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**MUSIC FOR BRASS QUINTET WITH ORCHESTRAL
ACCOMPANIMENT: COMMISSIONED WORKS, THE ANNAPOLIS
BRASS QUINTET, AND A SURVEY OF LITERATURE FOR BRASS
QUINTET AND ORCHESTRA**

Stacy L. Simpson

University of Kentucky, stacysimpson8@gmail.com

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Stacy L. Simpson, Student

David Elliott, Major Professor

Dr. David Sogin, Director of Graduate Studies

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D.M.A. PROJECT

A document submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
School of Music at the University of Kentucky

By

Stacy Lynn Simpson

Lexington, Kentucky

Co-Directors: David Elliott, Associate Professor of Music
and Dr. Jason Dovel, Assistant Professor of Music

Lexington, Kentucky

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ABSTRACT OF PROJECT

“MUSIC FOR BRASS QUINTET WITH ORCHESTRAL ACCOMPANIMENT: COMMISSIONED WORKS, THE ANNAPOLIS BRASS QUINTET, AND A SURVEY OF LITERATURE FOR BRASS QUINTET AND ORCHESTRA”

Today's leading brass chamber ensemble is the brass quintet, whose inception was relatively late compared to the string quartet or woodwind quintet. The first modern brass quintet formed in the 1950s, while the first string quartet can be traced to the 17th century. Compositions for woodwind quintet were written as early as 1811 during the Classical Period.

The New York Brass Quintet, American Brass Quintet and Annapolis Brass Quintet commissioned a large portion of the currently existing brass quintet literature. The literature grew exponentially as the brass quintet became popular in the 1960s. Also during this time, a new genre of works emerged for brass quintet with orchestral accompaniment.

The paper references fifty-seven works for the brass quintet with orchestral accompaniment that were found through music catalogues, reviews, recordings and searching JSTOR, World Cat and Google. Since the author was not able to discover any scholarly treatment of this genre, this paper will address the gap and unearth the quantity of literature available. Many of these works are unrecorded. While there are many existing scores in the literature, there is a resurgence of compositions currently being written for brass quintet with orchestral accompaniment.

This document is presented in two parts: Part I, “Overview of Brass Chamber Music in the Twentieth Century,” “Earliest Music in the United States for Brass Chamber Ensembles,” “A Brief History of the Modern Brass Quintet,” “Annapolis Brass Quintet,” and “A Survey of Existing Works for Brass Quintet and Orchestra.” The second part of this dissertation contains materials which are pertinent to the Doctor of Musical Arts Degree which include recital programs, program notes and vita.

KEYWORDS: Brass Quintet with Orchestral Accompaniment, Annapolis Brass Quintet, Karel Husa, Brass Quintet, Brass Quintet Commissioned Works

Stacy Lynn Simpson

June 30, 2016

“MUSIC FOR BRASS QUINTET WITH ORCHESTRAL ACCOMPANIMENT: COMMISSIONED
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Stacy Lynn Simpson

Professor David Elliott

Co-Director of Dissertation

Dr. Jason Dovel

Co-Director of Dissertation

Dr. David Sogin

Director of Graduate Studies

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CHAPTER ONE

AN INTRODUCTION: OVERVIEW OF BRASS CHAMBER MUSIC IN THE TWENTIETH CENTURY

“When compared to other genres, chamber music was truly the final frontier of artistic brass playing in terms of repertoire and status.”¹ There are many factors that have led to the rise and popularity of the modern brass quintet and repertoire. The evolution of fine-tuned brass instruments has given rise to artistry on the five instruments that make up the standard modern brass quintet: two trumpets, horn, trombone, and bass trombone or tuba. Sometimes a euphonium is substituted for the trombone. The early brass quintets successively inspired other brass players to form brass quintets and composers to write music for the ensemble. The most important factor is the building of an audience base that appreciates the artistry of brass instruments in an intimate chamber setting.

As a result of better instruments, teachers, and recordings available to musicians, the musicianship of brass players has never been higher. Brass players can play softer and subtler as well as more powerfully and passionately with a beautiful sound depending on the piece and performance space. Brass instruments are capable of a full range of dynamics (wider than any other family of instruments) and a vast timbre and

¹ Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature*. (Bloomington: Indiana University Press, 2015), p. 165.

virtuosic display equal to that of any instrument. For example, a review from the *Washington Post* said this about the American Brass Quintet:

What the American Brass Quintet seemed intent on proving was that anything their instrumental relatives can do, they do as well, or better. No texture, speed, tonal color or dynamic seems to be beyond their means. They sustain wispy pianissimos as easily as deafening fortissimos, and toss of trills with awesome nonchalance. They have an astonishing variety of tonal attacks, and can negotiate melodic passages of a convoluted rapidity that would frighten a coloratura soprano.²

Prior to World War II, the main work of brass chamber music was the brass trio by Francis Poulenc, "Sonata for Horn, Trumpet and Trombone."³ While five-part music for brass instruments has been performed for centuries, what is now considered the brass quintet became a viable chamber ensemble after World War II.⁴ "Evidence seems to indicate that the brass quintet was an American creation."⁵ "It is important to consider that some brass quintet pieces in the standard repertoire had been written much earlier; for instance the first series of twelve brass quintets by Jean-François-Victor Bellon (1795–1869) were published in 1850, Victor Ewald (1860–1935) *Quintets* were composed between 1888 and 1912"⁶; generally the brass quintet genre is considered a

² <http://www.americanbrassquintet.org/press/2/> Washington Post.

³ John Shoemaker, "Music for Brass Comes into Its Own." *Music Educators Journal* (Vol. 58 issue 1, 1971): 37.

⁴ Paul Carlson, "A Curriculum for Tuba Performance in a Commercial Brass Quintet." (D.M.A. dissertation, Indiana University, 2013), 4.

⁵ W.L. Jones, Jr., "The Brass Quintet: An Historical and Stylistic Survey." (D.M.A. dissertation, University of Kentucky, 1998), 23.

⁶ John Ericson, "PSA: On the Ewald Quintets and that Ewald/King "Symphony for Brass," *Horn Matters* < <http://hornmatters.com/2011/06/psa-on-the-ewald-quintets-and-that-ewaldking-%E2%80%9Csymphony-for-brass%E2%80%9D/> (June 2011).

post-World War II phenomenon. "To make a case for the ensemble's existence preceding 1947, compositions for the ensemble, the existence of both professional and amateur ensembles, and the instrumentation for the ensemble would have had to remain constant for a sustained period of time before 1947."⁷ The brass quintet was not conceived as a formal chamber music ensemble prior to 1947. Composers such as Eugene Bozza, Ingolf Dahl, Henry Cowell, Barney Childs, Carl Busch, Robert Sanders, and Albert Schmutz had already started composing for what would become the standard brass quintet instrumentation in the 1950s.⁸ The New York Brass Quintet is largely responsible for establishing the instrumentation of today's brass quintet.⁹

The brass quintet from its inception performed transcriptions of earlier music and original contemporary compositions. Robert King was responsible for the evolution of brass chamber music. Starting in 1936, he began to arrange and publish transcriptions that facilitated the growth of brass chamber music. The New York Brass Quintet depended on Robert King's music for early brass quintet performances, as they performed hundreds of concerts for the Young Audience, Inc. school and outreach program. This early ensemble pioneered their way into towns and schools, introducing this unknown chamber ensemble and music to thousands of people.

⁷ Paul Carlson, "A Curriculum for Tuba Performance in a Commercial Brass Quintet," 5.

⁸ Ibid.

⁹ W.L. Jones, "The Brass Quintet: A Historical and Stylistic Survey." (DMA Dissertation, University of Kentucky), 1998.

The quintet performed so often together as part of the Young Audience, Inc. program that they decided to start performing concerts independently. Composers immediately started writing works for this new chamber ensemble. Because of the quintet's popularity, other brass quintets were inspired to form. The excitement and popularity of this new chamber ensemble resulted in the repertoire growing exponentially over a period of the next thirty years as explored in depth by Michael Tunnell¹⁰ and Bill Jones¹¹ in their dissertations.

Now, sixty-two years from the formation of the modern brass quintet, there is a great quantity of repertoire. Many compositions were commissioned and/or written for specific groups like the New York Brass Quintet, the American Brass Quintet and the Annapolis Brass Quintet. Interestingly enough, there were also compositions composed as early as 1960 for brass quintet with orchestral accompaniment.

Today, many colleges and universities have a faculty brass quintet; there are also amateur and professional groups in most cities. We can all thank Robert King, New York Brass Quintet, American Brass Quintet and the Annapolis Brass Quintet, the early and persistent pioneers of brass chamber music, for the growth of literature and for the popularity and appreciation of the brass quintet as a chamber ensemble.

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¹⁰ Michael H. Tunnell, "A Comprehensive Performance Project in Trumpet Literature; An Essay on Selected Trumpet Excerpts from Brass Quintets etc., (D.M.A. thesis., University of Mississippi), 1982.

¹¹ W.M. Jones, Jr., "The Brass Quintet," 24.

CHAPTER TWO

THE BOSTON BRASS QUARTET AND ROBERT KING

To many musicians around the world, the name Robert King is synonymous with brass music.¹² From 1946 to 1991, King ran the Robert King Music Company, publishing the Music for Brass Series that had an influence on concert music for brass instruments.¹³ Robert King was a euphonium player who founded the Boston Brass Quartet in 1936. He believed that their artistic and performance standards could and should be as high as those of a string quartet.¹⁴ King believed he was responsible for starting the brass chamber music genre.¹⁵

King was born in North Easton, Massachusetts in 1914. His father was a tuba player and his mother was a pianist. At age eleven, he took up the cornet and studied with Walter M. Smith. He tried for three years but was frustrated about his range on the cornet. Around the time he was thinking of giving up the cornet, he discovered the euphonium. He stuck with the euphonium and studied with Aaron Harris, former euphonium soloist with the Sousa Band.

¹² "Robert King Biography." *Windsong Press: Brass Legends*.
<http://www.windsongpress.com/brass%20players/trumpet/King.pdf>

¹³ Ibid.

¹⁴ Stephen L. Glover. "Robert King: Brass Advocate and Publishing Icon," *ITG Journal* 24/4 (June 2000): 43.

¹⁵ Keith Johnson. "An Interview with Robert King." *ITG Journal* 12/2 (September, 1985): 20.

King formed the Boston Brass Quartet when he was working on his undergraduate degree at Boston University, where he studied composition. The Boston Brass Quartet was coached by Arthur Fiedler¹⁶ and performed regularly in student recitals and at churches in the area. In the summer of 1936, the Boston Brass Quartet put up a tent in Vermont and practiced in the tent for eleven weeks rehearsing six hours a day. On October 12, 1936, the Boston Brass Quartet gave their first recital in Steinert Hall in Boston. This concert program, which demonstrated the limited repertoire, included three Reformation chorales and transcription of an Arcangelo Corelli *Concerto Grosso*.¹⁷ Other pieces on the program included Wilhelm Ramsoe's *Quartet No. 5*. This work from Ramsoe was composed for brass quartet. Robert King found the composition on a trip to New York in the very back stacks of the Carl Fischer Music store.¹⁸ The Boston Brass Quartet ended their premiere concert with a transcription of *The Flight of the Bumblebee* as an encore.¹⁹ They received excellent reviews and Robert King thought that the Quartet would be on their way to a successful concertizing chamber music ensemble. Unfortunately, their trombone player was signed on the spot by the West Point Band when the band came along with their football team to play a game against Harvard.²⁰ King found the turnover in players discouraging to the group, as members

¹⁶ Glover, "Robert King," 43.

¹⁷ John Packard, "Robert Nagel's Compositions for Brass," (DMA diss., University of Northern Colorado, 2008), 141.

¹⁸ Johnson, "An Interview with Robert King," 20.

¹⁹ Ibid, 20.

²⁰ Ibid, 20.

frequently left after receiving job offers with larger and better-established ensembles.²¹

Robert King entered Harvard to continue his studies he formed, played in, and directed a larger brass ensemble. He realized there was security in numbers within a larger group and some turn around in players would not be as devastating as it was in the brass quartet.

After finishing his master's degree at Harvard in 1938, King was asked to teach at Boston University, where he formed a brass choir. He found himself arranging many works for the Boston Brass Quartet and Harvard Brass Choir. He found that sixteenth-century and seventeenth-century music worked well in transcription for brass groups. Robert King was thus quickly building his own library of brass ensemble music.

In 1940, Robert King Music issued the first publication of the Johann Christoph Pezel's *Sonata No. 1*. King's success in arranging and publishing works for brass continued and his reputation grew as a publisher. He edited works from earlier centuries and also published new music from both established and unknown composers. The scores that King published were in his own hand, and he personally printed the music on a press in his own home.²²

During World War II King served as Bandleader of the 81st Infantry Division, which saw action in the Pacific. In 1946, he came back home and opened up what came to be known as Robert King Music, the world-renowned publishing company and retail

²¹ George F. Dougherty IV, "Trumpeter Robert Nagel," (DMA diss., University of North Carolina at Greensboro, 2001), 38.

²² "Robert King Biography." *Windsong Press: Brass Legends*.
<http://www.windsongpress.com/brass%20players/trumpet/King.pdf>.

sheet music company.²³ In 1954, he published the first *Brass Player's Guide*. This guide provided the most important and functional bibliography of brass music in print.²⁴ To this day it remains the primary source for information on brass music in print.

King's advocacy of brass music became his life-long goal and through his passion and hard work made Robert King Music Sales known to brass players worldwide. He built the largest and most popular brass catalog of the century. He provided repertoire to brass chamber ensembles that were excellent and playable for various performance situations. This business model stimulated the creation of new works for brass from contemporary composers and provided an outlet for new chamber brass ensembles to promote their own publications.²⁵

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²³ Glover, "Robert King," 45.

²⁴ Ibid, 50.

²⁵ Packard, "Robert Nagel," 141.

CHAPTER THREE

A BRIEF HISTORY OF THE MODERN BRASS QUINTET

Introduction

Modern brass quintet movement has existed for only around six decades. Much has been published regarding the New York Brass Quintet (1954–1984) and the American Brass Quintet (1960–present), but not the Annapolis Brass Quintet (1971–1993), which was the first modern full-time brass quintet.²⁶ What these groups have in common is that each approached the brass quintet as a serious chamber ensemble. Their goal was to create a professional brass quintet based on the model of the successful professional string quartet. Each of these groups commissioned works from composers to make significant contributions to the brass quintet repertoire as can be seen in the Appendices. Each group also toured the world performing concerts to bring appreciation to brass chamber music. Other brass quintets and ensembles that have consistently remained devoted to enlarging the repertoire include the Philip Jones Brass Ensemble, Canadian Brass and the Chestnut Brass Company. It is estimated that these groups have commissioned and/or premiered nearly one-fourth of the current repertoire.²⁷

²⁶ While the Annapolis Brass Quintet was the first 20th century full-time brass quintet, in the 19th century, John Distin organized the Distin Family Brass Quintet, a British touring ensemble in the mid to late 19th century. The Distin quintet performed in the United States in 1849.

²⁷ Bill Jones. “Brass Chamber Music State of the Art.”
<https://trumpetdesignstudio.net/2010/11/04/brass-chamber-music-the-state-of-the-art-in-2010/>

Only a few composers had written works for this new genre by 1960. As of 2010 it is estimated that at least 1100 composers have written works for brass quintet, many of them multiple works, so the number of existing brass quintet works is approaching 1600 compositions in sixty years.²⁸

The New York Brass Quintet

Formally organized in the spring of 1954, the founding members of The New York Brass Quintet were: Robert Nagel and John Glasel, trumpets; Frederick Schmitt, horn; Erwin Price, trombone; and Harvey Phillips, tuba. In 1954, Young Audiences, Inc., sought a brass ensemble to supplement the string and woodwind groups under its sponsorship.²⁹ The New York Brass Quintet the New York Woodwind Quintet and the Julliard String Quartet for these outreach programs. Most of this music was researched and adapted to modern brass instruments by Robert King for these concerts. The bulk of their repertoire was from the Renaissance (16th century) with transcriptions of the Baroque (late 17th to early 18th centuries). Their commitment to school demonstration concerts for Young Audiences, Inc., often required quintet members to sacrifice higher-paying-freelance recordings and concerts. Nevertheless, positive response from the teachers and students present at these performances was surely gratifying. As composers became aware of this new ensemble, brass quintet compositions started to materialize. In addition to their estimated five hundred public school concerts over four and a half years, the quintet released their first recording in 1958, *New York Brass*

²⁸ Ibid.

²⁹ Tunnell, "A Comprehensive Performance Project....," 92.

*Quintet Presents Two Contemporary Composers.*³⁰ This recording features works by composers Alec Wilder and Don Hammond. A trickle of new works became a flood as the New York Brass Quintet and composers sought each other out and formed alliances for producing concert opportunities.³¹

The New York Brass Quintet had at this point developed two primary goals. The first was to develop an audience for the brass quintet through performing, and the second was to increase the repertoire for the ensemble.³² This resulted in the New York Brass Quintet seeking management. Ermine Kahn managed the group for three seasons, and then Columbia Artists, Inc. took over in 1960.³³ Influence from Robert King helped the members of the New York Brass Quintet develop two music publishing companies, Mentor Music, Inc. and Chamber Music Library, which published transcriptions and new compositions for the brass quintet.³⁴

The New York Brass Quintet began touring the United States in 1960 and Europe in 1963, understanding that they were introducing audiences to a new chamber music genre for the first time. Trumpeter Robert Nagel summarizes the early European tours as unusual: “We would present an unfamiliar repertoire, in a new style, by the first brass quintet to tour Europe, interpreting chamber music to people of different national

³⁰ Ibid, 93.

³¹ Harvey Phillips, “New York Brass Quintet 50th Anniversary.” *Windsong Press: Online Shopping*. <http://www.windsongpress.com/product/new-york-brass-quintet-50th-anniversary>.

³² Jones, “The Brass Quintet,” 26.

³³ Phillips, “New York Brass Quintet.”

³⁴ Ibid.

cultures.”³⁵ What made the tours unusual for Nagel were the audiences. He said, “the audience ranged from teenagers in Bonn to select audiences made up largely of other brass players, conductors, composers, publishers, concert managers, and leading music critics.”³⁶ Important results of these tours included inspiring the formation of a quintet within the Phillip Jones Brass Ensemble³⁷ and motivating prominent European composers such as Malcolm Arnold, Eugene Bozza, Henri Sauguet, and Vagn Holmboe to write new pieces for the brass quintet.

The New York Brass Quintet disbanded in 1984 after thirty-one years together. The group felt they had accomplished their artistic goals by extensive tours, recordings, and the development of brass quintet literature. They performed at the highest level and commissioned or premiered numerous new compositions³⁸ including works by Malcolm Arnold, Eugene Bozza, Jacob Druckman, Alvin Etler, Edmund Haines, Iain Hamilton, Vagn Holmboe, John Huggler, Karel Husa, Collier Jones, Vincent Persichetti, Henri Sauguet, Gunther Schuller, and Alec Wilder.³⁹

The American Brass Quintet

The American Brass Quintet was formed in 1960 and distinguished itself from the New York Brass Quintet by substituting the bass trombone for tuba.⁴⁰ “We decided

³⁵ Robert Nagel, “Adventure in Music.” *ConnChord* 7, (May, 1964): 4.

³⁶ Ibid, 29.

³⁷ See Appendix B for quintet works composed for Phillip Jones Brass Ensemble.

³⁸ See Appendix A for works for New York Brass Quintet.

³⁹ Jones, “Brass Quintet...,” 28.

⁴⁰ Kohler, “Fanfares and Finesse,” 171.

to use bass trombone in the ensemble make-up because we felt the sound of the tuba was too overwhelming for chamber music.”⁴¹ This, along with the aim of the group to extensively perform early music written for cornetti and sackbuts, led to the choice of the bass trombone, as it provided a more historically accurate timbre.⁴² The sackbut is a predecessor to the trombone and changed very little. After a decision to not perform transcriptions they have continued to exclusively perform art music, spanning from music of the Renaissance and Baroque eras to modern compositions written exclusively for them, most notably compositions by Eric Ewazen.⁴³

The group is still touring and performing throughout the world after fifty-six years. There were two key events that propelled the American Brass Quintet to prominence as a brass chamber ensemble. The first event was a summer residency in 1967 at The Aspen Music Festival as artist-in-residence; the next event occurred in 1987, when the group was hired as artist-in-residence at the Julliard School overseeing the brass chamber music program. Both residencies provided the American Brass Quintet an opportunity to influence young professionals not only in the chamber music circles but in the music world more generally.

Throughout the quintet's history, the group has remained faithful to its original goals of fostering good contemporary music and presenting early music according to

⁴¹ Shakespeare, Margaret. “The American Brass Quintet: Still Shining (From Sea to Sea) after Thirty Years.” *Chamber Music America* 8, no. 1 (1991): 20.

⁴² W.M. Jones, Jr., “The Brass Quintet: An Historical and Stylistic Survey,” 30.

⁴³ *American Brass Quintet*. <http://www.americanbrassquintet.org/about>.

current understanding of performance practice.⁴⁴ To date, the brass quintet has commissioned over one hundred works for brass quintet,⁴⁵ including works from major composers such as Samuel Adler, Daniel Asia, Jan Bach, Robert Beaser, William Bolcom, Elliott Carter, Jacob Druckman, Eric Ewazen, Anthony Plog, David Sampson, Gunther Schuller, William Schuman, Joan Tower, Melinda Wagner, and Charles Whittenberg.⁴⁶

Summary

The New York Brass Quintet and the American Brass Quintet were pioneers in the development and acceptance of the brass quintet as a chamber music ensemble. Both groups have commissioned, premiered, and recorded a large part of the standard twentieth-century repertoire. They were the first professional brass quintets in the world that understood the importance of raising the artistic profile of brass artistry. This required them to seek out composers to create compositions that would generate enough of a quality repertoire to equal that of other chamber ensembles. To their credit, many feel that the brass quintet has become an equal to the woodwind quintet and string quartet in chamber music today.

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⁴⁴ Margaret Shakespeare, "The American Brass Quintet: Still Shining (From Sea to Sea) After Thirty Years," *Chamber Music America* 8, no. 1 (1991): 20.

⁴⁵ A full list of repertoire commissioned or premiered for the American Brass Quintet can be viewed in Appendix C.

⁴⁶ Margaret Shakespeare, "40 Years of the ABQ." *American Brass Quintet Newsletter* 8, no. 1, 2007.

CHAPTER FOUR

ANNAPOLIS BRASS QUINTET: THE FIRST MODERN FULL-TIME BRASS QUINTET

History of the Annapolis Brass Quintet

The Annapolis Brass Quintet was founded in 1971 as America's first full-time performing brass quintet and was acclaimed as one of the world's truly fine chamber ensembles.⁴⁷ The group was formed originally from the Naval Academy Band alumni who believed they could succeed as a full-time ensemble with total dedication to the brass quintet as a viable chamber music medium.⁴⁸ During their twenty-two years of existence before disbanding in 1993, the Annapolis Brass Quintet differed from other groups like the New York Brass Quintet, American Brass Quintet, Empire Brass Quintet and Chestnut Brass Quintet because they had a unique concept and uncommon dedication to brass chamber music.

They believed from the beginning that by totally dedicating their careers in music to the performance of brass chamber music, they could make a significant contribution to the medium. They established their quintet on the premise that the Annapolis Brass Quintet would be the exclusive performance vehicle and total means of support for each of its members.⁴⁹

⁴⁷ Annapolis Brass Quintet. <http://www.annapolisbrass.com/bio.htm>

⁴⁸ Robert Suggs, "The Annapolis Brass Quintet 1971–1993." *ITG Journal* 17/4 (May, 1993): 17.

⁴⁹ Annapolis Brass Quintet.

The founding members of the Annapolis Brass Quintet were David Crane and Butch Johnson, trumpets; Rick Rightnour, horn; John Driver, trombone; Robert “Pip” Posten, bass trombone and tuba. Crane and Posten were the only two members that performed throughout its entire history. Only one other trumpeter (Robert Suggs) joined the group early on, in 1974. In an interview with Robert Suggs, when asked who or what was the influence of the founding members on the idea of running a brass quintet as a full-time group, he said:

I'd say most of them had the highest respect for the mission and performance of the American Brass Quintet and seeing as their mission was to promote the brass quintet as a serious chamber music ensemble. There had been another group called the New York Brass Society (Ron Romm was their first trumpet before Canadian brass was formed) that had made a recording that they particularly marveled at. Actually I had also been hugely impressed by them when they came to play a clinic and recital at Wichita State in about 1968 when I was a student there.

Having the idea of trying to make it as a full-time venture--I guess you'd just have to chalk it up to 60's idealism. They thought the only way to be truly serious in that mission was for everyone to be totally committed. Players would come and go over the years--more turnover in the horn chair than any other, but David Crane and Robert Posten were the guiding forces who went the distance, and despite my skepticism that I would want to stay more than maybe a couple of years, I stuck it out to the end after joining in the group's fourth year. The early tenor trombonists had short tenures, but Wayne Wells did thirteen years. We never made anywhere near what a public school teacher would have made, but I don't think any of us would have traded the experiences we had musically and otherwise for anything else we could have done in the music field.⁵⁰

⁵⁰ Robert Suggs, e-mail message to author, March 4, 2016.

With inspiration from the American Brass Quintet and New York Brass Society, the Annapolis Brass Quintet dedicated their lives to this quintet. The recording of the New York Brass Society that Robert Suggs mentions is self-titled *The New York Brass Society* and was released in 1972.⁵¹ Members included Robert Sirinek, Ronald Romm, trumpets; David Jolley, horn; Garrett List, tenor trombone and David Taylor, bass trombone. Martin Hughs⁵², who was a member of the Annapolis Brass Quintet from 1977–1980, explains what a typical work week consisted of when they were not touring.

The work week for us was much different from that of New York Brass Quintet and American Brass Quintet. Both of these outstanding groups were part-time quintets and they were connected to institutions. A good part of their work-week was teaching private lessons and freelancing in New York City. The Annapolis Brass Quintet advertised itself as America's first full-time brass quintet. I didn't have the time to play outside. We had no outside gigs or taught private lessons. The Annapolis Brass Quintet collectively was on tour about five months out of the year. It could be two weeks for one tour and eight weeks on another. I was with them for three seasons and took five separate tours of Europe and even more in the USA. When we were not on tour we rehearsed every weekday from 10:00 to 3:00 or 4:00. We also did many run-outs when we weren't on tour.⁵³

Robert Suggs continues:

I doubt that any other quintet has ever maintained a schedule like ours, particularly in the early years. When I joined in 1974, if we had no bookings on a given day, we rehearsed 2 hours in the morning and 3 hours in the afternoon. If we weren't on the road, we often filled in time at home during the day with Young Audience, Inc. concerts in Washington, Baltimore or other schools around the state, often as many as four a day. And it seemed we were constantly working on new material and even rehearsing

⁵¹ *The New York Brass Society*, Western International Music, 1972.

⁵² Personnel list of the Annapolis Brass Quintet can be found in Appendix F.

⁵³ Martin Hughs, e-mail message to author, March 1, 2016.

pieces we'd performed frequently. Of course, some of the more contemporary works, like the Elliott Carter Quintet, took an inordinate amount of rehearsal time, even though we might perform it only a very few times. We would also do brass workshops as a quintet for adult amateurs as well as students. We were constantly looking for ways to expand our outreach and as the years went by, we spent less time on the road and more time building our local concert series and summer brass quintet festival. All the New York Brass Quintet and American Brass Quintet players were such in-demand players and teachers in New York that I'm sure their actual rehearsal time was quite limited.⁵⁴

Like the American Brass Quintet and New York Brass Quintet, the Annapolis Brass Quintet performed with Young Audience, Inc. Their touring schedule differed because they were full-time and had no commitments to an institution. Because of this, they were able to tour for longer periods of time, some years up to five months of the year. Touring was a very important part of the advancement of brass chamber music to the world. They toured all fifty states and throughout Europe, the Far East, the Middle East, Central America and Canada.

In 1976, the Annapolis Brass Quintet performed the first major concert by a brass quintet in Vienna's Brahmsaal. In 1978, the Annapolis Brass Quintet won the Critic's Award in Munich for their performance of Elliott Carter's *Brass Quintet*. The Quintet has performed with the Bavarian Radio Symphony, the Stuttgart Philharmonic and the Dublin Radio Orchestra. They have held residencies at the Festival des Cuivres in Dijon, the Innsbruck Conservatory, the American Institute of Musical Studies in Graz, Austria, and Vestfold Somerakademie in Norway.

⁵⁴ Bob Suggs, e-mail message with author, March 4, 2016.

They also held numerous summer residencies throughout the United States, notably at Yale University (Norfolk Chamber Music Festival) and Peabody Conservatory. For five summers, the Annapolis Brass Quintet was ensemble-in-residence at the International Music Camp in North Dakota, and each summer from 1975 to 1982 they were in residence at Artpark in Lewiston, New York. It was there that they developed the “Chamber Music Feast” program – a collaborative concert with a string quartet and vocal sextet. This program became an annual presentation at Artpark Theater. Unique for the time, the Quintet frequently performed with other chamber musicians and had works composed especially for those combinations, including music for brass quintet with harp, vocal quartet, vocal sextet, mezzo-soprano, string quartet, narrator, jazz trio, and multiple brass quintets.

International Brass Quintet Festival

The International Brass Quintet Festival was established in 1980 as the only festival of its kind, and became one of the important summer cultural events in the Eastern United States. The month-long festival presented the world’s finest brass quintets in a series of twenty or more free public concerts, and provided a serious forum for brass players, with numerous seminars, and a major competition for young professional quintets. The International Brass Quintet Festival also included a composer-in-residence program, a contemporary music forum, and master classes and coaching sessions conducted by the Annapolis Brass Quintet and guest ensembles.

Past guest ensembles constitute a virtual “Who’s Who” of the brass chamber music field. Among these were the New York Brass Quintet, the American Brass Quintet, Budapest Brass Quintet, Le Concert Arban from Paris, Ensemble Prisma from Vienna, Theo Martens Brass Quintet from Belgium, Netherlands Brass Quintet, Norwegian Brass Quintet, Chestnut Brass Company, and the U.S. Army Brass Quintet. A major international event occurred in the 1989 Festival when the Berlin Brass Quintet from East Berlin and the Brandenburg Quintet from West Berlin appeared on the same stage together for the first time. Since the International Festival occurred in the summer of 1989, this meeting happened before the Berlin Wall had officially fallen.

The Brass Chamber Music Society of Annapolis

In 1979 the Annapolis Brass Quintet organized and formed the Brass Chamber Music Society of Annapolis – a non-profit local organization with a Board of Directors of non-musicians and two members of the Quintet as Artistic Directors. The mission of the Brass Chamber Music Society of Annapolis was to foster interest in brass chamber music; its goals were to present a subscription concert series in Annapolis, to develop and present Annapolis Brass Quintet educational projects in Anne Arundel County, and to commission new works by American composers.

In 1980, The Annapolis Brass Quintet developed a very successful and unique Artist Series. The series was sold out from beginning to end. These concerts offered the quintet the opportunity to work with other chamber musicians and develop rare and exciting programs of variety and breadth. Guest artists included the New York Vocal Arts

Ensemble, mezzo-soprano Elaine Bonazzi, Murray Spaulding Dance Theater, Harpist Heidi Lehwald, the Manhattan String Quartet, the New York Woodwind Quintet, the Western Wind Vocal Sextet and the Folger Consort. The Brass Chamber Music Society of Annapolis helped to expand the chamber music repertoire through their annual commissions, which were awarded to composers selected by the quintet and guest artists. Thirteen new works were commissioned and premiered on the Artists Series.⁵⁵

The Brass Chamber Music Society of Annapolis also supported educational projects of the Annapolis Brass Quintet in local schools. A 1979 grant from the National Endowment for the Arts' Regional Residency Program helped set the agenda for these activities. Each year the Quintet conducted brass workshops for junior and senior high music students and awarded a scholarship for further study to a deserving high school player in Anne Arundel County. The Quintet also hosted a popular adult brass seminar, which was attended by both professionals and amateurs. In addition, the group presented an annual new music forum, in which they performed several contemporary brass pieces on the concert and then held an open discussion about those works. The unique collaborative programs developed through the Brass Chamber Music Society of Annapolis attracted widespread interest throughout the country. The Quintet's performances with harpist Heidi Lehwald were heard in Detroit, Phoenix, Seattle, Anchorage, and the Kennedy Center, and they won a Washington TV Emmy Award for their performance at the Italian Embassy. The Quintet performed extensively in the

⁵⁵ See Commissioned Works from Annapolis Brass Quintet Artist Series in Appendix E.

Northeast with the Western Wind Vocal Ensemble. The Byrd and Brass program, with jazz guitarist Charlie Byrd and his trio, attracted large audiences all across the country.

The Brass Chamber Music Society of Annapolis promoted chamber music in Anne Arundel County and throughout the state. At the same time, it helped the Annapolis Brass Quintet to implement programs in their home area that made an important contribution to the cultural life of the local community as well as to the field of brass chamber music.

Commissioned Works for Brass Quintet and Orchestra⁵⁶

Over the years, the Annapolis Brass Quintet gave at least ten performances with orchestras all over the world. The seven works most often performed can be found in Appendix H with program notes. The orchestras the Annapolis Brass Quintet performed with include the Dublin Radio Orchestra, the Stuttgart Philharmonic, the Bavarian Radio Symphony, three times with the Baltimore Symphony, the American Camerata, the Jackson Mississippi Orchestra, the Wichita Symphony, the University of Mary Washington Orchestra in Fredericksburg, Virginia, and the University of Salisbury Symphony Orchestra in Salisbury, Maryland.

⁵⁶ See program notes in Appendices H.

Annapolis Brass Quintet Library Donated to Oberlin Conservatory

The Annapolis Brass Quintet donated its entire collection of published music scores and parts, music manuscripts, and related correspondence—more than 1,000 individual items—to the Oberlin Conservatory in 2008.

The collection is one of the largest and most extensive brass chamber music collections in the United States. The students in the brass department have full access to the collection, including the many commissioned works by the Annapolis Brass Quintet. All of the ensemble's solicited and commissioned scores, as well as a large number of unpublished manuscripts—some of which may be the only copies in existence—are included in the gift to Oberlin.⁵⁷

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⁵⁷ *"Annapolis Brass Quintet."*
<http://www.annapolisbrass.com/oberlinrelease.htm>

CHAPTER FIVE

SURVEY OF WORKS FOR BRASS QUINTET WITH ORCHESTRAL ACCOMPANIMENT

Introduction

Despite the resurgence of new compositions for brass quintet with orchestral accompaniment, there is currently a lack of both recordings and scholarly research. This paper addresses the gap in research by collecting extant scores and recordings and studying them.

This chapter includes a list of fifty-seven existing works for brass quintet with orchestral accompaniment that have been found through searching the internet, music catalogues, reviews, and recordings. The information includes composer, date of composition, quintet written for and or group commissioned by, and duration of the work. Also included in this chapter is a survey of the first three works composed for brass quintet with orchestral accompaniment by composers Charles Wuorinin, Karel Husa and Alvin Etler. Composers' biographies and their historical significance will come first, followed by a descriptive analysis of the work, general musical characteristics, and a list of the instrumentation for each composition.

Existing Works for Brass Quintet with Orchestral Accompaniment

Allenbrook, Douglas (1921–2003)

Symphony No. 5 in Four Movements for Brass Quintet and Orchestra (1976)

Composed for the Annapolis Brass Quintet

Duration: 26'

Almila, Atso (b. 1953)

Symphony for Brass Quintet and Orchestra (1988)

Commissioned by the Scandinavian Brass Symposium 1988

Duration: 25'

Amis, Kenneth (b. 1970)

Quintet No. 2 for Brass Quintet (1990)

Quintet No. 2 for Brass Quintet and Orchestra (1997)

Duration: 16'

Baker, David (1931–2016)

Concerto for Brass Quintet and Orchestra (1987)

Commissioned by Top Brass

Bazelon, Irwin (1922–1995)

De-tonations for Brass Quintet and Orchestra (1976)

Commissioned by The Orchestre National de Lille

Duration: 20'

Berki, Géza (1927–1989)

Pieces (Petites) for Brass Quintet and Orchestra (1967)

Budapest Brass Quintet

Duration: 12'

Brotons, Salvador (b. 1959)

Brass Quintet Concerto with Orchestra

Brass Quintet Concerto with Symphonic Band

Brass Quintet Concerto with Piano Reduction

Composed for Spanish Brass-Luur Metales

Duration: 19'

Clausen, Bruce (b. 1948)

Concerto for Brass Quintet & Orchestra (1980)

Written for Annapolis Brass Quintet

Duration: 32'

Colomer, Juanjo (b. 1966)

La Devota Lasciva for Brass Quintet and Orchestra (2004)

Composed for Spanish Brass-Luur Metales

Duration: 25'

Di Lorenzo, Anthony (b. 1967)

Chimera Concerto for Brass Quintet and Orchestra (2006)

Premiered by Center City Brass

Commissioned by Tokyo Symphony Orchestra

Duration: 20'

Egea, J. Vicent (b. 1961)

Fantasia flamenco for Brass Quintet and Orchestra (2008)

Adapted from Brass Quintet with Symphonic Band (2005)

For Spanish Brass-Luur Metalls

Duration: 17'

Etler, Alvin Derald (1913–1973)

Concerto for Brass Quintet, String Orchestra, and Percussion (1967)

Commissioned by American Brass Quintet

Duration: 18'

Ewazen, Eric (b. 1954)

Shadow Catcher for Brass Quintet and Orchestra (2006)

Adapted from Brass Quintet with Wind Ensemble

Commission by American Brass Quintet

Duration: 30'

Fennelly, Brian Lee (1937–2015)

Quintuplo....fivefold five..... for Brass Quintet and Orchestra (1978)

Commissioned by Empire Brass

Duration: 13'

Flosman, Oldřich (1925–1998)

Concertante Music for Brass Quintet and Chamber Orchestra (1965)

Duration: 25'

Forsyth, Malcolm (1936–2011)

Concerto Grosso No. 1 "Sagittarius" for Brass Quintet and Orchestra (1975)

Composed for Canadian Brass

Duration: 17'

Forte, Aldo Rafael (b. 1953)

Piezas Latino-Ibericas Concerto for Brass Quintet and Symphony Orchestra (1990-1991)

Dedicated to the Rennquintett

Duration: 10'

Foss, Lukas (1922–2009)

Night Music (Prelude, Fugue and Chorale) for John Lennon
for Brass Quintet and Orchestra (1981)

Composed for Canadian Brass

Commissioned by Northwood Symphonette

Duration: 14'

Freedman, Harry (1922–2005)

Royal Flush: Concerto Grosso for Brass Quintet and Orchestra (1981)

Montreal Brass Quintet

Galbraith, Nancy (b. 1951)

Concerto for Brass Quintet and Orchestra (2015)

Premiered by Hoodlebug Brass and Pittsburgh Youth Philharmonic

Duration: 20'

García Abril, Antón (b. 1933)

Guadalaviar for Brass Quintet and Orchestra (2012)

Composed for Spanish Brass-Luur Metales

Granero, José González (b. 1985)

Petite Suite for Brass Quintet and String Orchestra (2015)

Commissioned by Proemium Metals and University of Granada Orchestra

Duration: 17'

Hagen, Daron Aric (b. 1961)

Concerto for Brass Quintet and Orchestra (1995)

Dedicated to Wisconsin Brass Quintet

Commissioned by Wisconsin School of Music

Duration: 25'

Hidas, Frigyes (1928–2007)

Quintetto Concertante for Brass Quintet and Orchestra (1986)

Quintetto Concertante for Brass Quintet and Symphonic Wind Ensemble

Duration: 19'

Horvit, Michael (b. 1932)

Concerto for Brass Quintet and Orchestra (1989)

Duration: 19'

Hovhaness, Alan (1911–2000)

Symphony No. 40 for Brass Quintet, Timpani and Strings, Op. 324

(1979/ r 1980)

Husa, Karel (b. 1921)

Concerto for Brass Quintet and String Orchestra (1965)

Concerto for Brass Quintet and Piano

Premiered by a New England Conservatory Student Brass Quintet and
Buffalo Philharmonic Orchestra

Duration: 24'

Jarre, Maurice-Alexis (1924–2009)

Couleurs du temps for Brass Quintet, Percussion, and String Orchestra (1999)

Duration: 15'

Kates, Morris (1923–2013)

A Festive Suite for Brass Quintet, Timpani, and Strings (1990)

Duration: 12'

Kay, Ulysses (1917–1995)

Quintet Concerto, W124 for Brass Quintet and Orchestra (1974)

Commissioned by Julliard School of Music

Duration: 17'

Kellerhouse, C. Warren (1938–2010)

Rondos to Rags for Brass Quintet and Symphony Orchestra (c. 1969)

Written for Annapolis Brass Quintet

Koetsier, Jan (1911–2006)

Concerto for Brass Quintet and Orchestra, Op. 133 (1993)

Duration: 20'

Krush, Jay

Concerto for Brass Quintet and Orchestra (1985)

Dedicated to Chestnut Brass

Lukáš, Zdeněk (1928–2007)

Suite Concertante for Brass Quintet and String Orchestra, Op. 184 (1982)

Duration: 18'

- McKinley, William Thomas (1938–2015)
Jubilee Concerto for Brass Quintet and Symphony Orchestra (1990)
Commissioned by Staatsorchester Rheinische Philharmonie
Duration: 20'
- Middenway, Ralph (b. 1932)
Sinfonia Concertante for Brass Quintet and Orchestra (1998)
Duration: 13'
- Morawetz, Oskar (1917–2007)
Concerto for Brass Quintet and Orchestra (1968)
Duration: 24'
- Moss, Lawrence "Larry" Kenneth (b. 1927)
Symphonies for Brass Quintet and Chamber Orchestra (1982)
Written for Annapolis Brass Quintet
Duration: 9'
- Nelhybel, Vaclav (1919–1996)
Divertimento for Solo Brass Quintet and Orchestra (c. 1975)
- Orth, Rene (b. 1985)
Blur for Brass Quintet and Orchestra (2016)
Premiered by Rendezvous Brass Quintet and the Curtis Symphony
Orchestra
Duration: 7'
- Rands, Bernard (b. 1934)
Adieu for Brass Quintet and Orchestra (2010)
Commissioned by Seattle Symphony
Duration: 6'
- Ross, Walter (b. 1936)
Concerto for Brass Quintet and Orchestra (1966)
Duration: 18'
- Ruggeri, Roger (b. 1939)
Quintivium for Brass Quintet and Orchestra (1987)
Composed for Chicago Chamber Brass
Duration: 17'
- Schickele, Peter (b. 1935)
Five of a Kind Concerto for Brass Quintet and Orchestra (1978)
Duration: 23'

Schuller, Gunther (1925–2005)

Dyptich for Brass Quintet and Orchestra (1966)

Adapted from Brass Quintet and Band (1964)

Written for New York Brass Quintet

Duration: 8'

Schuller, Gunther (1925–2005)

Concerto Festivo for Brass Quintet and Orchestra (1984)

Duration: 20'

Schwartz, Gerard (b. 1947)

Concerto for Brass Quintet and Orchestra (after Handel's Concerto Grosso in F, Op.6, No.9, HWV327)

Commissioned by the Canadian Brass

Duration: 10'

Sprenkle, Elam Ray (b. 1945)

Quaker bottom. Three Vignettes for Brass Quintet and Orchestra (1982)

Composed for the Annapolis Brass Quintet

Duration: 9'

Stephenson, James (b. 1969)

Salsa Metales for Brass Quintet and Orchestra

A Latin-themed full show commissioned by Bozeman Symphony Orchestra

Duration: 50'

Störrle, Heinz (b. 1933)

Concerto in F Major for Brass Quintet and Orchestra (1982)

Duration: 22'

Torke, Michael (b. 1961)

Copper for Brass Quintet and Orchestra

Premiered by Empire Brass

Duration: 12'

Turner, Robert (1920–2012)

From a Different Country:

Homage to Gabrieli for Brass Quintet and Orchestra (1976)

Duration: 11'

Vidal, Lluís

Concerto for Brass Quintet and Orchestra (2010)

Composed for Spanish Brass-Luur Metales

Duration: 20'

Wasson, John (b. 1956)

A Texas Portrait for Brass Quintet, Percussion, and Orchestra (1990)

Commissioned for the Texas sesquicentennial in 1986

Wuorinen, Charles (b. 1938)

Concertone for Brass Quintet and Orchestra (1960)

Written for New York Brass Quintet

Duration: 14'

Zupko, Ramon (b. 1932)

Vox Naturae for Brass Quintet and Orchestra (1991)

Composed for Western Brass Quintet

Duration: 19'

***Concertone for Brass Quintet and Orchestra*⁵⁸ (1960)**

Charles Wuorinen (b. 1938)

Movements: *Concertone for Brass Quintet and Orchestra* is composed in five sections.

- A. Introduction (1:18)
- B. Canons (4:49)
- C. Scherzo movement (3:04)
- D. Cadenzas
- E. Conclusion (4:41)

Duration: c. 13 minutes 52 seconds

Publisher: American Composers Alliance
American Composers Edition, New York, 1960

Recording: No recording exists

Composer Biography

American composer, Charles Wuorinen was born on June 9, 1938 in New York.

Wuorinen has received many honors including a MacArthur Foundation Fellowship and the Pulitzer Prize. His compositions include works for orchestra, chamber ensemble, soloists, ballet, and stage. To date, he has written 260 compositions.

Wuorinen has been described as a "maximalist," writing music luxuriant with events, lyrical and expressive, strikingly dramatic. His works are characterized by powerful harmonies and elegant

⁵⁸ Charles Wuorinen, *Concertone* (New York: American Composer Alliance, 1960)

craftsmanship, offering at once a link to the music of the past and a vision of a rich musical future.⁵⁹

Wuorinen has received commissions from many organizations, including the New York City Ballet and the orchestras of New York, Boston, Philadelphia, and San Francisco, where he served as composer in residence. Wuorinen's works are published exclusively by C.F. Peters Corporation. He is the author of the book *Simple Composition*.

Historical Significance

Concertone by Charles Wuorinen is the earliest discovered work for brass quintet with orchestral accompaniment. It was first dedicated to the New York Brass Quintet, then re-dedicated to the American Brass Quintet. The first performance of the work took place c. 1964 at the University of Iowa with the Iowa Brass Quintet and University of Iowa Orchestra.⁶⁰ The first New York performance was given on November 21, 1967 by the American Brass Quintet.

Descriptive Analysis of the Work

Wuorinen indicates in the score that the title *Concertone* refers to a term used by Wolfgang Amadeus Mozart to indicate a concerto for several soloists and has nothing to do with a piece of electronic equipment. He also indicates in the score that this work

⁵⁹ Charles Wuorinen. <http://www.charleswuorinen.com/biography/short-biography/>

⁶⁰ Richard Burbank. *Charles Wuorinen: a bio-bibliography*. Connecticut: Greenwood Press, 1994, p. 30

can either use the brass within the orchestra or an external group as the soloists. If the brass from the orchestra are used, Wuorinen indicates a few ossia sections marked throughout the score to indicate where the brass parts in the orchestra can be omitted or played. As critic Michael Steinberg has noted, Wuorinen's music fuses the physicality of Stravinsky's style with Schoenbergian structural principles.⁶¹ It both reconciles and extends the traditions of these two composers, as can be seen in *Concertone*. The score exemplifies the pitch organization of Schoenberg and the orchestration style of Stravinsky.

Concertone falls early in Wuorinen's career, before his compositional style had matured. Some of his early professional works are described as "spirited, highly rhythmic, spiky, bold, pointillistic surface, reminiscent of Babbitt's aesthetic, yet less intricate and serial only with respect to pitch."⁶²

Throughout *Concertone*, there is a sense of disorder fostered by the multiplicity of events which can occur simultaneously found throughout the work. The orchestra is playing different rhythms stacked on top of each other that creating one giant texture similar to the compositional style of Stravinsky. Wuorinen's *Concertone* is full of textural stratification and juxtaposition.

⁶¹ Louis Karchin and Jason Carucci. "Wuorinen, Charles." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49826>.

⁶² Ibid.

Orchestration

Solo Brass Quintet

Trumpet in C

Trumpet in C

Horn in F

Trombone

Tuba

Orchestra

4 Horns in F

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Violin I

Violin II

Violas

Cello

Bass

Piccolo

Flute

2 Oboes

2 Clarinets in Bb

2 Bassoons

Timpani

2 Percussion

Piano

***Concerto for Brass Quintet and String Orchestra or Piano* (1965)**

Karel Husa (b. 1921)

Movements: *Concerto for Brass Quintet and String Orchestra*

In three movements.

- | | | |
|------|---------------|---------|
| I. | Quasi fanfara | (6:00) |
| II. | Misterioso | (8:30) |
| III. | Adagio | (10:00) |

Duration: c. 24 minutes

Publisher: Alphonse LEDUC, 1971

Recording: No recording exists

Composer Biography

Karel Husa was born in Prague, Czechoslovakia on August 7, 1921. When he was eight years old, his father bought him a violin. Husa was fascinated with music by the age of twelve and began to compose. He began taking lessons on the piano at the age of thirteen with his sister. His violin teacher wanted him to enter the Prague Conservatory but he wanted to go to school to study civil engineering. The Nazi takeover of Czechoslovakia in 1939 altered his plan. The University was closed down by the Nazis because of a student protest over the killing of one of the students. The conservatories and art schools remained opened, so Husa applied to the Prague Conservatory as a violinist, but found the only opening was in composition. He was accepted at the age of twenty and entered the Prague Conservatory in 1941 as a composition student. Husa studied composition and conducting. He did well and won an award that enabled him to

go to France for additional work with Arthur Honegger, Nadia Boulanger, and Andre Cluytens. These studies in France counted towards his advanced degree at the Prague Academy of Music, and he finished his degree in the summer of 1947.

In 1948, Czechoslovakia became a Communist country and in 1949, Husa was ordered to return to his homeland. He refused to return, and as a result lost his passport and citizenship. As a result, he remained in France, where he found his wife, advanced his career as composer and conductor, and began gaining recognition in musical circles. In 1954, an opportunity came to move to the United States and teach at Cornell University, and Husa made the decision to emigrate. He was a professor at Cornell University from 1954–1992 and lecturer at Ithaca College from 1967–1986. Husa became an American citizen in 1959.

He quickly established himself in the American musical world. Within several years, he had conducted major orchestras including the Rochester Philharmonic, Buffalo Philharmonic, Baltimore Symphony, Cincinnati Symphony, Boston Philharmonia, New York Philharmonic, as well as ensembles at prestigious conservatories and universities including Harvard, Eastman, Peabody, and New England Conservatory.⁶³

As a result of spending time in various countries, Husa was able to witness firsthand the evolution of musical styles in Central and Western Europe and the United States. Husa celebrated his ninetieth birthday in 2011, and currently lives in North

⁶³ Mark A. Radice. *Karel Husa-A Composer's Life in Essays and Documents*. (Lewiston, N.Y., Edwin Mellon Press, 2002).

Carolina. He donated his entire personal library to the School of Music at Ithaca College on September 28th, 2000.

Husa is probably best known by his work *Music for Prague* written in 1968, a work in memory of the 1968 Soviet bloc invasion of Czechoslovakia. His *String Quartet No. 3* won the Pulitzer Prize in 1969. Husa is the 1993 recipient of the Grawemeyer Award for Music Composition presented by the University of Louisville for his *Concerto for Cello and Orchestra*. Among numerous honors, Husa has received many honorary doctorates institutions including one from the University of Louisville in 2012; has received a fellowship from the Guggenheim Foundation; awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; the Czech Medal of Merit, First Class, from President Vaclav Havel; and the Lili Boulanger award.

Historical Significance

The history of the *Concerto for Brass Quintet and Strings* begins when the New York Brass Quintet visited the Cornell campus to perform Gunther Schuller's *Diptych*. There they spoke to Husa in the hopes that he would write a piece specifically for them for an upcoming European tour. Husa agreed and wrote the three-movement *Concerto*; the projected tour never occurred. Fortunately, one of Husa's acquaintances (Lukas Foss) heard about the piece and wanted to arrange a performance of the work. When Foss began working on it with the

Buffalo Philharmonic, he hired some brass players who had a problem performing the work. Distraught, he called Husa to relate the news. Fortunately, Richard Pittman, the orchestra conductor of the New England Conservatory and Frank Battista, the band director there, had planned a conference of several days' duration, which included Husa's *Concerto*. For that performance, the student brass quintet were the soloists. Husa suggested that Foss contact and engage the New England Conservatory Brass Quintet for the performance. Foss did, and Philharmonic performed the official premiere on February 15, 1970. On December 16 of that year, Husa conducted a concert including his own work with the New England Conservatory Brass Quintet and Cornell Symphony Orchestra in a program commemorating Beethoven's two-hundredth birthday. The score was reviewed by Niall O'Loughlin, in which he wrote:

Karel Husa's 25-minute three-movement *Concerto for brass quintet and string orchestra or piano* is an impressive extended work that makes much of its impact by dramatic contrast. Clearly the composer thinks in tonal terms but takes particular delight in bi-tonal clashes and false relations. The handling of the solo group is bold and idiomatic, but some of the difficulties encountered would effectively preclude performance by all but very skilled players.⁶⁴

The work had not been performed since 1970 until the author's lecture recital on June 18, 2016.

⁶⁴ Niall O'Loughlin. "Brass Quintet: Review of Husa Concerto for Brass Quintet and String Orchestra" *The Musical Times* Vol. 113, No. 1557 (November, 1972): 1115.

Descriptive Analysis of the Work

The *Concerto for Brass Quintet and Strings* is scored for two trumpets, horn, trombone, tuba, and string orchestra or piano. Beside the regular straight mutes for all brass instruments, the trumpets and trombone also use harmon and cup mutes.

The three movements of the *Concerto for brass quintet* are titled Quasi fanfara, Misterioso, and Adagio. The first movement arrests the listener's attention with incisive rhythms and rapidly reiterated motifs in the brass, which unfold over sustained tones in the orchestral voices. Chromatic seconds are conspicuous in the harmonies. In the second movement, Husa employs a conventional A-B-A song form. The outer sections are transparent in texture, with intricate, highly ornamented figures that appear in widely spaced imitations. The sections contrast with the central portion of the movement, which uses many of these motifs simultaneously within a homophonic texture. The Adagio opening of the Finale is really a prelude of sorts, which leads to an Allegretto that is again a song form. The outer sections frame a contrasting and quite relaxed central portion. This design seems to have been a practical layout employed for the purpose of affording the brass players a "rest" before launching into the final section-a virtual fracas of sound.⁶⁵

There is extreme rhythmical complexity throughout the entire work for both the solo ensemble and accompaniment. Two accompaniments are available; with string orchestra or with piano. The string parts are available to rent through Leduc Music. The quintet and piano edition can be purchased through Robert King Music. The string accompaniment is intriguing, adding a timbral difference that cannot be achieved on the piano; Husa asks the string players to use many extended techniques over the course of the piece. He uses the accompaniment primarily as a supportive texture throughout. There is only a single moment in the third movement (in the opening *adagio*) where for

⁶⁵ Mark A. Radice. *Karel Husa-A Composer's Life in Essays and Documents*. (Lewiston, N.Y., 2002).

nine measures there is unification in rhythm and pitch between the brass quintet and accompaniment.

Movement I

The first movement is titled Quasi fanfara. The movement begins and stays mostly in 4/4 time, with two 5/4 measures and later one 3/4 measure. The opening of this movement is a twenty-three measure fanfare. The opening motif starts on c-sharp in the solo group and accompaniment and the 1st trumpet and trombone play a syncopated rhythm in octaves consisting of the notes C-sharp, E, and D-sharp. The opening section concludes three measures after letter B with a fermata after a flourish which consists of multiple opposing rhythms.

The next section features the trombone in the melody line, accompanied by the rest of the quintet and, in the first thirteen measures, only an occasional sixteenth note chord in the orchestra. Husa's close chromatic usage can immediately be heard in the accompaniment. At the end of these thirteen measures, Husa introduces a duet in the trumpet parts for six measures and then brings the rest of the quintet in with motives from the two trumpet parts culminating in an ending similar to that of the first section but with a unified quintuplet in four of the quintet parts one measure before E.

The final section of the first movement continues from one measure before E to the end of the movement. Up until now, the accompaniment has not been a featured voice. The orchestra and brass quintet now trade off motives throughout this section. First the orchestra is heard, then a rhythmic unified brass quintet. Four after letter F, the quintet is now serving as the accompaniment with sustained chords as the orchestra has

the melody. The trading off of motives continues until the end of the movement. This ending section includes an *accelerando* section, which returns as a coda in the third movement. The ending features the brass quintet in a homophonic rhythm throughout this ending section until the closing coda. The closing coda is marked *tranquillo*. The opening motif returns, first as a solo in the horn part, then in the form of a solo entry of each quintet instrument. The final note ends pianissimo; however, the second trumpet part is marked straight mute and crescendos from pianissimo to fortissimo all alone.

Movement II

The second movement is an ABA ternary form. Harmonically, this movement begins with a C-sharp (as in the first movement); then Husa adds the D at a 9th above to create his typical dissonance. In the second measure, he adds the intervals of the fourth above to the sustained C-sharp and D by adding G-sharp and an A at the 9th. Again, Husa uses very close sustained intervals in the orchestra accompaniment before he introduces a twelve-measure tuba solo.

In this movement, Husa adds mutes in all brass instruments. After the tuba solo Husa introduces the next melody as an imitated solo line in each instrument beginning in the orchestra with a trill. Each instrument enters one beat after the next with exactly the same rhythm. This section continues with the quintet either playing a solo line, as a unified homophonic rhythm, or in an imitative style.

Husa continues the B section of the second movement with unified brass accompanied by orchestral sustained chords or brass sustained chords with orchestral

rhythmic motives. This section is difficult to read as he writes thirty-second notes and rests in 4/4 time, which could be simplified by making one measure into two measures by making the notes sixteenth notes and double timing the tempo. This section will take quite a bit of rehearsal to put together. He later uses this same complex rhythmical motif in pairs of instruments. However, the paired instruments are imitative but offset by one and half beats.

The final A section is as transparent as the opening of the second movement and a solo line motif is traded throughout the quintet, sometimes as a solo and other times as a duet.

Movement III

The final movement begins with an Adagio, a sort of prelude. This opening contains the only melodic unification of brass quintet and accompaniment within the piece; here they play together for nine measures. There is a jolting duet in the trumpet parts which stands out from the writing in this section and ends with a sextuplet figure, with similar ending figures as the first movement. The final three measures of the Adagio can be heard compositionally as an anticipation of what is coming in the next 6/8 section in the orchestral accompaniment but reminiscent of what just happened in the opening of the third movement in the brass quintet.

The Allegretto 6/8 asks for the use of harmonic mutes in the trumpets and trombone and straight mutes in the horn and tuba. This allegretto is highly rhythmic with running slurred sixteenth notes in most of the quintet parts, and sparse use of the orchestra. The 6/8 is another ABA form and Husa divides it into three sections through

the use of mutes. Husa also ends each section of the song form with unified scalar passages reminiscent of the first movement. After this 6/8 section, Husa begins to conclude the work with a 3/4 section that trades off running sixteenth notes starting at a *pianississimo* and gradually over forty-one measures crescendos to a *forte*. The final section of the third movement brings back the material from end of the first movement; it features unified homophonic rhythm and half-step chromaticism to the end.

Orchestration

Solo Brass Quintet

Trumpet 1 in C
Trumpet 2 in C
Horn in F
Trombone
Tuba

Orchestra or Piano Reduction

Violin I or Piano
Violin II
Viola
Cello
Bass

Concerto for Brass Quintet, String Orchestra, and Percussion⁶⁶ (1967)
Alvin Etler (1913–1973)

Movements: *Concerto for Brass Quintet, String Orchestra, and
Percussion* is in three untitled movements.

I. (7:00)

II. (4:00)

III. (7:00)

Duration: c. 18 minutes

Publisher: ALEXANDER BROUDE, Inc.:

Continuo Music Press, Inc., New York, 1968

Recording: *Modern Music for Brass*, Composers Recordings Inc., 1968,
featuring the New York Brass Quintet

Composer Biography

Alvin Derald Etler was born in Battle Creek, Iowa on February 19, 1913.⁶⁷ An American composer, oboist, and educator, he completed his musical training at the Cleveland Institute of Music and Western Reserve University in Cleveland and began composing in the 1930s. Etler is a student of Paul Hindemith and is noted for his highly rhythmic, harmonic and texturally complex compositional style, taking inspiration from

⁶⁶ Alvin Etler. *Concerto for Brass Quintet, String Orchestra, and Percussion*. (New York: Alexander Broude, Inc., 1968)

⁶⁷ Modern Music for Brass, “*Modern Music for Brass: Etler Concerto Liner Notes*,” <https://www.dramonline.org/albums/modern-music-for-brass/notes>

the works of Bela Bartok and Aaron Copland as well as the syncopated rhythms of jazz.⁶⁸ He joined the Indianapolis Symphony Orchestra in 1938, but eventually abandoned his orchestral career in order to focus on his compositional career. He received two Guggenheim Fellowships (1940 and 1941). Etler taught at Yale, Cornell, the University of Illinois, and Smith College. He is the author of *Making Music: An Introduction to Theory*.

Historical Significance

The *Concerto for Brass Quintet, Strings and Percussion* was commissioned by the American Brass Quintet with a grant from the Martha Baird Rockefeller Fund for Music, Inc., and was completed at Amherst, Massachusetts in March, 1967. The first performance was given on April 18, 1967 in New York.

Descriptive Analysis of the Work

The work is scored for two trumpets (one in C and one in Bb), horn, tenor trombone, and bass trombone (with both F and E extensions), strings, and percussion. The three movements are to be played with little to no pause between them. The solo quintet mostly plays together as a group set against the strings. Motifs in the first movement are short and constantly being developed. The second movement is marked by cantabile playing from the solo quintet, with thin accompaniment from the strings

⁶⁸ Kurt Stone and Michael Meckna. "Etler, Alvin." *Grove Music Online*. Oxford Music Online.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09057>.

and very little percussion. This movement allows the quintet members soloistic opportunities. The final movement reverts to the unit conception of the solo quintet. It is highly rhythmic and energetic. The strings and percussion contribute to the rhythmic energy and contrapuntal interplay.

The composer supplied the following notes:

The work seeks to exploit the Brass Quintet as a virtuoso instrument against a contrasting background. There is, however, a parallel aim in the form of a dialogue or contest between the quintet and all or part of the conflicting orchestral forces. There are times when the entire ensemble combines to form an integrated orchestral fabric, as well as other times when a single brass instrument, or pair of instruments, is singled out. No effort is made to display a compendium of all the devices of which the instruments are capable—only those which serve the communicable musical purposes embodied in the work. The forms that structure each of the movements are extremely simple. The first and last movements each begin with an announcement of two or three concise ideas. These are in turn altered in varying degrees, expended, contracted, intensified, relaxed, contrasted or merged in accordance with the over-all predetermined shape and the projected impact. The second movement, in slow tempo, is a succession of extended phrases. The original proposal, made by the muted trombones, is in turn examined by the horn, the muted trumpets, muted trombones and trumpets together, the whole quintet, and finally recedes to the muted trombones. At times there are interstitial commentaries by the strings, though the percussion instruments are used very little in this movement.⁶⁹

⁶⁹ Modern Music for Brass, “*Modern Music for Brass: Etler Concerto* Liner Notes,” <https://www.dramonline.org/albums/modern-music-for-brass/notes>

Orchestration

Solo Brass Quintet

Trumpet I in C
Trumpet II in Bb
Horn in F
Tenor Trombone
Bass Trombone

String Orchestra

Violin I
Violin II
Viola
Bass
Cello

Percussion

4 Bongos
3 Brake Drums
Claves
Glockenspiel
Sizzle Cymbal
Suspended Cymbal
Snare Drum

Tambourine
5 Temple Blocks
Timbales
3 Tom Toms
Vibraphone
4 Wood Blocks
Xylophone

Conclusion

The preceding research provides information that may be useful to performers and conductors who wish to explore the repertoire of this genre. The works surveyed differ in length and difficulty and provide performance opportunities for a variety of musical situations. It was not the intent of this author to provide a qualitative analysis of these works and it is left to conductors, performers, and the audience to make judgements on the compositions surveyed.

The lack of research concerning repertoire which exists for the specific medium of brass quintet with orchestral accompaniment, which this study addresses, makes apparent the need for additional work in this specialized area. The author's goal is to create an interest in additional performances of this literature by brass quintets and orchestras and to inform all brass performers and educators about the fifty-seven works available in the repertoire.

APPENDIX A

New York Brass Quintet

These pieces were written specifically for the New York Brass Quintet, some of them commissioned works.

Composer	Title
Arnell, Richard	Variations on the Wayfaring Stranger
Arnold, Malcolm	Quintet, op. 73
Beasley, Rule	Quintet for Brass
Bozza, Eugene	Sonatine for Brass
Bozza, Eugene	Bis
Childs, Billy	Two Elements for Brass Quintet & Piano
Connolly, Justin	Cinquepaces, op. 5
Etler, Alvin	Quintet for Brass Instruments
Farberman, Harold	Brass Quintet No. 1
Schumann, G.	Danza und Meditation, op. 42
Haines, Edmund	Sonata for Brass Quintet
Hammond, Don	Quintet for Brass
Heussenstamm, George	Die Reise, op. 47
Holmboe, Vagn	Quintet, op. 79
Jones, Collier	Four Movements for Five Brass
MacInnis, Donald	Dance Movements
Mayer, William	Country Fair (brass trio)
	Brass Quintet
Melby, John	Compositions for Five Brasses
Meredith, Henry	Quintessence for Brass Quintet
Moss, Lawrence	Music for Five
Nagel, Robert	Suite for Brass & Piano
	This Old Man March
	Suite for Quintet and Band
Overton, Hall	Fantasy for Brass and Percussion
Persichetti, Vincent	Parable for Brass Quintet
Sauguet, Henri	Golden Suite
Schuller, Gunther	Music for Brass Quintet
	Little Brass Music

Stewart, Robert	Diptych for Brass Quintet and Band/Orchestra
Stutschewsky, Joachim	Concerto for Brass Quintet (ripiano brs + 2 perc)
Weiner, Stanley	Brass Quintet
White, Gary	Suite for Brass Quintet, Op. 40
Wilder, Alec	Insinuations: for Brass Quintet & Tape
	Brass Quintet No. 1

APPENDIX B

Phillip Jones Brass Ensemble

These pieces were written specifically for the Phillip Jones Brass Ensemble, some of them commissioned works.

Composer	Title
Bennett, Richard Rodney	Comedia IV Fanfare for Brass Quintet
Berkeley, Michael	Music from Chaucer
Birtwhistle, Harrison	Chorales from a Toyshop
Bourgeois, Derek	Concerto for Brass Quintet and Brass Band
Burrell, Howard	Festive Occasion
Civil, Alan	Preamble and Tarantango
Dodgson, Stephen	Sonata for Brass Quintet
Gardner, John	Sonatina Lirica Sonata Secolare with organ
Gregson, Edward	Quintet for Brass
Hendrie, Gerald	Quintet for Brass
Henze, Hans Werner	Fragments for a Show
Hoddinott, Alun	Ritornelli
Horovitz, Joseph	Rondino
Howarth, Elgar	Brass Belles with soprano Nodding Music Pagliaccio with tape
Killar, Tim	Sinfonietta
Lumsdaine, David	Looking Glass Music with tape
Lutoslawski, Witold	Mini Overture
Patterson, Paul	Symphonia
Pearson, Leslie	Hiplips II Prelude and Fugue
Previn, Andre	Four Outings for Brass
Salzedo, Leonard	Capriccio Op. 90
Short, Michael	Quintet for Brass
Whelen, Christopher	A Disturbance in Mirrors with soprano

APPENDIX C

American Brass Quintet

These pieces were written specifically for the American Brass Quintet, some of them commissioned works.

Composer	Title	Year
Adler, Samuel	Be Not Afraid: the Isle is Full of Noises	2001
Adolphe, Bruce	Triskelion	1991
Amy, Gilbert	Relais	1967
Asia, Dan	Brass Quintet	2001/02
Austin, Larry	First Fantasy on Ives' Universe	1975
Bach, Jan	Triptych for Brass Quintet	1989
Balada, Leonardo	Mosaico	1970
	Sonata for 10 Winds	1980
Bames, Edward	Variations for Brass Quintet	1980
Bazelon, Irwin	Brass Quintet	1964
	De-tonations for Brass Quintet and Orchestra	1979
Beaser, Robert	Brass Quintet	2000
Beeferman, Gordon	Brass Quintet	2008
Bennett, Richard R.	Piece for Trumpet, Trombone and 2 Saxes	1977
Bennett, Robert R.	Arabesque	1978
	Alma Iluminada for Brass Quintet, Organ, Percussion and Bandoneon	2015
Bineli, Daniel	Brass Quintet	1980
Bland, Ed	Brass Quintet	1980
Bolcom, William	Fantasia for Brass Quintet and Organ	2015
Bozic, Darijan	Kriki (The Cries)	1966
Brehm, Alvin	Divertimento for Trumpet, Horn, and Trombone	1962
	Quintet for Brass	1967
Carter, Elliott	Brass Quintet	1974
Childs, Billy	Two Elements	2007
Coyner, Louis	Eolith No. 4	1985
Currier, Sebastian	Cadence, Fugue, Fade	2013
Dello-Joio, Justin	Blue and Gold Muisic for Brass Quintet and Organ	2008
Dennis, Robert	Blackbird Variations	1987
	Il Ritorno	2006
Druckman, Jacob	Other Voices	1976
Etler, Alvin	Concerto for Brass Quintet, Strings and Percussion	1967
Etler, Alvin	Sonic Sequence	1967

Ewazen, Eric	Colchester Fantasy	1987
	Frost Fire	1990
	Shadowcatcher for Brass Quintet and Orchestra	1996
	Canticum honoris amicorum, A Nonet for Brass	2014
Felder, David	Canzone XXXI	1993
Fennelly, Brian	Locking Horns	1994
	Velvet and Spice	2000
Fink	Antique Suite	1987
Gasser, Nolan	"GLAST Prelude" Op. 12	2006
Ghent, Emmanuel	Dithyrambos for Brass Quintet and Coordinome	1965
Greenberg, Jay	Quintet for Brass	2012
Gureckis, Trevor	Fixated Nights	2010
Harbinson, William	Brass Quintet No. 1	2004
Heussenstamm, George	Brass Quintet No. 3, Op. 64	1979
Hoffer, Bernard	Brass Quintet and Saxes	1977
Jarrett, Keith	In the Light	1973
Kupferman, Meyer	Brass Quintet	1970
	Rock Shadows	1987
Lazarof, Henri	Invenzione Concertata	1997
Lessard, John	Two Movements for Brass Quintet	1971
Levy, Frank	Concertpiece for Brass	1964
Lewis, Robert Hall	Brass Quintet	1970
Lovelock, William	Suite	1968
Maggio, Robert	A Sense of Space	2007
Mahoney, Shafer	Brass Quintet	2009
Manzoni, Giacomo	Quadruplum	1968
Mashayeki, Alireza	Contradictions II	1976
Moravec, Paul	Cornopean Airs for Brass Quintet and Organ	2005
Moryl, Richard	Soundings	1975
Naylor, Craig	Brass Quintet	1989
	Quintet	1989
Nelhybel, Vaclav	Quintet No. 2	1967
Oliver, Harold	GGRYYZ MLGORN	1986
Paterson, Robert	SHINE	2015
Phillips, Peter	Music for Brass Quintet	1967
	Gesualdo Variations	1970
Plog, Anthony	Animal Ditties	1986
	Mosaics	1997
	Concerto 2010 for Brass Quintet and Wind Ensemble	2010
	Songs of War and Loss for Brass Quintet and baritone voice	2011
Purcell-Carter	Fantasy	1974
Reck, David	Metamusic for Brass Quintet, Slides and Tape	1974

	Panchaloham	1977
Rio, Huang	The Three Tenses	2005
Rorem, Ned	Diversions	1991
Roseman, Ronald	Double Quintet	1988
Sacco, Steven	Quintet	2004
Sampson, David	Morning Music	1986
	Distant Voices	1990
	Strata	1999
	Entrance	2006
	Chants and Flourishes	2009
	Chesapeake	2011
Schoenber, Adam	Reflecting Light	2006
Schuller, Gunther	Brass Quintet No. 2	1993
Schuman, William	American Hymn	1980
Schwartz, Elliott	Three Movements for Brass Quintet	1963
Shapey, Ralph	Brass Quintet	1964
Silverman, Faye-Ellen	Quantum Quintet	1983
Starer, Robert	Evanesance	1981
Tanenbaum, Elias	Patterns and Improvisations for Brass Quintet and Tape	1969
	Structures for Brass Quintet	1961
	Consonanze Stravaganti:	
Thomas, Andrew	Music for Brass Quintet After Giovanni	1981
Thomson, Virgil	Family Portrait for Brass Quintet	1975
	Simultaneities for Brass Quintet, Electric Guitar and	
Thorne, Francis	Percussion	1971
	Two Environments	1992
Tower, Joan	Copperwave	2006
Tsontakis, George	Brass Quintet	1984
	Hensel	1993
Ussachevsky, Vladimir	Anniversary Variations	1985
	Dialogues and Contrasts	1984
Wagner, Melinda	Brass Quintet No. 1	2000
Welcher, Dan	Brass Quintet	1982
Whittenberg, Charles	Tryptich for Brass Quintet	1962
	Little Fantasy on a Bach Advent Chorale	1968
	Concerto for Five Solo Brass Instruments	1968
Wintle, James	Tonen des Erz	1987
	Scene da Camera	1989
	American Intrada	2000
Wright, Maurice	Quintet	1986
	"Pulcinella" from Commedia dell'arte, Guggenheim	
Zorn, John	Works & Process	2016

APPENDIX D

Annapolis Brass Quintet

These pieces were written specifically for the Annapolis Brass Quintet, some of them commissioned works.

Composer	Title
Allanbrook, Douglas	Invitation to the Sideshow Five Marches for the Quick and the Dead Night and Morning Music Two Tennyson Settings (chorus) Commencement Exercises Seven for Seven (piano and percussion) Symphony No. 5 for Brass Quintet & Orchestra
Alonso, Thomas	Full Circle (synthesizer and tape) ABQ Encore (synthesizer & pre-recorded brass)
Alpher, David	Two Blake Poems (soprano)
Brown, Michael	The Wall (organ) Symphony for Brass Quintet
Cabus, Peter	Suite for Double Brass Quintet
Clausen, Bruce	Concerto for Brass Quintet and Orchestra Quindecilogues (triple quintet)
Cooper, Kenneth	78 RPM Rag
Heussenstamm, George	Episodes
Jettel, Rudolf	Quintett
Johnsen, Hallvard	Divertimento
Jones, C. Collier	Roadrunner Suite
Kellerhouse, Warren	Fanfare and Allegro Byrd & Brass (jazz trio)
Laburda, Jiri	Quintet No. 2
Lewis, John	Land of Enchantment (jazz trio)
Lewis, Robert Hall	Combinazioni V
Lichtenberger, Robert	Partita No. 2 ABQ Fanfare The Singers (chorus) Fantasie Concertante (band or piano)
Macauley, Janice	Brass Quintet
Macht, Robert	Brass Quintet No. 1
Maves, David	Brass Quintet No. 1

Milner, William	Five Variations on a Short Chorale
Molineux, Allen	Maneuvers
	Scherzo Eccentrico
Moss, Lawrence	Symphonies (chamber orchestra)
	Flight
Nethen, Carol	Three Reflections (fl., cl., 2bsn.)
Nelhybel, Vaclav	Divertimento (orchestra)
Paget, Daniel	Victoria: A Rag Song
Pauer, Jiri	Charaktery
Pender, Scott	Songs from Terezin (chorus)
	Fragments (chorus)
Pilss, Karl	Capriccio
Quilling, Howard	Four Pieces for Five Brass
Riddle, Young	Brass Quintet
Ross, Walter	Oil of Dog (narrator)
Sahl, Michael	Reflections (vocal sextet)
Sapieyevski, Jerzy	Aesop Suite (narrator)
Schlabach, Errol	Quintet for Sunshine
Schmidt, William	Suite No. 4
Shackelford, Rudy	Infoliations
Slettholm, Yngve	Elegy for Brass Quintet
Snell, Keith	Anniversary Fanfare
Sprenkle, Elam	Three Sketches on a Southern Hymn Tune
	Quaker Bottom (orchestra)
	A Serenade to Music (str. qt., vocal sxt.)
	Dickenson Songs (chorus)
	Six Songs for Mezzo-soprano & Brass Quintet
	On Crossing Brooklyn Ferry (chorus)
	Fanfare '87
	Darius Green and his Flying Machine (chorus)
	Birches (chorus)
	The Creation (chorus)
	Sister Anne (vocal sextet)
	An Aubade
	Diversions on a Repeated Sequence
Starer, Robert	Annapolis Suite (harp)
Stepleton, James	Divertimento
Stewart, Robert	Brass Quintet No. 3
	Four Lyric Pieces
Vollinger, William	A Primitive Nativity (vocal quartet)
Walker, George	Music for Diverse Instruments
Washburn, Robert	Five Miniatures for Five Brasses
Westerlinck, Wilfried	Three Fanfare Chorales

APPENDIX E

Works Commissioned and Premiered on the Annapolis Brass Quintet Artist's Series

Composer	Title	Date
Vollinger, William	A Primitive Nativity	1980
Schmidt, William	Suite No. 4	1980
Lichtenberger, Robert	Partita No. 2	1981
Sprenkle, Elam Ray	Six Songs	1982
Sapieyevski, Jerzy	Aesop Suite	1983
Clausen, Bruce	Quinecilogues	1984
Kellerhouse, Warren	Byrd & Brass	1985
Nethen, Carol	Three Reflections	1986
Shackelford, Rudy	Infoliations	1987
Ross, Walter	Oil of Dog	1988
Brown, Michael	The Wall	1990
Pender, Scott	Songs from Terezin	1991
Thomas, Alonso	Full Circle	1991

APPENDIX F

Annapolis Brass Quintet Chronology

	Trumpet	Trumpet	Horn	Trombone	Bass Trombone/Tuba
1971	David Cran	Haldon "Butch" Johnson	Rick Rightnour	John Driver	Robert "Pip" Posten
1972			Arthur "Ted" Labar	David Kanter	
1973			Calvin Smith		
1974		Robert Suggs		Tim Beck	
1976			Arthur "Ted" Labar		
1977				Martin Hughes	
1980				Wayne Wells	
1983			Arthur Brooks		
1989			Sharon Tiebert		

APPENDIX G

Annapolis Brass Quintet Discography

Title	Label	Media	Year
The Annapolis Brass Quintet	Crystal Records	LP	1974
Quintessence	Crystal Records	LP	1976
Annapolis Sounds-Various Artists	Richardson Records	LP	1976
The Spirit of Christmas Brassed	Richardson Records	LP	1977
Encounter	Crystal Records	LP	1978
American Camerata for New Music-Various Artists	Orion Master Recordings	LP	1978
Music of Lawrence Moss: Symphonies	Orion Master Recordings	LP	1979
Invitation to the Sideshow	Crystal Records	LP	1982
The Age of Masques and Revels	Antigua Recordings	LP	1983
Synthesis	Crystal Records	LP	1985
New Music for Brass	Crystal Records	LP	1986
Brass Bonanza- Various Artists	Crystal Records	LP/CD	1986
Byrd & Brass	Concord Jazz	LP/CD	1986
Brass & Pipes-Various Artists	Contemporary Record Society	LP	1988
Christmas with Byrd & Brass	Antigua Recordings	LP, Cass	1989
Reflections in Brass	Antigua Recordings	LP, Cass	1992
Forever is Composed of Nows	Crystal Records	CD	2014

APPENDIX H

Annapolis Brass Quintet: Works for Brass Quintet and Orchestra Program Notes

Symphony for Brass Quintet & Orchestra (1976) Douglas Allanbrook

A major four movement symphony. The *Symphony for Brass Quintet and Orchestra* is tonal and in a conventional 20th Century style. It is orchestrated for large symphony orchestra with full winds and percussion, except in the brass section. This work is serious, but in no way inaccessible on a first hearing. It has been both performed and recorded by the Annapolis Brass Quintet in the U.S. and in Europe.

Symphonies (1977) Lawrence Moss

A short three-movement work for solo brass quintet and chamber orchestra. This work is rather adventurous in style and employs some indeterminacy techniques. The *Symphonies* is largely textural and integrates the quintet into the overall scheme, rather than treating it as a more conventional concerto solo ensemble

Concerto for Brass Quintet & Orchestra (1980) Bruce Clausen

In this work, the brass quintet is treated as a solo concerto ensemble. It is scored for a full orchestra including brass. It is the most technically challenging of this group for both the orchestra and the soloists. This work has typical American flavor and excitement and is probably the most successful with audiences.

Quaker Bottom (1982) Elam Ray Sprenkle

A short three-movement concerto for brass quintet and symphony orchestra without brass. The work is conventionally tonal and requires a minimum of preparation. It has been twice performed with the Baltimore Symphony under Elliott Galkin and Sergiu Comissiona.

Baroque Fanfares (after Pezel, Scheidt and Susato) arr. Elam Ray Sprenkle

This work is about ten minutes in length and is scored for solo brass quintet, strings and percussion (one player). It is an adaptation of 16th and 17th century brass chamber works with orchestral accompaniment. The piece requires a minimum amount of rehearsal for preparation and is a good balance piece to any of the larger contemporary works.

Divertimento (1991)

Vaclav Nelhybel

A ten-minute single movement work scored for brass quintet with an orchestra of strings, percussion and winds. The work is rhythmically interesting and very accessible to audiences.

Salute to the Duke (1991)

arr. Warren Kellerhouse

A popular medley of some of the Duke's most memorable works including "*Satin Doll*", "*Prelude to a Kiss*", "*Take the 'A' Train*" and more. Scored for full orchestra and solo string bass and trap set.

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Part Two

Recital Program Dates

February 17, 2011	DMA Solo Recital with Rebecca Wilt, Piano
June 22, 2011	Concerto Performance with Banda Sinfónica Metropolitana de Quito
November 16, 2014	DMA Solo Recital with Meme Tunnell, Piano
March 29, 2015	DMA Chamber Recital with Fleur de Lis Brass Quintet
June 18, 2016	DMA Lecture Recital with Louisville Orchestra Brass Quintet and Piano

Stacy L Simpson, Trumpet
In a DMA Trumpet Recital

with Rebecca Wilt, Piano
February 17, 2011, 7:30 p.m.
Memorial Hall
University of Kentucky

Proclamation (1955)

Ernst Bloch
(1880–1959)

Concerto for Trumpet and Piano (1966)

Robert Planel
(1908–1994)

Largement--Animé et bien rythmé
Lent et très calme
Vivace--gai et léger

Cuatro Madrigales Amatorios (1947)

Joaquín Rodrigo
(1901–1999)

¿Con qué la lavaré?
Vos me matasteis
¿De dónde venís, amore?
De los álamos vengo, madre

-Intermission-

Nightfall Serenade (1992)

for unaccompanied trumpet

Malcolm Turner
(b. 1964)

Sonata Through Salt-Rimmed Glasses (2006)

for trumpet/flugelhorn and piano

Edward Knight
(b. 1961)

Tequila Sunset
Once Upon a Time
The Worm at the Bottom of the Bottle

Fantaisie pour cornet á pistons en si bémol et piano (1902)

Francis Thomé
(1850–1909)

This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.

Program Notes

Bloch, Ernst (1880–1959)

Proclamation for trumpet and piano⁷⁰ (1955)

Bloch was not only Jewish, but became an American citizen in 1924. Although he remained active as a composer, he more-or-less retired in 1941 to Agate Beach, a small idyllic beach community near Newport, Oregon, where he composed the “Proclamation”⁷¹ It was composed from March 8 to May 17, 1955 and published in 1956.

The first performance of this work was by soloist Ludovic Vaillant (1912–1974; Professor of Trumpet, Paris Conservatory from 1957) on November 13, 1957 with the Orchestre Colonne at the Congress of Jewish Music (Paris), with Charles Bruck (1911–1995) conducting. The second performance was by soloist William Overton (d. 1976; principal trumpet, BBC Symphony Orchestra, 1950–1971) on January 25, 1958 with the BBC Symphony Orchestra, with Sir Malcolm Sargent (1895–1967) conducting. It was first recorded in 1962 by Leon Rapier (1922–1988) and the Louisville Orchestra, with Robert Whitney (1904–1986) conducting.

“Proclamation” is dedicated to Bloch’s friend from the 1930s, Samuel Laderman, who was not only the uncle of composer Ezra Laderman (b. 1924; commissioned twice by the Louisville Orchestra), but also the founder of the Ernest Bloch Society and was a

⁷⁰ Ernest Bloch. *Proclamation: for trumpet and piano* (New York: Broude, 1956).

⁷¹ The original manuscript is at the University of California, Berkley.

leader of the Chicago Jewish community. Laderman was an ardent advocate of Bloch's music and a major figure in the Bloch Music Festival held in Chicago (28 November–3 December 1950) in honor of his 70th birthday. Their correspondence is included in original manuscripts in a collection of letters (1950 to 1958) at the University of Georgia (Athens) in the Hargrett Rare Books and Manuscript Library.

Planel, Robert (1908–1994)
***Concerto for Trumpet and Strings*⁷² (1966)**

Robert Planel was born on January 22, 1908, in Montélimar, France. He won the Prix de Rome in 1933 while a student at the Paris Conservatoire. Much of his career was devoted to education, serving as Inspector General of Music Education for the Paris schools. He has written numerous chamber works, a ballet, and an educational repertory.

Planel's *Concerto for Trumpet and Strings*, written in 1966 for the great French trumpeter, Maurice André, is a wonderful showpiece in the light French style. The work displays the instrument's lyric qualities, as well as the fanfare elements often associated with the trumpet.

The first movement ("Largement") has the additional marking of "animated and with strong rhythmic character". Two themes are developed within the movement; one

⁷² Robert Planel. *Concerto: pour trompette et piano* (Paris: Editions Musicales, 1973).

playful yet technical, and the other a flowing and lyrical tune. The second movement (“slowly and very calm”) requires the utmost sensitivity of the soloist. The muted strings provide an appropriate accompaniment to this touching melody. The final movement (“vivace—gay and light”) is something like a rondo that concludes with a cadenza, challenging the soloist’s stamina. Each movement is performed without pause.

Rodrigo, Joaquín (1901–1999)
Cuatro Madrigales Amatorios (1947)

Joaquin Rodrigo is a well-loved composer in Spain, counted by many as the greatest composer next to Manuel de Falla, who was in fact his close friend. Rodrigo was blinded by a case of diphtheria when he was three-years old. He said his blindness brought him to music, and so in that way was a blessing. Rodrigo also maintained that songs were the most important part of his musical output aside from concertos. He composed these four love songs in 1947, choosing poems by anonymous poets of the 15th century. ¿Con qué la lavaré? is a poem in the Andalusian Moorish tradition of the 15th century. De los álamos vengo, madre by Miguel de Fuenllana in his Orphenica Lyra songs with vihuela accompaniment. Enriquez de Valderrabano set ¿De dónde venís, amore? in his Seven volume collection of vihuela music. Each of Rodrigo's four songs is dedicated to a different woman.

The folksongs of Andalusia known as the Coplas inspired Joaquin Rodrigo to write the Cuatro madrigales Amatorios. Coplas were especially popular in the 16th

century, but remain in Spanish culture today as a relic of Moorish influence. The songs are improvisatory by nature. Those which endured were handed down through the generations and became part of every festival. The specific words are unimportant; the mood is everything. In his Madrigales, Rodrigo combines the simple folksong quality of the vocal line with colorful, sophisticated orchestration which clearly sets the mood for each of the songs.

Turner, Malcolm (b. 1964)
Nightfall Serenade (1992)

Program Notes from the composer: "A herald stands atop a hill overlooking a city. Playing softly as the last sun sets, he tries to articulate the growing panic and hysteria as the people below respond to their first encounter with total darkness by setting the city ablaze in a vain attempt to create light. He then sadly welcomes daylight's return."

Nightfall Serenade was written in 1992, as a final project for the Brass Methods class I was enrolled in at the University of Louisville. Trumpeter James Monroe was teaching the course and also gave the premier performance in the same year. Isaac Asimov, the author of the story "Nightfall," had recently passed away, so I wrote this as a tribute to the many, many, happy hours I had spent with Asimov's works.

Malcolm Turner was born into a musical family and raised on a steady diet of orchestra concerts and chamber music rehearsals. Turner rebelled against his parents'

musical world and became a rock musician, playing in bars and clubs in Baltimore by age 18.

Unable to completely escape his musical roots, Turner began composing seriously in 1989, studying with Gordon Cyr at Towson State University. Two years later, he moved to Louisville and finished his B.M. in composition, studying with Frederick Speck, Mark Satterwhite, and Steve Rouse.

Turner's musical influences are very diverse, ranging from rock and progressive rock sources such as The Who, Yes, Renaissance, and Genesis, to traditional composers including Mahler, Wagner, Stravinsky, and Shostakovich.

He lives in Louisville with his wife, three children, and a small herd of cats. He plays rock in bars and clubs around town.⁷³

Knight, Edward (b. 1961)

Sonata Through Salt-Rimmed Glasses for Trumpet/Flugelhorn and Piano⁷⁴ (2006)

Program Notes from the Composer:

I. TEQUILA SUNSET

Lights turn on one by one as dusk creeps into evening. He enters the cantina jauntily, with hopes high. A series of music-box tunes cycles by, as romantic partners are eyed and possibilities weighed. Conversation turns to flirting and laughter. A wave of nostalgia overcomes him, accompanied by a fuzzing of mind and blurring of time.

⁷³ Malcolm Turner, interview with the author January 10, 2011.

⁷⁴ Edward Knight. *Sonata Through Salt-Rimmed Glasses* (Subito Music Pub., 2006).

II. ONCE UPON A TIME

A glimpse of flashing eyes from across the room evokes memories of a long-lost love. He allows himself to glorify their future together that never came to be.

III. THE WORM AT THE BOTTOM OF THE BOTTLE

Reality shoulders its way back in as the reminiscences dissipate. He becomes aware of the music in the cantina and, to his numbed brain, the increasingly disjointed dancers. Hope has dissolved, the long-lost love is still lost, and he surrenders himself to a frenetic embrace of the now. He turns to lock eyes with the woman from across the room. They couple in a deliberate tango that swells in speed and intensity just before the tequila sunrise.⁷⁵

The first movement of the sonata is partially modeled after the first movement of the Hindemith; it's in a quasi-Sonata Form. The second movement is song-like and highlights the flugelhorn timbre. The third movement is meant to show off the trumpet and highlight the more commercial styles most trumpeters are familiar with such as jazz, mariachi, dixieland, etc. This movement makes use of theme and variations technique, throwing in many different gestures and returning to themes already explored.

Edward Knight (born November 4, 1961 in Ann Arbor, Michigan) is an American composer whose work eschews easy classification, moving freely between jazz, theatrical and concert worlds. Critics call him a "fresh, original voice" with "an inventive sense of humor" (Bernard Holland, *The New York Times*) who creates music that is "visceral in its excitement" (John von Rhein, *Chicago Tribune*).

His music has been performed on five continents by ensembles from the San Francisco Cabaret Opera to the New York Philharmonic to the Dutch-based American

⁷⁵ Ibid.

Voices, in venues ranging from Carnegie Hall, "Meet in Beijing" Festival, and the Hollywood Bowl. Reviewers call his music "suave and sinister" (Timothy Mangan, Los Angeles Times) and "inventive and melodic" (Wayne Lee Gay, Knight-Ridder). It "seizes and holds your imagination and makes you want to hear it again" (von Rhein).

An Oklahoma Musician of the Year, Knight is winner of the 2009 Hannah S. and Samuel A. Cohn Memorial Foundation Endowed Fellowship, a 2006-07 Aaron Copland Award, and the American Art Song Competition for Composers.

He has been awarded fellowships to the Yaddo, MacDowell, Ucross, and Djerassi colonies, won ASCAP's Rudolf Nissim Award for Best New Orchestral Work, and was honored by the Bergen Festival's Morton Gould Memorial and Vienna Modern Masters.

Knight has directed the composition program at Oklahoma City University's Bass School of Music since 1997 and is instructor of composition at Interlochen Arts Camp. His works are published exclusively by Subito Music.

Thomé, Francis (1850–1909)

Fantasie pour cornet á pistons en si bémol et piano⁷⁶ (1902)

Francis Thomé was born in Port Louis, Mauritius, on October 18, 1850. Thomé, who studied at the Paris Conservatoire, wrote music characterized by sentimentality, a quality apparent in the "Fantasie". Thomé's "*Fantasie*" (1902) was dedicated to Jean-

⁷⁶ Francis Thomé. *Fantasie: cornet and piano* (AZ: Hickman Music Editions, 2005).

Joseph Mellet (1848–1910), Professor of Trumpet at the Paris Conservatoire. Thomé was a celebrated composer in his lifetime who fell into obscurity in the decades following his death. Today, there is a renewed interest in the stylish kind of light music Thomé produced and thus his works are experiencing a mild revival.

In 1886, his operetta *Le Baron Fric* was presented in Paris and achieved a measure of success. By this time, he was already a veteran of ballet as well, with *Les noces d'Arlequin* (1885) having drawn positive notice in Paris. But Thomé was largely supporting himself as a concert pianist and piano teacher during this time. In fact, he was highly successful in both roles throughout most of his career. Perhaps his most notable success before the turn of the century was his incidental music for “*Romeo and Juliette*” (1890).

Thomé was gaining notice for his songs, as well as for his chamber music. His 1893 *Trio for piano, violin, and cello* and his 1901 *Violin Sonata* were quite popular. Thomé experienced a fair level of success right up to the time of his death in 1909.

Stacy L Simpson, Trumpet Soloist

Concerto Performance with
Teatro Nacional Sucre
Banda Sinfónica Metropolitana de Quito

June 22, 2011, 8:00 p.m.
Teatro México, Quito Ecuador

Concerto in F-mol for Trumpet and Wind Ensemble, Op. 18

Oskar Böhme
(1870–1938)

Arr. Geoffrey Bergler

Allegro moderato

Andante religioso

Rondo (Allegro scherzando)

Program Notes

Oskar Böhme was a German-born trumpeter and composer who found a place for his musical talents in Russia. Böhme studied at the Leipzig Conservatory before moving to St. Petersburg in 1897, where he proceeded to play in the Mariinsky Theatre Orchestra for many years.⁷⁷

Oskar Böhme's trumpet concerto was first written in E minor for trumpet in A. Böhme dedicated the work to his trumpet teacher, Ferdinand Weinschnk, at the Leipzig Conservatory. The concerto was first published in 1899 as a score for trumpet and piano. The orchestral version is estimated to have followed within the next few years, circa 1902 or 1903. In 1941, Franz Herbst revised the work. Herbst raised the key to F minor for the B-flat trumpet and edited the work. He included several editorial breath marks and deleted fourteen measures from the original version.

Oskar Böhme's Concerto for Trumpet in F Minor, op. 18⁷⁸ has several influences and contains significant elements of Russian nationalism. Most of the melodies are constructed of a simple diatonic structure. This concerto also contains many passages with a repeating rhythmic motive. The main theme of the first movement comprises a relatively narrow range, commonly found in Russian folk material. This concerto was somewhat prompted by the growing popularity of the cornet solo. Finally, there is a

⁷⁷ Edward H. Tarr. "Böhme, Oskar." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 8, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43968>.

⁷⁸ Oskar Böhme and Geoffrey Bergler. *Concerto in F minor* (NY: Cherry Classics Music, 2006).

distinct religious presence in the second movement, a characteristic highly valued in Russian culture. In addition, these factors, the piece exhibits much emotion, a trait commonly found in Russian music. This emotion defies explanation, but can be immediately sensed by the listener. Böhme ingeniously weaved the aspects of Russian music into what was, at that time, a fresh contribution to the trumpet literature.

Stacy L Simpson, Trumpet
In a DMA Trumpet Recital

with Meme Tunnell, Piano
November 16, 2014, 8:00 p.m.
Recital Hall, Singletary Center for the Arts
University of Kentucky

Sonata in D Major, G. 1 (1690)

Giuseppe Torelli
(1658–1709)

Andante
Allegro
Grave
Allegro

Trumpet Concerto in E-flat Major (1796)

Franz Joseph Haydn
(1732–1809)

Allegro
Andante
Allegro

-INTERMISSION-

Eight Profiles (1980)
for unaccompanied trumpet

Fisher Tull
(1934–1994)

Cadenza
Lively and Brilliant
Slow
Fast

Flickers of Day (2014)
World Premiere

Aaron Resing
(b. 1991)

Cantus (2008)
for trumpet and electronics

Eric Nathan
(b. 1983)

This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.

Program Notes

Giuseppe Torelli, (1658–1709)

Sonata in D Major for Trumpet and Piano, G1⁷⁹ (1690)

Giuseppe Torelli was an Italian violinist and composer in the Baroque Era. His music served as an essential link in the development of the concerto grosso and the solo concerto with strings and continuo forms. He was the most prolific Italian composer for the trumpet, with nearly three-dozen pieces variously entitled sonata, sinfonia, or concerto, for one, two, or four trumpets.

Sonata G1 was originally composed for the valveless natural trumpet, which was only capable of playing in one key at a time; usually C or D. The instrument had three registers named principale, middle, and clarino. The clarino register is the highest register of the instrument and most capable of playing diatonically, therefore, most Baroque trumpet concertos are written in this clarino register. Today it will be played on the piccolo trumpet.

The form of Sonata G1 reflects a typical Baroque four-movement Sonata da chiesa (slow, fast, slow fast). The Sonata da chiesa, or “church sonata,” was a common form used in Baroque instrumental compositions. The first movement of Sonata G1 is marked “Andante” and is lyrical and beautiful. The second movement, marked “Allegro,” is a fugue. It is full of quick ascending and descending sequences that move

⁷⁹ Giuseppi Torelli and Edward H. Tarr. *Sonata G1: for trumpet, strings and continuo* (London: Musica Rara, 1973).

into the upper range of the instrument. The third movement is marked “Grave,” and it features the piano in the minor key, which contrasts with the major tonalities of the other movements. The fourth and final movement is marked “Allegro.” Torelli briefly modulates to E major in a few measures, but returns to D major to end the piece.

Franz Joseph Haydn (1732–1809)

Concerto in E-flat Major for Trumpet and Piano⁸⁰ (1796)

Franz Joseph Haydn was one of the most prolific composers of the Classical Era. Haydn is well known for his orchestral works, piano sonatas, and chamber music. He wrote seventeen concertos; however, only four have stood the test of time, namely, his two cello concertos, violin concerto and, the most popular of these, his trumpet concerto.

Haydn’s Trumpet Concerto in E-flat Major was composed late in his life and was his last major orchestral work. The earliest known performance of the concerto was March 28, 1800, at the Burgtheater in Vienna, Austria. This premier performance was played on the keyed trumpet by Anton Weidinger; who also premiered the famous Hummel Trumpet Concerto in E-flat, which was written in 1803.

The keyed trumpet which, unlike its predecessor the natural trumpet, was able to be played chromatically throughout the entire register of the instrument. Haydn’s

⁸⁰ Joseph Haydn. *Trumpet Concerto in E-flat: for trumpet and piano* (NY: Kalmus, n.d.).

Trumpet Concerto represents the changes that were taking place with trumpet technology at the time.

Haydn's Trumpet Concerto consists of three movements (fast, slow, fast). This symmetrical organization of the solo concerto was common in the Classical Era. The first movement, marked "Allegro," is in sonata form. Mocking the old technology of the natural trumpet, the first three statements by the trumpet are, in order, a single interrupting loud low concert E-flat (principale register), followed by two basic fanfares (middle register) that could have come straight from any Baroque trumpet concerto. The opening solo exposition surprises listeners of the day with a low register scalar passage that would have been impossible on the natural trumpet. The first movement ends with a cadenza. I chose to perform the cadenza written by Krzysztof Penderecki in 2002 for Norwegian trumpeter Ole Edvard Antonsen.

The second movement, marked "Andante Cantabile," reflects the lyrical abilities of the keyed trumpet in E-flat. This movement is set in the key of A-flat major and is in an expanded ternary form. The "Allegro," third and final movement, is a sonata-rondo form. It features light and quick articulations, ornamentation, and virtuosic fanfare-style playing.

Fisher Tull (1934–1994)

***Eight Profiles for Solo Trumpet*⁸¹ (1980)**

Fisher Tull played the trumpet and studied with John Haynie at the University of North Texas in 1952, while studying composition with John Adler. Tull made lifelong friends with fellow trumpet students while attending school. He later dedicated each of his *Eight Profiles* to one of them. Each profile bears the initials of these students.

Each “Profile” is a set of two pieces for a total of sixteen individual solo trumpet works. The composer intended the performer to pick two or three Profiles to include in a concert. For this performance, I have chosen to perform Profiles IV and V. IV was dedicated to L.N. and titled “*Cadenza*” and “*Lively and Brilliant.*” Profile V was dedicated to M.G. and titled “*Slowly*” and “*Fast.*”

Tull was melodist as can be heard throughout these works. Tull composed many works for the trumpet, including two concertos, a sonata, the rhapsody, three bagatelles, and numerous works for brass quintet and larger brass ensembles.

Aaron Resing, (b. 1991)

***Flickers of Day* (2014)**

Aaron Resing graduated from Bellarmine University in 2014 with a degree in Music Technology and an emphasis in composition. Resing wrote this work Stacy Simpson in 2014.

⁸¹ Fisher Tull. *Eight profiles: for solo trumpet* (Boosey & Hawkes, 1980).

Resing writes, “It’s not really a story, but a general idea or feeling that I have found that I can pair with this music. What I think I’ve sort of captured is the feeling of being in your own little world and only occasionally stopping to take in the moments happening around you. You are preoccupied with thoughts, emotions or whatever, but time passes by on the outside all the same. You only notice the real beauty of the day in small glimpses, or “flickers.” But those flickers might leave a more lasting impression than the day would otherwise. As for what material in the piece would symbolize the flickers, I couldn’t really tell you. Maybe the octave motif, maybe the chromatic runs (which is more intermittent), I don’t know. Perhaps it’s up to the listener and or performer to decide.”⁸²

Nathan, Eric (b. 1983)
Cantus for Trumpet and Electronics (2008)

Eric Nathan, a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, has garnered international claim through performances at the New York Philharmonic’s 2014 Biennial, Carnegie Hall, Aldeburgh Music Festival, Tanglewood Festival of Contemporary Music, Aspen Music Festival, Cabrillo Festival of Contemporary Music, Ravinia Festival Steans Institute, Yellow Barn, 2012 and 2013 World Music Days, and the Louvre Museum. His music has also been featured by the Berlin Philharmonics’s Scharoun Ensemble, Nouvel Ensemble Moderne, American Composers Orchestra,

⁸² Aaron Resing, an interview with the author October 3, 2014.

Omaha Symphony Chamber Orchestra, A Far Cry, and the JACK Quartet. He currently serves as Visiting Professor at the Williams College Department of Music for the 2014-2015 academic year. Nathan writes, “Cantus was composed at the Indiana University Center for Electronic and Computer Music in the spring of 2008 and was commissioned by trumpeter John Adler. Cantus aims to treat the trumpet as a vocal instrument and explore the concepts of ‘singing’ and vocalizing in their simplest form as a means for self-expression.”⁸³

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⁸³ Eric Nathan, interview with the author October 11, 2014.

Stacy L Simpson, Trumpet
In a DMA Chamber Recital

with Fleur de Lis Brass
Reese Land, trumpet
Jon Gustley, horn
Nathan Siler, trombone
Clint McCanless, tuba

March 29, 2015, 2:00 p.m.
Concert Hall, Singletary Center for the Arts
University of Kentucky

Three Pieces

Ludwig Maurer
(1780–1878)

Maestoso alla Marcia
Andante con moto
Allegro grazioso

The Golyardes' Grounde (1972)

Malcolm Forsyth
(1936–2011)

Ricochet (1993)

Kerry Turner
(b. 1960)

-INTERMISSION-

Opposable Thumbs (2000)

Carolyn Bremer
(b. 1957)

The Gift of Grab
Tinkers to Evers to Chance
Clutch Purse

Quintet (2001)

Michael Kamen
(1948–2003)

Quintet No. 1 in B-Flat Minor, Op. 5 (c. 1890)

Victor Ewald
(1860–1935)

Moderato
Adagio
Allegro moderato

This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.

Program Notes

Ludwig Maurer (1789-1878)

Three Pieces⁸⁴

Splitting his career between his native Germany and St. Petersburg, Ludwig Maurer was well-known as both a violinist and a composer. His technique must have been extraordinary, because his pre-Paganini compositions demand spiccato, multiple stopping, and complex bowing. His Symphony op. 67 and Sinfonia Concertante op. 55 for four violins were both performed often in his lifetime. Maurer devoted his later years to directing opera in St. Petersburg.

The three pieces presented here are taken from a set of twelve, originally scored for two B-flat trumpets, two E-flat horns, and trombone. As the earliest brass chamber works of significance heard in St. Petersburg, their brevity and simple structure recall older ceremonial traditions in brass ensemble performance, as in the Leipzig tower music of Johann Pezel (1639-1694), but the required delicacy and nuance encourage a more intimate setting.

⁸⁴ Ludwig Maurer and Robert Nagel. *Three pieces* (Conn: Mentor Music, 1960).

Forsyth, Malcolm (1936-2011)
***The Golyards' Grounde*⁸⁵ (1972)**

Malcolm Forsyth was born in 1936 in Pietermaritzburg, South Africa. He studied trombone, conducting, and composition at the University of Cape Town and received his doctoral degree in music in 1972. During these years, he played trombone with the Cape Town Symphony, taught privately and at the University of Cape Town and orchestrated music for the South African Broadcasting Corporation. In 1968, Forsyth moved to Canada and joined the Edmonton Symphony as Bass Trombonist and joined the faculty of music at the University of Alberta, teaching theory, composition, and conducting. Orchestral music and works for brass are most frequent in Forsyth's composition; however, he has also written music for strings, woodwinds, choir, voice, and piano.

Forsyth described his four-minute *Golyardes' Grounde* as "a little pastiche I put together in two days back in 1972." Goliards (golyardes in Old English) were wandering minstrels of the Middle Ages, and a ground is simply a short melodic pattern (not even a tune) repeated over and over (usually) in the bass voice while above the composer invents a variety of thematic ideas. In this case, the ground (Old English spelling) consists of just four notes in a descending scale pattern. The piece begins seriously, then goes into some high-kicking episodes of spoof and fun.

⁸⁵ Malcolm Forsyth. *Golyardes' Grounde* (Canada: Canadian Brass Pub., 1979).

Turner, Kerry (b. 1960)
Ricochet⁸⁶ (1993)

A native of Texas, Kerry Turner studied horn and composition at Baylor University and graduated from the Manhattan School of Music in New York City. Upon receiving a Fulbright Scholarship Award, he moved to Europe to study the horn with Hermann Baumann. Since then he has held the position of principal horn of the Gürzenich Orchestra of Cologne and associate principal and third horn of the Luxemburg Philharmonic. Shortly after joining the American Horn Quartet he was awarded the Third Prize and Bronze Medal at the 1987 Prague Spring International Horn Competition. Since then he has been heard as soloist with orchestras such as the Orchestra of Radio-Tele-Luxembourg, Saarbrücken Radio Orchestra, South-West German Philharmonie, Munich Bach Orchestra and Ensemble Modern of Frankfurt, in addition to appearances as a recitalist and chamber musician throughout the world. Turner is also an accomplished composer. He has been awarded top prizes by the International Horn Society and has been commissioned by several leading organizations.

Ricochet was commissioned in 1993 by the Freden International Chamber Music Festival in Germany. It was shortly before this commission that Turner composed the first movement, *Ricochet*, at the request of David Ohanian, then the hornist with the Canadian Brass. For the commission, Turner expanded the work to three movements, originally entitled *Rodeo*, *Repose* and *Ricochet*. In the end, the two outer movements

⁸⁶ Kerry Turner. *Ricochet: for brass quintet* (Netherlands: Phoenix Music Pub., 1994).

were reversed and combined with the middle movement, creating one piece. Ricochet belongs to a compositional period in which Turner exploited his Texan heritage. Other “Texan” works include the Quartet No.3, Kaitsenko, and Ghost Riders.

Carolyn Bremer (b. 1957)
Opposable Thumbs (2000)

Carolyn Bremer has been dubbed a composer "driven by hobgoblins of post-modernist can't." She came to composition on the heels of intensive training as an orchestral bassist. She studied at Eastman, CalArts, and received the Ph.D. from UC Santa Barbara. Carolyn was Chair of Composition at the University of Oklahoma from 1991-2000 where she held the O'Brien Presidential Professorship. Currently, Carolyn is Director of the Bob Cole Conservatory at Cal State Long Beach: she loves her job immensely.

Opposable Thumbs was commissioned in 2000 by the Monarch Brass Quintet. The work consists of three movements all concerning baseball terminology. We are born with opposable thumbs. With opposable thumbs we have the “Gift of Grab.” “Tinkers to Evers to Chance” is based off the Cubs players who, in the early 1900s, made a double play against the Giants that inspired a poem by Franklin P. Adams. Finally, “Clutch Purse” represents the feeling after a big play and is marked in the score as Rowdy!

Michael Kamen (1948-2003)
Quintet⁸⁷ (2001)

Michael Kamen made a major contribution to the brass repertoire with his tone poem “Quintet” composed in 2000. More well known as a film composer of scores to X-Men, Lethal Weapon, Die Hard, Mr. Holland’s Opus, and other delightful films. “Quintet” was commissioned by the Canadian Brass and is a very moving piece. All of the instruments have beautiful, flowing melodies but the horn is truly the featured instrument.

Ewald, Victor (1860-1935)
Quintet No. 1 in B-Flat Minor, Op. 5⁸⁸ (c. 1890)

Much of the brass chamber music of Victor Ewald is essentially a discovery of the musicologist André M. Smith, who has worked closely with American Brass Quintet in premiering the second, third, and fourth quintets before American audiences. Ewald was a professor of civil engineering in St. Petersburg and was also the cellist with the Beliaeff Quartet for 16 years. This quartet was the most influential ensemble in St. Petersburg in the late 1800s, introducing much of the standard quartet literature to Russian concertgoers. Ewald remained active in St. Petersburg through the revolution in 1918 and died in 1935 in Romania.

⁸⁷ Michael Kamen, *Quintet* (Milwaukee: Hal Leonard, 2003).

⁸⁸ Victor Ewald and Edward H. Tarr. *Brass quintet no. 1 in b flat minor, opus 5* (s.d: McNaughtan, 1993).

Romantic brass music is somewhat of an oddity, though research has revealed the existence of some 25 works by various Russian composers written between 1827 and 1919. That St. Petersburg should give rise to these unusual pieces can be explained in part by the heavy influx of German scientists and engineers initiated by Peter the Great. The intention had been to help Russia keep pace with the emerging industrial powers of Western Europe, and St. Petersburg was on the most direct route by sea. Many of these Germans were amateur musicians and their long tradition of brass ensembles was easily imported. Ewald was of German ancestry and his Quintet No. 1 shows the influence of Brahms and Bruckner, as well as contemporary Russian composers. All three movements require a flexible expressiveness not often demanded in brass ensemble performance, and the key of B–Flat minor encourages rich and dark sonorities.

Stacy L. Simpson, Trumpet
In a DMA Lecture Recital

with The Louisville Orchestra Brass Quintet

Jerry Amend, Trumpet
Steve Causey, Horn
Brett Shuster, Trombone
Clint McCanless, Tuba
Grace Baugh-Bennett, Piano
David Centers, Conductor

June 18th, 2016, 3:00 p.m.
Cralle Theatre
Bellarmine University

Concerto for Brass Quintet and Piano (1965)

Quasi fanfara
Misterioso
Adagio

Karel Husa
(b. 1921)

This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.

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Vita

Stacy Simpson was born in Toledo, Ohio on July 28, 1971. She received her bachelor's degree in Trumpet Performance from University of Louisville, in Louisville, Kentucky; master's degree in Trumpet Performance from Indiana University in Bloomington, Indiana. She performs regularly with the Louisville Orchestra, the Monarch Brass, and served as Second Trumpet in the Saint Louis Symphony in 2002. Simpson has maintained professional positions as Instructor of Trumpet at Campbellsville University, in Campbellsville, Kentucky; Central State University in Wilberforce, Ohio and is currently on faculty at Bellarmine University, in Louisville, Kentucky.