



GABRIEL V
BRASS ENSEMBLE SM

FOR THE BEAUTY OF THE EARTH

Celebrating Creation

with BRASS, ORGAN, and PERCUSSION





GABRIEL V

BRASS ENSEMBLE INC.



PROGRAM

1. **Luminosity** | **Anthony DiLorenzo**
(Art of Sound Music)
5:12
 2. **Earthscape** | **David Marlatt**
(Eighth Note Publications)
3:29
 3. **Windscape** | **David Marlatt**
(Eighth Note Publications)
3:37
 4. **Fantasy on “O Sons and Daughters”** | **Walter Pelz**
(© Walter Pelz)
4:52
 5. **Salvum fac populum tuum** | **Charles-Marie Widor**
(Birnamwood Publications)
5:29
 6. **Holy, Holy, Holy** | **John Bacchus Dykes**, arr. James Curnow
(De Haske Music Publishers, Ltd.)
2:37
 7. **Prelude on a Festive Hymn Tune** | **Donald Coakley**, arr. David Marlatt
(Eighth Note Publications)
3:36
 8. **Meditation: The Light of the World** | **Dean Goffin**
(© Salvationist Publishing and Supplies Ltd.)
5:14
 9. **Benediction—God Be with You** | **Ralph Vaughan Williams**, arr. William Gordon
(Gordon Music)
2:08
 10. **Toccata from “Fifth Symphony”** | **Charles-Marie Widor**, rev. Gerard Alphenaar
(Carlin America, Inc., Brass and Timpani arr. A. Eugene Ellsworth)
6:03
 11. **Tone Poem – A Psalm of Praise (Psalm 100)** | **James Curnow**
(© Salvationist Publishing & Supplies Ltd.)
6:09
 12. **Prelude on a Hymn of Praise** | **James Curnow**
(Curnow Music Press, Inc.)
3:29
- TOTAL TIME: 53:03

GABRIEL V is a unique brass ensemble of men and women unified in their commitment to the traditions of monastic life. They offer the best in fanfare and solo brass works, presenting distinctive programs from the classics of the Venetian School to contemporary works. Gabriel V collaborates frequently with Gloriæ Dei Cantores, and has toured 23 countries in the UK, Europe, and Russia; and by invitation performed works by Gabrieli for the 900th anniversary celebration of Saint Mark's Basilica in Venice, Italy. They have performed in numerous cities throughout the US from New York to San Francisco, and have been featured on recordings with Gloriæ Dei Cantores, highlighting their extensive and varied repertoire. They hold annual concert series in the Church of the Transfiguration, Orleans, MA, where they use the voice of brass in liturgical worship.

Learn more at

www.gdaf.org/groups/gabriel-v-brass

Trumpet

Mark Albro
Sr. Rosemary Ingwersen
Joshua Kanaga
Peter McKendree
Br. Jacob Witter

Horn

Sr. Amanda Ortolani
Br. Joel Sweet
Sr. Marianne Wierzbinski

Trombone/Baritone

Michael Hale
David Minster
James Pfeiffer
Br. Thomas Tonne
Br. Benedict Young

Tuba

Br. Abraham Henderson
Stephen Minster

Percussion

James Jordan
Amy Mitchell
Dave Ortolani
Br. Stephen Velie



SHARONROSE PFEIFFER has concertized extensively throughout the United States and Europe, including organ solos, recitals, and radio broadcasts. Dr. Pfeiffer spent a year in Toulouse under a Fulbright Scholarship, coaching with the late composer and organist Xavier Darasse and researching organ restorations in southern France. During that year, she won first prize in the prestigious *Concours Internationale des Arts Renaissance*. She is an Artist-in-Residence for Gloriae Dei Artes Foundation and is featured on the organ recording *Olivier Messiaen: The Mystical Colors of Christ* and on her first solo recording, *Illuminations*, featuring the surround-sound E.M. Skinner organ at the Church of the Transfiguration, Orleans, Massachusetts.

MECHANICS HALL, WORCESTER, MASSACHUSETTS

Mechanics Hall, an acoustical masterpiece, is internationally regarded as one of the world's great concert halls for its superb acoustics and inspirational beauty. It was built before the Civil War by the Worcester County Mechanics Association—a group of artisans and tradesmen—and was for many years the favored gathering place to hear authors like Thoreau, Dickens, Twain; politicians like Teddy Roosevelt; and world-class musicians like Caruso, Paderewski, Dvorak, and Rubenstein. Since its restoration in 1977 by the people of the city of Worcester, it is internationally regarded as one of the world's finest concert halls.

PROGRAM NOTES

Under the umbrella of worship, brass instruments have a unique quality to proclaim God's goodness—they can herald good news, be vibrant and declamatory, strong and resolute, or tender and beautiful. This vast range of sound has a unique possibility to create glimpses of the uncountable riches, colors, and hopes that are abundant in the love of God. *For the Beauty of the Earth* is our culmination of praise for Creation and our Creator.

Luminosity | Emmy Award-winning composer Anthony DiLorenzo has established himself as one of the most exciting composers of today. A gifted trumpet player as well, he has written compositions and performances that can be heard on over 70 films and countless TV commercials, sports, and news themes throughout the world.

Luminosity uses the imagery of pulsars—stars that blink and spin—to evoke the vast expanse of space. His contrasting tempos display this in the opening, which mimics a pulsar hurling through space voiced by a barreling tympani riff, and supporting trumpet, tuba, and French horn fanfare statements. The shift to a slower tempo echoes the stark beauty of space with solo voices and rich ensemble chords, closing the piece with a powerful and victorious reprise.

Earthscape | Canadian composer David Marlatt has become one of our favorite contemporary composers. He has a unique gift of painting a musical image through his compositions—frequently finding his inspiration

in the natural world. *Earthscape* was inspired by the view of the earth from space—and is the inspiration for our CD's cover. "In the silent, black vacuum of space exists this bright blue planet, slowly rotating, giving astronauts a serene and breathtaking view of the only source of life in our solar system." (David Marlatt) A solo flugelhorn, accompanied by low brass and percussion, gradually draws other combinations of instruments into dialogue, eloquently evoking the awe and mystery of the earth.

Windscape | In his composition *Windscape*, Marlatt presents a rhythmic and enthusiastic journey of the invisible, powerful force of wind. "Winds from the North" opens the piece by mirroring the energy of an Ontario winter with a relentless driving bass line interrupted by bitter wind blasts from the rest of the ensemble. Succeeding sections give voice to "Winds of Change" with a steady pulse underlining the solo trumpet melody mirroring the unpredictability of a breeze; "Winds of Mystery" features a plaintive flugelhorn solo and crystal glasses painting an eerie and beckoning motif; and the reprise of "Winds of Change" shows off the composer's trademark rhythmic play, driving to the end depicting the freedom of the wind.

Fantasy on "O Sons and Daughters" | Contemporary composer Walter Pelz gives us a perfect response to the wonder evoked in the first three pieces. His *Fantasy on "O Sons and Daughters,"* scored for organ, trombones, trumpets, and tympani, reflects a great exclamation in the redeeming of Creation: "O Sons and daughters of the King, whom heavenly

hosts in glory sing, today the grave has lost its sting.” The organ ushers us into the celebration in the first measures, joined by the brass voices as they trade phrases with energy and authority. The grandeur in the Creator’s love is heard through a reflective section, as the composition builds toward a dramatic ensemble brass statement of the melody over loud triplet arpeggios on the organ, ending with a celebratory flourish.

Salvum fac populum tuum | Charles-Marie Widor (1844–1937), one of France’s greatest organists and composers, wrote *Salvum fac populum tuum* in 1917 during the height of his fame, yet in an embattled and war-torn France. This boldly drawn musical statement of “Lord, Save thy People” balances the gravity of war with the certainty that truth and good will conquer evil; it is a relentless call to action with its plunging martial phrases traded continually among organ, trumpets, trombones, and tympani culminating in an eruptive and victorious finale. Widor conducted *Salvum* at the victory celebration in Notre-Dame Cathedral on November 17, 1918, one week after the signing of the Armistice that ended World War I. © 2003 Birnamwood Publications (ASCAP), a division of MorningStar Publishers, Inc., St. Louis, MO. Used by permission. All rights reserved.

Holy, Holy, Holy | James Curnow, an American composer and arranger of international renown, has published over four hundred brass arrangements. His arrangement of *Holy, Holy, Holy* is based on the tune and text of one of the most popular hymns sung in churches around the world. It is with this piece that we turn to the worship of, or saying “thank you” to, our Creator.

Curnow's arrangement iterates the hymn tune several times; each verse given intense interest by the addition and subtraction of voices. First, the melody is carried by a single trumpet, at other points by a trombone solo voice with a French horn countermelody, or by all the brass voices together rising in a glorious crescendo. As the hymn states, "All thy works shall praise thy name, in earth and sky and sea."

Prelude on a Festive Hymn Tune | Written by Donald Coakley and arranged by David Marlatt, *Prelude on a Festive Hymn Tune* is based on a 1995 hymn tune originally commissioned for St. William's Roman Catholic Church in Philadelphia. The fanfares and declamatory style of this piece make it one big celebration—of the life of Saint William and the church named after him to be sure—but also of the joy and tangible vitality that comes when a heart is linked to the Divine, and the beauty of Creation touches our lives.

Meditation: The Light of the World | Continuing with our set of hymn-based works, we turn to New Zealander Sir Dean Goffin and his *Meditation: The Light of the World*. The work is based on two different tunes that are used for the same hymn text in which Christ stands knocking at the "door" of the believer's heart. The tension created by its imploring and beseeching qualities merits pause. The quiet solo passages, a soaring trumpet and euphonium duet, ensemble renditions of the hymn tune, and a recurring "knocking" motif sounded in several voices, create an ebb and flow. One can imagine someone falling to their knees in humble gratitude.

Benediction—God Be with You | Ralph Vaughan Williams’s beautiful hymn tune “Randolph” is here arranged by William Gordon, one of today’s foremost contemporary composers and arrangers for brass and concert bands. This simple blessing based on “God be with you till we meet again,” is introduced by a solo trumpet followed by a growing chorus of instruments. Gordon’s development of the melody is so authentic and transparent that the gradual, yet dramatic build to a “heaven’s-in-sight” ensemble feels inevitable.

Toccata from “Fifth Symphony” | Widor’s *Toccata* is a show piece for organists the world over. It is known for its energy and drama created by its unbroken harmonic development through arpeggios moving in fifths beginning with F-major, and resolving just before the final chord of the last bar. Widor, at the forefront of a revival of French organ music that used a new symphonic style of organ developed by Cavaillé-Coll, composed this organ symphony in 1879.

This performance features the organ of Mechanics Hall in Worcester, MA. Built by Hook in 1864 and restored in 1982, the 52-stop, 3,504-pipe instrument is referred to as the “Worcester Organ” because the people of the community donated most of the funds required for building it. Today, the Hook organ is the oldest unaltered four-keyboard organ in the Western Hemisphere.

Eugene Ellsworth’s arrangement of the *Toccata* gives us a double voicing of this work as trumpets, trombones, and tubas supplement the organ score in an overwhelming spectacle of the power of wind instruments. What better piece to voice an uncontainable expression of majesty and grandeur.

Tone Poem—A Psalm of Praise (Psalm 100) | *Tone Poem—A Psalm of Praise* is based on the text and tune of the hymn *Praise My Soul the King of Heaven*. This wonderful work uses percussive brass chords and arcing instrumental runs to express an abandoned-to-joy excitement. Phrases and tiny snippets of the hymn tune are playfully traded from instrument to instrument over shifting rhythms and keys. At the culmination, the hymn tune is finally stated in its entirety for the first time in a high energy "Trionfale."

Prelude on a Hymn of Praise | We close our recording with our title piece. James Curnow, with typical inventiveness, alternates Conrad Kocher's majestic hymn tune *Dix* ("For the Beauty of the Earth") with an original counter melody complementing the tune. Curnow creates a peaceful interpretation of the words of this hymn.

As the trumpets open the *Prelude* with Curnow's chant like second melody, the ensemble sustains rich chords while quiet sextuplets ripple from the baritones and euphoniums, taking us back to the opening of our recording with the celestial expanse and beauty of earth. After several developments of both melodies, the final verse of this beloved hymn wreathes trumpet fanfares around Kocher's melody, leading the ensemble to a final flourish.

Christ, our God, to Thee we raise this our sacrifice of Praise.



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