

American Brass Quintet

4 0 T H A N N I V E R S A R Y S E A S O N

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Newsletter

40 Years of the ABQ

by Margaret Shakespeare



It was a radical idea at the time, forty years ago. Five brass musicians playing chamber music. String quartets or trios and quintets of winds, with well-developed, familiar repertoires, pretty much defined chamber music. Two trumpets, horn, tenor trombone and bass trombone seemed an odd lot and besides, only a stingy handful of works had been composed for brass quintet.

Yet, remembers Arnold Fromme, a founder of the American Brass Quintet and its original tenor trombonist, the idea had been drifting around since his student days at Juilliard. "I started collecting editions for all kinds of small brass ensembles – mostly published by Robert King in Boston – and we had sort of a workshop, with a fluctuating membership. We always had a conductor, though, so it wasn't quite chamber music. By the early 1950's several groups emerged from what we'd been doing [including the notable New York Brass Quintet which retired from performing in 1985] but mostly they found work through Young Audiences, demonstrating musical instruments, techniques and playing pop tunes." Meanwhile Fromme toured with an orchestra and studied abroad before he returned to New York and rekindled the notion of finding a niche for serious brass chamber music. With the late Gilbert Cohen, a bass trombonist, he found others similarly interested – Robert Heinrich and the late Theodore Weis, trumpeters, and hornist Arthur Goldstein at the beginning – and they took the name of a defunct San Antonio group with which Fromme had once been affiliated, the American Brass Quintet.

On a snowy December 11, 1960 the official debut, at the 92nd Street Y with tickets at a princely \$1.50, featured music of Schutz, Schein, Holborne and others. The ABQ zoomed in on the Renaissance and contemporary "Golden Ages" of brass music, excavating works from archives and libraries. Proper performance practice, although not yet popularized by the nascent early music movement, became part of core philosophy. And throughout the years, as personnel inevitably changed, several members, including Fromme, Ronald Anderson, Allan Dean, Raymond Mase and Ronald Borrer, brought along the parallel strength of playing the rich early repertory on cornett or sackbut in the New York Pro Musica and other original-instrument ensembles. Bass trombone, they decided, fit better into quintet framework than tuba. Without question transcriptions fell outside the chamber music scope. The active library of older music started with edi-

tions by Fromme and others of Renaissance and Baroque ensemble pieces. But a scarcity of appropriate Classical and Romantic works made the need for a contemporary oeuvre even more urgent – which meant they had to instigate, cajole and raise money for commissions. Such uncompromising dedication has led to the creation of well over 100 works – starting with Charles Whittenberg for their Carnegie Recital Hall debut in 1962 to Elliott Carter (a 1974 London premiere), Virgil Thomson, Jacob Druckman, William Bolcom, Gunther Schuller and the present generation, such as David Sampson and Eric Ewazen, who have written multiple quintets and continue to explore the genre.

Besides growing the repertory, the musicians knit themselves into an ensemble of depth and distinctive personality through the rigors and discipline of regular rehearsals that frequently stretched to midnight. A work ethic, described by hornist David Wakefield as "beyond democracy – to make most decisions, the five of us have to agree," emerged. They chose a narrow path, too, never allowing substitute musicians. In the first formative decade – with difficulties of balancing personal commitment to the ambitious young group against teaching, freelancing at the Met, New York City Ballet and elsewhere, other professional demands and career

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The American Brass Quintet (left to right – David Wakefield, Kevin Cobb, Michael Powell, John Rojak, Raymond Mase) (photo: Richard Frank)

40 Years of the ABQ

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changes – a dozen members came and went. The replacement process, though, never changed. Auditions necessarily include interviews and get-acquainted sessions. “We would have folded years ago,” says Ray Mase, trumpeter since 1973, “if we weren’t able to find the right people. It’s always been part of the philosophy that the best person is a combination of an excellent player and someone who identifies with who we are and what we do.” With membership, however, comes some musical adjustment. Michael Powell, tenor trombonist since 1983 and previously a member of the Kansas City Philharmonic, says, “Switching from an orchestra, I had to immediately work on the softer end of my dynamics.”

The commitments paid off from the start. As early as 1962 The New York Times called them an “expert ensemble” of “gifted performers” who “can do everything but blow the walls out.” Still it was time to shift the agenda. “We felt that to establish our credentials we had to have a recording,” says Robert Biddlecome, bass trombonist from 1963 to his retirement in 1990 and since then executive director of the American Brass Chamber Music Association, the nonprofit support organization for the ABQ and other endeavors. Two Folkways recordings, released in 1967 and 1968, remembered as primitive, shoestring ventures, nonetheless shone light on an accumulating body of work (Josquin des Pres, Gabrieli, Susato, Isaac, Dowland and others) and an understanding and respect of historical context. “Going to Europe helped achieve the credentials goal too.”

A multi-part grant from the Martha Baird Rockefeller Foundation, for an Alvin Etlar commission and summer residency at the Aspen Music Festival and School, partially funded the first tour abroad in 1967. “And that,” Edward Birdwell, hornist from 1965 to 1976, recalls warmly, “was when we really got our motors going.” A very young trumpeter, Gerard Schwarz, beginning his own brilliant instrumental career (he has since turned to conducting and is now Music Director of the Seattle Symphony) was a member in those years and contributed to the virtuosity and polished style for which they became known.



The American Brass Quintet in 1988 after a performance at Brooklyn’s Bargemusic. (left to right – Michael Powell, David Wakefield, Raymond Mase, Robert Biddlecome, and Chris Gekker)

“It was like we were doing some kind of magic act,” says Birdwell. “Audiences had never heard five guys come out and play a two-hour concert ranging from the fifteenth century to the latest hot thing. It blew their minds and, I must say, it blew mine too, that we could sustain such a concert.” Composer Ingolf Dahl, who heard his own *Music for Brass Instruments* (1944) on a Swiss Radio live broadcast, wrote a fan letter, “...I would never have thought such breathtaking virtuosity and refinement of brass playing possible...I cannot even single out all the high points. It was music making of the highest order...” Others agreed: “Quite impossible to overpraise” (*The Daily Telegraph*, London); “unforeseen sensation” (Amsterdam); “brilliant” (Paris).



The American Brass Quintet in 1965 (left to right – Robert Biddlecome, Arnold Fromme, Edward Birdwell, Gerard Schwarz, and John Eckert (seated)). This membership established an international reputation for the ABQ and produced a number of recordings – including the best-selling Nonesuch release *American Brass Music*.

The US State Department sent them to Japan, Korea, Fiji, New Zealand and Australia. Then to South America. They played Europe again (and again). And eventually, all 50 states. With a stream of new and newly unearthed music at hand, no work was repeated during twenty-plus concerts of a long-running Carnegie Recital Hall series (1974-85). Somewhere along the way, besides master classes and workshops for students and professionals, talking to audiences about the music, so much of it unfamiliar, became part of the touring concert format.

All the success (twenty-nine weeks of touring in 1968 alone) might have been overkill if not for an unprecedented residency at the Aspen festival, starting in 1970 under its then president, the estimable Gordon Hardy, an ABQ champion. It has been an environment where they can step back, recharge, refocus. It provided a sturdy foundation – immeasurable gains from rehearsing without interruption, performing and teaching an upcoming generation of chamber players – on which to build. They could spend a summer in close contact with celebrated Elliott Carter who wanted to learn all about the capabilities of the instruments as he wrote for them. When first approached years before, he had had no interest in brass. Through that resulting idiomatic, virtuosic, cerebral quintet, custom-made for its players, a larger musical world noticed: Here was true body-and-spirit big-league chamber music that just happened to be for brass. Bookings increased dramatically, by at least 50 dates the first year alone, and they have recorded the work twice.

Last year, 1999, the thirtieth year of the ABQ Aspen residency coincided with Aspen's own fiftieth season, and what more appropriate commemoration than another commission, with a National Endowment for the Arts grant. David Sampson (a trumpeter himself) who wrote *Morning Music* in 1986 followed four years later by *Distant Voices*, accepted the challenge and created *Quintet 99*, envisioning, ultimately, the three works on the same concert. It was premiered to an appreciative midsummer audience in the splendid new Joan & Irving Harris Hall. (With its fine acoustics, the ABQ has also enjoyed recording here.) Sampson describes the collaborative relationship and process: "The ABQ can play the most difficult brass music in existence, and they make an extraordinary commitment to living with a piece while refining and deepening their interpretation. After first readings, they are usually very forthcoming. If a passage doesn't work, they tell me and I change it or explain why I think it should be left intact. During these creative periods I become a sixth member of the group. After performances I will comment on passages I feel should be played differently – or sometimes they will play passages in ways that never crossed my mind. This kind of give and take is exhilarating."

The Aspen affiliation, both under the leadership of Hardy and now president Robert Harth, nurtured work with other composers including Robert Beaser and has led to repeat appearances in Japan and new opportunities in the US. Invariably a summer student returns to his college, spreads the word to the music department and booking committee – and the quintet ends up playing on yet another campus. "Aspen is a very high profile place," says bass trombonist John Rojak. "The exposure is actually worldwide." Indeed, the Aspen endorsement of ABQ principles has echoed far past the Rocky Mountains.

In the mid-1980's the Juilliard School decided to tune up its chamber music program. "We wanted to focus on activities in brass chamber music," says Joseph W. Polisi, president of the school. "It was almost an automatic move to choose the American Brass Quintet for a residency because of their importance to chamber music in the US and the tradition they helped establish. They are artists and do not present a vaudeville or comedy – one can get mixed up these days between entertainment and artistry, but certainly not with the ABQ. They have a real integrity about their music and therefore one reacts with them on that level. Plus they have remarkable organization skills – scheduling, repertoire, personal interaction – that are all part of chamber music."

The quintet has found immeasurable benefits in this association. Now they have year-round rehearsal space, built-in support for New York City performances, not to mention enviable prestige and visibility. "It's an enormous part of the big picture," says Mase. "And constantly reinforces what we do, plus gives us exposure to fine students who remember us when they get into the professional world." Undergraduate brass students at Juilliard usually

enroll in the ABQ seminar to meet the chamber music requirement; many participate all four years. Rather than training that funnels solely into orchestral playing, the school now offers role models and education for other career possibilities. As one student on his way to the first seminar was overheard to say on the elevator, "It's about time." Student ensembles rehearse and learn repertoire, receive regular coaching, perform in class for each other and give public concerts. They also attend panel discussions – with guest musicians, composers and others – which can crackle with lively disagreement.

A few days prior to the ABQ's thirtieth anniversary concert – which was a program entirely of their commissions, from Whittenberg to the Carter (on his eighty-second birthday) to the world premiere of Eric Ewazen's *Frost Fire* – a group convened at Juilliard to discuss the state of chamber music art. Fred Mills, at the time a member of the Canadian Brass, said, "As for our aspirations, we set out to play for as many people as we could. We see ourselves as an entertainment that happens to be a brass quintet." Ray Mase countered, "And we have stuck with our 'little purist thing', which has hurt us economically – we knew it would. But people do see us as the group committed to contemporary composers."

Occasionally composers inspired by hearing the group on tour submit unsolicited works. William Lovelock's *Suite* (1969) arrived over the transom from Australia as did Osvaldo Lacerda's *Fantasia e Rondo* (1977) from Brazil – and both have entered the repertoire.

Others quite close to home, such as Juilliard faculty member Ewazen, have entwined their output with the ABQ's strengths. "*Colchester Fantasy*, which I wrote for them when I was in England in 1987, started my professional career," he says. "I simply wanted to create music which they would enjoy, which would show the full range of their expressive capabilities. And I wanted to showcase their inherently beautiful sound. Actually they are open to so many styles, approaches and musical languages – and consequently mirror the contemporary music scene with its great diversity."

Summit Records released *Colchester Fantasy* along with Sampson's *Morning Music* and works by Bruce Adolphe, Robert Dennis and David Snow on a compact disc, *New American Brass*, in 1991. It was a big seller as was the follow-up, *Fyre & Lightning*, Ray Mase's editions of seventeenth-century consort music. The Summit partnership, as those with Ewazen and others, has continued, with three more recordings.

In September 1999 Ewazen traveled with the ABQ to Mexico City for the orchestral premiere of *Shadowcatcher*, his brass quintet concerto, by the Orquesta Sinfonica Carlos Chavez. "With their rich singing sound, line after line, they gave the phrases an incredible emotional charge," he says. Both performances, at the



Bass trombonist John Rojak joined the ABQ in 1991 after Bob Biddlecome's twenty-eight years of service. (Bob has remained involved with the ABQ as executive director of the American Brass Chamber Music Association Inc. and is the photographer who shot this photo) The Quintet recorded *Fyre & Lightning* here at the Aspen Music Festival's Harris Hall in the summer of 1995.

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40 Years of the ABQ

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National Arts Center under maestro Jesus Medina, ended with an encore of the last movement. "It is moments like this that a composer lives for!"

The quintet by the early 1990's had reached a higher, more stable, musical plateau than ever – one that previous members had only dreamed of. Aspen and Juilliard, two sturdy legs of a three-legged stool, helped launch and maintain the international ABQ reputation as catalysts in contemporary music – for that matter, as champions of older music too, including eighteenth- and nineteenth-century Americana. But they needed the third leg of the stool – effective management. Bob Biddlecome, who passed the torch as senior member to Ray Mase, had wise parting advice: "Don't miss the boat. Todd Stanton [who was just starting his eponymous management and consulting firm] should be the ABQ manager, and you should bring him on board now."

They did. Stanton, who as a young trumpet student had bought the ABQ Nonesuch recording (*American Brass Music*), recalls thinking 'this is the best brass playing I've ever heard'. Today he says, "When anyone wants 'real' brass they call my office. I'm happy to tell any and all that the ABQ has no pop charts – and never will. They define the world of legitimate brass chamber music."

John Rojak replaced Biddlecome, joining senior trumpeter (a principal has never been designated, the two divide responsibilities and first-second parts) Mase and long-time members Chris Gekker, David Wakefield and Michael Powell. The only subsequent personnel change, in 1998, was trumpeter Kevin Cobb, the first of a younger generation, chosen when Gekker resigned to accept an out-of-state teaching position. Cobb says, "Always, even in sixth grade, quintets have been part of my life. But now, because Ray and Chris set the bar pretty high, I can feel as though I just started practicing – call it renewed focus. I knew what the ABQ was about because I took their brass class at



The Quintet this past spring at Lincoln Center. Trumpeter Kevin Cobb joined the group in the fall of 1998. (photo: Richard Frank)

Juilliard, but I was a little surprised to find out the guys are so humble about their work." His former teachers also include John Aley, a one-time ABQ trumpeter. "Who could've known I would take his job years later!"

Almost twenty years ago *Newsweek* crowned the ABQ "...the high priests of brass." Their music speaks directly, delivered with genuine spirit; technique is solid and cultivated, not flashy. They choose intellectual restraint over proving just how fast fingers and chops can fly. The *American Record Guide* says, "Of all the brass quintets, they are this country's most distinguished." Their discography is the largest body of serious brass chamber music ever recorded by one ensemble. *The Baltimore Sun* calls them, "the Rolls Royce of quintets." They have performed at the Edinburgh Festival, The Festival of Two Worlds in Spoleto, Italy, the Chamber Music Society of Lincoln Center and, in a way the highest honor, as special guests of the International Trumpet Guild last May. In forty years they have never cancelled a performance.

Now comfortably scheduled several years ahead and looking toward another fruitful decade before the half-century mark, no one is scrambling to fit the ABQ into his datebook or juggling it among other musical commitments. As David Wakefield puts it: "If a choice came between the ABQ and my family, I would go with my family. But between the quintet and anything else – the quintet wins."

Margaret Shakespeare is a New York based musician and writer who specializes in the performing arts, food, travel and health care.

Edward Birdwell Accepts American Brass Chamber Music Association Presidency

We are pleased to announce that Edward Birdwell, former ABQ hornist, has accepted the position of president of ABCMA. After leaving the ABQ, Mr. Birdwell went on to a distinguished career in music administration, serving as the Assistant Director of Carnegie Hall, Executive Director of the L.A. Chamber Orchestra, Director of the Music Program at the National Endowment for the Arts, Orchestra Manager of the Boston Symphony and Executive Director of the Seattle Symphony.

American Brass Quintet

Raymond Mase & Kevin Cobb, trumpets
David Wakefield, horn
Michael Powell, trombone
John D. Rojak, bass trombone

Administrative Offices: 212-977-4787

<http://www.americanbrassquintet.org>

Touring management & inquiries, please contact:

Stanton Management

45-05 Newtown Road
Astoria, NY 11103

Still Going Strong

by Raymond Mase

This fall the ABQ will celebrate a special milestone – our fortieth anniversary. And as the ABQ's senior member, this season is particularly significant to me. I became a member of the ABQ as I graduated from New England Conservatory – a few months over twenty-seven years ago. My entire professional life has been as a member of this quintet, and I can't imagine what it would be like without the ABQ. I know my colleagues share in this – the Quintet continues to be the center of our collective musical lives. We have been planning this season for some time, and it promises to be a memorable one. To put some things in perspective, we've just returned from our 31st year in residence at the Aspen Music Festival and we're beginning our 14th year at Juilliard. With the release of *Classic American Brass*, the ABQ discography will list forty-four recordings. We have a very busy touring schedule planned this fall and will present our 40th anniversary concert and seminar in November. Maintaining the American Brass Quintet activity takes an enormous amount of time and energy, and fortunately what we might lack in the former, we more than make up for in the latter.

The centerpiece of our 40th anniversary will undoubtedly be the ABQ performance at Lincoln Center's Alice Tully Hall on Thursday, Nov. 16th at 8 pm. Although we've established a formidable library of music over these years, for this anniversary we've chosen to perform a program of all new-to-the-ABQ repertoire. Two major contemporary works will be featured on this concert – Melinda Wagner's *Brass Quintet No. 1* receives its world premiere, and Robert Beaser's *Brass Quintet* its first NY performance. The program will also include the first NY performance of William Schuman's *American Hymn* in its new 10-part version, arranged by ABQ trumpeter Kevin Cobb. This piece was written for the ABQ back in 1982, and while it is a very effective brass quintet, its endurance problems made it impractical for our regular touring programs. Kevin has cleverly orchestrated the work for ten brass – making it not only much more playable than before, but adding a dimension to the sonority that we're sure Schuman would have relished. We will be assisted by Juilliard graduates who have worked with us as part of the ABQ Seminar. Rounding out the rest of the program will be old music, but in new ABQ editions – marches of Cherubini, a new suite of Marenzio madrigals, and a set of English fantasies in which we will be joined by former ABQ bass trombonist Robert Biddlecome.

In conjunction with the Tully performance, the ABQ will present a Seminar at Juilliard on Monday Nov. 13, in Rm. 309 at 5:30 pm that will explore the past, present and future of brass chamber music. This class, called "The State of the Art" will include discussions with former ABQ members, members of other professional brass quintets, students, composers, and managers.

This ABQ season also includes the release of two new recordings. The first, *American Brass Quintessence*, came out on the Summit label last April (Summit DCD 263). This disc, in celebration of our 40th anniversary, is a mixed repertoire – ranging from 15th century chansons of Josquin des Pres through recent ABQ commissions by Henri Lazarof and Anthony Plog. In a recent *Fanfare* magazine review of this CD, William Zagorski says of the Quintet: this recording "shows their collective virtuosity burning brighter than ever." The second new CD is called *Classic American Brass* (Summit DCD 275) and includes four major



The ABQ premiered Robert Beaser's new *Brass Quintet* this past summer in Aspen. Beaser's quintet will be a featured new work on the 40th anniversary concert at Tully Hall on Nov. 16th. (photo: Robert Biddlecome)

American brass quintets from the mid-20th century that were instrumental in the development of the serious brass quintet repertoire as it exists today – works by Elliott Carter, Ingolf Dahl, Robert Sanders, and Charles Whittenberg. Eric Ewazen's *Shadowcatcher*, recorded last January with the Juilliard Wind Ensemble, will be released next summer on New World Records.

Our brass programs at both Aspen and Juilliard continue to cultivate a new crop of young brass groups and to occupy much of our attention. This past summer, the Extension Ensemble, a young quintet from last year's Juilliard seminar, attended the Aspen Music Festival as New Horizon fellowship students. In addition to their own performances, the group appeared with us on our special event concert at the Music Festival and in Salida, Colorado, where the ABQ has played every summer for the last 23 years. And plan to hear this year's Juilliard student brass quintets in the ABQ Seminar's fall concert on Wed. Dec. 6th, at 8 pm in Paul Hall.

Finally, without the tireless efforts of many people, no group like the ABQ could exist for one year, never mind forty. This particular season we have many people to thank: Margaret Shakespeare for dropping everything to write about us, Bob Biddlecome and Todd Stanton for their constant support and for helping, along with Kathy Canfield, in the preparation of this newsletter, Summit Records for their ongoing efforts in the production of our new recordings, The Juilliard School for presenting the ABQ 40th anniversary seminar and concert, the Aspen Music Festival for the New Horizon fellowships that enabled the Extension Ensemble to work with us this past summer, and the financial support of the Mary Flagler Cary Charitable Trust, The Aaron Copland Fund for Music, the National Endowment for the Arts, the New York State Council on the Arts, The Amphion Foundation, The Schumann Foundation, and Gordon and Lilian Hardy. Our sincerest thanks.

American Brass Quintet Discography

Recordings by the American Brass Quintet

Music for Brass Quintet (Folkways 33651)
 Music of the Renaissance and Baroque (Folkways 33652)
 American Brass Music: Ives, Brehm, Brandt, Phillips
 (Nonesuch H-71222)
 Modern Music for Brass (CRI 229)
 4 for 5: Four Pieces for Five Brass Players: Balada,
 Kupferman, et al (Serenus 12041)
 The Music from Spoleto (Mercury SR2-9133)
 The American Brass Quintet: Festival of Two Worlds,
 Spoleto, Italy (AV4975)
 The American Brass Quintet (MPS 15243 SABA)
 (Re-released as BASF KMB 20812)
 Music for Brass 1500-1970 (Desto 6474-77)
 The American Brass Quintet
 (Renaissance and Baroque) (Delos DCD 3003)
 The American Brass Quintet (Music of the mid-1800's)
 (Titanic Ti 81)
 The Yankee Brass Band: Music of the mid-19th Century
 (New World NW 312-2)
 American Brass Quintet: Amy, Bertali, Bach, Ewald, Lovelock
 (Crystal S 214)
 The American Brass Quintet: The Music of America
 (Japan VIC 28181)
 Brass Music of St. Petersburg: Bohme, Maurer, Ewald
 (Musical Heritage Society MHS 7557L)
 The American Brass Quintet: Bolcom, Druckman,
 Shapey, Wright (New World NW 377-2)
 New American Brass: Adolphe, Dennis, Ewazen,
 Sampson, Snow (Summit DCD 133)
 Fyre & Lightning: Consort Music of the 1600's
 (Summit DCD 181)
 Premier! Works by Jan Bach, Sampson, Schuller, and Welcher.
 (Summit DCD 187)
 American Brass Quintessence: Music of Five Centuries
 (Summit DCD 263)
 Classic American Brass: Masterworks of Carter, Dahl,
 Sanders, Whittenberg (Summit DCD 275)

Collections featuring the American Brass Quintet

Excursions (CRI 222)
 The Music of Vittorio Rieti, Vol. II (Serenus 12023)
 The Music of Arthur Custer (Serenus 12024)
 The Music of John Lessard, Vol. II (Serenus 12026)
 The Music of Francis Thorne (Serenus 12035)
 George Walker: Music for Brass-Sacred & Profane
 (Serenus 12077)
 In the Light (The Music of Keith Jarrett) Brass Quintet
 (ECM 1033/34)
 Elliott Carter: Brass Quintet (Columbia Odyssey Y-34137)
 Contemporary Music: Percussion and Brass
 Brass Quintet of Irwin Bazelon (CRI S 327)
 Virgil Thomson: A Portrait Album (Nonesuch D-79024)
 Vladimir A. Ussachevsky: Dialogues and Contrasts
 (CRI SD 543)
 Music of Ed Bland (Cambria CD-1026)
 Jan DeGaetani, In Concert Vol. 1 (Bridge BCD 9023)
 New York Woodwind Quintet (New World NW 80413-2)
 Torquemada: Works of Leonardo Balada
 (New World NW 80442-2)
 Jersey Sessions: GGYYZY MLGORN of Harold Oliver
 (CGNJ 0989)
 Music of David Felder: Canzone XXXI (Bridge BCD 9049)
 Chamber Music of Eric Ewazen: Frost Fire
 (Well Tempered WTP 5172)
 Robert Starer: Annapolis Suite (MMC 2048)
 Robert Starer: Evanescence (Troy 244)
 Music To My Ears: Elizabethan Madrigals (Arabeque Z6695)
 Gunther Becker Portrait (Cybele 660.202)
 Music for the Soloists of the ABQ and Friends by Eric Ewazen
 (Well Tempered WTP 5189)

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American Brass Quintet Chronology

	TRUMPET	TRUMPET	HORN	TROMBONE	BASS TROMBONE
1960	Theodore Weis - 1960 Ronald Anderson - 1962	Robert Heinrich - 1960	Arthur Goldstein - 1960 Daniel Cowan - 1962 Richard Happe - 1963	Arnold Fromme - 1960	Gilbert Cohen - 1960 Robert Biddlecome - 1963
1965	John Eckert - 1965	Allan Dean - 1964 Gerard Schwarz - 1965	Edward Birdwell - 1965		
1970	Louis Ranger - 1970			Douglas Edelman - 1970 Herbert Rankin - 1972	
1975		Raymond Mase - 1973			
1978	John Aley - 1978		David Wakefield - 1976	Ronald Borrer - 1977	
1980	Chris Gekker - 1981				
1983				Michael Powell - 1983	
1991					John Rojak - 1991
1998	Kevin Cobb - 1998				

The
American **B**rass **Q**uintet

40th ANNIVERSARY

A Two Day Celebration of American Brass Chamber Music

Seminar

Monday, Nov. 13, 2000, 5:30 pm

The Juilliard School

"The State of the Art"

The American Brass Quintet joined by brass chamber musicians and others in a discussion of the past, present and future of brass chamber music

Concert

Thursday, Nov. 16, 2000, 8 pm

Alice Tully Hall

All First New York Performances

New works by Robert Beaser and Melinda Wagner

New editions of Marenzio Madrigals, English Fancies,

Marches of Cherubini, and William Schuman's American Hymn

Both events free of charge. Reservations required for Nov. 16th performance.

For ticket information for the November 16th performance, please call the Juilliard Box Office at 212-769-7406.

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