

Faculty Ensemble Series

# Wisconsin Brass Quintet

Jean Laurenz and John Wagner, Trumpets

Daniel Grabois, Horn

Mark Hetzler, Trombone

Tom Curry, Tuba

**October 24, 2024 · 7:30 pm**

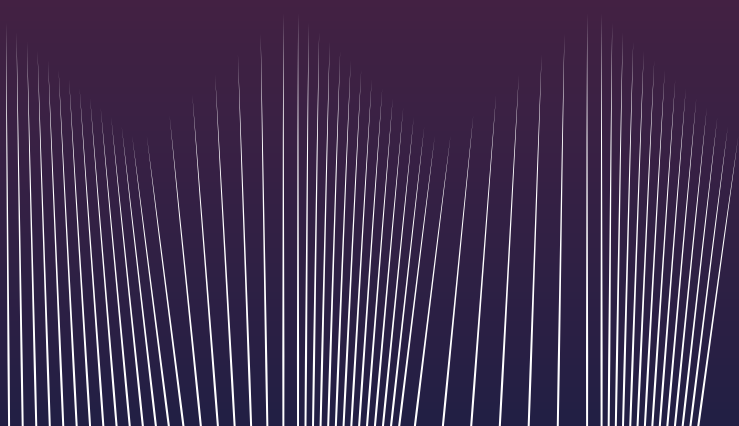
Mead Witter Foundation Concert Hall



Mead Witter School of Music  
UNIVERSITY OF WISCONSIN-MADISON



HAMEL  
MUSIC  
CENTER



Please ***silence all devices*** while viewing this program during a live performance. If possible, set your device to airplane mode and reduce screen brightness.

Thank you for helping us maintain a silence in the hall that is conducive to music-making and listening.

In an effort to reduce paper usage, the Mead Witter School of Music is introducing digital programs.

To zoom in



# Wisconsin Brass Quintet

## Program

Suite of 17th Century Dances .....	ed. Raymond Mase
Intrada.....	Thomas Simpson
Pavane .....	William Brade
Galliard.....	Thomas Simpson
Galliard.....	William Brade
Pavane .....	Thomas Simpson
Galliard.....	William Brade
Hunting Bears.....	Radiohead, arr. Daniel Grabois
88, No. 1 - Slow.....	Jonny Greenwood, arr. Tom Curry
Alma .....	Jonny Greenwood, arr. Tom Curry
Heavy Metal.....	James Paul Sain
Bright Copper	
Dark Silver	
Essential Zinc	

## INTERMISSION

Reflecting Light .....	Adam Schoenberg
Luminosity.....	Jessica Meyer
Distant Dancing .....	Richard Peaslee

# ARTIST BIO

## Wisconsin Brass Quintet

Regarded as one of the “superb brass ensembles in the USA” (Musicweb International) and praised for “remarkable musicianship and versatility” (International Trumpet Guild Journal), the widely acclaimed **Wisconsin Brass Quintet (WBQ)** has maintained a position at the forefront of brass chamber music since the group’s founding in 1972. In addition to its regular concert series on the campus of the University of Wisconsin-Madison, the Quintet performs extensively throughout the Midwest and nationally, including appearances in New York at Weill Recital Hall and Merkin Concert Hall. Its players have been members of the Seraph Brass, Empire Brass Quintet, and Meridian Arts Ensemble.

The WBQ’s commitment to commissioning and performing new music has attracted the attention of many renowned composers, including Verne Reynolds, Jan Bach, Karel Husa, John Harbison, and Daron Hagen. The Quintet’s premiere recordings of works by these composers and others can be found on the Summit, Mark, and Crystal record labels. American Record Guide reviewer Barry Kilpatrick writes: “The WBQ is a remarkable ensemble that plays with more reckless abandon, warmth, stylistic variety and interpretive interest than almost any quintet in memory.”

In demand for its engaging educational programs and master classes, the WBQ has presented clinics and residencies at such prestigious institutions as The Juilliard School, the Yale School of Music, the University of Michigan and Northwestern University. The WBQ has hosted several Brass Festivals, featuring concerts, master classes, and seminars held at the University of Wisconsin-Madison. Guest artists have included Stockholm Chamber Brass, Western Brass Quintet, Axiom Brass Quintet, tubist Øystein Baadsvik and composer Anthony Plog.

The Wisconsin Brass Quintet, with a graduate student on second trumpet, is one of three faculty chamber ensembles in-residence at the Mead Witter School of Music. Deeply committed to the spirit of the Wisconsin Idea, the group travels widely to offer its concerts and educational services to students and the public in all corners of the state..

**Jean Laurenz** is an eclectic musician who loves variety and collaboration. As a performer, Jean has enjoyed appearances with Adele, The Hanson Brothers, The Boston Pops, and the Hong Kong Philharmonic. Her favorite genre is chamber music and she frequents this arena with innovative ensembles including Seraph Brass, The Knights, A Far Cry, Alarm Will Sound, the Wisconsin Brass Quintet, and with Carnegie Hall's Ensemble Connect.

Jean is also a stage performer and vocalist who curates multi-layered interdisciplinary performances which combine music, theater, sensory arts, and visual arts. She recently developed an award winning musical film and multi-media work, DESCENDED, and has toured Europe with Lucerne Festival's dance and theatrical production of Divamania.

Jean holds degrees in trumpet performance and choral education from Yale University and Northwestern University. She is a passionate educator, social activist, and teaching artist. Her work with Handel and Haydn Society and Carnegie Hall has connected her to public school students and community groups in Boston, Chicago, and the Bronx. Jean has curated children's shows for both Carnegie Hall and the Boston Symphony and she was a fellow with META (Music Educators and Teaching Artist). When she is not performing or teaching, you can find her in the climbing gym, on a hiking trail, or enjoying all that Madison has to offer.

**John Wagner...**

**Daniel Grabois** is Professor of Horn at the Mead Witter School of Music at the University of Wisconsin-Madison, where he plays with the Wisconsin Brass Quintet, a faculty ensemble-in-residence, and teaches a studio of undergraduate and graduate students. Other responsibilities include conducting the UW Horn Choir, which Grabois refashions each spring into Twisted Metal, a French horn rock band playing songs arranged by the students in the horn studio. At UW, he serves as curator of the interdisciplinary series SoundWaves, which he founded in 2012. SoundWaves presents thematic lecture/performance programs that bring together speakers from around the university, and has to date involved collaborations with over 35 UW departments.

Additionally, Grabois is the director of EARS (Electro-Acoustic Research Space) in the School of Music. EARS is equipped with the latest electronic music equipment, and serves as a research facility for faculty and students.

Grabois recently released *Air Names*, his first solo CD recording, featuring his own compositions for electric horn, bass, and drums. He is currently preparing to release a disc of contemporary works for horn, violin, and piano. These CDs have been generously funded by WARF and the UW Graduate School. As a soloist and master class teacher, Grabois has performed and worked with students at Juilliard, the Manhattan School of Music, the Peabody Institute (Baltimore), McGill University (Montreal), and many other university campuses both in and out of Wisconsin.

For 30 years, Grabois has been a member of the Meridian Arts Ensemble, a New York based new-music brass and percussion ensemble that performs around the world and has released twelve critically acclaimed CDs. With Meridian, he has performed in 49 states, given over 75 world premieres, received two ASCAP/CMA awards for adventuresome programming, and worked with students throughout the US, Europe, Latin and South America, and Asia.

Grabois has also played with almost all of the performing ensembles in New York City where he was based prior to his arrival in Wisconsin. These include the Chamber Music Society of Lincoln Center, Orpheus Chamber Orchestra, Orchestra of St. Luke's, Metropolitan Opera Orchestra, New York City Opera, New York City Ballet, American Ballet Theater, and American Symphony Orchestra. Previous teaching positions have included Chair of Contemporary Performance at the Manhattan School of Music, Artist Teacher of Horn at The Hartt School (CT), and horn instructor at Princeton University. Grabois also served as principal horn of Sequitur, a contemporary music ensemble, with which he recorded a horn concerto written for him by David Rakowski, later premiering it at Lincoln Center.

As a composer, Grabois has published three etude books for horn as well as numerous works of solo and chamber music. In 2012, he composed *Gravikord* for the Wisconsin Brass Quintet; the ensemble premiered the work on campus and played it on tour throughout the state. His works have been performed on four continents, and are published by Brass Arts Unlimited.

Born in Sarasota, Florida in 1968, **Mark Hetzler** began playing his father's trombone at the age of twelve. He went on to receive a B.M. from Boston University and an M.M. from the New England Conservatory of Music. Mark was a fellow at the Tanglewood Music Center and completed a three-year fellowship with the New World Symphony, under the direction of Michael Tilson Thomas.

As a member of the Empire Brass Quintet from 1996-2012, Mark performed in recital and as a soloist with symphony orchestras in Australia, Taiwan, South Korea, China, Venezuela, Brazil, Japan, Hong Kong, Germany, Italy, Austria, Malaysia, Singapore, Switzerland, Bermuda, St. Bartholomew and across the United States. He appeared with the group on live television and radio broadcasts in Asia and the United States, as well as Empire Brass recordings on the Telarc label.

Mark has released twelve solo recordings on the Summit Records label with programming that features music in a wide variety of genres. In addition to recording and performing, Mark is active as a composer, orchestrator and arranger, fusing classical styles with many non-classical influences. He has composed a trombone concerto (Three Views of Infinity) and numerous works in solo, chamber and large ensemble settings, including wind ensemble, orchestra, big band, brass quintet and jazz/rock combos. He has also worked with composers in some of the top new music research studios around the world, leading to featured performances at the New York ElectroAcoustic Music Festival, the Florida ElectroAcoustic Music Festival and the Society for ElectroAcoustic Music Conference (SEAMUS).

His most recent recording Don't Look Down (2020), which he co-produced with UW-Madison colleagues Tom Curry and Anthony Di Sanza, features a concert-length original composition that explores the impact of social media and technology on society. Mark can also be heard performing his own music on an electric trombone in the adventurous new music group Mr. Chair. This versatile quartet released their debut recording Nebulebula (2019) as a digital download, a double CD and a triple vinyl.

Former Principal Trombone of the Hartford Symphony Orchestra, Mark has performed with the Minnesota Orchestra, the Boston Symphony Orchestra, the Boston Pops and the Florida Orchestra. He is the Professor of Trombone at the University of Wisconsin-Madison and a member of the Wisconsin Brass Quintet. Mark is a Getzen Performing Artist who plays the 4147-IB Custom Reserve tenor trombone. Learn more about Mark at his websites: [www.markhetzler.com](http://www.markhetzler.com) and [www.mrchairmusic.com](http://www.mrchairmusic.com)

**Tom Curry** has served on the faculty of the University of Wisconsin-Madison's Mead Witter School of Music since 2014. He holds a Doctor of Musical Arts degree as well as a Master of Music degree in tuba



performance from Northwestern University. He also holds degrees in tuba performance and communication arts from the University of Wisconsin-Madison.

Curry is currently the tubist in the Wisconsin Brass Quintet, a faculty ensemble-in-residence at the Mead Witter School of Music, and has performed with the Wisconsin Chamber Orchestra, the Madison Symphony Orchestra, the Milwaukee Symphony Orchestra, the Joffrey Ballet, the Chicago Philharmonic and many other orchestras. He is a Miraphone performing artist.

As a soloist and composer, Curry's interests include non-traditional performance techniques and settings, the application of electronics and fixed media, and improvisation. He has commissioned, premiered, and composed works for tuba in a wide variety of contexts and has been invited to perform at numerous conferences, festivals and universities, including recent appearances at the International Tuba and Euphonium Conference, the Midwest Tuba Trombone and Euphonium Conference, the New Music Gathering, Northwestern University, Michigan State University, Indiana University and many others.

Curry has released several solo and chamber recordings in recent years, including: *water\_wind* (self released, 2021), a solo EP featuring the premiere recording of Ben Davis' 🎵🎶 \*🎵🎶 🙌🎵🎶🎵🎶 for microtonal tuba; *Don't Look Down* (self released, 2020), a collaboration with trombonist Mark Hetzler and percussionist Anthony Di Sanza; and *Alight* (Summit Records, 2018), his first solo recording comprised of modern works for tuba, including Sofia Gubaidulina's *Lamento*, Galina Ustvolskaya's *Composition No. 1 "Dona Nobis Pacem,"* and Giacinto Scelsi's *Maknongan*.

His newest ensemble, *Nominal Duo*, is a collaboration with euphoniumist Brett Keating. The duo is dedicated to merging brass performance with electro-acoustic practices through their own original compositions,

commissions, and improvisations. Established in 2018, Nominal has performed throughout the U.S. and in Canada and was recently featured in the 2021 Virtual Tuba Euphonium Conference. Their debut EP, s.i.p\_1 was released in 2020.

In his position at the Mead Witter School of Music, Curry teaches applied tuba and euphonium, coaches brass chamber ensembles and co-conducts the University of Wisconsin Low Brass Ensemble. He presents master classes and clinics throughout the country and teaches tuba and euphonium at the University of Wisconsin Summer Music Clinic. Since 2016, Curry has also served as Director of Brass Choirs for the Wisconsin Youth Symphony Orchestras.

# UW-MADISON LAND ACKNOWLEDGEMENT

The University of Wisconsin-Madison occupies ancestral Ho-Chunk land, a place their nation has called Teejop (day-JOPE) since time immemorial. In an 1832 treaty, the Ho-Chunk were forced to cede this territory.

Decades of ethnic cleansing followed when both the federal and state government repeatedly, but unsuccessfully, sought to forcibly remove the Ho-Chunk from Wisconsin. This history of colonization informs our shared future of collaboration and innovation.

Today, UW-Madison respects the inherent sovereignty of the Ho-Chunk Nation, along with the eleven other First Nations of Wisconsin.

The Mead Witter School of Music gratefully acknowledges the Vilas Trust, the Anonymous Fund, and its many donors for supporting these concerts and other activities at the School of Music.

2024-2025



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