and is principal clarinet of City Music Cleveland and co-principal clarinet of the New Hampshire Music Festival Orchestra.

ALECK KARIS has been one of the leading pianists in the New York contemporary music scene.

Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. Among his numerous solo piano discs on Bridge Records are acclaimed recordings of Stravinsky, Schumann, Carter and John Cage. Recently, Karis performed Birtwistle's marathon solo work Harrison's Clocks in London and New York, Feldman's Patterns in a Chromatic Field in New York, and appeared at the Venice Biennale.

JACQUELINE LECLAIR, oboe, resides in New York City and Bowling Green Ohio and is a member of Alarm Will Sound and Sequitur. She can frequently be heard performing with other New York City ensembles such as Sospeso, Ensemble 21 and Carnegie Hall's Zankel Band.

CURTIS MACOMBER, violin, has been praised by Fanfare magazine as "remarkable for his depth of feeling as well as for technical excellence." Macomber is considered to be one of the most versatile soloists and chamber musicians before the public today, equally at home with and committed to works ranging from Bach to Babbitt. His discography ranges from the complete Brahms string quartets to the Roger Sessions solo sonata and the complete Grieg sonatas.

MATT MARKS has studied at the Eastman School of Music, the Royal Academy of Music, and is currently attending Stony Brook University for his Master's degree. He is an active

performer in New York City, also playing and composing wacky electronic music, and occasionally performing on piano.

MATT NOVAK is a Kansas City based musician, currently a student at the Truman State University at Kirksville.

DIANE BOYD SCHULTZ, flute, has established her career through solo and chamber performances in the United States, Canada, France, the United Kingdom, Romania, and Austria. She has performed as flutist and piccoloist of the Dallas Bach Society, Terre Haute Symphony, Shreveport Symphony, and Richardson Symphony Orchestras. She is a prizewinner of several national and international competitions, including the Mu Phi Epsilon International Competition and the National Federation of Music Clubs Orchestral Winds Competition.

PETER J. WOOD serves as trumpet and music theory professor at the University of South Alabama in Mobile, where he received an Excellence in Teaching Award for the 2006-2007 school year. He has performed throughout the United States and Europe, as well as in Korea, in a variety of solo, chamber, jazz, and orchestral settings. His recording **Commanding Statements: Chamber Music for Trumpet** was released on the MSR Classics label. Dr. Wood plays principal trumpet in the Gulf Coast Symphony Orchestra in Biloxi, Mississippi and also performs regularly with the Mobile Symphony Orchestra.



ROBERT J. BRADSHAW (1970) has always loved the trumpet. Therefore, it comes as no surprise that his catalog includes many works for the instrument. In 2003, with *Sonata for trumpet, percussion, strings and/or piano*, he shifted his focus to begin writing a series of sonatas, sonatinas, concertos and unaccompanied solo compositions. *Sonata* became the centerpiece of the **Sonata Premiere Project** including worldwide performances throughout

the 2003-2004 concert season. This immediately led to a series of requests for works for trumpet that continue to this day.

NOTES: *Concerto* has been performed by trumpet and orchestra, wind ensemble, brass band, organ and piano. As with *Sonata*, Mr. Bradshaw organized a consortium of musicians to premiere *Concerto*. An integral part of this process is being able to provide a reference recording to soloists to facilitate concert programming. Peter Wood and Robert Holm made this recording in July of 2007 - providing the project with this vital piece to an exceedingly complex puzzle. Through the project web site, the trumpet community was able to hear the composition (trumpet/piano recital version), including two optional cadenzas. Thank you, Peter and Robert, for your hard work and assistance in bringing this work to a larger audience through recording.

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SABIN LEVI (DMA, FAGO, DMA) is a Kansas based composer, organist, carillonneur and teacher. He was born in Bulgaria and has studied music in Bulgaria, Israel, France and in the United States and concertized worldwide. To date, he has released four organ and composition CDs and one book.

NOTES: *Sonata* exists in two variants - for one solo instrument and organ, and also for two. They never

play together though. The mood is supposed to be more or less serene and calm. This recording was made on the Bales Recital Hall organ, University of Kansas - Hellmuth Wolff (Canada), op. 40, built 1996.

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SCOTT NOWICKI was born and raised in Montoursville, Pennsylvania. He is a 2006 graduate of Dickinson College, where he earned a B.S. in Music Composition and Biochemistry/Molecular Biology. He has studied composition with Dennis Carpenter, Jason Price and Robert Pound. He lives in New York, where he is an M.D./Ph.D. candidate at New York Medical College. His compositional styles range from traditional acoustic media to computer-generated ambient music, with plenty of other shades of gray in between.

NOTES: *F(our) S(even)* was composed in the fall of 2004, and it was the winning entry in the 2006 Dickinson Composition Competition. The odd title references several things: when the parentheses are spliced out, the numbers "four" and "seven" indicate the fourth and seventh intervals that are prevalent throughout the piece. The words that are contained within the parentheses refer to one of my principal aesthetics of art, which is: "that which can alter our perceptions of an atmosphere without our even realizing it." This recording is of the piece's premiere performance by members of Alarm Will Sound at the American Vanguard Festival, an annual event hosted by Dickinson College to promote and perform the works of contemporary composers.

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GREGORY ROBIN currently studies composition with C. P. First. He also has studied with and served as graduate assistant to Tristan Murail and Mario Davidovsky. Currently ABD in Composition at the University of Alabama, Mr. Robin also holds an MM in Guitar performance from the University of South Carolina and a BM in Music Theory and Composition from the University of Louisiana at Lafayette. Gregory's current work



focuses on the role of timbre and articulation as a motivic device and how this can create hierarchies in a composition's pitch structure.

NOTES: *Trio for flute, violin, and piano* was written during Mario Davidovsky's residency at the University of Alabama. This work centers on the development of timbre and gesture as a motivic device. Although this composition does exhibit a carefully controlled pitch

universe, the primary objective is the transformation of timbre and gesture. This live recording is from a reading session by Aleck Karis and Curtis Macomber (members of Speculum Musicae) and Diane Boyd Schultz (professor of flute at the University of Alabama).

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DANIEL SCHNYDER is known as a composer and performer with a dynamic reputation in both jazz and classical fields. He has recorded over ten CDs of his own music for Enja Records, Koch Jazz, CCnc, Universal, Arabesque and Red Records. As a performer, Daniel has toured and recorded with many well known classical musicians, world music artists and jazz artists.

Photograph by Anja Tanner.

Daniel was born in 1961 in Zurich, Switzerland and lives in New York City. His orchestral works and his chamber music compositions have been performed and recorded all over the world. Among his credits as a composer are commissions to write compositions for the Orpheus Chamber Orchestra in New York, the Tonkuenstler Orchestra in Vienna, the Radio Symphony Orchestra in Berlin, The Norrlands Operan in Sweden, the Chicago Sinfonietta, the Vienna Art Orchestra, the Tonhalle Orchestra Zurich (4th Symphony, commissioned by David Zinman), the Opera of Bern ("Tempest" by Shakespeare),

the NDR Orchestra in Hannover, the NDR Big Band in Germany, the Milwaukee Symphony Orchestra, the New York based new music group "Absolute Ensemble" under the direction of Kristjan Jaervi (Bass Trombone Concerto for David Taylor) and the St. Paul Chamber Orchestra among many others.

NOTES: *Brass Quintet* incorporates many rhythmic influences from jazz and Latin-American music, but contrasts them with a more "European" harmony and polyphony. This duality demands from the performer a great deal of flexibility and a conscious, stylistically correct phrasing of the individual musical thoughts. Despite these many layers, the basically relaxed and dance-like aspect should not be lost. A successful interpretation depends also on accentuating the extremely varied tone-colors of the brass instruments, and respecting the precise articulation and dynamics given.

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JAMES SPROUL graduated magna cum laude with his BA in music composition in 2005 from California State University, Bakersfield. James studied Composition, Theory and 20th Century History with Dr. Doug Davis and trumpet with Charles Brady. James continued his education in Oklahoma City at Oklahoma City University where he studied Composition with Dr. Edward Knight and theory with Dr. Ildar Kannanov and received his

Master of Music in Composition with High Honors in 2007. James has won several composition contests and awards as well as academic paper awards and most recently *Metempsychosis* was commissioned by the 2nd Annual San Francisco Chamber Wind Festival to be performed by Chamber Mix, and was performed at the San Francisco Conservatory of Music on July 21, 2007.

NOTES: *Metempsychosis* is the transmigration of a soul, in other words, the passage of a soul from a physical body, through the world of perfect forms for an undetermined length of time, and eventually traveling into another physical body. In this piece, the initial "physical body" is represented by a series of

ideas, and also by a constant repetitive pulse rhythm. Ultimately, this harmony is disrupted through the use of tone clusters and things begin to fall apart, eventually launching the soul into the world of forms, aimless and timeless but continually ingesting knowledge. Eventually the pulse rhythm breaks through after several attempts and the soul makes its way back to another "physical body", incorporating themes from the first section, but altered and added to because of the soul's experience in the form world, eventually fleeting off into oblivion and an existence that we can only imagine.

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The award-winning **BALA BRASS** thrills audiences around the globe with their infectious spirit and enthusiastic performances. A brass quintet dedicated to



furthering the art of brass music performance, Bala was the first group of its kind to be invited to participate in the Osaka International Chamber Music Festa in Japan in

2002. The Boston area chamber ensemble was awarded the bronze medal at the 2001 Fischhoff Chamber Music Competition, and was honored as a finalist in the 2001 Coleman Chamber Music Competition. Continuing its drive to promote brasswind chamber music, Bala actively commissions new works for the genre.

In addition to its rigorous performance schedule, Bala is strongly committed to fostering music through education. The quintet conducts master classes and educational concerts for young persons extensively, having been featured on the campuses of UMASS, UCONN, Wisconsin Lutheran College, Lakeside College, the Conservatory of Music at Purchase College-State University of New York, Phillips Academy, and Bridgewater State College.

Highlights of Bala's 2007-2008 season include the world premiere of Robert J. Bradshaw's *Cantate Domino* for

Brass Quintet, Choir, Organ, and Percussion as well as an appearance as Guest Artists at the Northeast Regional Tuba and Euphonium Conference sponsored by the U.S. Coast Guard Band. Past performances include appearances at the New York Brass Conference and The International Trumpet Guild Conferences, domestic and abroad.

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CHAMBER MIX (noun): an alliance of musicians dedicated to performance of contemporary chamber music. CHAMBER MIX cultivates relationships with local artists, showcasing them alongside known and new works by established contemporary composers.

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