

Bala Brass

REVEALED

BALA BRASS

Award-winning **BALA BRASS** thrills audiences around the globe with their infectious spirit, daring and exciting programming, and exceptional 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 2002 Osaka International Chamber Music Festa in Osaka, Japan. The Boston area chamber ensemble was also awarded the bronze medal at the 2001 Fischhoff Chamber Music Competition, as well as being honored as a finalist in the 2001 Coleman Chamber Music Competition.

In their efforts to promote the brass ensemble genre, Bala enjoys collaborations with a diverse group of composers and artists and actively commissions new works. Recent commissions and world premieres include Robert J. Bradshaw's *Revealed*, Norman Bolter's *Shorelight Breeze*, Whitman Brown's *Knuckleball*, and Jeremy Spindler's *As It Went By*. Many of these works have been premiered at festivals, including the International Trumpet Guild Conferences (2006, 2009, 2012) and the International Tuba and Euphonium Conference (2008).

Committed to fostering music through education, the quintet frequently conducts master classes and educational concerts for young music students. Bala has been featured on the campuses of the Southern New Hampshire University, University of Massachusetts, University of Connecticut, Wisconsin Lutheran College, Lakeside College, the Conservatory of Music at Purchase College-State University of New York, Phillips Academy, Bridgewater State College, Kutztown University, and Drexel University, among others.

For more information: www.balabrass.org



REVEALED

ROBERT J. BRADSHAW (b. 1970) is an award-winning composer of socially relevant art music rooted in history and influenced by a multi-cultural family. His family includes immigrants from Italy, Scotland and his maternal grandmother's Jewish family that emigrated to America from Eastern Europe at the turn of the century. Bradshaw grew up surrounded by artists and musicians including his great-grandfather, George A. Bradshaw, a world-class etcher whose work is part of the Metropolitan Museum of Art's permanent collection. Bradshaw's artistic aesthetic, shaped by his family's diverse heritage, has been directly impacted by his paternal grandfather's art, a watercolorist and art historian who traveled the world, and his maternal grandfather's teaching, a jazz guitarist from New York City.

Bradshaw's multifaceted music explores and expresses emotions associated with social, historic, sacred, and contemporary issues and events. Commissions and recordings of Bradshaw's works have been supported by leading arts organizations such as the National Endowment for the Arts, The Aaron Copland Fund for Music, and New England's Music Drives Us Foundation. Notable works include *The Girl in White*, a ballet celebrating the influence of Mexican culture on American music and *At the Root of Identity*, an electroacoustic composition about stereotype threat and its impact on personal performance. Bradshaw's catalog includes operas, ballets, symphonies and an extensive list of chamber and solo compositions.



REVEALED, commissioned by Bala Brass, explores a musical interpretation of saturation. Each movement corresponds to a photograph that has particular meaning to the composer which, when projected, are presented in three levels of saturation from full color to black and white. This idea of musical (or emotional) saturation is carried throughout the work in many ways, including harmonic density, melodic complexity, and the formal structure of the work.

For more information: www.robertjbradshaw.com

FOR THEN AND NOW

Known for music described as "extraordinarily sensitive and beautiful" and "speaking directly to the heart," composer and pianist **LAURENCE BITENSKY** (b. 1966) has been hailed for works that are satisfying for performers and communicative to audiences. With their emotional intensity, directness, lyrical and sinuous melodies, and funky, polyrhythmic grooves, his works range from wistfully nostalgic, deeply sad, and evocative, to exuberant, playful and ecstatic. Educated at Skidmore College, the New England Conservatory of Music, Ithaca College, and Cornell University, Bitensky's works have been recognized by numerous foundations and institutions. His music has been performed by numerous ensembles and at various festivals around North America, Europe, and Asia. Bitensky is Professor of Music at Centre College where he teaches composition, music theory, musicianship, and world music.



FOR THEN AND NOW explores and ultimately integrates two very different kinds of musical material- the dark, melancholic, and nostalgic first movement ("for then") and the more in-your-face and rhythmically driven second movement ("for now").

The first movement should have a free-flowing and rubato feel and should be played very expressively. In contrast, the second movement requires that the players be locked into a tight groove so that the syncopations and asymmetric rhythms seem funky yet coherent. The work is dedicated to my good friend and colleague Vince DiMartino, who spearheaded the consortium commission of this piece upon his retirement. His extraordinary level of musicianship has been an inspiration to generations of students, but his generosity and care for his students and colleagues has been even more extraordinary. The title of this piece has a double meaning as well; to thank Vince for all he's done for me in the past (for then) and for all he has done for me with this new commission (for now). I am thrilled and honored to have the Bala Brass debuting the recording of this piece, and I'd like to especially thank all the members of the group for their hard work and dedication.

For more information: www.laurencebitensky.com

DAYLIGHT AT MIDNIGHT

The works of **DANA WILSON** (b. 1946) have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa String Quartet, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, Rex Richardson and David Weiss. He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. The compositions of Dana Wilson have been performed throughout the United States, Europe, Asia and Australia, and are published by Boosey and Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings. Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall, and has written on diverse musical subjects, including his own compositional process in *A Composer's Insight* and *Composers on Composing for Band*. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.



The title **DAYLIGHT AT MIDNIGHT** is intended to “reflect” elements of despair and hope captured so movingly in Arthur Koestler’s novel *Darkness at Noon*. He spoke about another time and place, but grave issues are very much alive in contemporary American life. At the same time, this work’s emphasis on daylight suggests an unerring optimism, delusional though it may be. The first movement begins with quiet, night sounds but quickly evolves to the sounds of people desperately trying to party. Soloists emerge, imploring the revelers to deal with the issues at hand, but the frantic dance only intensifies. The second movement is a mournful meditation, while the third movement is resolute, garnering strength to find and nourish daylight at midnight.

For more information: www.danawilson.org



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CAVATINA PACIFICA

Canadian trombonist **IAN McDOUGALL** (b. 1938) is perhaps best known for his work with Rob McConnell's Boss Brass – Ian was lead trombone and soloist for twenty years. He was also a founding member, soloist, lead trombone, and arranger for the Brass Connection. His compositions and arrangements in both jazz and classical idioms are performed internationally. Ian now resides in Victoria, BC, where he performs regularly with his quartet and sextet, and is also busy teaching and writing.



A Cavatina is a beautiful song, an aria that inspires beauty and tranquility. In this particular case, it is an aria for brass quintet. The term Pacifica means 'peaceful'. The Pacific ocean actually gets its name from this term, although it can also be a very rough ocean. When you combine the terms, you are listening to a "peaceful song", a tune that can also be described as a lullaby.

The melody, a solemn and beautiful tune, is often heard in the first flugelhorn with rhythmic interjections from other instruments. The quicker triplet figures could give the listener the feeling of small white caps in the sea.

Upon returning to the west coast from Toronto, Ian wrote this work for the University of Victoria brass quintet.

For more information: www.ianmcdougall.com

CELEBRATION AND REFLECTION

JACK GALLAGHER (b. 1947) is the Olive Williams Kettering Professor of Music at The College of Wooster, Ohio. His works are included on fourteen published compact discs on the Naxos, Musical Heritage Society, Capstone, Vienna Modern Masters, Summit Records, Promuse, Altissimo, and ERM labels. His Symphony No. 2, recorded by the London Symphony Orchestra and JoAnn Falletta, is scheduled for January 2015 release on the Naxos label. His previous Naxos/LSO disc, acclaimed as “fresh and exuberant” by Gramophone, was awarded five stars by BBC Music Magazine and by Audiophile Audition, which called his Symphony in One Movement: Threnody “truly a work of genius.”

Gallagher's *Diversions Overture* is scheduled for two performances in February 2015 by the Buffalo Philharmonic under Maestra Falletta at Kleinhans Music Hall in Buffalo. His music has been broadcast by more than 120 fine arts radio stations in the U.S. and abroad, including more than 100 broadcasts of his Berceuse by Colorado Public Radio and more than 50 broadcasts by Radio Stephansdom Klassiksender in Vienna, Austria.



Hailed by the International Trumpet Guild Journal as “an outstanding addition to brass quintet literature” and “for the technical challenges, the imaginative style, and the enthusiastic audience response it is sure to achieve,” **CELEBRATION AND REFLECTION** was composed in 1987 to honor a festive, commemorative occasion. Intended to evoke a festive as well as commemorative spirit, the work is cast in straightforward three-part form. The “celebratory” declamation consists of an introductory ritornello for the entire ensemble in 5/8 meter followed by a rapid, angular scherzo with meters changing from 5/8, 6/8, and 7/8 to 11/8, requiring marked agility and affording each performer challenging solo opportunities. The third iteration of the ritornello is followed by a slower, lyrical “reflection” in the middle section, featuring sustained melodic lines in successive solo voices accompanied by chorale-influenced ensemble passages. An abbreviated return of the scherzo and climactic statement of the ritornello lead to a wry, understated, muted epilogue. Dedicated with affection to my son, Ryan, **CELEBRATION AND REFLECTION** is published by Manduca Music Publications of Portland, Maine.

For more information: www.jackgallaghermusic.com

AIR SCULPTURES

DAVID JEX (b. 1950) is Professor of Music at the University of Toledo, where, since 1983, he has taught theory and composition coursework as well as jazz studies classes. He was an Assistant Professor at Lycoming College in Pennsylvania from 1978 to 1983, where he was also an instructor at the Pennsylvania Governor's School for the Arts. Jex has a Bachelor of Music degree from the University of Toledo [1973], a Master of Music from Bowling Green State University [1975], and a Doctor of Musical Arts degree from the Cleveland Institute of Music and Case Western Reserve University [1978], where he was a student of Donald Erb.

Wingert-Jones Music, J.W.Pepper, and Encore Music publish Jex's compositions. He has won composition prizes, grants, and awards from prestigious groups such as the Ohio Arts Council, Louisiana State University, the Arts Commission of Greater Toledo, the Virginia Band Directors Association, the Chautauqua Chamber Singers, and A.S.C.A.P.



AIR SCULPTURES was commissioned and premiered by the University of Toledo Brass Quintet at the 1980 Music Educators National Conference in Miami, Florida. After a 1993 revision, Encore Music Publishers published the work. The composition begins with an expressive dialogue in the trumpets. Gradually the other members of the quintet join in, and a driving, allegro tempo is established. Variations of the melody appear above accompanying ostinato patterns. After a slightly slower muted episode, the tempo and momentum build through passages of conflict. The climax of the piece resolves the tension with an affirmation of unity.

ABSTRACT MOSAICS

The music of **CLINT NEEDHAM** (b. 1981) has been described as “wildly entertaining” & “stunning... brilliantly orchestrated” by the New York Times, as well as “well-crafted and arresting... riveting” by the Herald Times. Needham serves as Composer in Residence and Assistant Professor of Music at the Baldwin Wallace Conservatory of Music. He has also served as the Music Alive: New Partnerships Composer in Residence & as the Andrew W. Mellon Composer/Educator in Residence both with the Albany Symphony. His orchestral music has been performed by the Minnesota Orchestra, Orpheus Chamber Orchestra, Omaha Symphony, Spokane Symphony, Aspen Concert Orchestra, Cabrillo Festival Orchestra, and Sioux City Symphony, among others. His music has been recognized with awards including the International Barlow Prize, Orpheus Chamber Orchestra’s Project 440 Commission, Charles Ives Scholarship from the American Academy of Arts and Letters, ASCAP Morton Gould Awards, William Schuman Prize/BMI Student Composer Award, Jacob Druckman Prize from the Aspen Music Festival, the Heckscher Prize, and the Underwood New Music Commission from the American Composers Orchestra. He is also the recipient of a Cleveland Creative Workforce Fellowship with funding from Cuyahoga Arts & Culture. Needham’s music is published by the Theodore Presser Company.



ABSTRACT MOSAICS takes inspiration from various mosaics created by artist Sonia King. By their nature, mosaics are synergistic – that is to say, many small pieces make up the whole of the artwork. The musical work attempts to capture this idea of synergy. Cast in four main sections, each part highlights a particular sonic quality unique to the brass quintet. Like mosaic artwork, the instruments, or “pieces” of the quintet, work in concert with one another to create the musical landscape, as opposed to the more traditional model of having one voice carry the main melodic content while others simply accompany. The work was commissioned by the University of Wisconsin-Whitewater Faculty Brass Quintet in celebration of the group’s 25th anniversary.

For more information: www.clintneedham.com

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REVEALED

Beauport
classical

Seelan Manickam, trumpets/flugelhorn
James Ackley, trumpets/flugelhorn
Kristen Sienkiewicz, horn
Martin Wittenberg, trombone
John Bottomley, tuba

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|----|--|----------------------------------|
| | Revealed (2011) | Robert J. Bradshaw |
| 1 | dingy dinghies | 2:33 |
| 2 | vermont son | 2:41 |
| 3 | patiently waiting | 1:57 |
| 4 | yard flowers | 3:06 |
| 5 | kissimmee sky | 3:06 |
| 6 | For Then and Now (2011) | Laurence Bitensky
8:37 |
| | Daylight at Midnight (2005) | Dana Wilson |
| 7 | Try not to remember | 4:43 |
| 8 | Meditation: don't ever forget | 4:40 |
| 9 | We resolve | 3:31 |
| 10 | Cavatina Pacifica (2007) | Ian McDougall
3:16 |
| 11 | Celebration and Reflection (1987) | Jack Gallagher
8:05 |
| 12 | Air Sculptures (1994) | David Jex
4:10 |
| 13 | Abstract Mosaics (2012) | Clint Needham
11:55 |

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Recorded August 3-5, 2013 at the University of South Carolina, School of Music Recital Hall by Jeff Francis. Microphones: DPA, Royer, AKG, Neumann. Preamps: Digidesign, Tascam. DAW: ProTools. Additional editing, mastering, and graphic design by Studio 251. © & ® 2014 Beauport Classical. All Rights Reserved. Unauthorized use of the music or information contained herein is a violation of copyright laws. Made in U.S.A. Beauport Classical, a div. of RJB LLC, Gloucester, MA. www.beauportclassical.com

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Bala Brass

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Music for Brass Quintet

Seelan Manickam, trumpets/flugelhorn
 James Ackley, trumpets/flugelhorn
 Kristen Sienkiewicz, horn
 Martin Wittenberg, trombone
 John Bottomley, tuba

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