

Manhattan Brass - Virtual Press Kit

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MB Reviews 2009

Manhattan Brass Reviews



DZUBAY *Antiphonal Fanfare No. 2. Brass Quintet No. 1. Acrostic Variations. Solus I. St. Vitus' Dance* • Manhattan Br • BRIDGE 9230 (53:34)

David Dzubay (b. 1964) is himself a trumpeter, so he brings a very personal fund of experience and wisdom to writing for brass. He currently teaches composition and directs the new-music ensemble at Indiana University, of which he's an alumnus.

These works show great craft and facility with the medium, which is too often a repository for works that strain to be cute. Brass quintets seem to be called on, all too often, to provide Christmas music and ragtime transcriptions, and audiences don't seem to demand much more. Part of the reason may be it is one of the most sonically powerful classical ensembles, and listening to an entire concert of quintet music can wear one down from the sheer volume, especially if the ideas are chewier. But Dzubay counters this to large degree with a highly calibrated ear, whose taste for transparent texture and timbral variety keeps the resultant music sonically fresh as it unfolds. While fluent in his use of mutes, he doesn't indulge in exotic colors for effect. Rather, the surface of the music is dappled and glittering, but also integrated.

The 1988 Quintet is a late student work, and shows an extremely precocious composer stretching his wings. Its general tone is that of abstracted dances, with an underlying jazziness. *Solus I* (1990) for solo horn, while expertly written, doesn't engage me for its full 10 minutes. The *Antiphonal Fanfare No. 2* (2006) is a perfect opener for any occasion. Its 40 seconds pack in a lot of information, and its lean and economical sound is Stravinskian.

The two remaining pieces are for me the winners. *St. Vitus' Dance* (2003) is another suite of character pieces, based on the phenomenon of a mass hysteria "dance craze" from the Middle Ages. While it has some aesthetic similarities with the Quintet from 15 years earlier, it strikes me as more adventurous, confident, and personal. The 1998 *Acrostic Variations* is my favorite of the set. This is

Fanfare March/April 2009 131

a series of 10 short pieces (yes variations, though the theme's rather hidden), with the first letter of each movement title spelling the name Allan Dean (Dzubay's trumpet teacher at Indiana). (Okay, there are 10 pieces but only nine letters in the name—the last movement is a Coda.) This is extremely compact, intense, *wrought* music, and a dazzling use of the ensemble.

Speaking of dazzling, the Manhattan Brass is off the chart, and the recorded sound is similarly spectacular. Of course, part of the reason for this is that the music is so well written, but this group still sounds as though they can do *anything*.

With these high positives, I also must add that while I admire Dzubay's technical mastery, I'm not left with as high and individual an artistic profile as I might desire. The *Acrostic Variations* is where it all comes together for me, with the best of both style and substance. But as these pieces show, Dzubay is obviously deepening his expression and pushing his envelope. And he's still young; in the era of Elliot Carter, he's just a baby! Highly recommended to anyone interested in new brass music, both for imaginative composition and fabulous playing. **Robert Carl**

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American Record Guide

DZUBAY: *Antiphonal Fanfare 2; Brass Quintet I; Acrostic Variations; Solus I; St Vitus's Dance*
Manhattan Brass
Bridge 9230—54 minutes

David Dzubay (b 1964) is Composition chair and director of the New Music Ensemble at Indiana University, where he studied as an undergraduate and earned his doctorate. Writing for groups like Manhattan Brass means his music is full of tough individual and ensemble challenges.

A little Antiphonal Fanfare 2 (2006) for brass trio sets the tone for the album: individual virtuosity, ensemble intricacy, and a harmonic language that is dissonant and rather abstract, but not atonal. Brass Quintet I (1988), one of Dzubay's early works, opens with a Habanero that immediately brings *Carmen* to mind—but not for long. Soon the music is a frenetic display of fast articulation and rhythmic counterpoint; the Habanero feeling returns at the end. In II

(Variations) it becomes apparent that Dzubay likes to give players lots of fast, repeated notes; that can be very exciting but is not very interesting. After a contemplative III ('Currents'), the work ends with an agitated Rondo.

Acrostic Variations (1998) is dedicated to Allan Dean, with whom Dzubay studied trumpet at Indiana University. The acrostic has the title of each movement starting with a letter from Dean's name—so Allan generates 'Aubade,' 'Light,' 'Lyric,' 'Agile,' and 'Nocturne.'

Ann Ellsworth is the hard-working horn player in 'Solus I' (1990). As in unaccompanied solos by any number of modern composers, this piece contrasts free and thoughtful sections with technically demanding ones. The album ends with its biggest piece, the 18-minute St Vitus's Dance (2003). It is exactly what we would expect from a work inspired by the old tale of people driven to fits of uncontrollable dancing.

Outstanding readings by Manhattan Brass: trumpeters Lew Soloff and Wayne du Maine, horn player Ellsworth, trombonist Michael Seltzer, and bass trombonist David Taylor.

KILPATRICK

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CRITICS' PICKS—MUSIC: ROCK, JAZZ, ETC.

Critic's Picks: Music

Mon 22 Manhattan Brass Quintet + Ivan Guck Yamaha Artist Services Center 8pm, \$10.

Festival of New Trumpet Music. The Manhattan Brass Quintet has long brought a spontaneous flash to contemporary classical music; now, with new lead trumpeter Lew Soloff, the group's sound has never been jazzier. Its program tonight includes pieces by Wynton Marsalis, Derek Bermel and David Dzubay.

Issue 516: August 18–24, 2005
Time Out New York



CD BRASS: The Music of Daniel Schnyder:

"Not only is it the cover of this CD with the title 'Brass' as focus point of attention, it is actually the music itself that gets put together, realigned and reassembled in so many joyful and heartfelt ways that one cannot imagine something more exciting."

- Frank Bongers

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KITTY BRAZELTON

Come Spring!; R; Sonar Como Una Tromba Larga; Called Out O! Texas; Sonata for the Inner Ear

Manhattan Brass Quintet

California EAR Unit

CRI- 889(CD)

Rating: artistic quality 10/sound quality 7

Kitty Brazelton is a consummate New York composer, and it shows in these five pieces. Like the city itself, her music is big and brash yet conscious of its coolness in a way that's endearing, not annoying. Unlikely combinations of cultures and styles are crammed into small spaces. Sometimes these elements interact; sometimes they tense up and skitter away from each other, as nervously as strangers brush up against each other on a crowded train. Her music's moods are by turns ebullient and funny or darkly reflective, even wistful. Occasionally the settings are distinctly uptown, but downtown's raucous self emerges more frequently. In her varied musical career, Brazelton has played in punk bands, de- and re-constructed Hildegard von Bingen, and written an opera whose plot involves extraterrestrials. She identifies herself as a totalist composer--nothing's off-limits.

So it's no surprise that her music covers a terrific sonic span and yet still has a uniquely identifiable voice. CRI's sound is unfortunately on the dry side, but not so as to prevent enjoyment of the musical fireworks on offer. Come Spring!, written for the Manhattan Brass Quintet (which reprises its performance here), references stride piano, Stax Records, Aaron Copland, and Miles Davis. The MBQ punches out Brazelton's syncopations with verve, but for the lyrical sections, including the gorgeous third movement, the playing really sings. R features a rhythm section of percussive guitar, acoustic bass, and bongos set against a 5-string violin and Brazelton's own astringent voice.

Sonar Como Una Tromba Larga ("To Sound Like a Great Waterspout") for trombone and tape takes full advantage of gifted trombonist Chris Washburne's knifesharp articulation and lovely lyricism. Called Out O! Texas pairs an intriguing combination of two sultry-voiced instruments, the alto sax (Danny Weiss) and cello (played by Dan Barrett). The piece relies on what fellow composer Butch Morris calls "comprov": the score, reproduced here, offers four visual icons on which the musicians should base their performances. (One, for example, is simply a circle bisected by a ray shooting through.) As with Come Spring!, Sonata for the Inner Ear is played by the ensemble for which it was written. In this case it's the California EAR Unit that makes its way through a score that connects wholly improvised sections with notated parts. As with all the other performances here, these musicians bring to Brazelton both technical expertise and an organic understanding of her compositional ideas. It's an incredibly invigorating disc, and definitely one to seek out.

- Anastasia Tsioulcas

The Herald-Times

Bloomington, Indiana

D4 • The Herald-Times, Thursday, January 29, 2004

MUSIC REVIEW; MANHATTAN BRASS QUINTET

Musical warmth heats hall

By Peter Jacobi
H-T Reviewer

Sixteenth century music and 18th and 20th and 21st: The visiting Manhattan Brass Quintet exhibited affinity for all, historically and stylistically, during its Tuesday evening recital in Auer Hall. And with two trumpets, a horn, trombone and tuba blaring away, there was plenty of heat inside the hall despite the cold, wind and snow out-of-doors.

A couple of highlights during the varied, very generous, two-hour program came courtesy of local composers David Dnabay and Don Freund. Dnabay's *St. Vitus' Dance*, written just last year on commission from the Manhattan Brass Quintet, proved a lively affair, as it would need to be to live up to the title, one referring to dance manias that overtook people in centuries long past.

Program notes from the composer say he was inspired by an item in the *Nuremberg Chronicles* of 1493: "Young people of Saxony were dancing in the churchyard of St. Magnus. There were 15 youths and four maidens and they danced so much and sang so loudly that they disturbed the priest, who was saying Mass. He left the chapel and came out to them, asking them to desist; but, heedless of his injunction, they continued their sport. The priest then prayed to God and St. Magnus to make them dance for a whole year as a punishment."

Dnabay gave provocative titles to the movements in his piece, such as "Tarantella in the Churchyard of St. Magnus" and "Lamentation of the Afflicted," but the work, in four parts, could be likened to a traditionally structured chamber piece with a zesty opening

movement followed by one of mysterious, more pensive dimension, then a syncopated, jaunty exposition and a finale of brash nature in which the players could lauriate. The music was both expressive and impressive, both reflective of theme and deftly crafted. The performers handled it marvelously well.

Freund's 1978 *Spring songs* provided the ensemble with samples of the sort of enthusiastic, joyful music that the composer seems to favor, friendly music prompted by the experiences of a composer who welcomes the adventures of life. The musicians (let me identify them as Kevin Cobb and William Williams on trumpets, Ann Ellsworth on horn, Mike Seltzer, trombone, and Steve Foreman, tuba) played with gusto.

The Manhattaners, and all of them work in and around the New York area, dug deeply into history to find Three Motets composed for voices by 16th-century composer Cipriano de Rore, these arranged handsomely for brass and wafted through the Auer air mellifluously. "The Great" Fugue of Bach, skiffed by an arranger from organ to brasses, worked beautifully and resoundingly. And in the *Prehudes & Fugues* of Shostakovich, originally written for piano, the ensemble located all of that composer's passion for Bach, translated, of course, into a mid-20th century Russian aesthetic.

Tuesday's recital also contained a comic outburst by the contemporary composer Derek Bermel, *H. Bob Faw Fare*, written for the director of bands at the University of Michigan; an atmospheric *Spirital & Blues* by Wynon Marsalis, and Three Pieces for Brass, all of Latinesque flavor, by the Cuban composer Paquito d'Rivera. On the whole, an impressive display.

The Record

Stockton, California

It's all that brass as quintet performs at UOP

By Dianne Runion

Record Staff Writer

Take five superb young brass instrumentalists. Add a program that spans just less than 500 years of music. Put them together in a Manhattan Brass Quintet concert for Friends of Chamber Music, and you have excellent entertainment and a surprising paradox.

Only four of the 19 numbers played Sunday in Faye Spanos Concert Hall, University of the Pacific

Concert Hall were written for a brass quintet. It wasn't a traditionally recognized ensemble until the early 20th century, said Manhattan Brass trumpet player William Williams. That meant transcriptions and lots of them. The group, all dressed in casual black — plus a gray skirt for French horn player Ann Elsworth — warmed up their embouchures in their opening "Hornpipe" from Handel. It was the only piece with a few splats, but try holding your mouth like

REVIEW

MANHATTAN BRASS QUINTET

■ WHERE: Faye Spanos Concert Hall, University of the Pacific
■ WHEN: Sunday

that for an hour and a half. Warm, joyful, mellow and clean, the Handel typified the group's artistry and ensemble.

Gabriel's contemporary Cipriano de Rone, whose music was the earliest represented Sunday: was showcased in three motets from the mid-16th century. All beautiful, the reverent "Parce mihi Domine" ("Spare me, Lord") holy calm pervaded the music, which was as perfectly interwoven as a medieval tapestry. The subtlety and restraint of the third motet, "I have sinned," displayed the group's sensitively disciplined dynamics.

While originally written for two pianos, Aaron Copland's "Danzon Cubano" had a similar playfulness to that composer's

"Rodeo," but this time with a Latin flavor and all the rhythmic color and variety of a Cuban Mardi Gras parade.

Admitting to playing "stolen repertoires," trombonist Michael Seltzer introduced three George Gershwin preludes, the first of which had a jazzy, urban feel. But the lyric trumpet solo line, shared between Williams' and his fellow trumpet player Charles Porter — the only one of the quintet not to introduce numbers — was the most gorgeous with its low harmonies and slow, liquid melodies. Here, too, the rather small but appreciative audience, head Stephen Foreman's lovely tuba solo — not an instrument that often takes front and center.

Bach's Fugue in G Minor opened the second half of the concert. The tuba and trombone's deft, almost delicate intricacy added rich, low strength to Elsworth's French horn's consistent melifluous quality and the

trumpets' brighter sound.

Mozart's "Alleluia" and Puccini's "Agnus Dei" — the 18th-century Puccini and not the "La Bohème" one — were the only two pieces that didn't work as well for me. That had nothing to do with the musicians' skill, but everything to do with the transcriptions. They didn't feel as seamless with lush melody lines somehow more disparate from the lower instrument voices' undergirding oom-pahs.

Ah, but those Duke Ellington numbers, "Prelude to a Kiss" and "Mood Indigo," blended perfectly in mind, heart and ears. Jack Gale, a trombonist, arranged the latter and the three selections from "West Side Story" in a beautiful marriage of ensemble and composition. Sometimes syncopated, sometimes bluesy, enriched with Seltzer's trombone solo in "Prelude," this music offered surprising but delightful contrasts to the Bach, Mozart, Handel and de Rone.

Probably more listeners know Wynton Marsalis, born in 1961, for his trumpet-playing genius. But musicians' musicians also know him as a composer, in this case specifically for Manhattan Brass with "Spiritual" and "Blues." While these are no "Swing Low, Sweet Chariot" or "St. Louis Woman," you can hear elements of both underlying the much more complex and evocative music. These pieces capture the wailing essence of slaves' tribulations, as American slaves made music to express their pain and longing and to help them endure. And sometimes endurance can morph into flat-out joy as it did in the concluding Fats Waller "Ain't Misbehavin'." From Bach to Waller, Manhattan Brass captured all the emotional tone color possible in 90 minutes — with a concert that satisfied at virtually every level.

■ To reach Dianne Runion, e-mail features@recordnet.com

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MULTI-PAGE DOCUMENT:

PAGE

1 – LONG GROUP BIO (450 words)

2 – MEDIUM GROUP BIO (325 words)

3 – SHORT GROUP BIO (250 words)

4 – VERY SHORT GROUP BIO (1 paragraph - 120 words)

5 TO 7 – INDIVIDUAL BIOS (dumaine 338, soloff 355, rj 423, mike 333, dave 454 words)

(LONG BIO)

Hailed as a Critic's Pick in Time Out New York magazine, the award winning Manhattan Brass is best known for its innovative programming, dynamic performances, varied, eye-opening repertoire, and commitment to educating audiences of all ages about live music and the brass idiom. Currently in its 17th season, the ensemble is an amalgam of individual virtuoso musicians, each bringing to the table their unique experience and vision. Comfortable in every genre from Gesualdo to jazz, the quintet is intent on taking brass ensemble playing to another level and bringing their audience with them.

Their latest CD release; "The Music of David Dzubay" is now available from Bridge Records, iTunes, Amazon.com, or from the group's website, as well as recent release "BRASS" featuring music written by, as well as performed with, Daniel Schnyder, the virtuoso Swiss-American jazz saxophonist. Throughout its history the quintet has commissioned and premiered the works of a wide range of composers, including jazz greats Wynton Marsalis and Paquito D' Rivera. 2009 will see the recording of baroque & early music and release of two more CD's, including the premiere of Schnyder's EUPHORIA -- an over-the-top jazz/world/classical tone poem, written for the group with Schnyder on soprano sax. Schnyder's music has been described by the LA Times as "never less than compelling... an intriguing interface of jazz and classical elements."

In 2004 legendary trumpeter Lew Soloff and virtuoso bass trombonist David Taylor joined the ensemble (then called the Manhattan Brass Quintet), providing a new and vital drive and sense of direction. Soloff and Taylor brought a wealth of experience making music with a number of influential musicians ranging from Duke Ellington to Stokowski and back to Gil Evans and Blood, Sweat & Tears. In recognition of this boost in versatility and fresh thinking, the ensemble modified its name to the Manhattan Brass and broadened its repertoire. *Time Out NY* proclaimed:

"The Manhattan Brass has long brought a spontaneous flash to contemporary classical music; now, with new trumpeter Lew Soloff, the group's sound has never been jazzier."

The Manhattan Brass places an emphasis on breaking down barriers between performers and audiences -- the quintet has been featured on National Public Radio's "Performance Today", has appeared as featured artists in recital on Japanese network NHK-TV, at NY's Caramoor & FONT Festivals, as well as under the auspices of the Chamber Music Society of Lincoln Center. MB has performed throughout the USA, toured Europe in November 2006 and will tour to Alaska, Spain and Mexico in 2009.

Manhattan Brass is Wayne du Maine & Lew Soloff, trumpets -- RJ Kelley, horn -- Michael Seltzer, trombone & David Taylor, bass trombone.

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(MEDIUM BIO)

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3/8

(SHORT BIO)

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4/8

(VERY SHORT BIO)

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(INDIVIDUAL BIOGRAPHIES)

A native of St. Louis, **Wayne J. du Maine** currently performs with the Metropolitan Opera Orchestra, Brooklyn and Long Island Philharmonics, Orpheus Chamber Orchestra, American Composers Orchestra, New York City Opera, New York Big Brass, Chamber Music Society of Lincoln Center and with contemporary music ensembles such as Speculum Musicae, Sospeso, and ST-X Xenakis. Mr. du Maine is a member of the Manhattan Brass and with Mercury, Pennsylvania Academy of the Arts, and the Brooklyn Philharmonic Brass Quintets, he is dedicated to performing and introducing live music to thousands of school children in the NYC area, NJ and PA. Wayne has worked with a broad spectrum of artists ranging from Leonard Bernstein and Leonard Slatkin to Hank Jones, Wynton and Branford Marsalis, Patti Lupone and Audra MacDonald. He can be heard on recordings with the New York Philharmonic, Met Opera Orchestra, numerous commercials, motion pictures and with Prince on his New Power Soul recording.

Mr. du Maine is on the faculty of Columbia and Princeton Universities. At the Juilliard School, Wayne teaches trumpet in the Music Advancement Program, serves as a teaching assistant in the Instrumental Music Program and the Academy, a joint program including Carnegie Hall, The Weill Music Institute and Juilliard. He is also on the conducting faculty of the Elisabeth Murrow String Camp.

Mr. du Maine has performed at music festivals in Aspen, Spoleto, Tanglewood, Vermont Mozart, Bowdoin, Marlboro, Berkshire Choral, and the Manchester (VT) Music Festival. He has been a member of the pit orchestras for Titanic, Music Man, Man of La Mancha and Fiddler on the Roof, where he was also an associate conductor. Wayne is currently associate conductor and trumpeter for the new revival of the Broadway classic; South Pacific. Highlights of recent performances include the Boys Choir of Harlem, Take 6, Martha's Vineyard Chamber Music Society, the Pittsburgh Collective, American Ballet Theater, Bernadette Peters and the rock band, Jesus H. Christ, where he plays keyboards.

A member of two softball leagues in Central Park, Wayne resides in Manhattan with his wife, Sharon.

A fixture on the New York music scene for some 30 years, **Lew Soloff's** first jobs were with latin artists Machito, Tito Puente, and The Radio City Music Hall Orchestra. At this early point in his career he played with Maynard Ferguson, the Thad Jones-Mel Lewis Band, Clark Terry, the Joe Henderson-Kenny Dorham Big Band and sat in often with drummer Elvin Jones. In the spring of 1966 Lew started working with Gil Evans, a relationship that continued until Gil's death in 1988, and continues with his son, Miles.

From 1968 through 1973 Lew joined rock band Blood, Sweat & Tears. During this period, Lew toured and recorded numerous albums with the band, including one of the most popular trumpet solos in rock music; on their mega-hit 'Spinning Wheel'. After the BST years, Lew remained in New York, recording in the busy studio scene while maintaining his gig with Gil.

Soloff played lead trumpet with the Carnegie Hall Jazz Band and Lincoln Center Jazz Orchestra. He has also done so for Frank Sinatra, Thad Jones and Barbra Streisand. He has been featured with Carla Bley since 1987, and is a charter member along with David Matthews, of the Manhattan Jazz Quintet; which has recorded 29 albums for Japan since 1984. Lew has also worked with Ornette Coleman and toured often with trombonist Ray Anderson.

Lew Soloff has nine solo albums to his credit. He presently works with Manhattan Brass, Manhattan Jazz Quintet and Orchestra, is a recurring soloist with both Absolute Ensemble and The Fab Faux, is on the board of Lyric Chamber Society, tours with Marianne Faithfull, Steve

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Tyrell, and also his own trio, quartet and quintet. He has just formed a new group with string quartet and trumpet.

Lew had a DVD released in Japan in April '05 on the "Spice Of Life" label of the Miles Davis-Gil Evans version of "Porgy And Bess", recorded with the Bohuslan Big Band of Sweden. He is a Bach/Selmer clinician and has been on the faculty of the Manhattan School Of Music for over 20 years. He is a graduate of the Eastman School Of Music.

Resident in the New York area since 1990, **R.J. Kelley** has been heard with such distinguished ensembles as the New York Philharmonic, NY City Opera, NY City Ballet, Mostly Mozart Festival Orchestra, Orchestra of St. Luke's, Orpheus, Aspen Wind Quintet, and many others.

Equally comfortable touring with Branford Marsalis and Orpheus, appearing on "Saturday Night Live" with Puff Daddy and Jimmy Page, or giving Bach's Quoniam under direction of Christopher Hogwood, Andrew Parrott, or Joshua Rifkin; playing the Carnivale di Venezia with the Duke Ellington orchestra, recording Mozart's complete Concerti for horn (MusicMasters/Orchestra of the Old Fairfield Academy/Thomas Crawford), R.J. has garnered critical praise ranging from "Dazzling!" (San Francisco Chronicle) to "...resident magician of the Orchestra of the Old Fairfield Academy..." (Hartford Courant).

RJ currently serves as principal horn of Philharmonia Baroque Orchestra under Nicolas McGegan; Santa Fe Pro Musica & Smithsonian Chamber Orchestra/Kenneth Slowik (NM,DC); American Classical Orchestra/Thomas Crawford (CT); Portland Baroque Orchestra/Monica Huggett (OR); Washington Bach Consort/Reilly Lewis; he has been featured as concerto soloist with the above-named ensembles, as well as the Philadelphia Classical Symphony, Connecticut Early Music Festival, Connecticut Orchestra, The Governor's Musicke (Williamsburg, VA), Tafelmusik (Toronto), Capella Nuova (Stockholm, Sweden), and others.

Festival appearances include the Edinburgh Festival, the BBC Proms-London, Mostly Mozart/Lincoln Center, Berkeley (CA) and Boston Early Music Festivals, Ravinia, Tanglewood, Blossom Festival, Gottingen Handel Festival, Brighton Festival (UK), and the Montreux-Detroit Jazz Festival. R.J. has been a guest artist of the Royal Court Theater Orchestra at Drottningholm (Sweden), Freiburg Baroque Orchestra, Musica Antiqua St. Petersburg, Moscow Chamber Orchestra, CBC Vancouver, Korean Chamber Ensemble, Mexico City Philharmonic, and others.

R.J. has served as artist faculty at Colorado College and Hartwick College (NY); presented lecture-recitals and/or master classes at Florida State University, San Jose State University, Rutgers University, University of Montana, and University of Michigan-Dearborn.

Of some 50+ CD's to his credit, a partial list includes: Beethoven's Sextet (horns and strings) and Septet/OoOFA/ MusicMasters, piano Quintets of Mozart and Beethoven/Helicon Winds/Helicon, Vivaldi's Concerti for Diverse Instruments/PBO/McGegan/Reference, and Rameau's Le Temple de la Gloire/PBO/McGegan/ Harmonia Mundi USA. Recent releases include Hoagy Carmichael's Stardust (with Hora Decima brass ensemble/David Chamberlain); Bach's Mass in F, BWV 233 (Washington Bach Consort/Reilly Lewis; and Schoenberg's reduction of Mahler's monumental Das Lied von der Erde (Santa Fe Pro Musica/Smithsonian Chamber Players/Slowik), which was nominated for a 2008 Grammy.

R.J. performs on an 1850 M.A. Raoux, an 1875 Besson (with three-piston sauterelle), and Seraphinoff/Haas Baroque horn. He also plays (exclusively) Alexander modern horns: 303, 307, 103, 90, and custom descant with a 103 belly.

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A native of Los Angeles, **Michael Seltzer** has performed internationally in many of the world's major concert halls and festivals. As a freelancer, Mr. Seltzer enjoys the variety of music he encounters in New York, and has performed with many of that region's finer orchestras and ensembles, often in Carnegie Hall or at Lincoln Center. Ensembles include the Orchestra of St Luke's, Metropolitan Opera, NY City Opera, American Composer's Orchestra, American Symphony, and many others. Recent appearances have been accompanying icons such as Joe Zawinul, Marcel Khalifé, Branford Marsalis, members of Frank Zappa's band and the stars of Monty Python. He has also performed extensively on Broadway.

Mr. Seltzer is a multiple-time Grammy award nominee with numerous ensembles in which he has been a performer, including 2004's winning Broadway Cast Album for Bernadette Peters' revival of 'Gypsy'. Recent tours have included New Zealand, Europe and Japan. Much of the recent international traveling and recording has been with Absolute Ensemble, the cutting-edge chamber orchestra, as their solo trombonist. Additionally, he has recorded for television and film, and has performed and recorded contemporary music with groups such as Bang-on-a-Can Marathon, and the ST-X Ensemble Xenakis. He has performed with the New York Collegium, New York's acclaimed baroque orchestra and also enjoys solo performance, appearing in recital at the Caramoor Festival's winter 'Artist Spotlight' series and for Lincoln Center's 'Meet-the-Artist' series.

Mr. Seltzer has been a panelist for Chamber Music America's National Conferences and has been a guest clinician/lecturer at many esteemed institutions including UCLA, Princeton University, The Juilliard School, Indiana University at Bloomington and the Hochschulen für Music in Bremen and Stuttgart, Germany. He did doctoral work at New York University and received degrees from California State University, Northridge and Manhattan School of Music where he was a member of the inaugural class of their orchestral study and performance program. He has designed educational programs for Midori & Friends, the Fischhoff Chamber Music Society, and the Manhattan Brass, of which he is a founding member.

Receiving B.S. and M.S. degrees from the Juilliard School of Music, **David Taylor** started his playing career as a member of Leopold Stowkowski's American Symphony Orchestra, and by appearing with the New York Philharmonic under Pierre Boulez. Almost simultaneously, he was a member of the Thad Jones Mel Lewis jazz band, and recorded with Duke Ellington (The New Orleans Suite), The Rolling Stones, and Blood, Sweat, and Tears. Mr. Taylor has recorded four solo albums (Koch, New World, and DMP) and has presented numerous recitals throughout the world).

He has appeared as a soloist with the St. Lukes Chamber Orchestra, Chamber Music Society of Lincoln Center, Caramoor Festival Orchestra, NY Chamber Symphony, Basil Sinfonietta, Adelaide Philharmonic, and the Group for Contemporary Music. He has been involved in dozens of commissioning projects for the Bass Trombone in solo and chamber idioms; collaborating with composers including Alan Hovhaness, Charles Wuorinen, George Perle, Frederic Rzewski, Lucia Dlugoszchewski, Eric Ewazen, David Liebman, and Daniel Schnyder. He has appeared and recorded chamber music with Yo Yo Ma, Itzhak Perlman, and Wynton Marsalis. Throughout his career, David Taylor has appeared and recorded with many major jazz and popular artists including Barbara Streisand, Miles Davis, Quincy Jones, Frank Sinatra, and Aretha Franklin. Mr. Taylor has won the National Academy of Recording Arts and Sciences Most Valuable Player Award for five consecutive years, the most it could be awarded and has been awarded the NARAS Most Valuable Player Virtuoso Award, an honor accorded no other bass trombonist. He has been a member of the Gil Evans Band, Thad Jones-Mel Lewis Band, George Russell's Band, the George Gruntz Concert Jazz Band, and the Chuck Israel Band to name a few. Although he has performed on numerous Grammy Award winning recordings, 1998 was special. In 1998 Taylor performed on four Grammy nominated CD's: The J.J. Johnson Big Band, Dave Grusin's

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West Side Story, the Joe Henderson Big Band, and the Randy Brecker Band. The latter two CD's were chosen for Grammys.

David Taylor currently performs with The Chamber Music Society of Lincoln Center, Charles Mingus Big Band, NY Chamber Symphony, Mostly Mozart Festival Orchestra, Michelle Camillo Band, Bob Mintzer Band, and the Daniel Schnyder, David Taylor, and the Kenny Drew Jr Trio. He appears frequently with Orpheus, and the St. Lukes Chamber Orchestra, and is on the faculties of the Manhattan School of Music and Mannes College.

Upcoming events include the Santa Fe Chamber Music Festival, Chamber Music Northwest, and master classes and recitals in the U.S., Europe, and Japan. David has appeared with the Absolute Ensemble under the direction of Kristian Jarvi (this project was broadcast on European TV and recorded for Enja Records), the Niederoesterreichische Tonkuenstlerochester, and Tiroler Symphonie Orchester Innsbruck.