

# American Brass Quintet

F O R T Y - E I G H T H   S E A S O N

N **ewsletter**

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## Juilliard Residency at 20

By Raymond Mase



This fall the American Brass Quintet quietly reached another milestone in our nearly half-century history—that being the 20th anniversary of our residency at The Juilliard School. Over these two decades, the ABQ/Juilliard collaboration has not only introduced many young players to the challenges and rewards of brass chamber

music and helped them refine those specific skills, but has also had a remarkable impact on the presence of brass chamber music in New York.

An ABQ residency wasn't a new idea when Bob Biddlecome (ABQ bass trombonist from 1961-1990) first brought it up in 1986. The ABQ had already been in residence for a few years at the Mannes College of Music twenty years earlier and then at the Brooklyn College Conservatory. The Quintet was also well into its second decade of summer residence at the Aspen Music Festival. But approaching The Juilliard School was tricky business since none of us were on the faculty there. We knew the strengths of the existing brass chamber music at Juilliard and the fine individual chamber music coaches overseeing it, but our perception was that it lacked continuity and organization. In preparing a proposal, it was easy to come up with a wish list of all the things that we thought the program should include, but quite difficult to figure out how to streamline it to work alongside the other, equally important, programs already being offered. We were all in agreement that the traditional part of brass quintet training through individual coachings had a lot of value and that we would continue that practice to some degree, but there needed to be something else—something to distinguish our program and tie things together more than routine coaching hours could. We came up with the idea of an ABQ Seminar—meetings of the entire class with the ABQ regularly throughout the term. With such a seminar we could include more in-depth ABQ ensemble demonstrations and even have students "sit-in" with us or collaborate on larger pieces. Student ensembles could perform regularly in class for us and for invited guest

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## Rojak on the Road - 2007

By John Rojak

It must have been a dream. Through the haze of my sleep-filled eyes, I heard, then saw the two cleaning women conducting their morning conversation at thirty paces. Could we really be sleeping on airport chairs at Gate D6 in Dulles International Airport? Had we really missed our connection and been unable to find a single room within 30 miles? (And was this the best way to be celebrating my birthday?!) Last season started in spectacular fashion but we should have known that our good travel fortunes would mutate into trials of patience and endurance. There were lessons that we learned from our travails, so this season we decided to make some long drives to avoid connecting flights and misplaced baggage. And on these drives we'll have a chance to get our business meetings taken care of, unless the Yankees are on the radio.

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A view driving south from Anchorage to Seward, Alaska.  
Photo: John Rojak

The spectacular start I refer to happened in September, when we had an engagement in Alaska. We were booked to perform in Anchorage and at Elmendorf Air Force Base. Flying to Alaska is a big trip, but it went perfectly. As we approached Anchorage, the sky was clear and we could see Mt. Denali (or McKinley, as we used to call it.) On the other

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### Latest CD

Jewels, the ABQ's most recent recording, features ABQ concert favorites by Osvaldo Lacerda, William Lovelock, and Vittorio Rieti, alongside recent gems of Clint Needham, Steven Sacco, and David Sampson. Jewels (DCD484) is the ABQ's eighth recording for Summit Records.





**The American Brass Quintet**  
(clockwise from top left) John Rojak, Raymond Mase,  
Michael Powell, Kevin Cobb, David Wakefield

## Juilliard Residency at 20

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ensembles and artists. Well aware of the need for this seminar to fit in an already full course of study at Juilliard, we decided that weekly seminars would put too much commitment on the students' time, and opted for a more balanced plan of five full seminars per term running concurrently with traditional coaching hours. Finally to provide the necessary sense of completion to the semester-long rehearsing and coaching, we proposed a class concert each term where each group would be expected to perform, along with an annual ABQ recital that would include ABQ/student performance collaborations. We knew our proposal was an ambitious one, but we were confident when we carefully outlined it to Juilliard's President Joseph Polisi at a meeting in the spring of 1987. Suffice to say that we were a little more than excited when we left that meeting with President Polisi's commitment to get the residency started that coming fall.

The system that we initially outlined in that very first meeting proved remarkably workable both as specific chamber music training and as part of the complete Juilliard brass program. In fact, it has changed very little over these twenty years. If placement in the professional field is any indication of its success, then seeing Seminar participants holding positions in groups like the ABQ (Kevin came up through the Juilliard/ABQ Seminar), Atlantic Brass, Boston Brass, Canadian Brass, Empire Brass, Extension Ensemble, Manhattan Brass and Meridian Arts Ensemble is certainly an excellent testament to the work we're doing. But we haven't closed our eyes to refinement of the program and have adopted some new ideas along the way. One seminar we've scheduled every five years in conjunction with ABQ anniversaries we've called *The State of the Art* where we've invited brass chamber musicians from around the country in for a forum looking at the past, present and future of the brass chamber music field. (Last year's ABQ newsletter included a group photo of the twenty or so invited guests from our 45th anniversary

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## The Composer as Collaborator

by Michael Powell

The nearly fifty years of the American Brass Quintet has been notable for the considerable body of works commissioned and premiered by the group. There has been music of widely diverse styles, from the far-out experimentalism of the 1960's and '70's to the neo-romanticism of Eric Ewazen. We have had the pleasure of working closely with many of the great composers of our time. It is a rare treat when we have a chance to work and perform with a composer as collaborator.

This past summer a new work for brass quintet and piano by the Grammy-winning composer-pianist Billy Childs was premiered in Aspen, Colorado, with the composer as pianist. The work is titled *2 Elements*, and the movement names are "Water" and "Fire." As the names imply, these movements are a study in opposites. "Water" is quite impressionistic, and "Fire" is complex in a rhythmic way. Both movements feature sections where the pianist improvises.

Billy Childs has been associated with artists such as Freddie Hubbard, Chick Corea, Dianne Reeves, Sting, Chris Botti, and Gladys Knight. Childs has been nominated eight times for various Grammy® awards, and has taken home the Grammy® twice. His commissions have come from diverse sources such as the Monterrey Jazz Festival, the Los Angeles Philharmonic, The Dorian Wind Quintet, The Los Angeles Master Chorale, the Akron Symphony, and the ABQ.

When we received the parts for this new work, it was very apparent that the "Fire" movement was exceedingly complex even by ABQ standards. When Billy arrived to rehearse with us in Aspen, it was a relief and a thrill to experience the work as it came together. It is fortunate that Billy's new work fit in nicely with the thematic aspect of the 2007 Aspen Festival, which was about the influence of Jazz in American Music. We of the ABQ are grateful to the Aspen Music Festival and School for making it possible to premiere the work there with its composer as collaborator. There are extended improvised piano solos in both movements. At each performance, Billy's solos are as extemporaneous as they are exhilarating. In our mini-residencies, we perform for a wide range of audiences, from school children to very savvy music lovers. On tour, we always talk (unscripted, of course!) to our audience between selections, and to our delight we found that Billy is good about jumping in and talking to our audiences about his work. We are looking forward to more performances of "2 Elements" on tour, and a recording of this work is coming in the near future.

Billy Childs' *2 Elements* was commissioned by the American Brass Quintet through a grant from the New York State Music Fund, established by the Office of the New York State Attorney General.



Billy Childs

## Educational Outreach Concerts: A Key to Success

By Kevin Cobb

As our part of our popular residency program, the American Brass Quintet finds itself playing more and more educational outreach concerts in addition to regular concerts at scheduled chamber music series. These outreach concerts are frequently scheduled as part of an in-school arts education program, but they also are sometimes offered for after-school programs like The Boys and Girls Clubs, or even for hospitals and local businesses. It comes as no surprise that a presenting organization might want to help fill a local void created by inadequate music education in the schools or to promote a stronger presence for music in the community. For many of these audiences, it is their very first exposure to a professional, classical group of any sort. Accordingly, the ABQ feels a duty to present such programs not only for their intrinsic educational value but also as a means of cultivating future audiences for classical music.

I have personally played many of these types of concerts over the years, both with the ABQ and with other ensembles, and with that experience I can tell you that there are good and bad ways to approach such concerts. I believe all performers would concur that there is a tangible reward in playing concert programs for young audiences. When they are well planned and executed, both the audience and the performers become apart of a positive and enriching experience. However, if those concerts are not presented correctly, they can easily turn into a most difficult and discouraging event – not only for the performers, but for the audiences as well. Let me highlight a recent positive experience the ABQ had that stands out as exemplary.

We began this year's touring season with a return engagement to a wonderful series in Jacksonville, Florida – the Beaches Fine Arts Series headed by Kathy Wallis. This particular series has all the right components going for it: a spirited and thoughtful director supported by an enthusiastic staff who all take pride in bringing quality chamber music to Jacksonville. Over the years, they have cultivated a dedicated audience that



David Wakefield with school children in Florida where as Kevin Cobb describes above, "the emphasis was immediately put on having us personally connect."

## News Nuggets

- The ABQ premiered Billy Childs' *2 Elements* at the Aspen Festival last summer and then gave the work its NY premiere at the Quintet's annual Juilliard faculty recital on Oct. 3rd. The ABQ is touring this season with Billy Childs as guest artist and has already given over ten performances of this new work.
- The ABQ appeared at the annual National Trumpet Competition last March at George Mason University. The program included recent ABQ works of Joan Tower and Robert Dennis as well as Sampson's *Breakaway* for two trumpets and electronics written for Ray Mase and Kevin Cobb.
- On May 28, 2008, the ABQ will be a featured ensemble in recital at the annual International Trombone Association annual convention in Salt Lake City.
- Recipients of the first round of the ABQ/Jerome Foundation multi-year grant in support of emerging composers are Gordon Beeferman and Shafer Mahoney. Premiere of the Beeferman work is being planned for this spring.
- Robert Maggio's *A Sense of Space* was premiered at West Chester University on April 17 in celebration of the opening of WCU's new School of Music and Performing Arts Center. Hickman Music Editions recently published the work as part of the new ABQ Series.
- Preliminary plans for the ABQ 50th-anniversary season include a recording tentatively being called *The State of the Art: The ABQ at 50*. Recent ABQ works by Huang Ruo, Adam Schoenberg, Robert Dennis, Joan Tower, Paul Moravec, Billy Childs and Robert Maggio will be included on this two-cd set. The ABQ's most recent release, *Jewels*, was released this past summer on the Summit label (DCD484).
- Composer Nolan Gasser wrote his *GLAST Prelude*, Op. 12 for the American Brass Quintet to be used in conjunction with the launch and scientific mission of GLAST: The Gamma Ray Large Area Space Telescope. Through the generous support of Pierre R. Schwob, the ABQ recorded the work in early December in anticipation of the launch of GLAST in the spring of 2008.

trusts and enjoys what the series offers to listeners. A recent added component is their collaboration with the local school system. We visited two elementary schools during our stay, and right away we realized things were done correctly. First, the emphasis was immediately put on having us personally connect with the children. Each individual member of the quintet visited a small classroom to talk about what we do and perhaps to answer some preliminary questions or even play a little bit. This gave the kids a face-to-face meeting with what they were about to hear. These pre-concert meetings lasted about 15-20 minutes, and then those students were assembled for a 45 minute concert. We then repeated that same routine – individual classroom lectures followed by a concert – once more for a different set of kids.

Two elements that worked so well here were the intimacy created by the pre-concert lectures and the manageable numbers we played for at the concert. We didn't just walk into school and have to explain the instruments, what we do, and play for a combined assembly with no preparation. As any good teacher knows, smaller is better; each concert had just 80-100 young listeners and the concert was only 45 minutes as opposed to an hour. This may seem like an insignificant time

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## Rojak on the Road

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side of the plane, the bay was visible, as well as a number of high mountain peaks in the distance. All this while the sun was setting beautifully, creating a magical vista. We settled into our downtown hotel and looked forward to the next day, which we had free until a late afternoon rehearsal.

We decided to spend our free time driving south to Seward, which is a scenic 2 hour drive. Anchorage is ringed by mountains, so almost as soon as we started, we were gazing at beautiful landscapes. It was hard to choose which of the scenic areas to pull over for; there seemed to be one every few hundred yards, and each looked magnificent. At our first choice, though, we nearly got blown into the bay by an unexpectedly powerful wind. Everything is bigger in Alaska!

Back in Anchorage, the residency events went well and we felt very welcome. The Air Force bandmen were especially generous with their time, showing us the base in its amazing setting. The Air Force restricts time to no more than 7 years in Alaska, because all the servicemen want to be stationed there. I could see why and had opted to stay an extra day. After dropping off the other four quintet members at the airport, I spotted

my first moose on the way back downtown. He was casually crossing the highway, and it wasn't till I was past and remembered the size of the SUV I was in that I realized how big this guy was. I had an instinct to stop and gawk at this larger-than-Hummer beast, but the traffic on my right made me continue on my way.

My extra day in Alaska was to be spent hiking a little. I had asked around and decided that Flat Top Mountain was the most accessible route and would give me a small taste of the Alaskan wilderness. Six musicians from the Air Force Band met me at the trailhead and we had a great hike to the summit where we could see fresh snow on the surrounding mountains, distant volcanoes, downtown Anchorage, and a clear view of Denali, 150 miles away. After lunch at their favorite pizzeria, I had time before my evening flight, so headed north. I made it to Thunderhead Falls, then to Hatcher Pass, where one is surrounded by beautiful mountain peaks. I flew home satisfied that I had seen a little of Alaska's beauty and had learned how much more there will be for the next trip.

Thus concluded the good travel fortunes!

A few days passed in New York before our next tour, this one heading to Michael Powell's hometown of Wichita. Whenever we can, we now leave a day before an engage-

ment begins, in case there are problems with travel. So there we were, the afternoon before our residency, heading to Wichita via Memphis when we were delayed from LaGuardia. We did indeed miss the last connecting flight in Memphis and had to figure out what to do, as we were scheduled to give a 9:30 am master class to high school students that were coming to Wichita from miles around. I suggested we drive the 600 miles--the show must go on! If we had left at 8 pm, we might have arrived by 4 am, but the luggage didn't come to baggage claim for over an hour. This sealed our decision to call our presenter and explain. He was understanding, changed the schedule, and we were able to leave Memphis at dawn and get to Wichita via Atlanta. (Check your atlas for that routing!) The residency turned out very well. Our host, Nick Smith, showed us some historic sights downtown and his wife is a

chef who needed to test a menu she was making for an upcoming important function. We happily agreed to help her and had an elegant, delicious gourmet dinner after our concert.

As the touring season progressed there were more delays, more missed connections, and an occasional lost suitcase. Leaving Washington, DC last March, after playing at the National Trumpet Competition, we were at Reagan Airport to fly to

Raleigh, North Carolina. A storm was coming in, and many flights were already delayed or cancelled. As we went to the US Airways counter to check in, we saw hundreds of passengers waiting in line and got concerned about our evening travel. Our 7:15pm flight was still showing as on time, and one of

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In Ashland, Oregon the bacon and eggs breakfast has been replaced by Compaq and Vaio's with a side of Apple.

## American Brass Quintet

**Raymond Mase & Kevin Cobb, trumpets**

**David Wakefield, horn**

**Michael Powell, trombone**

**John D. Rojak, bass trombone**

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## Rojak on the Road

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our savvy travelers noticed a lack of line at curbside check-in. Our bags were tagged and we were ticketed in an instant. We breezed through security and parked at our gate to wait for boarding. We were obviously eating sandwiches as flight after flight was cancelled but ours was still scheduled for on-time departure. Suddenly, at 7:00, our flight was the last to be cancelled so we decided to drive the 5 hours to Raleigh. We went to baggage claim to pick up our luggage and waited with hundreds of other stranded travelers. Around 9, with no bags yet, I called our presenter to see if I could borrow a bass trombone, since mine had been checked and we wanted to get going. He located one, and after a long wait to rent a car, we hit the road at 10. Arriving at 3 am, we were able to grab a little sleep before our first class in the morning. The borrowed bass trombone was fine and we made it through the day's events artistically unscathed.

After our classes, we returned to the Raleigh airport to pick up our bags except for Ray's, which actually had never made it to Washington from our previous engagement in Minnesota. Luckily, Ray's everyday clothes are nearly concert dress, so we weren't too worried. A call to US Airways revealed that the missing suitcase had taken a more interesting journey than necessary, and would arrive later that day. Well, lo and behold, Ray's suitcase was sitting in the airport with all of ours, several hours earlier than he had been told. We grabbed it with no questions from security and resisted a strong urge to call the airline later to ask whatever became of Mr. Mase's suitcase.

Our ultimate indignity came in April. On our way south again, this time to Macon, Georgia, we had a flight from Newark that connected through Dulles in Washington, DC. We had a very luxurious layover of more than 2 hours, so we didn't think there was any possibility for mishap. That is, until we sat in our plane on the runway for 2 hours! We missed the connection, then spent an hour or more calling hotels. My favorite moment came on a call to Best Western reservations. It went something like this: JR: "Hello. Do you have any rooms near Dulles Airport?" Best Western operator: "Dallas Airport" JR: "No, Dulles." BW: "Is that in Dallas, Texas?" JR: "No, it's in Washington, DC." BW: "Dallas?" JR: "No, Dulles." BW: "What state is that in, please?" JR: "Washington, DC.....Where are you?!" BW: "I am in Malaysia." JR: "Oh. Do you have any rooms?"

After our abrupt awakening by the powerfully voiced

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Michael Powell answers (with a buzz) a question from a young student, "How do you make the sound?"



### LionsHead Brass - Fellowship Quintet 2007

(l. to r.) Sydney Braunfeld, horn; Marques Young, trombone; Brandon Ridenour, trumpet; Jeff Missal, trumpet; Zachary Bond, bass trombone

The ABQ/Aspen Music Festival brass quintet fellowship group for 2007 was the ensemble *LionsHead Brass*. In addition to their own recitals in Aspen, this virtuoso ensemble appeared with the ABQ at our annual Salida/Aspen concert and the ABQ brass special in Harris Concert Hall.

## Educational Outreach Concerts

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difference, but we generally find that the squirms and wiggles tend to get much worse in that extra 15 minutes!

Another positive aspect was the preparation of the students before we arrived. A handout was given to them with information not only about music in general but also about the brass quintet. The music teachers also seemed to make preparation a priority with more specifics about brass instruments and historic musical time periods. This made it possible for us to be embraced by an audience with a better understanding about what we do, and it made the experience much more accessible for the children.

Finally, to cap off the experience, students from the two schools were brought to the concert venue on a Friday afternoon where we played an hour-long concert just for them. We obviously played many of the same compositions as before, but we didn't do as much "informational" talking and therefore we were able to play a little more music. This brought the kids to the concert hall where they got a taste of what a real concert might be like. One last thing that is unique to the Beaches Fine Arts series, the concerts are free. While many series cannot do that for obvious reasons, having the students able to attend for free, or at deeply discounted pricing, can be significant motivation.

For the performer, playing for young audiences can be a difficult assignment. It is generally known that the attention span of young children is not terribly long. For this reason many performers try to be humorous or entertaining to compensate. This was, in fact, a view that I held for many years. (For anyone who is unfamiliar, the now established Ying Quartet began their career in 1992 in the farm town of Jesup, Iowa (pop. 2000) as the first artists involved in the National Endowment for the Arts Chamber Music Rural Residencies Program. They now teach about the logistics of outreach pro-

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## Recent Grants and Contributions

Among recent major grants to the American Brass Chamber Music Association, Inc. are:

- \$8,000 New York State Council on the Arts Recording Program toward the 50th Anniversary recording project;
- \$10,000 New York State Council on the Arts Arts Stabilization Program;
- \$50,000 New York State Music Fund to support the commissioning and touring of the new work by Billy Childs;
- \$14,000 The Jerome Foundation as the second installment of the emerging composers commissioning program;
- \$10,000 National Endowment for the Arts toward the mini-residency program on tour 2007-08;
- and a generous contribution from Pierre R. Schwob toward the recording of Nolan Gasser's *GLAST Prelude, Op. 12* for the launch of NASA's Gamma Ray Large Area Space Telescope, the largest international space project since the International Space Station.

## ABQ Emerging Composer Commissioning Program - Round II

Applications for Round II of the ABQ Emerging Composer Commissioning Program are now being accepted. The program, with initial funding from The Jerome Foundation, seeks to continue the expansion of the brass quintet repertoire through commissions awarded by the ABQ to emerging composers. Please visit [www.AmericanBrassQuintet.org](http://www.AmericanBrassQuintet.org) and click on the Commissions tab of the home page to view more detailed information and an application form. The next application deadline is March 31, 2008.

Recipients of Round I commission grants were Gordon Beeferman and Shafer Mahoney.

The ABQ's seventh recording with Summit Records, *In Gabrieli's Day* (Summit DCD 429) takes a fresh look at the music of Venice from around 1600.



## Educational Outreach Concerts (continued from Page 5)

grams at the Eastman School of Music.) However, in talking with Philip Ying of the Ying Quartet, he assured me that approaching young kids is not much different from approaching older adults. Interestingly, Phil said the YQ played no "pop" music – they played real quartet music, not just "competing" entertainment that is so often the case with some ensembles.



In residency situations with younger audiences, performing for a larger group is the culmination of numerous preparatory activities

I mention this because I was personally skeptical that one could play music for young audiences that did not also entertain. But as we venture out to more schools and present our program of modified concert music to these young minds, I have been surprised by the positive reaction. This leads me to believe that the manner of presentation is equal to, if not greater than, the material itself when you are looking at educational performances. The kids don't necessarily need to be entertained to maintain focus, but they do need to be informed about what they are going to hear. Exposing them to quality chamber music will only be beneficial by giving them an initial taste of what this type of music can offer.

My advice to presenters who wish to establish a relationship with the community would be to make sure that you present these concerts with the same integrity that you would for a normal public program. If so, your own series will benefit from the effort. To recap, smaller, more intimate groups are better than large assemblies. And preparation for the students, while not mandatory, is very important for effective participation and usually results in a more satisfactory experience for everyone involved. Performing ensembles who want to offer such concerts should find a way to educate and, yes, even be entertaining, without watering down the product too much. Even in the realm of children's concerts, through the eyes of these kids, the brass quintet can be seen either as a goofy, silly group, or one that can present real and interesting music. ABQ's approach to outreach concerts is the same as in the concert hall, namely integrity and respect for the music, and we hope to see the investment come to fruition in the faces of our audience many years from now.

## Rojak on the Road

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cleaning team, we made it to Macon. There we saw the members of an Air Force brass quintet who several years ago had made a five hour trek to hear the ABQ in Florida. They also teach at Mercer University, where we were performing. One of the guys built a full blown bar in his back yard, complete with Tiki lights and all accessories. We had a great night there, sampling his home brews and relaxing our aching backs.

Ultimately, the quintet arrived, taught and performed at all our venues. We saw old friends and made new ones, and wound up with some new stories from the road. None of us are balking at the upcoming 6 hour van rides and we are still excited about bringing brass chamber music to as many venues as we can. See you on the road!

Kevin Cobb remembers Rojak's side of the conversation on the phone with Best Western central reservations slightly differently:

Rojak: Trying to locate 5 rooms in the Washington, Dulles region. (pause) Washington (pause) DC (pause) No, not Dallas, like the TV show. Dulles Airport near Washington, DC (pause) D-u-l-l-e-s. Where are you anyway? (pause) Manila? I know where that is. Why don't you know where Dulles is?

## New American Brass Quintet editions now available through Hickman Music Editions

The ABQ is pleased to announce an American Brass Quintet Series is now being published by Hickman Music Editions. Works in the series include ABQ performance editions of Renaissance music by Ray Mase—collections of madrigals of Luca Marenzio and Heinrich Schutz from the *In Gabrieli's Day* recording, suites of Josquin des Pres and William Brade from *Quintessence*, English Consort Music for six brass from *Fyre & Lightning*, and recently compiled sets of English fancies and works of Thomas Morley. Also in the series are two collections of 19th-century brass-band music and contemporary ABQ works including Steven Sacco's Quintet (on the new *Jewels* CD), Robert Maggio's *A Sense of Space*, and two works of Robert Dennis—*Blackbird Variations* (*New American Brass*) and *Il Ritorno*.

Please visit [HickmanMusicEditions.com](http://HickmanMusicEditions.com) for more information and to order.

**Your contributions to the American Brass Chamber Music Association provide support for composer commissions, recordings, and much more!**

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## Juilliard Residency at 20

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sary *State of the Art* seminar, representing nine different professional brass groups.) And with the ABQ's dedication to contemporary music, it was quite natural for us to create ongoing new music seminars. For these seminars we've often had guest composers—like Eric Ewazen, David Sampson, Robert Beaser, Melinda Wagner, Steven Sacco and most recently Billy Childs—and also instituted our "something new" seminar that requires each group present new material to the class. In this case "something new" can include not only brand new works, but also new editions of old music or something simply lost or forgotten. We look forward to the unknown brass relics and the latest experiments by our students' composer friends that this class regularly yields.

While the focus of the ABQ residency at Juilliard is, and always will be, the educating of young people, the relationship between Juilliard and the ABQ has produced many projects important to the ABQ and the future of brass chamber music. Our annual faculty recital not only features current ABQ/student performance collaborations but also has presented the premieres of over twenty-five new brass works. One of the most recent ABQ premieres—Joan Tower's *Copperwave*—was commissioned for the ABQ by Juilliard in celebration of its Centennial and has already received many ABQ performances around the country. Juilliard's support of the ABQ/Juilliard Wind Ensemble performance and recording of Eric Ewazen's *Shadowcatcher* has helped establish that piece as the most performed work of its kind worldwide. And Giovanni Gabrieli's *Sonata XX* for twenty-two brass players would have never made its way on to our *In Gabrieli's Day* recording had it not been for The Juilliard School. I'm sure it is needless to say, but without our residency at The Juilliard School and the School's ongoing support, many of these significant contributions to the brass field would simply never have been realized.

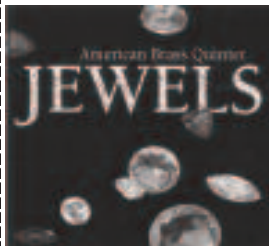
Many years ago at a national brass conference, I had the pleasure of hearing the great horn player Philip Farkas talk about his life and career. One question he was asked was why he left the Chicago Symphony while still in his prime to pursue teaching full-time at Indiana University. His response was to say that as a young player, performing was the most important thing to him, as he believed it was the most enduring part of a player's legacy. But eventually he dispelled that notion when he saw how quickly performances were forgotten. Then he thought recordings were the kind of accomplishment that would secure a player's reputation until he found a dusty copy of his Chicago Symphony/Ein Heldenleben recording in the discount bin at a local record store. Finally it became clear to him in mid-life that the most important contribution a musician could make would be with their teaching—the passing on of ideas firsthand to the next generation of players. Hearing this from one of the great brass players of the twentieth century has always stuck with me. And looking back at the ABQ's first twenty years at Juilliard, I've come to realize that there is little that we've done that can compare to the pride and satisfaction we get from helping the budding brass chamber musicians of today to become the brass chamber music leaders of tomorrow.

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## FIRST CLASS MAIL

### The Three Latest ABQ Recordings



#### Jewels

Works by Osvaldo Lacerda, William Lovelock, Clint Needham, Vittorio Rieti, Steven Sacco, and David Sampson. (Summit DCD 484)

\_\_\_\_\_ No. of CDs @ \$16



#### In Gabrieli's Day

"The ABQ captures the essence of the Renaissance with an elegant vocal approach filled with spirit, intensity, and character." Brian Shook, International Trumpet Guild (Summit DCD 429)

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#### Cheer, Boys, Cheer!

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