



tim beck, trombone; robert suggs, trumpet; david cran, trumpet; arthur labar, horn; robert posten, bass trombone.

"[The Annapolis Brass Quintet] plays beautifully, with a wondrous tone and smoothness of ensemble as well as impeccable musicianship."

Los Angeles Times

Los Angeles, California

"Each player's technique is faultless and their acute sense of ensemble playing makes [the Annapolis Brass Quintet] reach a level nigh to perfection."

Brass Bulletin

Moudon, Switzerland

*The love and zest for what they do welds them
into a joyously cohesive group,
whose enthusiasm is as relentless as it is irresistible.
To hear them is to believe it.*

Annapolis Brass Quintet

america's only full-time performing brass ensemble.



Trio, brass quintet excellent concerts

By DON RAND

The chamber music we were privileged to hear Monday evening at the Lake Placid Community Church was of a quality and elegance which placed it at the very pinnacle of performing excellence. The Lake Placid International Artists presented Gyorgy Sebok, pianist; Edna Michell, violinist; and Janos Starker, 'cellist, in a program consisting of the Franck A Major sonata (for cello), and two Schubert works, the "Arpeggi-one" sonata and the Bb Trio.

Janos Starker is one of the two or three greatest living cellists... so where do we go from there? I can be petty and bemoan the choice of the terribly scholarly Franck Sonata which even in this master performer's hands sounds better to me on the violin. Nevertheless, the wizardry of the cellist's surpassing technique and the superb piano work of Gyourgy Sebok, and this is a notoriously difficult piano assignment, gave great stature to this super-crafted romantic essay. The "Arpeggi-one" sonata was probably an inevitable choice. This is a curiously disjointed piece and has a decidedly hodge-podge air about it. Its adagio is glorious however, and Starker spun out melodies and breathtakingly long lines that are the mark of only the most supreme artists. The transition into the closing Allegretto was unbelievable in its control and finesse.

The closing work is one of

the great masterworks for piano trio. Miss Michell joined the gentlemen and we heard as satisfying a reading of the Bb Trio as is imaginable. Great music impeccably performed and given life is one of the greatest marvels of western civilization and it may well be argued that it is the supreme artistic expression since music is the only truly abstract art. For a while at least, after hearing music so delectably vitalized, all's right with the world. Nowadays it takes some doing to get that feeling. Friday night we got it. An unusually knowledgeable audience rose to the occasion (literally) and an ovation ensued, paltry thanks for so rich an offering.

Prior to the concert I finally managed, in this supra-busy music season, to go hear the Annapolis Brass Quintet, which has been performing in our area for the past several weeks. Friday evening they played on the little platform in the village park. With people sitting about on the lawns and some in boats on the lake, the setting was quite delightful, the whole having a distinctly British air about it. The music was generally of the 16th and 17th century when outdoor music was popular, and the playing was stylish and most competent. Our area could well do with more such tasteful pleasantries. We are indebted to Camp Solitude for the privilege of hearing these neatly disciplined performers.

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Wednesday, August 11, 1971 ADIRONDACK Daily

Chamber Music Praised

By DON RAND

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Annapolis Brass Quintet gives stunning concert

By MARTHA STEIMEL
Arts Editor

Rare musical unity, both in performance and in concept, flooded Hardin Auditorium Sunday afternoon as the Annapolis Brass Quintet provided a stunning concert.

These five young men, dressed like CPA's in three piece gray suits, striped ties and watch chains on their vests, transformed themselves at one time into Flemish street musicians as they played three dances by 16th century composer Thielman Susato. I could close my eyes and imagine them in tabards being showered with florins.

This was a showy piece — triangle, tambourine and a drum gave it added flavor — but no less meticulously played for all its flair. The performers in the quintet breathe simultaneously and there wasn't a single ragged moment throughout the afternoon.

Relaxed as they seemed, it took plenty of discipline and infinite hours of preparation to produce sustained lines as they did in the "Two Spanish Variations" by Johann Pezel. This satiny phrasing showed up wherever it was needed, particularly evident in the Chorale section of a suite by Samuel Scheidt.

Literature for brass quintets has been flourishing during the past 40 years, thus allowing the five players a choice of some utterly modern music, the kind of thing we don't hear very often.

"Encounter," written in 1972 by Allan Molineaux when he was 22, is a delight. It's traffic jams, busy street corners and escalators and corridors all rolled into one.

George Walker's four-part "Music For Brass, sacred and profane," was demanding of all five instruments. Mutes were changed so fast it seemed almost like sleight of hand in the Dance section.

"Flight," which the musicians said they kept premiering, was the least appealing of the newer music on the program but "Five Miniatures for Five Brasses" more than made up for it. Robert Washburn's piece gave each of the five players a chance to shine outshine their gleaming instruments.

Members of the quintet are David Cran, trumpet; Marc Guy, horn; Robert Suggs, trumpet; Wayne Wells, trombone and Robert Posten, bass trombone. Posten made his trombone growl in the blues Washburn wrote.

The J. S. Bach's riches were set before the audience in the final number of the program, "Contrapunctus IV" and "Contrapunctus VII" to round out an absolutely scrumptious concert we'd never have heard if the Distinguished Artists Concerts hadn't booked this outstanding ensemble. They are almost too good to be true — but there they were right before our eyes and ears.

The Annapolis Brass Quintet was such a pleasure to hear that we can only hope it will be possible for them to return. Their Monday morning clinic in Hardin Auditorium at MSU

shouldn't be missed by anyone with the faintest interest in playing a brass instrument.

Fiber art imaginative

If nothing else, the new show in North Texas Federal Gallery shows clearly that there is no lack of imagination among artists who like to create with fiber.

Fiber Guild members are exhibiting nearly 50 pieces, ranging from a subtle, beautifully-woven rug by Dorothy Spikes using gray Navaho wools to a sparkling, fanciful soft sculpture, "Down by the Sea," by Nancy Moore. She's plunked a mermaid into a jewel-filled wood chest, flirting her green-sequined tail over the edge.

There are five examples of ikat weaving in this show. In ikat, fibers are dyed on the loom and the weaving emphasizes the warp rather than the weft. Colors and textures can be quite subtle, as Tom Crossnoe's hanging demonstrates.

Two fun pieces, "No Bird in Hand" by Bettye Hansen and "Feathered Nest" by Polly Cox are displayed together. Eggs of felted wool in a synthetic and wool fiber next make the former; wool felt holding feathers and shredded currency the later.

Elisabeth Alford, always exploring new fields, has combined her intense study of the effect of color on color with weaving in "Convergence," dye-painted strips of canvas in a precise pattern of squares.

In a show with so many contrasts, it is somehow not surprising to see Claudia Davis' "Winter," three delicate strips of gray accented with seeds, and "Granny's Bag," weathered wood posts ornamented with wool, synthetic and hemp pieces. This is by Kay Lynn McDonald and is a floor sculpture.

"Hoopla," an airy creation of knotless netting with feathers, is meant to be hung against light — as it is at the gallery. It is fascinating.

The butterfly costume Polly Cox created for "The Nutcracker" is displayed in the Fiber Guild show. It is a grand opportunity to get a close look at the painted silk that was so breathtaking on stage last December. The wings are attached to the body suit (now stuffed for dimension) and the whole thing suspended from the ceiling.

The Fiber Guild show will stay at the gallery through February and will be open for viewing during business hours. The show is sponsored by the Wichita Falls Art Association.

Blair takes 4th in Met auditions

Stan Blair placed fourth in Saturday's regional Metropolitan Opera auditions in San Antonio. He earned his spot in this competition after the area auditions in Dallas Jan. 30-31.

Blair, 25, is a bass-baritone and the youngest among the top winners, Dr. Don Maxwell said Sunday afternoon. Maxwell is chairman of the department of music at Midwestern State University where Blair earned his master's and bachelor's degrees in music. His fourth place rating carried a \$650 prize with it. He is the son of Mr. and Mrs. Earl Blair of Iowa Park.

Steimel



ANNAPOLIS BRASS QUINTET



LA PRESSE DE GRAY 3.10.80

L'Annapolis Brass Quintet ouvrira la saison 80-81 le samedi 11 octobre à 20 h. 45 au théâtre de Gray. Ce sera l'unique concert tout public donné dans la région par ce prestigieux ensemble.

Quand on feuillette quelques journaux parus après des concerts aux U.S.A., en Belgique, en Autriche, en Espagne, en Grèce et dans les plus célèbres des festivals, on s'aperçoit très vite que nous avons la chance et le bonheur d'entendre l'un des ensembles de chambre les plus parfaits dans le monde.

Ce qui revient le plus souvent dans la critique, c'est le souci de souligner la recherche du programme, l'extrême habileté des musiciens, leur jeu si nuancé et si précis, leur magnifique virtuosité technique alliée à une interprétation sensible et fine et une superbe musicalité.

L'Annapolis Brass Quintet est le plus occupé et le plus considéré des ensembles de ce genre aux U.S.A. bien sûr mais aussi en Europe. En une période de 18 mois et en trois tournées différentes, il se produira sur tout l'ancien continent.

Il faut rappeler qu'à Vienne, dans la magnifique Brahmsaal, vénérable bastion de la musique traditionnelle, leur entrée et leur exécution recurent une véritable ovation et ce fut, certainement, le plus grand des récitals jamais donné dans cette ville par une quintette de cuivres. En effet, l'Annapolis Brass Quintet a donné une nouvelle audience, et combien plus étendue, à la musique de chambre pour cuivres. Le programme va du 16^e siècle à nos jours, avec l'audition de deux contemporains car des compositeurs américains et européens ont

composé ou composent des œuvres pour cet ensemble, ce qui enrichit le répertoire des quintettes de cuivres.

L'Annapolis Brass Quintet a découvert aussi beaucoup de pièces parmi la grande richesse de la musique de la Renaissance ou de la musique baroque et a harmonisé de nouvelles transcriptions pour un ensemble tel que le leur.

Le quintette recherche de nouveaux auditeurs en des chemins conventionnels ou non, pour toucher un public toujours plus étendu, n'hésitant pas non plus à jouer avec un ou plusieurs autres artistes.

Une très intéressante expérience se poursuit aussi dans les universités américaines. L'Annapolis Brass Quintet réside dans les grands campus pour des périodes d'une ou deux semaines présentant une série de concerts qui permettent d'explorer toute la gamme du répertoire pour cuivre et aussi de connaître les problèmes et les techniques de la musique de chambre pour instrument à vent.

Il est facile de comprendre que la direction parisienne des Jeunes Musicales de France ait dû retenir l'Annapolis Brass Quintet il y a quatre ans, pour cette tournée dont la délégation locale bénéficie.

Le « Wall Street Journal » écrit :

« Il y avait 20° au dessous de zéro, le 28 janvier dernier à Eau Claire dans le Wiscousin, le vent soufflait avec force et beaucoup d'habitants pensaient que c'était une bonne nuit pour rester à la maison. Mais l'Auditorium Scofield de l'Université de Wiscousin était plein. Les auditeurs avaient bravé la nuit glacée pour entendre l'exécution de musique de cham-

bre par l'Annapolis Brass Quintet ».

Le 11 octobre, la nuit ne sera pas glacée, le thermomètre ne descendra pas en dessous de zéro, le vent ne soufflera sans doute pas en tempête, au pire, il faudra peut-être braver un peu de pluie... C'est pourquoi, la délégation des J.M.F. a parié que les habitants de Gray, ceux des environs immédiats ou des villes un peu plus lointaines feraient encore mieux que ceux de Eau Claire, Wiscousin... Comme on risque donc de refuser du monde, il est prudent de retenir sa place au théâtre comme d'habitude.

Prix des places :

Adultes 40 F, Jeunes, 3^e Age et demandeurs d'emploi 25 F.

Ce spectacle fait partie du programme UFOLEA-JMF 80/81

Rappelons le principe d'abonnement :

50% de réduction sur les 10 spectacles

– Prix des cartes d'adhésion

Adultes 80 F

Jeunes, 3^e Age et demandeurs d'emploi 50 F

Pour les adhérents, prix des places 15 et 10 F sauf pour Bedos et Annapolis 20 et 15 F

– Renseignements et adhésions : Amicale Laique Gray, M. Mairet, 23, Av. Jean-Jaurès, Tél. 65 10 69 ou M. Beissel, Av. Jean-Dominique, Gray-la-Ville Tél. 65 23 16 J.M.F., (Collège Delaunay Gray Tél. 65 09 21)

Service muni. animation, (Maison Pour Tous, rue Victor-Hugo Gray Tél. 65 16 87)

Café du Théâtre, Mme Roussey Tél. 65 15 32 (paiements par chèques à l'ordre de « Amicale Laique de la région de Gray »).

Annapolis Brass Quintet Wins High Praise From Concertgoers

By KELLY SHUGART

The recent performance of the famous Annapolis Brass Quintet presented here by the Hi-Desert Community Concert Association Feb. 4 was unique in desert music culture.

Not frequently heard is such an outstanding organization, comprised of Calvin Smith, horn; David Kanter, trombone; Bob Posten, bass trombone; David Cran and Butch Johnson, trumpets.

The recent program

presented at the Yucca Valley High School auditorium was well chosen and zealously played — the musicianship was outstanding.

With all the music everyone hears, it is seldom a combination of this type of brass is presented. This is a group of professional musicians always in perfect balance, artistically and harmonically, an experience acquired after years of ensemble playing.

Each artist was brilliant on his instrument, well schooled

and an impeccable musician.

The concert was presented in an invigorating and exciting manner, enthusiastically applauded by the large audience of Community Concert members.

Collectively, the musicians represented a rare fusion of talent and taste that expressed itself in a repertoire embracing the baroque, renaissance and contemporary musical idioms.

The ovation given by the Hi-

Desert audience to the quintet was well deserved — the performance was outstanding, and indeed welcome to music-lovers here.

The program was excellently arranged. Each member of the ensemble evidenced a solid, competent music education as expressed in their articulate artistry. The audience recognized this in their bravos and continued applause for several encores. Many members of the audience complimented the musicians back stage with, "Well done!" "Excellent!"

Marjorie Ross, president of the current Community Concerts series in the Hi-Desert, expressed her enthusiasm of the quintet's concert and said she thought the brass ensemble was one of the most enthusiastically received programs thus far. "We have more concerts to be announced. I am pleased by the community's response. The Annapolis Brass Quintet was certainly appreciated by everyone. We heard an evening of brilliant brass. The quintet was an exciting musical experience," Mrs. Ross said.

Brass Quintet draws rave review

By JAMES BRENDEN

The Annapolis Brass Quintet (the only professional brass quintet in America) was the final presentation of the season by the Douglas Community Concert Association. The program notes stated that they were "five totally devoted and disciplined musicians" and a more fitting description of them could not be written. In the twenty-five years that I have attended concerts in Douglas I would have to say that this concert ranked in the uppermost levels of performance.

David Cran and Haldon Johnson on the trumpets, Calvin Smith (French horn), Tim Beck on the trombone and Robert Posten, a bass trombonist of incredible talent, all contributed to one of the finest small ensemble performances which could be given by any group, be it string, woodwind, or brass. While each person was given many opportunities to display his own virtuosity on his instrument in various solo passages, the feeling of ensemble always shone through — the quintet was never overshadowed by the individual.

Their musicianship excelled in the types of attacks and tonguing which were called for. On soft, staccato attacks the tones were still full explosions of sound, not the usual "putt-putt" type heard on soft, short notes, and on the legato style of tonguing the notes were as clear as if they were being played with a loud and firm attack, regardless of the soft volume or rapid speed at which they were being executed. When volume was called for it was there, but the tone remained pure, not "blatty". I am sure these things were noticed and appreciated by the "lay people" in the audience as well as by those who are more familiar with the intricacies of instrumental playing.

For most of the audience this was a new experience on their musical horizon and after hearing this presentation I am sure they will look forward to more of this type in the future. Students on college campuses, particularly fine-arts majors, are exposed to this medium regularly, but for the public at large it is an exciting new adventure in listening.

Brass groups reached their greatest heights a few hundred years ago, so naturally much of the music played came from that era. However, much fine music for brass has been written ever since and their programming included music from the Baroque and Renaissance periods right up to the present, including such a current popular favorite as composer Scott Joplin.

Each of the quintet members appeared at the microphone to offer comments about various program selections and this not only gave an air of informality to the concert but proved to be a valid educational aspect as well. The Annapolis Brass Quintet really sells their product and it is a good one they have to offer.

Enjoyable performance given by Annapolis Brass Quintet

By JACK HANSEN
and
LORNA PERPALL

Placerville audience of near capacity crowd had a refreshing treat Jan. 27 when the Annapolis Brass Quintet appeared in concert here. The group presented a truly enjoyable performance, brilliantly executed for the most part, and the brief program notes by the various performers added a greatly appreciated casual note to the evening.

The French horn was noticeably outstanding in his technique and tone, particularly in the "Andante con moto" by Ludwig Maurer, and in the contemporary Quintet for Brass by Robert Washburn. All the musicians were obviously masters of their instruments, though at times the lower parts did not seem to suit the trombone in the adaptation. The absence of a tuba or baritone was strongly felt in some of the more rapid

passages, specially in Maurer's "Allegro" and in the "Paduana and Galliard" selections, arranged by George Engelmann.

The trumpet players showed some lack of precision in entrances in Daniel Speer's Sonata and Maurer's Andante, though the second trumpet exhibited some really splendid sound in the two Bach selections.

The selections ranged from

early Renaissance music from Italy, France, and Germany to "Music for Today", a medley specially arranged for the group by Errol Schlabach. The latter composition's interpretation was superior to the composition itself, which was quite loaded with a number of musical clichés.

For this reviewer, the highlights of the evening, in composition and execution were "Fantasia" by William Simmes; "Canzona Bergamasca" by Samuel Scheidt, in which the musicians showed their greatest precision; "Mini-Suite" by Anthony Plog, most commendable for the discreet handling of the dissonances; and "Contrapunctus LX" by J.S. Bach.

The Sonata from "Die Bankelsangerlieder", a charming piece from the seventeenth century was played facing the audience and caught the spontaneous feeling of the olden day "bench singers", a nice feel for this old standard.

The group finished their program with two captivating encores: "Theme from the Sting", delightfully arranged for their combination of instruments, and a lively "Allemande" from early English music.

Our general feeling about this concert is very good. The program might have been improved with one or two slightly more well known pieces which were originally written for brass for the audience to measure the other pieces by, but the program did indeed offer a refreshing relief from the traditional.

The group of young men make up the only full-time brass quintet in the United States, a distinction to be proud of. Their excellence in performing surely was an inspiration to all the young musicians in the audience and a tremendous pleasure to all. The Annapolis Brass Quintet is recorded on Crystal Records.

Annapolis Brass Gives Enjoyment

Five young men with a flair for turning out good music entertained nearly 200 persons the other night at Watergate, a nice, comfy outdoor site in the Delaware Recreation Area on the Jersey side.

The quintet, called the Annapolis Brass — featured David Cran, trumpet; Robert Suggs, trumpet; Calvin Smith, horn; Tim Beck, trombone, and the Poconos' own Robert Posten, bass trombone.

They didn't pick easy numbers, this five, cutting through with finesse and extra fine tonal quality the works of Daniel Speer, Giovanni Gabrieli, John Cheetham, Peter Warlock, Richard Drakeford, Samuel Scheidt, J. S. Bach, Claude LeJeune, Heinrich Finck, John Adson and Anthony Plog, along with a couple of anonymous 17th century pieces.

What was best was that the quintet enjoyed themselves, and the audience loved them for it. Thus you had a good combination of an appreciative audience and artists who liked what they were doing.

Congratulations should go to Artists for Environment Foun-

dation, National Park Service at the Delaware Water Gap National Recreation Area, and the New Jersey State Council on the Arts for coming up and putting in motion performances such as the Annapolis Brass.

This quintet is professional in every sense of the word. The program was first-class all the way. And the Park Service made everyone feel at home at Watergate. They said welcome, good-bye, and invited travelers to return again.

Under these circumstances Annapolis Brass put the whipped cream on the Jello.

First nighters in the audience were Mr. and Mrs. Ernest Farmer and Mr. and Mrs. Robert Schell — all but Mrs. Schell executives with Waring Music Enterprises — Wendy Mazer, a Quiet Valley official; Rev. Charles Park, of Stroudsburg's Christ Episcopal Church; Fred Walter, of the Easton Express newspaper; Ralph Harrison, Stroudsburg High band director, and Steve Krawitz, an up and coming musician of the Poconos.

—The Oldtimer

Quintet Incredible!

By LEAH LOWE

"The incredible Annapolis Brass Quintet!" That's what a review had called it, and that's what it was—credible! America's only full time performing brass ensemble, appearing before a full house in Moberly last Thursday night in the Little Dixie Concert Association's third concert of the season, was given a standing ovation by its delighted listeners.

The five young men were faultless in their performance: David Cran, trumpet; Robert Suggs, trumpet; Arthur LaBar, horn; Tim Beck, trombone; and Robert Posten, bass trombone, as they played with consummate ease and skill through a program of music from the 17th century to today. And I borrow these comments from Varden, of Skien, Norway, where they have appeared, and they say it well: "An equal sound of brass has never been heard in Norway . . . The Annapolis Brass Quintet handled instruments technically and musically as brilliantly as one can imagine possible, in an ensemble so shaded and precise that one had to pinch one's arm to find it was not a dream."

It was so in Moberly as well, and the technique at which the listeners marvelled was not only of the two trumpets, but the French horn and the trombone and bass trombone handled in virtuoso style.

Covering four centuries, the selections presented the baroque, renaissance and contemporary musical. Each musician took his turn at announcing and giving a background of the number coming up, David Cran first on the list, and in seconds, it seemed (for never was a moment's time wasted, yet no sign of hurry or flurry was there) they had embarked on the first number, "In Pride Of May," by Thomas Weelkes, an English composer of the 17th century, and a lighthearted and spirited example of that period. Second, (and how about this for contrast) from the 17th to the 20th century, they played a beautiful arrangement of Lennon and McCartney's "Gold," with a lyric trombone solo therein.

"Varieties," a work by Belgian Peter Cabus for brass quintet followed, a slow, beautiful theme with nine contrasting variations which offered technical challenges for brass instrumentalist, met by this quintet with faultless virtuoso performance. For the next number, they changed grouping, as trumpets took place behind the trombones and horn, in order that the purpose of the "Sonata 22," by Johann Pezel, might be a bit more realistic in sound, for, written in 1670, when all music must have a purpose, this was titled "Hora Decima" (tenth hour), so called because these strains were heard from the town hall tower every morning at ten o'clock, a part of the Leipzig life, for Johann Pezel was a Stadtpfeifer (town windmusician) who wrote tower music (turmb-lasen). History? Yes, and beauty!

"Pied-en-l'Air," by Peter Warlock was followed by two of Scott Joplin's best, "Maple Leaf Rag," of course, and "Easy Winners." What they did with Scott Joplin was a pure delight and a great hit with the audience. The quintet's effects with the work of the brass would have to be heard to be believed—bass trombonist Robert Posten put down his bass trombone this time and blew the tuba—and they tore it up! Such rag-time, such syncopation—Missouri's Joplin was paid a tremendous tribute by the Annapolis Brass Quintet, and its audience was long and loud in applause.

The first half of the program closed with "Two Canzoni," "Canzona Galicum" and "Canzona Bergamasca," 17th century compositions of Samuel Scheidt and they were exciting examples of that span in time, with the beautiful swelling crescendo and falling diminuendo, in what sounded rather like questions and answers in music in this beautiful teamwork.

The second half of the concert opened with "Trumpets of Victory—Yankee Doodle," and the arrangement of the traditional by David Fetter was a thing of rhythmic beauty. Following what seemed to be the pattern of alternating the old and the new came "Four Movements for Five Brass," by composer Collier Jones, whose 20th century style was well set out in the four movements with dramatic contrasts in its intricate rhythms of the introductory March, then 2. Pretensions, 3. Waltz and 4. Finale Allegro.

Now came a rare treat, for the scene was totally changed and the five performers came out costumed as they might have been in the Elizabethan period, when brass came into its own as a musical medium—four of them in elaborate court costumes of velvet capes and lacy trims, the bass trombonist Posten in robe and cowl and sandals of a monk—they told the story of the day of the musicians wherein

flourished the golden age of brass, preceding entrance of woodwinds in the picture, the Renaissance period, when they wandered from village to village, or perhaps were court musicians (steady employment), the wanderers with music and perhaps a dancing bear or other such attractions to draw crowds as they cross the land. The music of the period was presented as in a little play: "Fancies, Toyes and Dreames" by Giles Farnaby, 1. His Rest, 2. A Toye, 3. Tell Mee Daphne, 4. The Old Spagnoletta, and it was quaintly beautiful. It was a new feature for the group, they said, and a great one that delighted the audience, who not only marvelled at the lovely old melodies but also marvelled at the speed at which the five performers got into and out of the elaborate costumes of the court, and back into their own tuxedos!

Then back to modern times, followed Claude LaJeune's "Revey Venir Du Printemps," a happy tune primarily for trombone but artfully written for all five, and fitting its translated title "Seeing Again the Coming of Spring."

A review

Triple-tongue tunes thrill concert crowd

By JOY McLEAN

A thrilling program of music for brass instruments was presented Sunday afternoon by the Annapolis Brass Quintet under the auspices of the Malheur Community Concert Association.

The group, consisting of two trumpets, bass and baritone trombones and a French horn, did a spectacular job of playing a cross-section of classical numbers with a smattering of American blues and "big band" sound thrown in.

With flawless techniques that made triple tonguing seem like child's play they tooted their way through the most difficult music smiling and seemingly relaxed to the end when they were called back for two encores.

Anyone who has ever taken up a brass instrument knows

the hours and years of playing required to perform the way those men did. It was, I feel, regrettable that every seat in our auditorium was not occupied; it may be many years before we have an opportunity to hear another brass group of such perfection and youthful personality.

The Malheur Community Concert Association will hold its annual membership drive April 17 to 22. This year, for the first time, a bonus concert will be awarded to new members. It will be free admittance to the Ford Comic Opera Theater Presentation of "Die Fledermaus" (in English) which will be held on Thursday April 22, at 8:15 p.m. in the OHS Auditorium. Serving as drive chairman will be Mrs. Francis Chilman, 889-8135.

Brass Quintet Plays Exciting Concert Here

Marcks reviews concert by brass quintet here

(Editor's note—The Perry Concert Association has made arrangements with Eric Marcks to review concerts presented in the Perry concert series. This review was written by Marcks following the final concert in the series held here Thursday evening.)

By Eric Marcks

Last Thursday was another musical day in Perry. The Annapolis Brass Quintet appeared in the final concert of the season for the Perry Concert Association. The instrumentalists of the quintet are David Crane, trumpet; Haldon Johnson Jr. trumpet; Calvin Smith, French horn; David Kanter, trombone and Robert Posten, bass trombone.

The musical festivities got under way at 2:15 p.m. in the cafeteria of Perry Community High School for several hundred instrumental students from Perry Community High School and Junior High and Central Dallas, with a brief introductory concert. After the concert the students broke up to go to 45-minute clinics with the artists on their specific instruments.

The evening performance began at 8 with "Galliarda Battaglia" by Samuel Scheidt. The next selection was called "Variations on a Negro Folk Song" by William Schmidt.

The theme of the variation was taken from the tune "Goin' Home On A Cloud." After the theme was played, the quintet varied slightly by playing a Farfare, Ostinato, Chorale and Fugato.

"Theme for a Carousel" was justly titled. Starting with the French horn, it gradually built, adding one instrument at a time. After they were all playing, one's imagination would make the excitement of a carnival come alive.

Brahms' "Three Motets," were three very beautiful and inspiring pieces. Originally meant for voices, these

instruments literally sang these pieces.

The final song before intermission was "Desperavi" by Michael East. "Desperavi" illustrates despair and struggle with interpreting revelations occasionally. These revelations weren't too difficult to pick out.

Richard Drakeford's "Tower Music" was broken down into six parts; Fanfare, Chorale, Trio, Dance, Air and Fanfare. Very happy sounds.

"Two Renaissance Pieces," "Greiner Zanner" and "Revey Venir du Printemps" and "America the Beautiful" followed.

The quintet let the audience imagine the artists were traveling troubadours playing on a street corner on "Sonata from 'Die Bankelsangerlieder.'" "

J. S. Bach wrote a collection

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called "Art of Fugues." The quintet performed "Contrapunctus IX from 'Art of Fugues.'" very typically Bach and very beautiful.

Majestic, happy, loose and laughing are words that could describe Leonard LeBow's "Suite for Brass." At times it felt a lot like the blues.

Each member of the quintet is an accomplished and excellent musician on his respective horn. Each piece of music was executed tremendously. A most enjoyable concert.

By MARJORIE SMITH

For those who chose to ignore the cold weather last night in favor of attending a concert at Thompson Auditorium, they were well rewarded. They heard the Annapolis Brass Quintet, one of the most exciting young instrumental ensembles to perform here in a concert series.

It was the second concert in Jamestown Civic Music Association's current season, and quite obviously pleased an almost capacity size audience. If you weren't a brass enthusiast when you arrived, you were joining in the applause and the final standing ovation by the close of a program that featured variety in its selections and the skill of the performers.

The first section included music for brass from the early courts of kings to some 20th century pieces. Variations on a Negro Folk Song by William Schmidt was an interesting group; "Theme for a Carousel" by McKie pleased the listeners with its French horn solo, but Three Motets by Johannes Brahms not only proved the adaptability of brass instruments but delighted the audience with its harmony and melody.

Following intermission, the ensemble again offered a variety of works from as early as 15th century music to modern. They gave a stirring performance of "America, the Beautiful," arranged by Kellerhouse; a 17th century sonata as it was played by the traveling troubadours, and two charming Renaissance pieces.

If it can be said that one number on a program can stir the audience more than the others, Contrapunctus IX from "Art of Fugue" by J. S. Bach can claim that distinction in last night's program. It exhibited the skill of each individual in the ensemble and

after being received with resounding applause, the performers admitted it was also a favorite in their group.

The concert closed with a very American "Suite for Brass" by LeBow, a piece in three parts, which was acknowledged with a standing ovation.

The Annapolis ensemble is composed of five charming young men who not only blow horns with the skill of Gabriel, but also make friends with the audience the moment they appear on stage. Hopefully, we shall meet them again. They are: David Cran and Haldon Johnson Jr., on trumpet; Calvin Smith, French horn; David Kanter, trombone, and Robert Posten, bass trombone.

Brass quintet produces sounds of rare beauty

By AL JACOBS

Fergus Falls Concert Association members were treated to sounds of rare beauty Monday evening when the Annapolis Brass Quintet presented the third of the 1973-74 five-concert series.

Whereas the Stan Kenton group could have been described as "blazing brass", the young men of Annapolis produced sounds which would have blended well in any living room.

The concert opened with "Galliarda Battaglia," a 17th century show-piece by Samuel Scheidt. This was popular music of the day in which brilliant, sparkling trumpet calls on top of rich, sonorous low brass portrayed the calling together of men for battle.

The second composition by the 20th century composer, William Schmidt, was in sharp contrast to the first. A theme and variations on the Negro folk song "Goin' Home On A Cloud," the piece displayed expressive trombone, muted trumpets, modern harmonies, and much control.

What followed for the remainder of the program was a potpourri of fine brass literature spanning music

history from the Renaissance to the present and showing off the remarkable ensemble of the quintet.

There were "Three Pieces" by Anthony Holborne, court composer to Elizabeth I; "Theme For A Carousel" by Jack McKie, which was reminiscent of the circus; "Three Motets" by Brahms; ancient (and modern) "tower" music; and much more.

One often comes away from a concert thinking of one selection which stood out from the rest, but this writer would be hard pressed to choose from three or four.

Claude Le Jeune's "Revey Venir Du Printemps" was a revelation of agility and clarity, especially on the part of the horn and tenor trombone.

The setting of "America The Beautiful" and the introduction to it by first trumpeter, David Cran, made our hearts beat high.

The 17th century "Bench Singers' Song" was done with the verve of a modern group of barber-shoppers.

But the greatest of all was Bach's Contrapunctus IX from the "Art Of Fugue", with a finely controlled weaving-together of all the fugal theme's

entrances.

Of local interest is the fact that trumpeter Cran is a native of Duluth and once played with the Denfeld band when it visited our school. All the members of the quintet serve as artists-in-residence at the Peace Gardens Music Camp at Dunseith, N.D., during the summer months and some of our Fergus Falls students have studied with them.

Brass Quintet Provides Second Series Concert

by Les Torgerson

Music Director, Northland CC Residents of the Thief River Falls area enjoyed an outstanding musical treat last Saturday evening when the Annapolis Brass Quintet performed for the local concert series. The programming was quite appropriate for the evening including several selections from the Renaissance and Baroque era, a golden age for brass music, as well as some 20th century selections.

Tower Music, a 20th century composition by Richard Drakeford, was named for the type of brass ensembles that existed principally in Germany from the 14th to the 17th century. Brass groups similar to the Annapolis Quintet would play short concerts from the town hall tower at stated hours, and take part in religious and municipal ceremonies. They were also employed to give fire warnings, to alarm village residents at the approach of an enemy, and perform other musical duties.

The Drakeford number and the Scheidt "Galliarda Battaglia" served particularly well to exhibit the true ensemble quality of this group. The exacting intonation and articulation of the Annapolis group is the mark of a really fine ensemble. The rich smooth low tones of the bass trombonist, Robert Posten, and the lyric—always accurate—tone of French hornist Calvin Smith were particularly impressive. If there is any one trait of the quintet which could be improved upon beyond the fantastic level of competency they possess, it would be to develop a more compatible, sameness of tone quality between the 1st and 2nd trumpets.

Incidentally, the Annapolis Brass Quintet, David Cran and Haldon Johnson, trumpet; Calvin Smith, French horn; and David Kanter and Robert Posten, trombone, are all a genuine warm bunch of guys. They conducted a very successful clinic for our students as well as high school students from Roseau, Greenbush, Strandquist, Stephen, Goodridge, Franklin and Lincoln on Saturday morning. Best of wishes to the Annapolis Brass Quintet in the future. They are truly "an ensemble dedicated to excellence in the presentation of brass music".

Annapolis Quintet

Brass Group Plays Beautifully

By FRANCIS CHURCH

Look out, Juilliard String Quartet! Here comes the Annapolis Brass Quintet.

The five young men who make up the later group strode onto the stage of Blackwell Hall at Randolph-Macon College in Ashland last night with alertness and assurance. Together they picked up their five instruments and attacked with absolute balance and precision the opening notes of a "Canzona" by the 16th century composer, Giaches de Wert.

The way this team of musicians worked together, one could be reminded only of the backfield of a Super Bowl champion. They bobbed and weaved, nodded and flicked their eyes at one another like well-trained athletes.

But it was what came out of their instruments that counted. Trumpeters David Cran and Robert Suggs, horn player Arthur LaBur, trombonist Martin Hughes (a graduate of Manchester High School and Virginia Commonwealth University) and bass trombonist Robert Posten proved their point to a crowd of about 100 persons: Brass playing is a serious and beautiful chamber music form.

This was a brass quintet, all right, but it

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never sounded brassy. Rather, one was seduced by the balance and sensitivity, the absolute beauty and purity of tone these young men produced in their ensembles.

Small wonder, then, that the Annapolis Brass Quintet has attracted works by contemporary composers, including a piece for brass quintet and symphony orchestra by Elliott Carter which is being recorded in West Germany.

The first half of last night's program, in fact, closed with something called "Charaktery" by the Czech composer, Jiri Pauer, completed just last year for the Annapolis musicians. It is a folksy three movements of easy-to-listen-to music, containing the wealth of rhythm and melodies that have marked Czech music through the ages.

A rather esoteric and dry study in rhythm and sound layers by Alvin Etler called "Sonic Sequence" had preceded it. The audience found this contemporary fare little harder to take.

Not so for the Spanish Renaissance Suite by Antonio de Cabezon (1500-1556) or the two sections from J.S. Bach's "Art of the

Fugue," favorites on any brass ensemble program these days,

Or the four 15th and 16th century selections and two from the 20th that were played after intermission. These included canzoni by Samuel Scheidt, a trio sonata that really was a trio sonata (Arranged for horn, trombone and bass trombone) by Evariste Felice dall'Abaco, a short sonata intended to be played in a Leipzig church tower that was written by Johann Pezel in 1670, a short work by Claude LeJeune (1528-1600), the 1972 "Encounter" of Allen Molineux and 1973 "Dance" by Wilke Renwick.

Two encores — a 16th century round and Warren Kellerhouse's variations on "Oh, Where Have You Been, Billy Boy, Billy Boy?" — sent the crowd home singing.

Where was the music of Beethoven and Brahms? As one of the quintet members pointed out, the late 18th century and 19th century composers shunned this medium because brass instruments were undergoing so many changes. Too bad. If Beethoven had heard the Annapolis Brass Quintet last night, he just might have rewritten one of those great string quartets for brass instead.

Jamestown (N.H.) Sun
Feb. 2 - 1979

Brass Quintet blows great music our way

By MARJORIE SMITH

Sun Staff Writer

Last night's concert by the Annapolis Brass Quintet received such words of praise as "great," "super," and a pretty general opinion of music lovers in the audience that it was the top performance of Jamestown Civic Music Association's 1978-79 season to date.

The night was cold but, evidently, there were people who recalled hearing the Brass Quintet when it performed here in 1974. Thompson Auditorium filled up early for the return engagement. Surely, no one went away disappointed.

The Quintet is composed of young musicians, beautifully trained and versatile in their choice of program and delivery of golden tones to charm their listeners.

The concert, which included selections drawn from 300 years of early French and Italian composers to the best of the Beatles, delighted last night's listeners in the first section of the program with "Willow Echoes" composed by Frank Simon.

Following intermission, the group played a modern three-part suite by Pauer, "Charaktery," demanding a charm and quiet not often heard in a program of brass.

The audience responded with interest to a section on Assorted Music of The Renaissance, emphasizing the history of brass instruments and the part they played in the early courts of kings. This performance was done in proper costume. We were instructed about the cornetto and the sackbutz (sp.?) and

their instruments told the story.

Undoubtedly, the highlight of the program was the ensemble's performance of "Contrapunctus IX" by J.S. Bach. Generally recognized as one of the greatest masterpieces of musical art, the Quintet played it with such mastery that the audience was moved to a round of applause that demanded the performers to respond with encores.

At intermission, the audience was exchanging opinions of the Quintet, which, incidentally, is America's only full-time performing brass ensemble.

I would have liked a touch or so of "modern" on the program, knowing how well brass fits into the picture, but I'm not sure what I would have traded for the pieces played last night.

The young men who played the exciting music for us last night were David Cran and Robert Suggs on trumpet; Arthur Labar, horn; Martin Hughes, trombone; and Robert Posten, bass trombone and tuba. Remember them. With a little luck, we'll hear them again.

Brass Quintet Pleases Many Musical Tastes

by James Solsten

Last Saturday night the Thief River Falls concert association presented its fourth program of the current season, the Annapolis Brass Quintet. This group had previously been heard in the 1973 program.

The quartet was just as enjoyable in 1979. Brass instruments seem to have a wide appeal and the audience certainly enjoyed the program, calling the quintet back for an encore.

I have always held the opinion that even if a particular type of instrument or style of music is not one's great favorite, one can still find much enjoyment in a performance providing the performance is expertly and musically done.

The Quintet's program was certainly expertly played by finely trained, finely honed musicians who went all out to present a program of wide variety. From typical and traditional brass music of early periods and current writings to Renaissance music played upon Renaissance instruments — in costume — to the jazz idiom, where the execution was flawless while their stylistic interpretation may have been less so, and finally to the ingenious writing of J.S. Bach's Art of Fuge, every musical taste should have found something to enjoy. Indeed, the audience indicated its enjoyment enthusiastically.

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Wednesday, Feb. 21, 1979

Pistons, sackbuts take town

by Phill Baird

On Thursday, Feb. 12th, the Le Sueur concert audience experienced an evening of powerful and greatly varied music presented by the Annapolis Brass Quintet.

The Quintet presently is the only full-time performing brass ensemble and has been heralded here and abroad as one of the greatest brass chamber ensembles of our time. I would quite agree with the program notes that "the ensemble is of consummate virtuosity."

Along with several recordings the group has toured Europe and made live broadcasts with the Bavarian Radio network.

In a brass quintet one will find two trumpets, French horn, trombones and tuba alternately used with the bass trombone.

The program opened with a composition from the Renaissance period by Giaches de Wert. The balance between players suggested that the ensemble was thoroughly knowledgeable of style. As the program progressed it was positively evident style concepts and their flexibility with which the quintet played.

For a great leap in music history the quintet played a composition by Lennon and McCartney. This was a good program choice as the listener could immediately identify with a contemporary melody.

The apple pie and whipped cream for the evening was Frank Simons "Willow Echoes." This is when Robert Posten brought the German made tuba and gave as a real bass line. This is nostalgic music that will start any toe tapping. Two trumpets were replaced by smaller cornets a type of instrument used in the time this composition was written. David Cran and Robert Suggs shared the solo which gave them each plenty of ruffles and flourishes. The music is predictably loud-soft, fast-slow but it is so reminiscent of the Sunday night town band gathering in the square for a performance. Many a town, including Le Sueur, has a town band and would trot out "Willow Echoes."

A good musical experience was the performance of "Sonic Sequence" by Alvin Etler. It suggested that the composer was not intent on composing a melody or even structured harmony, but presenting "sounds." A palette of sound patterns. The attending feature of this selection was the splashes of blue light and as the music proceeded to a crescendo with closer harmonies to warm the musical fabric, the lighting became warmer with splashes of red and yellow and the conclusion withdrew to the coolness with which it started.

The introduction of Renaissance costumes worn by the players for the assorted Renaissance music gave a good contrast to the concert blacks. An explanation of the authentic Renaissance instruments was appreciated and very informative to the audience. It did demonstrate how far our brass instruments have matured.

The rather esoteric title of "Contrapunctus IX", music by J.S. Bach, finished the program. The players gathered in a relaxed style at the stage front and simply presented this musical counterpoint tapestry. Playing counterpoint involves at least two people or a very busy person using two hands, wishing for three, and sometimes two feet. The manner in which the brass quintet presents counterpoint is that nothing could be easier and probably for them it is quite true.

The group returned for two encores and were also very cordial after the program showing their instruments to local students.

For critics and casuals alike, this was a very artful, musical and well received program. It is certainly quality programming and there are great companies that will be coming to Le Sueur in the next concert season. A full symphony orchestra is included in the next concert series. This will be a program that no one will want to miss. Membership drive is coming soon.

High Praise For Performance Of Annapolis Brass Quintet

Last week, the Annapolis Brass Quintet, America's only full-time brass ensemble, treated Brainerd members of the Lake Area Music Association to a superb night of unforgettable excellence in brass performance. The musical magnificence and technical precision with which they played left no doubt that they were indeed masters of their instruments.

The group of five men, all in their twenties and thirties, opened their performance with an excellent rendition of the lighthearted seventeenth century madrigal "In Pride of May," by Thomas Weelkes. This arrangement of a piece originally written for five voices was so delightfully done it was immediately apparent that rhythmic precision and clarity would be the rule of the evening. The listeners were not disappointed.

After performing a brief medley of two popular song arrangements by former Beatlites Lennon and McCartney, the more serious "Varieties" by Belgian composer Peter Cabus was rendered. With a theme and variations scheme, this neoclassical composition gives each instrument an opportunity to challenge its player with technical difficulties. The demanding rhythms, flourishes, tempos and lengthy legato passages were all played with ease. The final open chord was perfectly balanced and in tune.

The following work, "Sonata Number 22" by the Baroque trumpeter and violinist Johann Pezel was well done but historically inaccurate. With a full tone and a lack of expected ornamentation, the piece suffered from too little knowledge of Baroque performance practice and techniques. Although the concerto effect of pitting instruments against one another was well done, the first trumpet overbalanced the ensemble in several sections.

Quick to recover, the group then played a superb performance of the very lyrical "Pieds-En-L'Air" by early twentieth century composer Peter Warlock. Two piano rags by Scott Joplin, arranged for brass, came next, much to the delight of all the listeners. These two familiar works,

"Easy Winners," and "Maple Leaf Rag," were extremely well played, the first of which was performed almost flawlessly. One easily reveled in the perfection of attacks and releases.

To close the first half of the program before more than nine-hundred listeners, the quintet chose two "Canzoni" by the early Baroque German composer Samuel Scheidt. These two works, the first based on a French dance and the second on an English dance borrowed from a northern Italian dance form, employed the use of canonic imitation. The subject was always well in focus as it was passed among the players. The second of the canzoni involved each instrument in flourishes of dashing speed. Arthur LaBar displayed a particularly fine mastery of his French horn. The change in rhythms between duple and triple meters, typically borrowed from the Renaissance era, was beautifully accomplished.

The second portion of the concert opened with the neoclassical "Four Movements For Five Brass" by twentieth century composer Collier Jones. Although the music is not very interesting, it was well played. The highlight of the evening then came, after a brief but informative narration on the use of brass instruments throughout history. In costumes suggesting English court musicians of the early seventeenth century, the five royal subjects played four frivolous

madrigalesk tunes by Giles Farnaby. The lightheartedness with which the phrases were tossed through the air provided delightful listening.

The more serious arrangement of the choral work "Revey Venir Du Printemps" by Renaissance composer Claude LeJeune was equally well played.

Before the final selection, two superb arrangements of the American folk tunes, "Little Brown Jug," and "Billy Boy" were performed with such excitement as to leave the listener with unequivocal joy. The concert was then ended with an adequate reading of the "Contrapuntus VII" from "The Art of The Fugue," by Johann Sebastian Bach. This complex contrapuntal work of the musical genius of the Baroque period was played with too much volume, not entirely accurate phrasing and a lack of a sense of delicate intricacy which the piece demands. The ensemble however was balanced and in tune.

With much applause, the quintet was encouraged to play two encores. Both were short and exciting.

Clearly one of the foremost brass groups in America, the Annapolis Brass Quintet can no longer take second place to the New York Brass Quintet or the Philadelphia Brass Ensemble. The future of this group is a bright one indeed.

By Thomas D. Rossin
Director of Vocal Music
Brainerd Senior High
School

The Annapolis Brass excels at everything

By DON DUGDALE
Californian Staff Writer

Music from the Renaissance to an avant-garde series structure filled the bill last night for the Annapolis Brass Quintet, which played it all with finesse, precision and superb musicianship.

The Sherwood Hall concert was the last this season for the Salinas Concert Assn., and was a substitute for the originally scheduled Canadian Brass Quintet. But the Annapolis group certainly could not be considered second rate in any sense.

The two trumpets, French horn, trombone and bass trombone blended their individual sounds effectively, while performing with outstanding technique and tone.

But it was the kind of sound that creates a more sensuous effect in intimate surroundings, and it was hard not to wish for a smaller hall with more lively acoustics.

Often a delicious chord passed all too quickly to the empty seats in the back when it would have been savored over and over.

The concert began with two short pieces composed in 1609 by the Renaissance composer William Brade. The quintet immediately established their cohesion as an ensemble and their sensitivity to dynamics.

Following were the somewhat subdued fugue from the "Second Suite" by Handel, and then the contemporary Capriccio by Karl Pilss, composed for the Annapolis Brass Quintet last year. A playful, yet intense number, it maintained a light feeling throughout.

Perhaps the most satisfying piece on the program was the suite of English Renaissance music by Farnaby, Locke, Weelkes and Holborne. Bringing

to mind the interwoven voices of English madrigals, the four-course piece filled the listener like a hearty meal of roast beef and potato.

Trumpet players David Cran and Robert Suggs switched to cornets for Willow Echoes, the 1918 piece composed by Frank

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Simon, formerly first chair soloist in the John Phillip Sousa Band.

As a pure demonstration of style and technique, the piece had no rival on the program, as Suggs and Cran took turns triple tonguing and dazzling their listeners with rapid arpeggios.

The Quintet for Brass, a 1967 composition by Edward Gregson, finished the first half of the concert, as Robert Posten switched from bass trombone to tuba. Although the contemporary composition may not have been to everyone's liking, one had to admire the practice and concentration it must have taken to handle the intricate and difficult second part.

Something by Bach

Certainly the concert would not have been complete without something by Bach, and the quintet filled that need with Contrapunctus VII from the "Art of the Fugue"

The most dissonant piece of the evening was Lawrence Moss's Music for Five, composed in 1965 based on an irregular series popular with avant-garde composers.

The Suite for Brass by Leonard Lebow contained a march of bugle calls, a gentle blues number and playful reel.

As the musicians rose from their chairs and faced the

audience for the Sonata by Daniel Speer, the sound took on a more lively, satisfying quality, and one wished to bring the sound even closer.

Finishing with the difficult and sonorous Canzona Bergamasca by Samuel Scheidt, the quintet was called back for two encores, the Maple Leaf Rag by Scott Joplin and an arrangement of Billy Boy, which concluded with a surprise "amen" hymn ending.

That the Annapolis Brass Quintet's concert at Washington College was excellent cannot be denied. If it occasionally lacked what I call the "flash" of such groups as the New York Brass Quintet or the American Brass Quintet, it made up for this lack in niceties of ensemble and phrasing and in the obvious pleasure of the members' making chamber music together. For these five young men are professional chamber music performers and show it. Their income is derived from their being successful chamber musicians, and if they and the Annapolis Brass Quintet are to survive economically, they must be consummate performers in the medium.

Their performance here raised some interesting questions in my mind, probably because it was such a good performance. And I think that we as the "Washington College Audience" can learn something from the concert as well. The first thing which struck me was the excellent organization of the Quintet's program. We were informed after the first piece on the program (a sprightly piece originally for instruments by the late-sixteenth-century composer Giaches de Wert) that the program would take us from "the sixteenth century toward the twentieth century and then return, in the second half, to the Renaissance.

The pedant in me wants to shriek that Samuel Scheidt, one of the great seventeenth-century German composers, is a Baroque composer rather than a Renaissance one, but I can let that pass in the light of such a well-planned program. The point is that there was some purpose in the way the program was organized, and I think that that organization contributed much to the audience's enjoyment of it.

Brass offers unmet challenge

When, toward the end of the first half of the concert, we got to twentieth-century works for brass quintet, I began to ponder another point which was confirmed in the second half of the program. After the concert I talked with Bob Suggs (trumpet) and Martin Hughes (trombone) about it. It makes me sad that no truly great composer (a Brahms, say, or a Stravinsky) has written a truly masterful work for brass quintet.

Of course there are some very good works specifically for brass chamber ensemble (Hindemith's *Morgenmusik* and the Ewald symphonies spring to my mind immediately, but then I've been playing brass works for a number of years). Nonetheless there are no pieces like the great string quartets, for instance, for brass quintet.

It's a shame, too, because it is an interesting medium, and a versatile one. The sad thing is that twentieth-century composers seem not to have risen to the challenge. There is a sameness about the twentieth-century works on Tuesday's program which is scarcely the fault of the Quintet's programming. Unfortunately it's the fault of twentieth-century composers who have

written brass quintets: twentieth-century composers writing for the medium seem to think that high notes, pyramids, low notes, impossible technical passages and complicated meters are the alpha and omega of writing brass quintets.

These are all interesting, even very effective devices that work well for brass instruments. But to make them an end in themselves (as I felt was the case in Edward Gregson's 1967 *Quintet for Brass*, Allen Molineus' 1972 *Encounter* and even Alexander Tcherepnin's 1972 *Brass Quintet* illustrates dramatically that the masterpieces for brass quintet are yet to be written. Karl Pilss's *Capriccio*, written for the Annapolis Brass Quintet in 1976, fares a bit better. It is an unabashedly Romantic work, well-structured and presented, if not particularly inspired and I enjoyed immensely hearing it.

I don't want to come down too hard on this twentieth-century literature, and I certainly don't want to imply that I disliked hearing these works (none of which I had heard before), nor that I was bored by the performance I was simply led to muse that somebody ought to write a really great work for brass quintet one of these days. And I hope to hear the Annapolis Brass Quintet play it, for I have no doubt that they will play it superbly.

Farnaby: a well-performed composer here

And since the part of me that isn't a brass player is a singer, I thought a lot during the concert about transcribing works from other media, and particularly vocal media, for brass quintet. There were a number of transcriptions on the program. Let me speak first of the single keyboard transcription, the four virginal pieces from the Fitzwilliam Virginal Book by Giles Farnaby.

Farnaby is rapidly becoming a well-performed composer on this campus: recorder trio versions of three of these four pieces were performed on November 1 in the concert celebrating Queen Elizabeth's Silver Jubilee. On December 3, the Washington College Band performed orchestrations of all four of them by Gordon Jacob. And

Tuesday we heard them arranged by Elgar Howarth for brass quintet.

Before the purists begin wringing their hands, I hasten to point out that Farnaby himself would heartily have approved of these diverse versions of his charming keyboard works, for it was a common sixteenth and seventeenth century practice to use available forces to perform almost any kind of music. And these pieces adapt themselves well to all three of these very different media.

The Annapolis Brass Quintet's interpretation of the works differed from the previous performances we have heard this year (as well it should—it's a different medium). It was a marvelous performance, well-balanced and sensitive and delicate.

Bach's contrapuncti from the *Art of the Fugue* present a different problem. The *Art of the Fugue* is Bach's last work, and many would claim it is his greatest exercise in fugal writing. Even a cursory examination of the fugues gives one a clear idea of Bach's genius. These are cerebral fugues, contemplative fugues, even introspective fugues.

Bach almost seems to tell us that he is trying to find out what the concept "fugue" means. And, since Bach did not orchestrate the fugues (that is, they aren't specifically organ fugues, for example), it seems appropriate that brass quintets should play them. They work wonderfully well for the ensemble, particularly when played so well.

Renaissance transcriptions — most successful

But I began to talk about the transcriptions for brass quintet of vocal music. Five-part choral works are a logical target for people who want to set something for brass quintet.

The most successful of the vocal transcriptions played by the Annapolis Brass Quintet were the transcriptions of Renaissance works—pieces by Gesualdo, Byrd and LeJeune. In these pieces the contrasting timbres of the instruments brought out the counterpoint which is so much a part of these works while the homogeneity of brass sound provided the blend which is equally important.

In these works in particular (and I have performed several of them in their vocal versions) I was so impressed with the phrasing (which seemed even to follow the texts of the works) that I asked David Cran (trumpet) during the intermission how many of the Quintet are singers as well as instrumentalists. Only he is, it turns out; yet the phrasing was so sensitive that I am still amazed that they haven't sung, or even in some cases heard, the vocal versions of the pieces. They were beautifully performed (even if the LeJeune was a trifle fast).

The Brahms motets performed by the group present a different problem, and I don't think that these transcriptions work so well as do the transcriptions of the earlier works. Again, I have no complaints with the performance, which was beautiful. But the change of medium just isn't so satisfactory as it is with Renaissance pieces. I suspect that this is due to the fact that the Renaissance works were designed to be performed by voices alone, by voices and instruments, or by instruments alone, while the Brahms motets were meant to be sung by an a capella chorus. I can't fault the members of the Quintet for wanting to play Brahms—who doesn't? It's too bad he didn't write any brass quintets.

What a way to end a concert!

The concert closed with the most spectacular performance of Scheidt's Canzona Bergamasca I have ever heard. Robert Posten, the Quintet's bass trombonist, introduced the work by saying it is one of their favorite pieces. I could enlarge upon that remark by suggesting that I suspect it's one of the favorite pieces of anyone who has ever played many brass quintets. But I was afraid they were in trouble when they started. It was fast—really fast, and I knew what was ahead: more sixteenth notes than we brass players like to see, and awkward ones, particularly for horn and trombones. But they made it! Beautiful! Exciting! What a way to end a concert!

How about an encore— Well, they acknowledged the applause graciously, and after about the third bow the two trumpet players were stage left and the trombones and horn stage right. Good. They're going to play an encore. But there's no music—not not even a music stand—and they're still standing up. It's a piece called Dance, David Cran tells us, and it's by Wilke Renwick, who lives in Colorado.

And it was a perfect encore, a dialogue between trumpets and the other three instruments, light, frivolous, spirited and short. The audience liked it, and the Quintet like it enough that they memorized it. I think that we all left the auditorium feeling good.

H DURANGO-CORTEZ HERALD

Southwest Colorado Life

Edited by Sally Morrissey

Sunday, Feb. 26, 1978

Page 9

Musical treat provided by Brass Quintet

By ROBERT AHRENDTS

The audience that attended the recent Community Concert Association presentation of the Annapolis Brass Quintet was given a superb "musical treat." Each musician that performs in this quintet is a skilled technician and master of his instrument.

The idea of brass instruments of any kind playing together in a chamber setting has been evident for only the 30 to 40 years. Therefore, the literature that is written for this musical medium is also relatively new. The quintet, however, opens a new dimension to

literature, allowing the chamber music of the 16th and 17th centuries to be transcribed and performed by the Brass Quintet. The superb performance of the Annapolis Brass Quintet gave the listener the impression that the music of this era was written specifically for brass.

The quintet also performed a variety of 20th century music. This variety of music coupled with unique programming was extremely tasteful.

This was a delightful concert to listen to — one that deserved the standing ovation it received.

Traveling brass opens a homestand

By Stuart Low

Annapolis Brass Quintet Concert Series: March 29, 8 p.m.—“400 Years of Brass Music,” Anne Arundel Community College Humanities Lecture Hall.

April 3 and 10, 7:30 to 10 p.m.—“Adult Amateur Brass Workshop,” Humanities Lecture Hall.

April 12, 8 p.m.—“World Premiere of a Lawrence Moss composition” (open rehearsals 9 to 10 a.m. April 7 and 7 to 8 p.m. April 9).

April 27, 7:30 p.m.—“Music for Brass and Organ,” St. Anne’s Church, Church circle, Annapolis (open rehearsals 12:30 to 1:30 p.m. April 22 and 7 to 8 p.m. April 23).

It was old home night for the Annapolis Brass Quintet Saturday, as this globetrotting ensemble treated a packed house at Anne Arundel Community College to “400 Years of Brass Music.”

Annapolis doesn’t get to see much of its native musicians, whose international tours take them ever farther afield (last stop: Hawaii). But they’re back in town for a month of concerts and teach-ins, ranging from Renaissance music to an amateur brass workshop.

The atmosphere at the college’s Humanities Lecture Hall is kept deliberately informal, with the audience seated in a rough semi-circle around the players. But the size of Saturday night’s crowd, which spilled onto the stage and out the back doors, suggested that a bigger auditorium might be in order for the quintet’s world premiere of a Lawrence Moss quintet April 12.

Brass players are often labeled by fellow instrumentalists as the most gung-ho (in polite parlance, “gregarious”) of musicians—presumably, because it’s hard to be a shrinking violet behind a slide trombone at peak decibel level.

The quintet members certainly looked like old fraternity buddies, bouncing jauntily onstage and delivering music appreciation pep talks before each number. (Sixteenth-Century composer Anthony Holborne, Gentleman Usher to Queen Elizabeth I, received just as hearty kudos as Robert Lichtenberger, a United States Army Field Band composer who happened to be in the audience to hear his Partita Miniatura performed.)

The quintet members (two trumpets, two trombones and a french horn) are first and foremost entertainers, so anyone expecting a 400-year scholarly chronology was in for a rude shock. It was an unabashed potpourri of brassy favorites from the Renaissance to the present day, courtly galliards bumping heads with funky ragtime.

The Annapolis Brass Quintet sound is bright, full of kick and panache. Subtler tonal shadings of groups like the Philip Jones Brass ensemble get dumped in the Annapolis harbor, but the quintet can switch to darker sonorities when needed, as in Anthony Holborne’s “The Fruits of Love.”

In fact, with a zigzag program like Saturday’s this ensemble had to do some pretty fast shuttles between centuries. They began with a whirlwind rendition of the brilliant Sonata 2 (1670) by the Polish trumpeter Johann Pezel, jumping immediately into Erik Satie’s Sarabande (1887) and Hector Berlioz’s Fugue a trois sujets (1829).

These last two pieces were in striking contrast to what one usually expects from these composers: Satie’s sombre reverie (in which trumpeter David Cran dominated too heavily) seemed as traditional in concept as Berlioz’s fugue—an academic exercise betraying little of his later Romantic penchants.

For pure virtuosity, Holborne’s five Dances (1599) showed off the quintet’s technical prowess to best advantage. “The Choice” and “Fairy Round” displayed what they could do in the way of precise ornamentation, fleet-footed rhythms and sudden dynamic contrasts; while their elegiac treatment of “The Fruits of Love” suggested those fruits were none too sweet.

Robert Stewart’s three Pieces (1964) proved a dissonant and darkly atmospheric composition, paradoxically held together by stark contrasts between sections.

Mr. Stewart, who heads the Fine Arts Department of Washington and Lee University (Va.), has produced three brass quintets to date and writes deftly for the medium. He stretches the instruments’ technical resources to the limit, relying perhaps too heavily on operatic leaps, saliva blats and muted effects.

Particularly effective was his use of disjointed “dialogue” in the second episode, each instrument straying off and re-entering a darkly menacing unison, like bleating sheep ambushed at a waterhole. Piece 3 mowed down the entire flock with arrow-like attacks, ending with muted watery screams.

Jack Gallagher’s Tocatta (1970) conjured up very different images: a sailing meet perhaps, complete with hints of naval anthems, foghorns and flurries of salt spray. For all that, it is basically a traditional study in the mold of Hindemith, spirited enough to make perfect background music for next year’s boat shows at Annapolis.

The second half of the program likewise alternated impeccably played Renaissance pieces (Hernando de Cabezón’s Susana Un Jur and William Brade’s Alamand and Galliard) with contemporary suites: Robert Lichtenberger’s Partita Miniatura (1977) and Robert Washburn’s Five Miniatures for Five Brasses (1979).

The former was written especially for the Annapolis Brass Quintet and rehearsed personally by Mr. Lichtenberger (an Army field band composer) at last week’s open workshops. It is one of those easily digestible pieces which leave no aftertaste whatever; perhaps the most memorable part was the melancholic pastorale reminiscent of an old English carol.

Robert Washburn’s Five Miniatures, likewise written for the quintet and given its first Maryland performance Saturday, was good-time music parodying big band forms like the march, burlesque and blues. Its high point was the scherzo, with subtle constantly shifting timbers for the 40-odd seconds it lasted.

The quintet will give the world premiere of a quintet by Lawrence Moss in the Humanities Lecture Hall on April 12, as well as a joint concert with organist John Cooper at St. Anne’s Church in Annapolis on April 27.

Best of all, local amateur brass players can get free coaching from the quintet during its workshops April 3 and 10. (For additional information, call 647-7100 ext. 287.)

Quintet concert lively, flawless

By VIRGINIA MODELL
For the Evening Capital

The Annapolis Brass Quintet is brightening the area with its scintillating music once again.

Saturday evening, a crowd almost burst the walls of the Humanities Little Theatre at Anne Arundel Community College to welcome home the internationally famous group that, in the midst of a busy series of workshops, paused to give a program that spanned 400 years of brass music.

There was nothing pedantic about the presentation. Rather than play the selections chronologically, the group had a grand mix of 17th, 18th and 19th century composers interspersed with contemporary composers. The result brings one to the conclusion that some present-day composers appear less avant garde than some from the 19th century! The program was lively and interesting. Flawless ensemble work is the hallmark of the group, comprised of David Cran and Robert Suggs, trumpets; Marc Guy, horn; Martin Hughes, trombone; and Robert Posten, bass trombone.

Opening with a brask "Sonata No. 20 (1670), by Johan Pezel, the quintet took the audience predictably but excitingly on a on a minor-to-major key progression.

A big jump lunged us into the early and late 19th century. Announced as a unique pairing of the radical romantic Berlioz and the inward, dream-like quality of Erik Satie, Satie's "Sarababde" (1887) was pensively slow, with no tricky rhythms, while Berlioz' "Fugue a trois Sujets" (1829) built daringly with spaces between the textures of the five instruments.

Contemporary Robert Stewart's "Three Pieces" (1964) were without doubt the most provocative of the evening's offerings. Certainly not melodious enough to take away humming, the avant garde music nevertheless crackled with adventure. Ranging from quiet dialogue between the instruments to "mass hysteria" it is music that one would like to hear again, if only as a challenge for understanding. Images were evoked: taxi horns tooting in the fog, exotic birds screeching in the jungle. Other images might have been suggested to other listeners. In all, it was exciting music.

Robert Lichtenberger's "Partita Miniatura" (1977) holds a lot of inventive

Review

use of the instruments. The composer, in the audience, took a bow after a performance that was impressive in its general excellence. That the composer had helped during the week in preparing his composition had much to do with the fine performance of this intriguing composition.

The lighter side of brass music came with Henry Fillmore's "Lassus Trombone." Citing the interest in band music at the turn of the century, the quintet gave the two trombones a field day in a display of the slide feature, or "lassus."

The closing number featured a work commissioned by the quintet. Robert Washburn composed in 1979 "Five Miniatures for Five Brasses." Designed purely to entertain, the five forms of music were almost transparent in their lack of complexity. Stated quite simply were a march, chorale, scherzo, blues and burlesque. It was a bit like looking through a microscope—every clean-cut phrase stood out for examination.

Cran cheerfully cut short the prolonged applause and announced an encore, a contrapuntal masterpiece by Johann Sebastian Bach that held a rich smooth interaction of phrases, something to be enjoyed centuries after Bach stated them.

Still not satisfied, the audience got another encore, a fun arrangement of "Billy Boy," by the ubiquitous Warren Kellerhouse.

Besides really handsome and informative program notes (especially valuable for the information about contemporary composers), the quintet members took turns in announcing and adding still more information.

In addition to the workshops, there are two more concerts in the Quintet's "Forum '80." April 12 at 8 p.m. in the Humanities Theatre, there will be a world premiere of a new work by contemporary composer, Lawrence Moss, as well as works by Bach, Susato and Engelman.

April 27 at 7:30, music for brass and organ, will be presented at St. Anne's Episcopal Church, with John Cooper, organist.

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Annapolis Brass Quintet

Quintet plays to full house

The Annapolis Brass Quintet played before a packed house in the Beaux Arts April 12.

The ensemble from Annapolis, MD has toured Europe three times in the past 30 months and plans three more tours there next year.

The group of five musicians,

consisting of David Cran (trumpet), Robert Suggs (trumpet), Arthur LaBar (french horn), Martin Hughes (trombone) and Robert Posten (bass trombone, and tuba), have performed for summer festivals in Austria and Spain.

Music of a classical flavor such

as a suite by Anthony Holborne and J.S. Bach's "Contra Puncpus IV," were performed before the appreciative audience.

Along with the festivals the quintet had performed for, the group has recorded at broadcast centers in Germany, Holland, Norway and Belgium.

Annapolis Brass Quintet: a battle well-fought

by JOHN KLAUS
Chairman, Department of Music

One of my horn teachers, a very long time ago, once told me that playing a brass instrument is a continual battle between the player and the instrument. The Annapolis Brass Quintet fought that battle on Tuesday evening in Tawes Theater and won — convincingly. Coming so soon after the debacle presented by pianist Tedd Joselson, the Quintet's performance did much to renew my faith in the integrity of performers.



An interesting footnote is that the Annapolis Brass Quintet came to Chestertown a few years ago to investigate the possibility of becoming a quintet-in-residence in Kent County and at Washington College. They were working on a federal grant for a community residency, and they liked the area. For a number of reasons, mostly financial, it didn't work out then. But they're still interested, and maybe some day it will work out. I hope so.

In the meantime it was nice to see the members of the Quintet again, and it was even nicer to hear them play such a splendid concert. I look forward to seeing and hearing them again soon. They do play superbly—They can play in my band anytime!



Etter konserten bevilget Annapolis Brass Quintett seg to ekstra dager i Skien, men sluppet ikke av fra øvelsene. Her er de fotografert av TA under fredagens øvelse. Fra venstre Arthur Labari, Robert Posten, David Cran, Tim Beckk og Robert Suggs.

Bruddstykker fra Wagners „Lohengrin” blandet med brøker fra mer uidentifiserbar musikk siver ut fra skuespillergarderobene i Ibsenhuset. Det er Annapolis Brass Quintett som øver hver for seg i garderobene. De har holdt konsert i Skien, og har bevilget seg et par dager ekstra her for å bli kjent med lokale musiker, og drive veiledningstjeneste for amatørmusikere som gjerne vil treffe dem. De fem musikerne fra USA vil gjerne tilbake til Norge og Skien, men når det kan bli, avhenger av hvordan de kan få „sydd sammen” neste sesongs turneprogram. Tilbud fra Østerrike og Frankrike lurer også i vannskorpa, men Norge liker de godt, og ettersom de fordoblet sitt publikum i Ibsenhuset denne gang i forhold til da de besøkte byen forrige høst, så regner vi med at vi får høre dem igjen. Ikke minst har det omfattende korpslivet her imponert dem.

Annapolis Brass Quintett er det eneste heltidsprofesjonelle brassband i USA, og deres beitemarker er hele det store nord-amerikanske kontinent og store deler av Europa. De fem som nå utgjør bandet er Arthur Labari på horn, Robert Posten basstrombone, David Cran, trompet, Tim Beckk, trombone og Robert Suggs, trompet. Musikalsk spenner de over et vidt register, fra 1400-talls musikk til løssluppen „Billy Boy”.

Selv vil de ikke plassere sin musikk i noen bås, de spiller verker fra alle tider og av alle slag, i den utstrekning musikken lar seg bruke av et band med deres spesielle besetning. Et band av bare messingblåseinstrumenter virker uvant på mange, men i dag skrives det mer og mer musikk for den type besetning.

Hvor lite vanlig en slik sammensetning er røper kanskje det faktum at da de for to uker siden hadde konsert i Wien, ble

det fortalt dem at det var første gang en brasskvintett hadde holdt konsert der. Og det var altså i Wien, en by vi framfor alt forbinder med musikalsk allsidighet.

Hva som først og fremst slo dem da de kom til Norge, var den store korps-aktiviteten her. Ikke bare det at så å si hver eneste skole hadde sitt korps, men også at det fantes „supportere”, foreldreforeninger og korpsvenner som aktivt støttet opp praktisk og økonomisk. Rett nok er musikkutdannelsen ved amerikanske skoler god, men hva de savner der, er et sted å utfolde seg for dem som ikke begir seg ut på den noe profesjonelle løpebane. Amatørmusikervirksomheten har det gått tilbake med i USA, sier de, og det er derfor ekstra interessant å se hvilken sterk plass den har i musikklivet i Norge.

Vi er liksom vant til at gjester snakker pent om nordmenn for høflighets skyld, men medlemmene av Annapolis Brass Quintett forsikrer at de ikke gjør det, ut fra høflighetplikt.

— Vi mener det virkelig. Menneskene er meget hyggelige og lette å få kontakt med. Men det er det dyreste landet vi har vært i, sier de. Og det tror vi så gjerne! Men forsonende synes de det er at Norge til gjengjeld har en meget tryggende helsetjeneste. Det bøter på mye dyrtid i forbrukersamfunnet når innbyggerne slipper å risikere å gå „konk” om de skulle rammes av sykdom.

Bakgrunnen for de fem er i utgangspunktet den samme. De startet i skoleorkestre, og utviklet sine musikkevner i forskjellige grener av det videregående skolesystemet. Fire av dem var i militærorkestre, ellers har praksisen variert fra danseorkestre til symfoniorkestre.

De fem er fast bosatt i Annapolis, som er hovedstaden i staten Maryland, og ellers kanskje best kjent for sitt militærakademi. De kommer fra forskjellige

kanter av USA, ingen av dem fra det som etter amerikanske forhold regnes som storbyer.

Hvert år gjennomfører de to-tre hovedturneer, „bor i kuffert” undervekslende forhold i mange land. De liker det, spesielt bestreber de seg på å komme i best mulig kontakt med

musikere i de forskjellige land. Inntrykket av Norge er meget godt. Men altså prisene. . . .

Vi ønsker dem tilbake til Skien, og tror at neste gang vil enda flere være oppmerksomme på deres musikalske særpreget og kvalitet og fylle Ibsenhuset.

Rudi

INTERVIEW AND COMMENTARY
FOLLOWING CONCERT IN
SKIEN, NORWAY NOVEMBER 1977

Excerpts from Wagner's "Lohengrin" mixed up with things from more unidentifiable music are oozing out of the artists' rooms in the Ibsenhuset. It is the Annapolis Brass Quintet practicing, each of the members in one room. They have given a concert in Skien, and granted themselves a couple of extra days off here to get acquainted with local musicians and to guide local amateur musicians who want to meet them. The five five musicians from the United States would like to return to Norway and Skien, but when? That depends on how next season is arranged. Offerings from Austria and France are gratifying, but they all like Norway, and as they doubled their audience in Ibsenhuset this time, we entirely hope to see them again.

The Annapolis Brass Quintet is the only full time professional brass ensemble in the U.S. and their pastures are the North American continent and great areas in Europe. (Presentation of the members) Musically their repertoire extends over a wide register from the 14th century to "Billy Boy".

They do not want to place their music in any cage, they play works from all periods and of all kinds, when it fits their ensemble instrumentation. The ensemble consisting of only brass instruments does look unusual, but today there is more and more music written for this combination of instruments.

How musical this combination of instruments is their concert in Vienna two weeks ago shows us. The fact is that this was the first time that a brass quintet had given a major concert in this town. That certainly was Vienna with all its musical traditions.

The first thing they noticed when they came to Norway was the great band activity. Not only every school had its own band, but there were even supporter societies, parents and band friends who economically sponsored the bands. Rightly the musical education in the U.S. is good enough in the schools, but they miss a place for the non-professional musician to play. Amateur activity is going back in the U.S. they say, and therefore it is extra interesting to observe the strong position it has in the musical life of Norway. We are used to guests speaking well about Norwegians for the sake of politeness, but the members of the Annapolis Brass Quintet assure us they do not do it just for politeness. We really mean it - they say. The people here are very nice and easy to get acquainted with. But it is by far the most expensive country we have been in they say. And that we without a doubt believe! But they do consider it sensible that Norway has a very safe social service system. (Hospitals, etc.)

TRANSLATION

SKIEN NORWAY
1977

That helps a lot on prices in the consumer market when the inhabitants do not lose their incomes when they get sick.

Their backgrounds are similar. They started in school bands and orchestras, and developed their musical abilities in different directions in the school system. Four of the members joined military bands and all have had a wide variety of professional playing experience.

They live in Annapolis, the capital of Maryland, best known perhaps for its military academy. They derive from different parts of the U.S.A., none, however, from big cities, considering American conditions.

Every year they tour two or three times in various countries. They enjoy it very much. Especially, they like to obtain contact with musicians in different countries. Their impression of Norway is very good. But the prices.....

We want them to come back to Skien, believing next time there will be even more people paying attention to their excellent musical quality, and filling up the Ibsen house.

TRANSLATION
SKIEN NORWAY
1977

Brass quintet scores success

By
By ELVIN HALEY

Sounds reminiscent of the tower music and troubador musicians of the Medieval period, coupled with the freshness of contemporary music, both serious and popular, echoed through LaVenture school auditorium Monday night. The sounds were produced by the talented Annapolis Brass Quintet, performing for the Skagit Valley Community Concert Association series.

The Annapolis Brass Quintet explained that the "hey-day" of brass music was in the Renaissance period (1500-1700), and in the Modern period, dating from 1900, and their program covered these periods ranging from the polyphonic music of Speer, Simmes and Scheidt, the contrapuntal music of Bach, to the freshness and somewhat humorous sounds of the contemporary composers, Washburn and Plog.

The members of the group obviously enjoyed what they were doing, and this coupled with excellent musicianship and total mastery of their instruments was quickly conveyed to the

audience who warmed to the performers as the evening progressed. The Annapolis Brass Quintet is the only full-time performing brass quintet in the United States and this shows in their beautiful ensemble work, playing with rhythmic precision and tonal balance in homophonic music and performing with remarkable clarity and transparency in contrapuntal music. The group has the ability to play long, soft, legato phrases and fast, loud, technical phrases with equal sureness, and yet at no time did they overpower the music or the audience. The drive and the sonority of the brass instruments was a real pleasure to hear.

The group delighted the audience by playing Sonata from "Die Bankelsangerlieder", standing at the front of the stage and pretending that it was a street corner in a Medieval village and they were traveling troubadours traveling from village to village playing and passing the news.

Their free and easy way of talking with the audience all through the evening and their masterful playing made their pretending easy to believe.

10 Skagit Valley Herald, Mount Vernon, Washington

Thursday, January 23, 1975

NEWS-PILOT

San Pedro,
California

Tues., Apr. 19, 1977 A5

Brass Quintet wraps up Community Concerts season

By Lanny Williams
Staff writer

San Pedro's community concert season ended with a flourish Friday night when the Annapolis Brass Quintet played to an appreciative audience at San Pedro High School auditorium.

Each piece was prefaced by explanatory remarks and anecdotes from one of the performers. At the beginning of the concert, one player explained that since it was April 15, they would "hurry through...in the interests of patriotism." Members of the audience who had not completed their income tax forms, he said, would have plenty of time between the end of the concert and midnight. As promised, they moved right along.

Alternating between early music and very recent works, the quintet pleased the audience with its fine sense of ensemble.

The five brass virtuosi are David Cran and Robert Suggs, trumpets; Arthur La Bar, horn; Tim Beck, trombone, and Robert Posten, bass trombone and tuba.

Although the Renaissance and Baroque pieces were not necessarily written for brass instruments, the various sonorities lent themselves well to the music, especially the lively dances.

Among the 20th century works in the

program's first half was "Quintet for Brass" by British composer Edward Gregson. It was atonal and quite introspective, incorporating some "fluttersonging"—described by one of the players as sounding like a Bronx cheer.

A crowd-pleaser was Frank Simon's "Willow Echoes," written in 1918. The quintet's own arrangement of the band-in-the-park favorite featured the youthful Cran and Suggs in alternate cornet solos, each performing with brilliance and verve.

At intermission time, community concert officer Geoffrey Waring announced that the current membership drive would be extended into this week, attributing last week's low sign-ups to tax doldrums. Memberships for the 1977-78 season may be purchased by contacting Rose Kaliterna at 832-5028, he noted later.

A short but neat Contrapunctus VII by Bach preceded samplings from various musical moods in the second half of the evening.

The program ended with Canzona Bergamasca, a 1621 composition by Samuel Scheidt. It proved to be a special treat.

Enthusiastic applause from the relatively full house inspired the artists to present two encores.

Audience enjoyed quintet

A CHRONICLE REVIEW

The Annapolis Brass Quintet played a vigorous and lively program for the third community concert of the season last Tuesday evening in the Old Gym at Okanogan High school.

An enthusiastic and large crowd responded appreciatively to the entire program and gave special attention to several numbers, including demanding, by its applause, three encore numbers from the quintet.

Perhaps the best-received of all of the pieces of the evening was Willow Echoes, a 1918 number which featured cornets instead of trumpets, and which, in the words of one of the players, sought to recapture a time when Sousa was king, the age of the silver cornet.

Trumpeters David Cran and Robert Suggs switched to the shorter, mellower horns for the number and brought out lilting melodies, a set of fantastic solos with brilliant tonguing.

The musicians performed in the bright, domed set for the Okanogan comedy, "Way Out," and commented that perhaps the shape of the set was helping project their music.

The members of the quintet were personable and provided program comments which helped the evening and deepened the appreciation of the music.

They came vigorously to the stage and played just as vigorously through an excellent and at times rigorous program of music. A couple of their more popular numbers were taken

from the days of the minstrel, and in keeping with that theme, the players rose and wandered about the stage, recreating the movement as well as the music of that era.

The first encore from the group was a special arrangement of Billy Boy which livened the already appreciative crowd. They were rewarded with a

second encore, Tiger Rag, with plenty of um-pah-pah on the tuba and such rousing rhythm the listeners applauded for minutes.

Back came the quintet, this time as minstrels (it was suggested they wanted to be afoot the better to retreat from this music-hungry throng) and played a third and final encore.



Annapolis Brass Quintet

In review

Brass group shows perfect interaction

By VIRGINIA MODELL
For the Evening Capital

Friday night at St. John's Key Auditorium the Annapolis Brass Quintet whizzed through a program that not only demonstrated their complete professionalism but showcased considerable literature written specifically for brass quintet, from the 17th century to the present day. The two trumpets (David Cran and Robert Suggs) were a shower of cool and molten notes; trombone and bass trombone (Tim Beck and Robert Posten) a mighty underpinning of flexible sonority; and the horn (Calvin Smith) that indescribable vernal woodland tone.

Two 17th century sonatas by Daniel Speer immediately charmed the audience with the group's ensemble tone, rich and full, yet never oppressive. The "Suite" by Samuel Scheidt was a tour de force from the early 17th century. In three parts, a small gem of a quiet chorale is

tucked in between two real dazzlers. An interesting tonal change occurred in one number, the 1966 "Scherzo" by John Cheetham, in which the tuba substituted for bass trombone.

Arrangements of 16th century anonymous songs proved an attractive change of pace, with due regard for pastoral lilt. Even the 19th century Ludwig Maurer composition, written for brass quintet at a time when brass quintets were "out of style," had luster, with the air of a friendly, Sunday afternoon get-together-to-play-for-fun.

"Four Frescoes For Five Brass," by W. Francis McBeth (1973) shows an understanding of textural requirements for brass. The modern idiom was a refreshing contrast to the earlier baroque and even to the more atonal approach of Jindrich Feld's 1972 "Quintette." Feld was filled with exploratory themes, with haunting descending, ascending half tones, somewhat like conversation, the strong tempo contrasts ending in a perfect frenzy of speed.

The Quintet transcended the teaching manual intent of Bach's last composition, "The Art of the Fugue." In the two excerpted "Contrapunctus" the five brasses, with punctillious awareness of the complexities of counterpoint, maintained breathtaking balance in the interweaving of melodic and rhythmic lines.

Not burdened with an imbalance of parts as can sometimes happen in an improvised group, the Quintet (not improvised) plays with an almost perfect interaction of its separate parts to a well-balanced whole, all of which adds up to listener enjoyment.

Review cited

Sir:

I hope it is not too late for me to sing a little paean of praise for Virginia Modell's review of the concert given by the Annapolis Brass Quintet at the Key Auditorium of St. John's College. (Your issue of Feb. 17.) It was indeed a beautiful and memorable concert—and too often such events go unrecorded in print or are inadequately reported.

Both the program and the playing were of the highest interest and quality; and the spoken introductions to various pieces, given by the players, contributed to the intelligent enjoyment of their offerings.

To see a proper and really informative and perceptive account of this event in print a few days later was an added pleasure. The piece was a model—pardon the pun—of

(Continued on Page 5)

(Continued from Page 4)

what a critic can do for works and performances and their actual and potential public.

That you and please keep up the good work!

BEATE RUHM VON OPPEN
88 State Circle
Annapolis

A REVIEW . . .

Quintet Plays With Youthful Vigor

By **LUISE CRAMER**
Special to the Journal

Five enthusiastic and personable young men, who obviously enjoy what they are doing and the music they perform passed their spirit along to Community Concert Association members Monday night.

The Annapolis Brass Quintet brought a youthful vigor to a fine performance, displaying a mastery of their individual instruments and an awareness of musical styles. Since most of the music written for five brass instruments comes either from the earlier Renaissance and Baroque periods, or from the 20th Century, with little found in the Classical and Romantic periods, achieving a well-balanced, interesting program is a difficult task. However, this obstacle was overcome by inserting bright, bold pieces—mostly by American composers—between the traditional early selections.

From the opening Sonatas by Speer, but more especially with the Two Pieces by Maurer, the group showed it is capable of subtle tone colorings and a wide range of dynamic contrasts. Overall sound of the quintet has a warm mellow

quality, but W. Francis McBeth's Four Frescoes for Five Brass and the Scherzo of Karl Pilss brought out the brilliant side of their tone, never beyond the bounds of good taste, however.

Individual virtuosity was especially evident in the imitative passages of Gabrieli's Canzona Prima a 5, the Suite by Samuel Scheidt, and Contrapunctus VIII from Bach's Art of Fugue.

A light and easy approach was provided by Scott Joplin's Two American Rangs—obvious crowd-pleasers bringing spontaneous applause from the audience—and by Bicentennial Brass Music, Daniel Fetter's arrangements of four colonial American tunes, including Yankee Doodle. Standing on an imaginative Pocatello street corner, entertaining passers-by, was LeJeune's charming troubadour song, Revey Venir du Printemps.

In addition to written program notes, members of the group gave verbal observations, usually concluding with the idea ". . . we hope you'll enjoy this piece as much as we do." The audience did just that.

The Bakersfield Californian

Friday, March 26, 1976 29

Brass quintet gives 'refreshing' concert

By **HOWARD QUILLING**
Chairman, Music Department
Bakersfield College

Friday evening at Bakersfield College Indoor Theater we heard a most refreshing group of young musicians. They were the Annapolis Brass Quintet. They played a program of early (16th and 17th century) brass music and music for brass which has been written in the 20th century plus a couple of pieces that were written between.

Among the works they played, originally written for the brass quintet, there were a few transcriptions which were well suited for the ensemble — thus giving a well-balanced, nicely paced evening of music — which also would be an apt description of the Annapolis Brass Quintet. Their playing was clean, never overpowering and their ensemble playing was magnificent, always in good taste.

The quintet opened the program with two Sonatas by Daniel Speer, an early Baroque composer. These two short works were briskly played with impeccable technique, which set the tone for this evening of fine brass playing. They then proceeded to play works of Ludwig Mauer (classic), W.

Francis McBeth (contemporary), Scott Joplin, first of several arrangements; Giovanni Gabrieli (Renaissance); Samuel Scheidt (Early Baroque); a group of early American pieces arranged by David Fetter; Alan Hovhaners (contemporary); the traditional song, Billy Boy, in a kicky arrangement by C. Warren Kellerhouse; the popular madrigal, Revey Venu du Printemps of Claude Lejeune, played directly from the vocal parts and performed in the informal style of the madrigal (very delightful), and the Contrapunctus VII from the Art of the Fugue, J. S. Bach. Thus the program overall was an enjoyable evening of music.

At this point one should say something about the individual musicians in the quintet. This reviewer gave this some grave consideration. There are those two fine trumpeters David Cram, and Robert Suggs, but what about excellent playing of Robert Posten the Bass Trombone, Tubist or Tim Beck, the fine Trombonist and certainly one could not overlook the superb Horn playing of Calvin Smith. All this reviewer can say is if you missed this evening of brass music, I'm sorry, but don't let it happen again.

Annapolis Brass earns ovation

Allentown's Symphony Hall was all but filled last night for the opening concert of the 1976-77 season of the Community Concert Association.

The Annapolis Brass Quintet played a wide variety of music from its repertoire, ranging from Bach to Scott

Joplin.

The program opened by offering of "Two Sonatas" by Daniel Speer (1636-1707), followed by "Two Pieces," by Ludwig Maurer (1789-1878); "Four Frescoes for Five Brass (1969) by W. Francis McBeth, and two American

Rags by Scott Joplin, "The Easy Winners" and "Maple Leaf Rag."

Also presented were works by Giovanni Gabrieli, Samuel Scheidt, Igor Stravinsky, Karl Pilss, Michael East, Alan Hovhaness, Claude LeJeune and J.S. Bach. Arrangements of a series of four short works under the heading Bicentennial Brass Music were well received.

A long ovation following the last piece brought the quintet back onstage for a short encore, a rapid dance number.

Mon., Feb. 7, 1977

Daily Northwestern 15

'Brass' concert is crowd-pleaser

BERLIN — The sound of brass echoed off the Berlin High School auditorium walls Saturday evening as the Annapolis Brass Quintet gave a brilliant performance during the last concert of the Berlin Performing Arts Series.

From the first number performed by the Quintet, entitled "In Pride of May" by Thomas Weelkes, it was apparent the group handled their instruments technically and musically in an ensemble so shaded and precise that it left one in awe and amazement.

Comprising the Quintet are David Cran, trumpet; Robert Suggs, trumpet; Arthur LaBar, horn; Tim Beck, trombone; and Robert Posten, bass trombone.

The second number was an arrangement by C. Kellerhouse entitled "Lennon & McCartney-Gold." The three Beatle songs in this arrangement were "Yesterday,"

"Here, There and Everywhere," and "Norwegian Wood" with one song blending and moving into the next one.

"Sonata 22" by Johann Pezel was another striking brass piece that was easy to listen to. Before the "Sonata" was played, one of the Quintet members explained that for almost 20 years, Johann Pezel was a town wind musician in Leipzig, best known for the tower music he composed. This "Sonata" was from a collection of five-part pieces published in 1670, under the title, "Hora Decima" (10th hour) so called because this music was performed from the hall tower every morning at 10 o'clock.

The sounds of the five brass instruments were very beautiful in this number, especially when the two trumpets echoed each other.

The audience enjoyed the two Scott Joplin ragtime

pieces the Quintet presented — "Easy Winners" and "Maple Leaf Rag." ^{having the} audience stomping their feet.

"Variations," a contemporary piece by Peter Cabus, "Pieds-n-L'-Air" by Peter Warlock, and "Two Canzoni" by Samuel Scheidt rounded out the first half of the concert.

Following the intermission, a short piece called "Trumpets of Victory-Yankee Doodle" was played. It was a short, but very precise piece with the "Yankee Doodle Melody" coming back time after time.

The audience was pleasantly surprised as the members of the Quintet came out in 17th Century costumes and announced that "they, the court musicians to her majesty, the Queen of England

wished to play for us."

"Fancies, Toyes, and Dreames," a musical piece in four parts seemed to delight the audience.

The Quintet also did a beautiful job on "Little Brown Jug" by Irving Rosenthal. It duplicated the big band sound of the 30's and one member at a time came on stage, each adding to the melody until the song was complete.

"Billy Boy" a traditional melody and "Contrapunctus VII" completed the musical evening.

The audiences' strong applause brought the Quintet back for two encores. "Dance" and "Fairy Round," ^{he} left not a shadow of a doubt that a "bunch of brass players from Annapolis" had indeed captured the hearts and ears of listeners.



Photo by Mike Doherty

Hornplayer Arthur T. Labar at the Utica Arts Festival last night at Munson-Williams-Proctor Institute. Labar is a member of the Annapolis Brass Quintet.

Annapolis Quintet Spices Arts Festival Program with Variety

By YOLANDA JONES

The Annapolis Brass Quintet demonstrated last night that trumpets, trombones and even a tuba don't have to be loud and jazzy to sound good.

The quintet played a variety of tunes at the Utica Arts Festival to an audience of about 1,200 persons.

Organized in 1967 by members of the United States Naval Academy, the quintet began its performance with a contemporary (1967) piece "Scherzo" by John Cheetham, that was fresh with a peppy, festival bounce.

A three-piece suite by 17th Century composer Ludwig Maurer toned the pace down a bit with trumpeters David Cran and Robert Suggs slowly caressing the soft, delicate notes on the first movement, "Maestoso alla Marcia." The arrangement still kept its minuet-like touch with Arthur T. Labar on horn and trombonists Timothy R. Beck and Robert W. Posten joining in.

Dispelling the myth that 17th Century music was written only for strings and harpsicords, the quintet continued its basically slow tempo with Maurer's remaining arrangements, "Andate con moto" and "Allegro Grazioso, un poco agitato."

The formation of opposing sides for battle was felt in the quintet's rendition of "Galliarda Battaglia," by Samuel Scheidt, a German composer. With the trumpeters beginning, the other instruments fought back with quick bouncy

movements until a compelling interchange of sounds brought the arrangement to an end.

The musicians played Scheidt's remaining pieces, "Chorale" and "Canzone Bergamasca" at first softly then furiously with a bass trombone solo by Posten.

The audience applauded thunderously.

A mystical, gentle arrangement, "Elegia," by Belgian composer Peter Cabus moved slowly with a trumpet-trombone duet completed with the sound of the full quintet.

Leaving the smooth sounds behind momentarily, the quintet outdid itself in playing what brass is know best to do — wail out with ragtime — playing two works by Scott Joplin.

With Posten's tuba heard occasionally in the background, the quintet lit the spirit with Joplin's "The Easy Winners" and afterwards racing the pace in Joplin's "Maple Leaf Rag."

The quintet also played well in Edward Gregson's "Quintet for Brass"; the jazzy, "Little Brown Jug"; "Scherzo" by Karl Pilss; "Suite for Brass," Leonard Lebow; "Impressions of a Parade," Samuel Baron; "Billy Boy"; "Revecy Venir Du Printemps," Claude LeJeune, and "Contrapunctus VII," J. S. Bach.

The arts festival continues at 3 today with "March to a Different Drummer" by the Youth Theater of Playhouse on the Hill.



Sunpapers photo—Ralph L. Robinson

UP CLOSE—At the ABQ concert at Dunbar High School, the audience is only a few feet of listening pleasure away. A Scott Joplin tune proved a popular audience favorite.

ALBERT LEA, MN

Brass Quintet Pleasant Listening

Reviewed by
RICHARD OLSEN

The Annapolis Brass Quintet provided an evening of pleasant listening for the Civic Music Association concert at the high school auditorium Tuesday.

The ensemble of two trumpets, horn, trombone and bass trombone in its opening Thomas Weelkes' selection "In Pride of May" demonstrated technical competence and nuanced playing.

The pleasure of listening was comparable to hearing a string quartet — considered the highest form of musical art.

Shading, phrasing, intonation, plus all the components of musicianship including the "art which conceals art" were present. The technical virtuosity seemed effortless.

The selections ranging from arrangements of the Beatles, through a theme and variations, sonata, and ragtime were impeccably played and it was all great fun.

"Yankee Doodle", "Four

Movements" by Collier Jones and the famous suite by Giles Farnaby of court music of Elizabethan England with the musicians wearing appropriate costumes followed the intermission.

Turning to a "jam session" on the concert level "Little Brown Jug" and "Billy Boy" were heard. Who would have expected the folk tune "Billy Boy" about a fair maiden who couldn't marry "because she's a young thing and can't leave her mother" would show up in such a fancy arrangement?

The evening concluded with a study in counterpoint from J.S. Bach's "Art of the Fugue" and an Allemande, an old dance form.

At times one wonders about the how and why of a successful concert. The answer is always the same: work.

Someone once asked an artist how he did it.

"It's easy," he replied. "It just takes a lifetime."

Only Full-Time U.S. Brass Group Delights in Concert

By S. Margaret Ann Willging

America's only full-time brass ensemble, the Annapolis Brass Quintet, performed Wednesday in the third of the Sioux City Concert Course series. Comprising the quintet are David Cran and Robert Suggs, trumpet; Arthur LaBar, horn; Tim Beck, trombone; and Robert Posten, bass trombone.

It would be difficult to imagine a more balanced and delightfully varied program than that offered from the opening selection, "In Pride of May" by Weelkes to its closing work, the "Contrapunctus VII" of J. S. Bach. Interspersed were the Scott Joplin couplet: "Easy Winners" and "Maple Leaf Rag," a triumvirate of compositions of Lennon and McCartney - Gold (C. Kellerhouse arrangement) and "Varieties" by Peter Cabus (a "commissioned" work for the ABQ.)

Taut with dissonance, the last mentioned work gave each player the condition of responsibly rotating melody and embellishments as befitting the character of each instrument. The variation styles ranged from definitive statement of theme, fantasy of fugue, to a closing variation on a rhythmic theme reminiscent of Beethoven's "Fate" Symphony.

The Quintet, in an affirmative rendition of Samuel Scheidt's "Two Canzoni" (Canzoni Gallicum; Canzona Bergamasca) reminded this reviewer of the Venetian performance style set by the German Scheidt's Venetian contemporary, Giovanni Gabrieli — a type of terraced dynamic which simulated a sound of brass choirs in near-and-not-so-near proximity.

Four Movements for Five Brasses, the neo-classic work of the 1950's, by Collier Jones (graduate of the Yale School of Music), seems imitative of the counterpart period style of

Stravinsky. This work, a lavish spectacle of sound, is at times frolicsome and free; at other times a sunburst of contrasting dynamics and timbres.

Attired in Elizabethan costumes, the Quintet added drama to their performance of Farnaby's "Fancies, Toyes and Dreames." The mobility and dynamic possibilities of a brass ensemble are evident in Farnaby's work, a lighter-textured music composed to serve non-musical functions.

Another "dramatization" was the "Tower" rendering of a selection by Pezel. Pezel, producer of a "name-brand" for brass repertoire, is best known for the great amount of "tower music" which he composed. His "Hora Decima" (tenth hour) is from his Sonata No. 22; it was to be performed from the tower at the tenth hour. The proclamation by the Quintet was assurance that no disservice would be rendered to the historically-renowned composer.

The joyous, irresistible esprit de corps was most evident in the ensemble's interpretation of Americana, and, specifically, in jazz idiomatic writing. Already mentioned by title, the group simulated — par excellence — the staccato, idiomatic piano style of the "Two American Rags" by Scott Joplin, King of Rag. The stentorian fanfare of thirds and sixths ushered in Fetter's "Trumpets of Victory." (Who could, at any time throughout the concert, doubt the victory of these professional trumpeters and their ensemble confreres?!) Though basically using the variation technique based on "Yankee Doodle," other American folk tunes were enclosed in camouflage. The trombones effectively declaimed "Little Brown Jug" in an arrangement by Irving Rosenthal.

"Quintessence," the title for one of the recorded albums of this Quintet, is an apt title for the Sioux City concert of the group. The "un-

distracted commitment of these five musicians" was "enhanced by their rare fusion of talent and taste."

The enthusiasm of the audience throughout the concert demonstrated that the Sioux Cityans who had braved the cold to enjoy the Quintet felt well-rewarded.

Flawless technique of brass quintet charms audience

Ruth Brennan

The Annapolis Brass Quintet made Sunday night a very special musical event for Rapid City Concert Association members who braved the cold to hear the incredible dimensions of brass instruments.

The flawless technique and rich tonal quality achieved by the five musicians brought a brass sound seldom heard in this day when it seems that sound must be loud to be beautiful.

The concert program was planned to show the versatility of the brass instrument, in this case, trumpets, horn, trombone and bass trombone. Renaissance, baroque, contemporary, rag and big band sounds were all included along with delightful commentary on the history and literature of brass instruments. The audience came away richer in knowledge of the full range of brass repertoire and completely charmed by the music they had heard.

The concert was so arranged that the classical selections were interspersed with lighter numbers — an appealing departure from a heavily classical first portion and lighter after intermission programming.

Beginning in a happy, lighthearted mood with "In Pride of May" by 17th century English composer, Thomas Weelkes, the quintet moved on through brass history to the "Sonata 22" by Johann Pezel played originally from the town hall tower in Leipzig. The town hall players would surely leap with joy if they could have heard the tone quality of their successors last

night.

Examples of Renaissance brass music were the exciting "Two Canzoni" by German composer Sameul Scheidt, the court musicians (fully and appropriately costumed!) four-part composition "Fancies, Toyes & Dreames" by Giles Farnaby and it's counterpart as done by street musicians, a happy "Revecy Venir du Printemps" by LeJeune. The encore took the audience back to this period with a dance tune.

The interesting selection by contemporary composers, Belgian Peter Cabus and Collier Jones, gave way to unfamiliar harmonies and styles made even more distinct by their placement on the program. "Varieties" by Cabus called for and received excellent trumpet technique. Jones' work, "Four Movements for Five Brass" brought an excellent variety in dynamics.

The difficult Bach fugue, "Contrapunctus VII," was an absolute delight to fugue lovers — and non-fugue lovers, too, we would guess. Fugues are often considered to be the true test of musicianship and the Annapolis Brass Quintet certainly captured the first chair with their ability.

Demonstrating another side to brass music, the quintet chose three Beatle compositions arranged by Kellerhouse, two of Scott Joplin's familiar rags, a stirring "Yankee Doodle" and the big band sound of the 30's and 40's with excellent arrangements of "Little Brown Jug" and "Billy Boy."

Undoubtedly Sunday night's concert gave many a new concept of brass and surely brought many new brass devotees into the fold.

Austin Artist Series fills air with brass

By JUDY MC DERMOTT
Herald Staff Writer

The smooth controlled sound of brass instruments, sometimes mellow but always with underlying power filled the Austin High School Auditorium Wednesday.

The Annapolis Brass Quintet returned to Austin under the auspices of the Austin Artist Series. They first appeared on an Artist Series program three years ago.

The Quintet is the only full time brass ensemble in the U.S. and has been heralded both here and abroad as one of the greatest brass ensembles of today.

The music was varied in keeping with the versatility of the instruments, which are capable of playing a stately Renaissance piece or upbeat jazz or ragtime.

The Quintet is comprised of David Cran and Robert Suggs, trumpet, Arthur LaBar, horn, Tim Beck trombone and Robert Posten bass trombone.

The group opened their program with seventeenth century composer Thomas Weelkes, "In Pride of May," a stately gentle and pleasant piece.

They followed with a quick jump to the 20th century and a musical medley of Lennon-McCartney songs.

Another contemporary selection by Belgian composer Pater Cabus "Varieties," consisted of a slow beautiful theme with nine variations some humorous, others serious, each providing a challenge for the instrumentalists.

Members of the Quintet interspersed their performance with a history of brass instruments, how they were used in past centuries and the types of music they predominated.

One such use is the so called "tower music," pieces performed from European town towers at various times of the day. Highlighting the trumpets the Quintet performed "Sonata 22" by Johann Pezel.

The stately measured "Pieds En L'Air" by Peter Warlock followed.

Ragtime music has had a revival in recent years and again displaying the ability to span the centuries the Quintet performed two popular Scott Joplin rags, "Easy Winners" and the "Maple Leaf Rag."

The first portion of the program concluded with "Two Canzoni" by Renaissance com-

poser Samuel Scheidt. Both are tightly woven pieces highly imaginative in nature, that is musical phrases are repeated by each of the instruments in a pleasing arrangement. The second, "Canzoni Bergamasca," featured some rapid and fast fingering on the instruments.

Opening the second portion of the program was a brief arrangement of "Trumpets of Victory- Yankee Doodle"

Moving into neo-classical music they performed "Four movements for Five Brass," by Collier Jones. The piece highlighted dramatic contrasts in dynamics and timbre and is characterized by intricate and sometimes driving rhythms. The third movement, the waltz, had a lovely bittersweet melody.

Startling the audience a bit, the Quintet appeared in Elizabethian costume for "Fancies, Toys and Dreams" a four part piece performed as it might have been performed by court musicians in the reign of Elizabeth I of England. It was followed by Claude LeJeune's "Revey Venir Du Printemps," a happy tune celebrating the coming of spring.

Jazz and the big band sound were featured in two upbeat versions of "Little Brown Jug" and "Billy Boy." Concluding the program was one of the Quintet's favorites, J.S. Bach's "Contrapunctus VII," from "The Art of the Fugue." The inner compositional strength of

the piece was enhanced by the rich sonority of the brass instruments.

Two encores performed were Renaissance selections by William Bray Anthoney Holborne.

It's always a pleasure to hear beautiful music beautifully performed. And pleasure also comes from a variety of musical styles. As performed by the Quintet, the subtle and rich textures and the sometimes brilliant sound of brass enhanced the music itself.

PAGE TWO 1/21/77

Willmar, MN

MUSICAL REVIEW

Annapolis Brass Quintet

By LINDA C. HANSON

Thursday night members of the West Central Concert Series enjoyed an excellent concert by the Annapolis Brass Quintet, America's only full time brass ensemble. Precise accuracy and control in technique and a very polished and exciting musical performance were evident from the onset of the concert.

Comprising this superb, cohesive ensemble are David Cran, trumpet; Robert Suggs, trumpet; Arthur LaBar, horn; Tim Beck, trombone; and Robert Posten, bass trombone.

Repertoire presented was tastefully selected to include renaissance, baroque, and contemporary musical idioms. The variety presented was delightful.

Chilly concert goers were warmed by the lush, mellow tones of the Beatle's tune "Yesterday" in a medley by Lennon and McCartney arranged by Kellerhouse. "Varieties," a twentieth century theme followed by nine variations by Peter Cabus displayed the ease with which the quintet handled the very challenging technical passages. Glissandi, dissonances, crisp staccato sounds, mellow legato phrases and changes in meter were successfully tackled with vim and vigor by this fine group.

The toe tappers in the crowd enjoyed the tuba player with his F bass horn in "Easy Winners"

and "Maple Leaf Rag" both by American composer Scott Joplin.

Because brass music was loud and brilliant it thrived during the renaissance. Probably the most exciting, zesty, music written for brass was during this period. Intense, powerful crescendos and vivid contrasts of forte and piano, and good balance in the canon were obvious in the quintet's two renaissance "Canzoni" by Samuel Scheidt.

Imagining that we were in the Queen's Royal Court we were entertained by the court jesters wearing Elizabethan costumes. Soon we were in the country listening to strolling minstrels play the happy tune, "Seeing Again the Coming of Spring."

The bass trombonist finally had his big moment as he sat alone on stage repeating his lick on "The Little Brown Jug." He was soon joined by the other members of the quintet with an enjoyable combination of the versatile sounds in jazz reminiscent of the big band era in the 1930's and '40s.

The Annapolis Brass Quintet concluded their very fine concert with a salute to the genius J. S. Bach as they played "Contrapunctus VII" from "The Art of Fugue." Honoring the requests of the very large audience, the quintet played two delightful encores "Dance" and "The Fairy Round."

Brass Quintet performs

by Sue Eckles

The internationally acclaimed Annapolis Brass Quintet performed at Coleman Hall in Blue Earth Sunday evening. The predominantly classical group entertained the audience with a wide range of music from the Renaissance to the 1978 hit, *Feels So Good*.

Canzona by Giaches de Wert opened the program. *Willow Echoes*, a particularly melodious composition by Frank Simon was performed with flair and finesse by the quintet.

Their rendition of *Charaktery* was played in three movements, enabling the Annapolis Brass to bring out the Slavic emotions of Jeri Pauer, its Czechoslovakian composer. The first movement was played with dash and brilliance. Then the tempo became slow and hypnotic; ending in a rhythmic third movement.

The electrifying skill of the brass quintet showed itself in Alvin Etler's *Sonic Sequence*. This imaginative and mysterious piece began very softly and erupted in a dynamic climax and concluded in a softer vein.

Lennon + McCartney equals Gold was a tribute to the works of the two former Beatles. Members of the Blue Earth

Valley Concert Association were treated to the Glen Miller hit *Little Brown Jug*. The quintet's closing number was *Contrapunctus IX* from the *Art of Fugue*. This was Bach's final composition before his death in 1750.

The Annapolis Brass Quintet were given an exceptional ovation by the audience and to everyone's delight, returned for an encore.

Annapolis Brass Quintet

KNOXVILLE EXPRESS January 17, 1979-4

'Ability apparent'

"When Iowa has a blizzard, it does it up right" was the opening remark to a small brave crowd of 75 at the Annapolis Brass Quintet's Knoxville Concert, Sunday in the high school auditorium.

Having arrived one hour before the 3:30 curtain time (a delay of 1/2 hour), they quickly warmed up the audience with their program varying from Bach's "Contrapunctus IX" to the Beatles' "Yesterday". Their outstanding musical ability was apparent throughout their concert and if there was a show stopper, it was the cornet duet "Willow Echoes".

A piece written for them by the Czech composer Jiri Pauer, showed their excellent blend of brass and the unusual mood piece "Sonic Sequence" by the Iowa composer, Alvin Etler, gave the audience an unusual modern sound that to this writer, gave a feeling of outer space.

"Little Brown Jug" ala Glenn Miller was well received. For showmanship, they presented assorted music for the Renaissance in costume and with instruments of that era, especially made for them in Munich.

This world-traveled quintet was the second in the Knoxville Concert Association Series and Knoxville was indeed fortunate to have been offered such fine musicians.

The third and last concert of the series will be presented April 17th. The Medleys, a husband and wife piano duo, will perform at that time.

Following Sunday's concert, a reception was held for the artists in the home of Mr. and Mrs. John Perkins.

Brass quintet makes its third appearance

By JERRY HARRENSTEIN
Instrumental Music
Director
Junior High School

The Annapolis Brass Quintet provided a brilliant concert for an audience of about 300 people Tuesday evening. This is the third time this quintet has performed in Nebraska City for the Community Concert Association.

David Cran, the leader of the group on trumpet, and Robert Posten, bass trombone and tuba, have been with the group at each appearance.

The other three, Robert Suggs, trumpet, Martin Hughes, trombone, and Arthur Labar, French horn, are new to the group since their last visit to the city.

This was the only one of the Community Concert Series that was held at Bethel United Church of Christ this year. The quintet played at the church by accident two years ago due to a conflict with the High School auditorium. But it seemed so appropriate a place to hear this group that the concert board requested the church for this year's performance.

The concert was very well rounded with a nice variety of music throughout the program. It began with a standard 16th Century Canzona and moved next into a tasteful arrangement of a Beatles medley by Kellerhouse entitled "Lennon + McCartney equals Gold". The third selection, "Prelude, Chorale, and Fugue" by Boutry is an example of how beautiful normally harsh dissonances and open chords can be.

The "golden age of the silver cornet" is the era which produced the next selection entitled "Willow Echoes" by Frank Simon.

Simon was the first chair cornet soloist with the John Phillip Sousa Band when he wrote this piece in 1918. The music of this era is typified

by a solo of variations in which various difficult techniques are demonstrated by the cornet soloist. Mr Cran and Mr Suggs took turns with the variations ending up in duet fashion and handling this very difficult selection in a manner of which Frank Simon would have been proud.

The second half of the program began with a standard 17th century brass quintet by Johann Pezel, followed by "Sonic Sequence" by Alvin Etler. Etler uses various

techniques of the brass instruments - assorted mutes, various hand positions, trombone glissandos - in a way that is intended to evoke a different emotional response from every listener.

The concert then moved into a segment listed in the program as Assorted Music Of The Renaissance. The five gentlemen came out in the garb of a royal court during the Renaissance age and with the type of instruments that were being played at that time. The instruments were an alto, tenor, and bass sacbut which was the forerunner of the trombone and two wooden cornets from which eventually evolved our present day trumpet.

From the Renaissance the quintet moved to a Glenn Miller - type arrangement of "Little Brown Jug". A C.W. Kellerhouse arrangement of Chuck Mangione's "Feels So Good" was next on the program.

The final two selections, "Contrapunctus IX" by Bach and "Dance" by Renwich were done across the front of the stage area and completely by memory. With no music or stands to inhibit them this lively group seemed almost to concur with the audience on these final two numbers.

This group of musicians also provided a clinic for brass players Tuesday afternoon sponsored jointly by Nebraska City Public Schools and Molzer Music Company. Approximately 150 students attended from Nebraska City Junior and Senior High School, Nebraska City Lourdes, Peru State College, and Nemaha Valley and Conestoga Schools.

The Next and final concert of this year's Community Concert Series will be the Wilcox-Jones duo, 8 p.m. at the high school auditorium on Monday, April 9.



Jim Stehlik and Lyn Allgood, students in the Nebraska City Senior High band, listen to some tips on playing the trumpet from Bob Suggs who is a member of the Annapolis Brass Quintet. The group conducted a workshop for area band students Tuesday at the Bethel United Church of Christ and presented a concert at the church Tuesday evening which was sponsored by the Nebraska City Concert Association.

Medford, Wis., Star News
Thurs. Feb. 7, 1974

Annapolis Brass Quintet Presents Exciting Sounds

By Warren Wilson
PAA Publicity Director

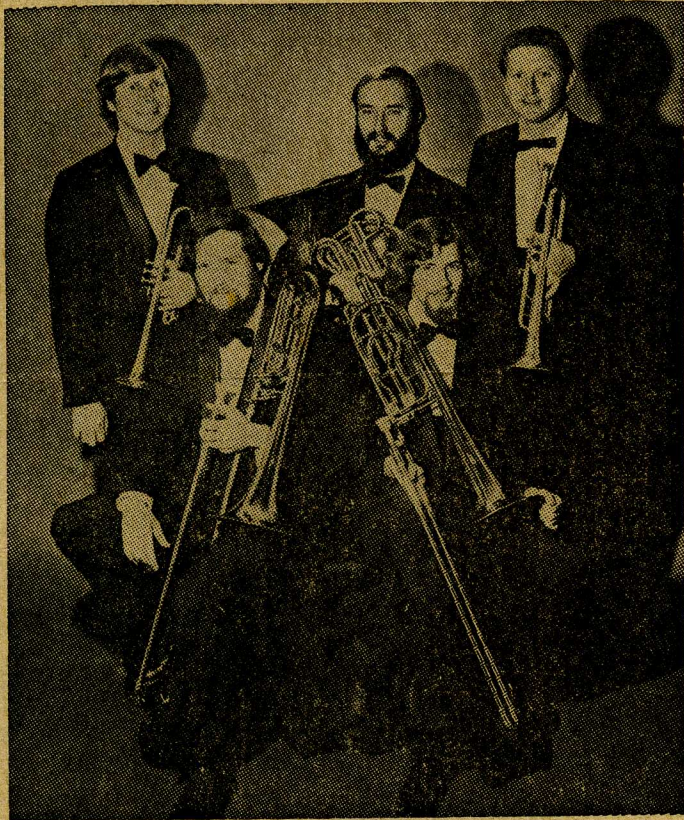
The versatile Annapolis brass quintet proved an exciting sound to Medford Performing Arts Assn. concert buffs Wednesday night, Jan. 30, at Medford Municipal auditorium.

Consisting of two trumpets, two trombones and a French horn, the group performed the lusty music of Germany, the passionate dances of Italy, and the eclectic music of America with a new and refreshing approach. Although each musician proved to be an artist in his own right, none stole the stage from the entire ensemble. Each performer took his turn at introducing with humor and conviviality the selections played.

Most of the program is or was the popular music of the streets and tavern dating back to sixteenth century Europe. However, "Variations on a Negro Folk Song," by William Schmidt, and "America the Beautiful," arranged by C. W. Kellerhouse, added an American flavor.

An interesting nostalgic number, "Theme for Carousel," by Jack McKie, used trombone effects to recall the sound of the calliope at county fairs and carnivals. "Three Motets" by Johannes Brahms was somewhat more traditional.

A favorite with the quintet and audience alike, "Desperavi," by Michael East, featured a beautiful French horn solo by Calvin Smith. Following this were six pieces by present-day composer



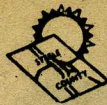
Richard Drakeford that recaptured the joyous sound of the sixteenth century tower music.

Concluding the selections on the printed program was "Contrapunctus IX," from the famous contrapuntal music, "Art of Fugue" by J. S. Bach. As an encore, the

quintet played an allemande, a processional dance originating in Germany.

The fourth and final concert of the performing arts series will be the gifted young American guitarist Miguel on Thursday, March 28, at 8 p.m.

Owatonna



People's Press

Tues Jan 22, 1974

OPINION PAGE

H.A. THOMPSON, Publisher
L.R. RINGHOFER, Editor Emeritus

JERRY RINGHOFER, Editor GREG WRIGHT, Managing Editor
KIM ARTEEL, Advertising Manager SCOTT NELSON, Circulation Manager

PHONE: 451-2840

CONCERT REVIEW

Top brass!

By RUFUS SANDERS

The concert last Thursday by the Annapolis Brass Quintet, the second of the year in the Owatonna Concert Series, drew the well-earned praise it so richly deserved from a warm and appreciative audience.

A nearly full auditorium was evidence once again that this community looks forward with eager anticipation to each concert in the series and supports it to the fullest.

These five personable young men, each taking turns at the microphone with comments and introductions, obviously enjoyed performing top quality music in a top quality way. Each one is a professional soloist in his own right, but combined his talent and ability with each of the others to create a unity of ensemble—the calibre of which is most difficult to find anywhere. We were indeed fortunate to be able to witness this fine display of sensitive musicianship.

The eyes of each player, and especially the bass trombonist, seemed to meet and convey a mutual understanding of every entrance, nuance and release.

Their complete control of balance—

impeccable intonation—dynamics—phrasing and breath control gave the listeners the confidence that what they were hearing was the result of many, many hours of hard work together and over a prolonged period of time.

The choice of program was exceptional—varied properly to retain the interest of the listeners at all times.

It is difficult to single out any one selection but to this listener the three most outstanding pieces were the Three Motets by Johannes Brahms (for its lyrical and melodic phrasing), Tower Music by Richard Drakeford (for its typical intentional outdoor sound), and the Contrapunctus IX from J.S. Bach's Art of Fugue (for its precision, clarity and intricate independence of each of the five parts).

If there was a favorite number of both the audience and the quintet, it had to be the Bach. The 17th Century English dance encore, played from memory and while standing, was a fitting close to a most enjoyable concert.

There were many in the audience who were either former or present brass players themselves who expressed a nostalgia for the "good ole days" when they played (or tried to) some of this great literature. Perhaps it will be an incentive to many to dig those instruments out of the attic, oil them up, practice every day to work up that solid embouchure of years ago so that once again it would be possible to bring back to life that unexplainable strong desire to play in a group and create wonderful music once again.

It should also serve as an incentive to all the younger local school brass students to really dig in and put forth the required effort which would enable them to develop their skill to the extent that some day they too may be able to be a part of such a group.

This newspaper tries conscientiously to report news fairly and accurately.

When we fall short of this objective, we welcome complaints from our readers.

Please direct your complaints to our editor whose name is listed on this page. If we cannot resolve our differences, we would welcome you to register your complaint with the Minnesota Press Council, an organization which has our complete support.



ANNAPOLIS BRASS QUINTET

an ensemble dedicated to excellence in the presentation of brass music

January - February, 1974
CONCERT TOUR

Managed by Allied Concert Services, Minneapolis, Minn.

The following itinerary represents the longest concert tour by an American Brass Quintet. The Annapolis Brass Quintet performed concerts sponsored by local Community Concert Associations in 40 communities within eight Middle-western States during a seven-week period which began on January 7, 1974 and ended on February 25, 1974. The Quintet also presented 16 brass clinics to more than 1500 high school and college brass students.

January 7	Crookston, Mn.	Concert - 8:00pm	
January 8	Bottineau, ND.	Concert - 8:00pm	
January 9	Jamestown, ND.	Concert - 8:15pm	
January 10	Watertown, SD.	Concert - 8:15pm	Clinic - 2:00pm
January 11	Mitchell, SD.	Concert - 8:00pm	Clinic - 1:30pm
January 12	Mobridge, SD.	Concert - 8:30pm	Clinic - 4:00pm
January 13	Huron SD.	Concert - 8:15pm	
January 14	Huron SD.		Clinic - 10:30 am
January 15	Windom, Mn.	Concert - 8:00pm	Clinic - 1:30pm
January 16	Austin, Mn.	Concert - 8:00pm	
January 17	Owatonna, Mn.	Concert - 8:00pm	
January 19	Thief River Falls, Mn.	Concert - 8:00pm	Clinic - 10:30am
January 21	Fergus Falls, Mn.	Concert - 8:00pm	Clinic - 2:30 pm
January 23	Bismark, ND.	Concert - 8:00pm	Clinic - 2:30 pm
January 24	Miles City, Mont.	Concert - 8:00pm	
January 26	Pierre, SD.	Concert - 8:15pm	
January 28	Sparta, Wis.	Concert - 8:15pm	
January 29	Sparta, Wis.		Clinic - 10:00am
January 29	Richland Center, Wis.	Concert - 8:00pm	
January 30	Medford, Wis.	Concert - 8:00pm	
January 31	Chippewa Falls, Wis.	Concert - 8:15pm	
February 2	Knoxville, Ia.	Concert - 8:00pm	
February 4	Fairfield, Ia.	Concert - 8:00pm	Clinic - 1:30pm
February 5	Hannibal, Mo.	Concert - 8:00pm	
February 6	Taylorville, Ill.	Concert - 7:30pm	
February 7	Brookfield, Mo.	Concert - 8:00pm	
February 8	Brookfield, Mo.		Clinic - 9:00am
February 9	Carrollton, Mo.	Concert - 8:00pm	
February 10	Nebraska City, Neb.	Concert - 8:00pm	
February 11	Nebraska City, Neb.		Clinic - 10:45am
February 11	Clarinda, Ia.	Concert - 8:00pm	Clinic - 3:00pm
February 12	Boonville, Mo.	Concert - 8:15pm	
February 13	Iowa Falls, Ia.	Concert - 8:15pm	
February 14	Ferry, Ia.	Concert - 8:00pm	
February 16	Merrill, Wis.	Concert - 8:00pm	
February 17	Hopkins, Mn.	Concert - 8:00pm	
February 18	Redwood Falls, Mn.	Concert - 8:00pm	
February 19	Litchfield, Mn.	Concert - 8:00pm	
February 20	Sioux Falls, SD.	Concert - 8:00pm	Clinic - 4:00pm

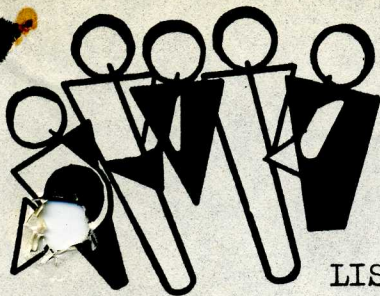


ANNAPOLIS BRASS QUINTET

an ensemble dedicated to excellence in the presentation of brass music

January - February, 1974
CONCERT TOUR (continued)
page 2

February 21	Madison, SD	Concert - 8:00pm	Clinic - 2:30pm
February 23	Clintonville, Wis.	Concert - 8:00pm	
February 24	New London, Wis.	Concert - 8:00pm	
February 25	Amery, Wis.	Concert - 8:00pm	Clinic - 2:30pm

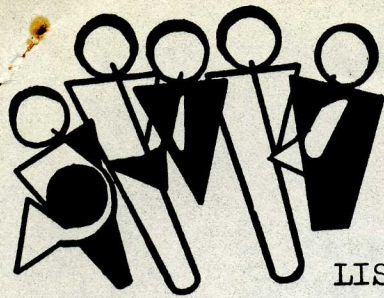


ANNAPOLIS BRASS QUINTET

an ensemble dedicated to excellence in the presentation of brass music

LISTING OF CONCERTS PERFORMED FROM FEBRUARY, 1976--JANUARY, 1978

November 27, 1976	Recording, Bavarian Radio, Munich
December 5	Concert, St. Anne's Church, Annapolis
December 13	Concert, Salisbury Choral Society, Salisbury, Md.
January 3, 1977	Concert, Osage, Iowa
January 4	Concert, Albert Lea, Minnesota
January 5	Concert, Austin, Minnesota
January 6	Concert, Buffalo, Minnesota
January 8	Concert, Redfield, South Dakota
January 9	Concert, Rapid City, South Dakota
January 12	Clinic, Concert, University of Wyoming
January 15	Concert, Oelwein, Iowa
January 16	Concert, Monticello, Iowa
January 17	Concert, Boone Campus, Boone, Iowa
January 18	Concert, Nebraska City, Nebraska
January 19	Concert, Morningside College, Sioux City, Iowa
January 20	Concert, Willmar, Minnesota
January 21	Clinic, Concert, North Dakota School of Science Wahapeton, North Dakota
January 22	Concert, Langdon, North Dakota
January 23	Concert, Bottineau, North Dakota
January 24	Concert, International Falls, Minnesota
January 25	Concert, Brainard, Minnesota
January 27	Concert, Neillsville, Wisconsin
January 28	Workshop, Concert, University of Wisconsin, Eau Claire, Wisconsin
January 29	Concert, Forest Lake, Minnesota
January 30	Concert, Glencoe, Minnesota
January 31	Concert, Menomonie, Wisconsin
February 1	Concert, Hastings, Minnesota
February 3	Concert, Antigo, Wisconsin
February 5	Concert, Berlin, Wisconsin
February 6	Concert, Sparta, Wisconsin
February 8	Concert, Chillicothe, Missouri
February 10	Concert, Moberly, Missouri
February 12	Concert, Desloge, Missouri
February 20	Concert Soloists with Annapolis Symphony
March 11	Maryvale Chamber Music Series, Baltimore
March 17	Las Cruces, New Mexico, Community Concert
March 20	La Junta, Colorado, "
March 21	Burlington, Colorado, "
March 23	Buffalo, Wyoming, "
March 24	Thermopolis, Wyoming, "
March 25	Rock Spring, Wyoming, "
March 27	Ontario, Oregon, "
March 28	Pendleton, Oregon, "
March 29	Omak, Washington, "
March 30	Chehalis, Washington, "
March 31	Newport, Oregon, "
April 1	Hermiston, Oregon, "



ANNAPOLIS BRASS QUINTET

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LISTING OF CONCERTS PERFORMED FROM FEBRUARY, 1976--JANUARY, 1978

April 3, 1977	Mt. Shasta, California, Community Concert
April 4	San Mateo, California, "
April 5	Pacific Grove, California "
April 6	San Rafael, California "
April 11	Los Banos, California "
April 12	Salinas, California "
April 13	Porterville, California "
April 15	San Pedro, California "
April 16	Bullhead City, Arizona "
April 17	Flagstaff, Arizona "
April 18	Monticello, Utah "
April 20	Vernal, Utah "
April 21	Idaho Falls, Idaho "
April 29	Concert Soloists with American Camerata for New Music, Washington, D.C., Corcoran Recording for Christmas Album
May	School Programs, Baltimore & Washington area
June 27-July 2	In-Residence, Dunbar High School, Baltimore
July 4-9	In-Residence, Artpark, Lewiston, NY
July 16--August 4	In-Residence, Summer Music School, Sandefjord, Norway
August 6	S'Agaro, Spain, Festival de Musica
August 7	Cunit, Spain, Festival
August 11	Ossiach, Austria, Caninthischer Sommer Festival
August 12--20	In-Residence, American Institute of Musical Studies, Graz, Austria
September 2	Recording NOS, Hilversum Holland
September 5	Recording Westdeutscher Rundfunk, Cologne
September 12	Recording, Norddeutscher Rundfunk, Hamburg
October 25	Concert, Lynchburg College, Lynchburg, Virginia
October 31	NEA Showcase, Atlanta, Georgia
November 2--10	Mini-Residence, Scranton area schools
November 13	Candlelight Chamber Music Series, Columbia, Md.
November 16	Concert, Mount St. Mary's College, Emmitsburg
November 17-30	School Programs
December 3	Concert, University of Maryland, Eastern Shore
December 11	Christmas Concert, Second Presbyterian Church of Baltimore
December 18	Christmas Concert, St. Anne's Church, Annapolis

ANNAPOLIS BRASS QUINTET TOUR -- FALL 1979

October 5 Dutch Mill Motel 515/628-1060
205 Oskaloosa St.
Pella, Iowa 50219

6 & 7 en route

8 & 9 Delford Inn 509/838-4221
W. 44 Sixth Ave.
Spokane, Washington

10 en route

11 & 12 Bakersfield Lodge 805/327-7901
1219 S. Union Ave.
Bakersfield, California 93307

13 & 14 University Guest Housing *602/523-3731
Music Dept. Box 6040
Northern Arizona University
Flagstaff, Arizona 86011

15 & 16 University Guest Housing *405/248-2200 ext. 62
Music Dept.
Cameron University
Lawton, Oklahoma 73505

17 & 18 en route

19 & 20

21 University Guest Housing *501/246-4531
Ouachita University
Arkadelphia, Arkansas 71923

22-24 West Gate Inn 606/864-2921 or 2922
Route 2, Box 23
London, Kentucky 40741

* Number of the music department at the university.

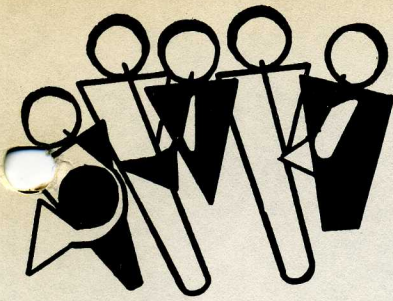


ANNAPOLIS BRASS QUINTET

an ensemble dedicated to excellence in the presentation of brass music

LISTING OF CONCERTS PERFORMED FROM FEBRUARY, 1976--JANUARY, 1978

February 25, 1976	Winnepeg Art Museum, Winnepeg, Ontario
March 1	University of Calgary, Calgary British Col.
March 4	Cut Bank, Montana, Community Concert
March 7	Coeur D'Alene, Idaho, "
March 11	Ephrata, Washington, "
March 13	Grangeville, Idaho, "
March 15	Pocatello, Idaho, "
March 16	Brigham City, Utah, "
March 18	China Lake, California, "
March 19	Bakersfield College, Bakersfield, Cal.
March 22	Prescott, Arizona, Community Concert
March 23	Gallup, New Mexico, "
March 24	Cortez, Colorado, "
March 25	Delta, Colorado, "
April 1	Maryvale Chamber Music Series, Baltimore, Md.
April 5	Mary Baldwin College, Staunton, Virginia
April 13 & 14	Bermuda Concert Series, Bermuda
April 18	Grace Methodist Church, Baltimore, Md.
April 26	Mount St. Mary's College, Emmitsburg, Md.
April--May	25 School programs in Washington, D.C. & Baltimore area schools--Young Audiences, Inc. & Washington Performing Arts Society.
July	Five day Residency, Dunbar High School, Baltimore
June 13--July 11	In-Residency--International Music Camp
July 16	Utica Arts Festival Concert
July 19--July 25	In-Residence--Art Park, Lewiston, NY
September 29	Harford Community College, Bel Air, Md.
September 30	Washington & Lee University
October 1	Frostburg State College, Frostburg, Md.
October 4	Anne Arundel Community College--Clinic
October 5	Allentown, Pennsylvania, Community Concert
October 15	Spring Arbor College, Spring Arbor, Michigan
October 19	Three Arts Club of Homeland, Baltimore, Md.
October 30 & 31	Two Concerts, Barcelona Festival, Barcelona, Sp.
November 2	Recording, Swisse Romande Radio, Laussane
November 5	Recording, Vienna Radio, Vienna
November 6	Concert, Brahmsaal, Vienna
November 8	Concert, Amerika Haus, Berlin
November 9	Recording, RIAS, Berlin
November 11	Recording for NDR, Hamburg
November 13	Recording for AVRO, Hilversum, Holland
November 16	Concert, Stavanger, Norway
November 17	Concert, Schein, Norway
November 18 & 19	Workshop * Concert, Larvik, Norway
November 21	Concert, Gjovik, Norway
November 24	Concert, Royal Flemish Conservatory, Antwerp
November 26	Concert, Amerika Haus, Munich



ANNAPOLIS BRASS QUINTET

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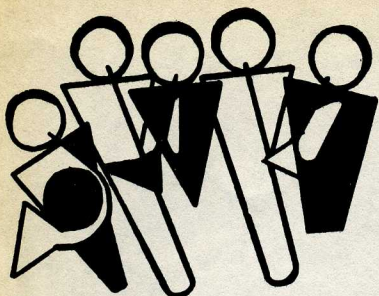
January - February, 1975

CONCERT TOUR

In conjunction with Columbia Artists' Community Concerts
Managed by Artists' Alliance, Los Angeles, Calif.

The Annapolis Brass Quintet presented 25 concerts during a five week period which began on January 7, 1975 and ended on February 15, 1975. The Quintet traveled to 11 far-western States and British Columbia.

January 7	Riverton, Wyoming
January 8	Cedar City, Utah
January 9	Ely, Nevada
January 13	Baker, Oregon
January 14	Walla Walla, Washington
January 15	Kelowna, British Columbia
January 19	Port Angeles, Washington
January 20	Mt. Vernon, Washington
January 21	Hood River, Oregon
January 22	Bend, Oregon
January 23	Grants Pass, Oregon
January 25	Crescent City, California
January 26	Ukiah, California
January 27	Placerville, California
January 28	Susanville, California
January 29	Paradise, California
January 30	Sonora, California
January 31	Paso Robles, California
February 2	La Canada, California
February 4	Twenty-nine Palms, California
February 5	Yuma, Arizona
February 7	Douglas, Arizona
February 10	Clovis, New Mexico
February 11	Trinidad, Colorado
February 15	Fargo, North Dakota



ANNAPOLIS BRASS QUINTET

an ensemble dedicated to excellence in the presentation of brass music

October - November, 1975

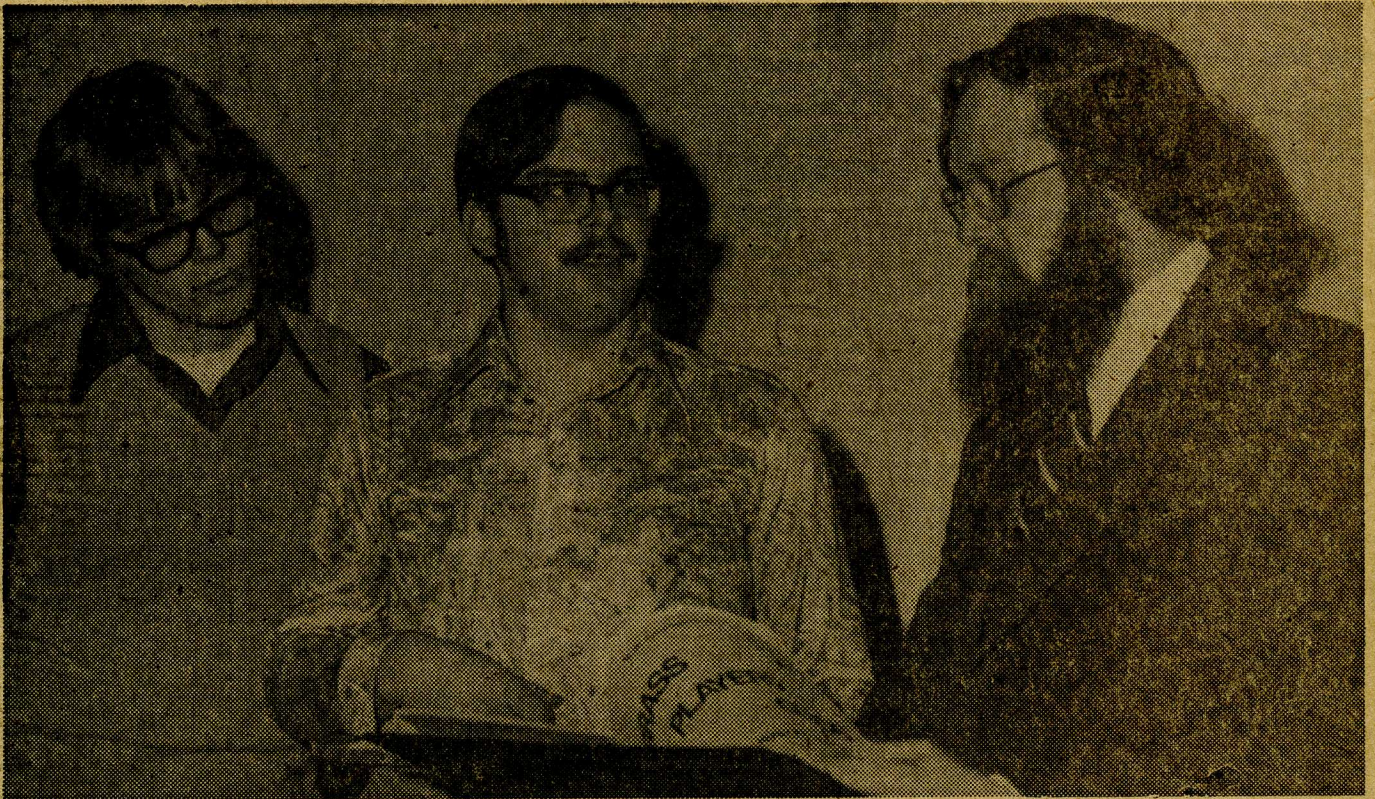
EUROPEAN CONCERT TOUR

Managed by Thea Dispeker Artists' Representative, New York, N.Y.

The following is the itinerary of the Annapolis Brass Quintet's five week concert and recording tour of seven European Countries which began on October 25, 1975 and ended on November 26, 1975.

October 25	Barcelona, Spain	University of Barcelona	Concert
October 30	Elche, Spain	Sala Capitolio	Concert
November 3	Laussane, Switzerland	Radio-TV Suisse Romande	Recording
November 5	Vienna, Austria	Oesterreichischer Rundfunk	Recording
November 6	Munich, W. Germany	Bavarian Radio	Recording
November 10	Berlin, W. Germany	R.I.A.S. Berlin	Recording
November 11	Berlin, W. Germany	S.F.B.	Recording
November 13	Oslo, Norway	Norwegian Broadcasting	Recording
November 14	Oslo, Norway	Norwegian TV	Taping
November 16	Sarpsborg, Norway	Concert Folketshus	Concert
November 18	Oslo, Norway	American Embassy	Press Conference and Concert
November 19	Oslo, Norway	Marienlyst Sköles Aula	Brass Clinic
November 20	Skien, Norway	Concerthus	Concert
November 21	Larvik, Norway	Munken Kino	Concert
November 22	Hamar, Norway	Hamar Music School	Concert
November 24	Hilversum, Holland	Holland Radio AVRO	Recording
November 25	Brussels, Belgium	Radio Belge	Recording
November 26	Brussels, Belgium	University of Brussels	Concert and Taping

Sat, Feb. 5, 1977
Oshkosh Daily Northwestern



Brass Quintet holds workshop

Members of the Annapolis Brass Quintet, which will perform this evening at Berlin High School as part of the Berlin Performing Arts Series, held a workshop for high school instrumental music students Friday afternoon at the school. Robert Pos-

ten, right, a Quintet member, discusses music with Jim Nelson, left, and Tom Yankowski. Members of the Quintet hold such workshops when their schedule permits and this was the first such workshop ever held in Berlin.

—Northwestern Berlin Bureau photo

Annapolis Brass Quintet Brings Classics To The Kids

By MARK BOWDEN

You probably didn't know that a rubber hose with a funnel at one end and a typical horn player's mouthpiece at the other makes music.

It doesn't make a beautiful sound; it's something like a kazoo with a bad cold or a nasal trombone, but kids love it. That's just one of the discoveries behind the growing success of an ambitious group of musicians from Arnold, Md., who have taken a calendar of amusing half-hour skits teaching children about classical music and parlayed it into international acclaim.

The Annapolis Brass Quintet — David Cran (trumpet), Robert "Rip" Posten (bass trombone), Robert Suggs (trumpet), Arthur Labar (French horn) and Tim Beck (trombone) — got to know each other as members of the U.S. Naval Academy Band. Competition for the Academy Band is fierce. Its

members serve four years as full-time Navy musicians.

Once out of the service in 1970, beards sprouted and the music of Souza was replaced with that of Bach and Handel. The five named themselves after the Naval Academy town, and decided to invade the ranks of established brass quintets, which consisted primarily of The New York and The American.

They found an unusual place to start, signing up with Young Audiences, Inc., a national firm that sponsors classical music concerts for children.

"We started out with almost no feel for our audience, and we really bombed," said Cran, the group leader. "We thought we could walk in, sit down and play a program of serious music. The poor kids were bored to tears. We probably ruined their impression of classical music for good."

Through trial and error the group learned that children in the first three

school years will not sit still for classical music any longer than a half hour. Older children last 15 minutes or so longer, provided the show has plenty of action, humor and audience participation.

"We're going to play a musical version of *To Tell The Truth*," Suggs announced to an excited audience of Morrell Park Elementary School children who had just finished madly applauding an impromptu composition for five rubber hoses. "Three members of the group will try to convince you that they wrote the next piece of music. When we finish playing it you will decide who is telling the truth."

First Tim Beck told the children that he was the composer. He said they would be convinced because he wrote the music to sound like a peaceful ocean with a lone seagull drifting over the waves. Next Rip Posten (who, with his bushy beard, was already a big favor-



BRASS QUINTET IS WINNING INTERNATIONAL ACCLAIM

... l-r, David Cran, Arthur Labar, Robert Posten, Tim Beck and Robert Suggs.

— News American photo by James Kelmartin

ite) insisted that the music was his, and that he wrote it to sound like a baby elephant. Finally David Cran said he wrote the music to sound like a sleepy bear.

Then they performed a playful composition, with plenty of lumbering blasts from the bass trombone and some lighthearted runs on the trumpets. The

kids knew right away. Their hands were up anxiously all over the room. Suggs gave them all a chance to vote, and nearly all 128 voted for Posten's baby elephant.

"Now, will the real composer please stand up," Suggs demanded, just like on TV.

And just like TV first Cran started to

get up and stopped, then Beck and finally Posten stood up to a cheerful ovation. After ten more minutes of musical games, with a little Bach painlessly thrown in, the children marched reluctantly back to class.

When they are in full swing the quin-

Turn to Page 2B, Column 4



The
News
American

B

Tuesday, June 14, 1977

Annapolis Brass Swings

Continued from Page 1B

tet does about five of these mini-concerts a week in the Baltimore-Washington area. But more and more of their schedule is being taken up with recording (they have cut two albums and are finishing a third), and serious performing tours. On several tours through Europe they have performed as far north as Scandinavia:

"We went there a few years back and no one had ever heard a brass quintet before," Cran said. "They were delighted with the sound. When we returned last year there were brass quintets in almost every town."

And as far south as Barcelona, where a local newspaper (*La Vanguardia*) proclaimed:

"The quintet is one of the best groups we have heard — one of magnificent technical virtuosity, with sensitive, critical interpretations which reflect their attractive youthfulness and overflowing vitality."

The height of their performing career so far came last November, when the group was invited to perform at the Brahmsaal in Vienna.

"We were nervous," Cran said. "We had heard some great performances that got lukewarm receptions from

Viennese audiences. They are known to be very discriminating when it comes to classical music. Vienna, you know, was the one city where the Beatles could play to less than a full house at the height of their popularity."

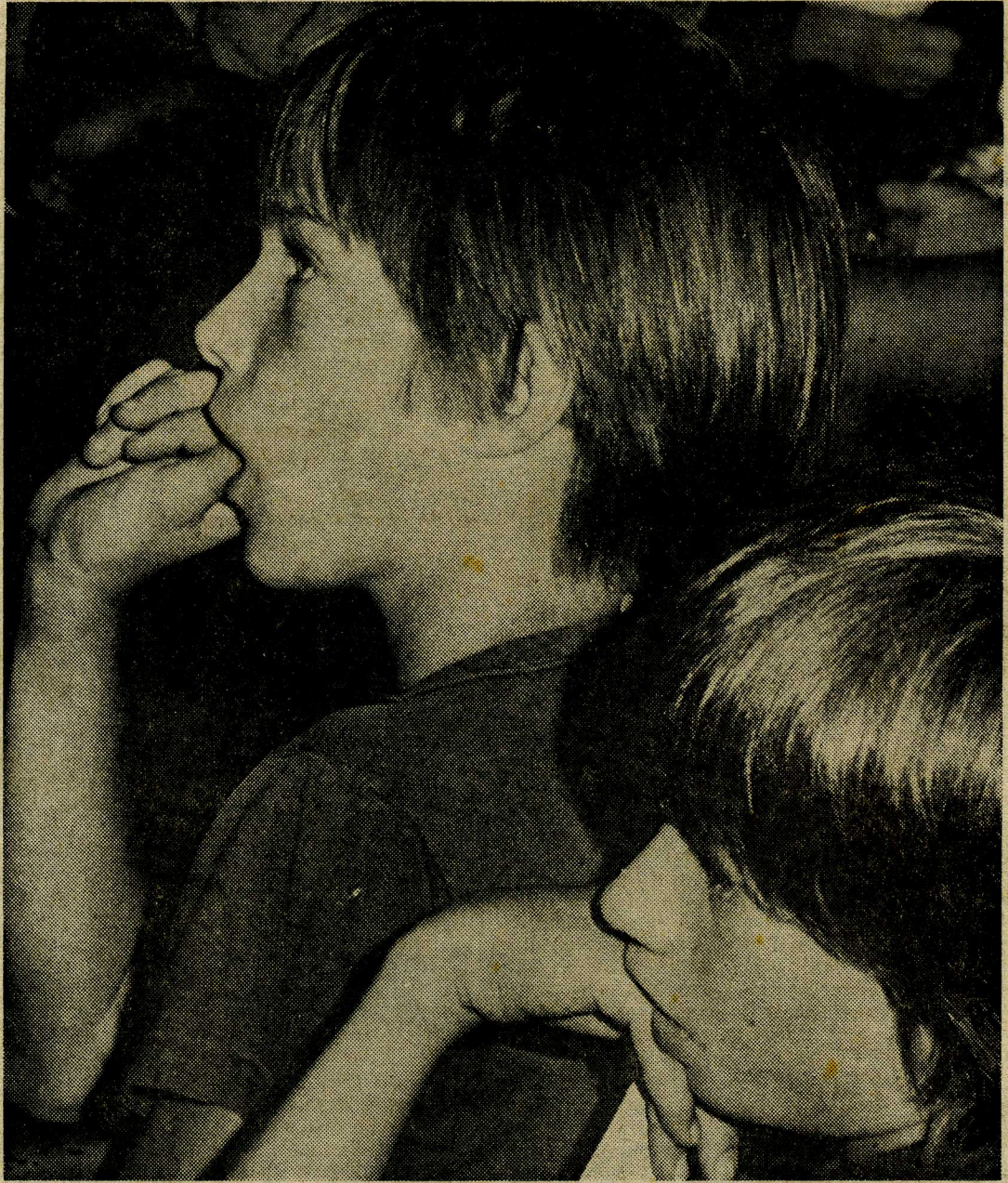
For the picky Viennese audience the group chose a difficult musical program, including a new composition by a Viennese composer for insurance. To lighten the program, and emphasize their American tradition, they included (with mixed feelings) a few Scott Joplin rags.

"Our performance was enthusiastically received," Cran said, "especially the Joplin rags. We got called out for two encores on those."

Their dream of making a comfortable living playing music they enjoy is fast coming true, with nearly 300 bookings a year. They have decided to break away from the serious mold of their first two albums with a Christmas album, which they have completed recording in Annapolis' St. Anne's Church.

But even with their heavy schedule the group does not intend to abandon their school performances.

"We have as much fun as the kids," Posten said. "Sometimes I think maybe we have more."



'MEN' FOR ALL MUSIC—The music generated by the Annapolis Brass Quintet in Allentown's Symphony Hall yesterday did not sound anything like the hard rock the audience of public and parochial pupils prefers. But the attentiveness of the 1,200 7th-grade youngsters indicated a respect for the classical form and an awareness that good music includes many styles. These two pupils wear wistful expressions as they listen to a selection performed by two trombonists, a French horn player, trumpeter and cornetist. Program was presented by Allentown Community Concert Association.

Local brass quintet performs for students

The Annapolis Brass Quintet, the only professional brass quintet in the country, over a six-day period, held 91 programs at a community concert at the Wilde Lake Community Center in Howard County for students and parents.

The group has been performing with Young Audiences for three years and has completed residencies in Garrett and Howard Counties and Baltimore City for the Model Cities Cultural Arts Program as well as the Young Audiences concert series in Baltimore City and county schools.

The group has recently returned from the International Music Camp at the International Peace Garden between North Dakota and

Manitoba where they held summer workshops.

The Annapolis Brass Quintet is a group of young musicians who formed in 1966 while in the Navy. Three of the present members conceived the idea of a full-time professional brass quintet and set out to make that idea a reality.

Classroom clinics in explaining the history of brass instruments and their function for students are worked out on a one to one basis for the Young Audience programs. The Anne Arundel County Schools that participated in the programs in Howard County are: Brooklyn Park Elementary, Brooklyn Park High School, Davidsonville Elementary, and Overlook Elementary.

Anne Arundel Times



Come blow your horn

The Annapolis Brass Quintet shows a Baltimore City elementary student how brass instruments were born using Garden hoses and funnels. Left to right are quintet members David Cran, Calvin Smith, Robert Posten, (bending over) David Kanter, and Haldon Johnson, all of Annapolis.

'Cosmopolitan group'

Annapolis Brass Quintet

slowly building an audience

By EARL ARNETT

The Annapolis Brass Quintet is a rarity in the contemporary music world. Perhaps the only brass quintet in the country whose members work solely in this musical medium, the ensemble is slowly building an audience for its music in the Baltimore-Annapolis area and throughout the country.

For the past month, for example, these five musicians, all in their 20's, have been touring selected city schools under the auspices of Young Audiences, Inc. The Model Cities Cultural Arts Program, headed by Norman Ross (a member of the board of the Baltimore chapter of Young Audiences), provided the funds for both concerts and classes.

"We play the typical brass literature with no compromises," said David Cran, trumpeter and leader of the group. "Our main objective is to make the music enjoyable."

The quintet developed six years ago, when Mr. Cran, bass trombonist Robert Posten and trumpeter Haldon Johnson were playing with the U.S. Naval Academy Band. When they all finished their tours with the Navy, they decided to continue their love for the small brass ensemble and two years ago formed the Annapolis Brass Quintet. Richard Rightnour on French horn and trombonist David Kanter complete the present group.

They are a cosmopolitan group of musicians. Mr. Cran graduated from the University of Minnesota and has played with the North Carolina Symphony. Mr. Posten studied music at Lebanon Valley College in Pennsylvania and played with the Harrisburg Symphony. Mr. Rightnour is a Peabody graduate and last year

played with the Baltimore Symphony Orchestra as an occasional substitute. Mr. Johnson graduated from Florida State University and played with the Florida Symphony as well as with Fred Waring.

All have given up opportunities to make more money during the past year. They still struggle to make a living but insist that a market exists for their music. Two summers ago the group played park concerts at Lake Placid, N.Y.; they played last summer at the International Music Camp in North Dakota, where they plan to return next year. They will perform concerts in 10 states during 1973 and hope to make their first recording within the year.

The quintet has worked almost two years with Young Audiences, Inc., a national organization which developed from the experience of a Baltimore group called the Young Musicians Series, Inc. (During the 1970-1971 season the 40 chapters of Young Audiences presented over 11,000 programs in almost 5,000 schools before an estimated audience of 2.5 million students. The Baltimore chapter, which joined the national organization in the late 1960's, sponsors about 300 concerts a year, reaching an estimated 80,000 students.)

The ensemble has apparently been successful with the school program, since it is the only one used for in-depth programs involving not only concerts in a school but also selected hours of teaching every day.

The musical tradition of the brass quintet, according to Mr. Posten, who has found much of the group's material in the Library of Congress, dates to Seventeenth Century England. During this period the brass quintets consisted of cornets, much different from the present variety, and three sackbuts, forerunners of the trombone.

"The music lost a bit of popularity in the Romantic and Classical periods," said Mr. Posten. "But there's been a renaissance of interest in the Twentieth Century."

All the musicians professed a completely open attitude about their repertoire, which includes classical, folk, religious and rock music. They are convinced that with enough dedication and work they will be able to live well and play the music they enjoy.

The Annapolis Brass Quintet was a bold venture two years ago and remains so. But the members of the ensemble are producing good music with the confident hope there is an audience to support their efforts.

County students hear brass quintet

By **ALBERT HOFAMMANN**
Call-Chronicle Arts Editor

Seventeen short pieces of music were performed in 45 minutes this morning at Allentown Symphony Hall in the first of four Cameo Concerts offered by the Allentown Community Concert Association to 7th-grade pupils in Lehigh County schools.

The performers for the short series — another concert this afternoon and repeats of the program tomorrow morning and afternoon — are the Annapolis Brass Quintet. This is an extremely talented ensemble with a knack for making a musical program interesting for young audiences without “talking down” or reducing quality.

The pace of the program is evident from the rich variety of works presented in so short a time. Five centuries of music for brass moved along swiftly and surely, and the quintet of young and personable musicians, who took turns in explaining the music played and also such things as imitation, the round, trombone

glissandi, stopped-horn sounds and aleatoric or “chance” music, played with a minimum of fuss.

The Annapolis Brass Quintet, making a return appearance at the Cameo Concerts this season, is a fine group, indeed. Superb control of legato, excellent dynamic range, precision in tempo and exactness in pitch are displayed by each player and, of course, by the ensemble.

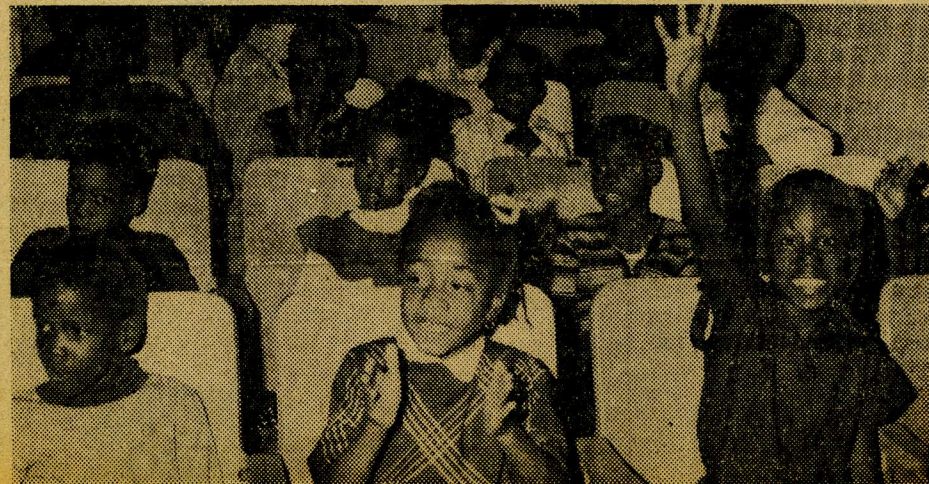
Two trumpets, a french horn and two trombones form the group. Compositions by such composers as Claude le Jeune, Scheidt, J.S. Bach (represented by a magnificently played contrapunctus from “The Art of the Fugue”), Brahms and interesting 20th-century representatives like Smith and Starer form the program.

The audience for this morning’s concert was appreciative. It was made up of youngsters from 7th-grade classes in county school districts. This afternoon’s program was for Allentown pupils. County pupils will return tomorrow morning, and the session tomorrow afternoon will be for parochial and private school classes and some remaining Allentown School District pupils.

One of the youngsters in the audience this morning was invited on stage to conduct the quintet in some “chance” music, and there was an entertaining demonstration of a quintet for garden hose.



The Annapolis Brass Quintet consists of (left to right) David Cran, Richard Right-
nour, Robert Posten, David Kanter and Haldon Johnson.



Sunpapers photos—Ralph L. Robinson

Children at the Johnston Square Elementary School respond to the quintet’s music

J.M.F. : Trop d'absents pour le merveilleux ensemble de cuivres américain...

C'est peu de dire que le grand public boude désormais les Jeunesses Musicales de France. C'est en effet devant une « demi-salle » que se sont produits ce mardi soir les merveilleux instrumentistes de l'« Annapolis Brass Quintet », incomparables musiciens américains qui ignorent aussi bien les barrières des styles que les difficultés d'interprétation. Heureusement, près de 5 000 enfants de nos écoles ont eu la chance de découvrir, depuis lundi matin, les sonorités aiguisées et le répertoire inouï de pareil ensemble...

En France, on connaît les merveilles que distillent aussi bien l'Ensemble de cuivres de Guy Touvron que celui qui porte le nom de Jean-Baptiste Arban. Il y a longtemps, en effet, qu'on a redécouvert par chez nous le charme incontestable des ensembles de cuivres, et avec eux, le prodigieux répertoire qu'ils sont capables de proposer. Les JMF, pour débiter leur saison dijonnaise, sont allées jusqu'au sommet : les cinq musiciens qu'on a entendu hier ont su symboliser rapidement le goût actuel de la musique instrumentale. Deux trombones exceptionnels distillant de sourdes vérités (Martin Hughes et Robert Posten), deux trompettes déchi-

rant sans cesse l'espace « classique » de leur fonction (David Cran et Robert Suggs) et un fantastique corniste jouant avec noblesse sur le registre de la nostalgie (Marc Guy), ont su faire courir mardi soir sur l'échine maléable des abonnés JMF le frisson de leur passionnante connivence.

Si l'on a pu passer plus de deux heures à s'enthousiasmer pour les merveilles sonores distillées par pareil ensemble, on a su aussi prendre au mot le très sérieux présentateur de la soirée, Marc Meunier-Thouret, et admettre qu'on vivait là l'une des plus importantes des soirées JMF de ces dernières années. Voyez d'ailleurs le répertoire libre, sans gêne, décloisonné, véridique et multiple : des fabuleux « motets » de Johannes Brahms (véritables psaumes que les instruments cuivrés psalmodient en couleurs de feu) aux « rags » typiques de Scott Joplin, en passant par la découverte excitante des Robert Lichtenberger, Ingolf Dahl, ou John Cheetham, on est également passé par ces anciens petits maîtres du XVII^e siècle qu'ont été Daniel Speer et Samuel Scheidt, lesquels ont écrit des partitions sonnantes qui provoquent aujourd'hui la tran-

quille conscience des sages mélomanes...

Pareille virtuosité, pareil sens du rythme, pareille palette sonore sont en tous les cas uniques au monde. Les cuivres américains ont des vertus écologiques, tant ils sont en connivence avec les sonorités secrètes de la nature. Ils affirment aussi le droit de ces instruments à rivaliser non seulement avec la meilleure musique « de chambre » mais encore le génie des

musiciens américains de savoir aussi bien trouver les rubatos de Brahms que les improvisations de jazz.

L'avenir musical est incontestablement aux ensembles de ce type, ensembles de cuivres plus chauds que la musique qu'ils jouent, plus vrai aujourd'hui que tous les ragtimes préfabriqués. Sacrés absents, ils ne savent pas ce qu'ils ont perdu...

Michel HUVET



Annapolis Brass Quintet : une « leçon » de vraie musique
(Photo O. Souverbie)

Warden

Kjøp de populære og rimelige
EKORNESMØBLENE hos oss

**JAN B.
ERIKSEN**

ved Meieritorvet, Porsgrunn – Tlf. 53 169

TORS DAG 18. NOV. 1976

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Gjenhør med fenomenal blåsekvintett

Musikk er slett ikke bare klaver, fiolin og orkester. Det er en uendelighet av ensembler med andre og delvis uvante instrumentkombinasjoner. Og når instrumentene håndteres av topp kunstnere kan de gi opplevelser som kan måle seg med hva som helst. Som for eksempel Annapolis Brass Quintet, som gledet oss med sin konsert i Ibsenhuset igår aftes. Disse fem unge amerikanere gjestet oss også for et års tid siden, med unntagelse av hornisten, som var ny og like glimrende denne gang. Også forrige gang begeistret de tilhørerne med sitt artistiske og følsomme spill. Så denne gang burde Ibsenhuset vært fylt til siste

plass. Men vi er vel for tradisjonelle i våre konsertvaner.

Bach til åpning og avslutning, og en festlig musikalsk mosaikk innimellom. Fra første tone til siste ekstranummer var det en musikalsk festforestilling, der vi ikke våger å gå nærmere inn på hvert enkelt nummer. Men som et favorittstykke skal vi gjerne plukke ut John Cheethams «Scherzo», skrevet så sent som i 1965. Kvintetten hadde vel denne på programmet sist også såpass kjent lød tonene. Det er ihvertfall et verk som er glimrende egnet til å understreke gruppens fenomenale samklang og dessuten hvert enkelt instruments egenart.

Nok en gang høstet Annapolis Brass Quintet stort og fortjent bifall. Takk til arrangørene, Skien kulturstyre og Rikskonsertene. Er vi heldige så får vi sjansen til å fylle Ibsenhuset helt neste og tredje gang.

THURSDAY, JULY 13, 1972

Liked

Annapolis

Brass Quintet

Sir: I would like to publicly express my thanks to the members of the Annapolis Brass Quintet for the inspiring concert I had the pleasure of attending at UMD on July 6.

Being an instrumentalist and former Duluth Symphony Orchestra member, it was not hard to detect early in the concert that we in the audience were witnessing a unique performance by five very polished musicians.

It was also evident that each member of this quintet was a master of his instrument with great technical ability and brilliant tonal quality. Together, the trumpets, trombones and French horn blended with perfect balance and intonation.

The group's interpretation of the music played — most of which was composed in the early 1600s — was outstanding. The program varied from chorales to lively fugues and brilliant fanfares, — all technically difficult, but performed masterfully with ease, excellence and great expression.

The standing ovation given to the Annapolis Brass Quintet was well deserved — their performance was indeed outstanding!

AN APPRECIATIVE
LISTENER

Duluth

A review

Material worked against quintet

by ROLF PEDERSEN

The remarkable Annapolis Brass Quintet gave a concert in the Centennial Auditorium last night to a very small audience, and that perhaps typifies the world reaction to chamber music by brass instrumentalists.

Brass players, it seems, are neither fish nor fowl. On the one hand, they have not quite succeeded in living down the undignified tradition of "street" music which they inherited from the Europeans by way of people like John Phillip Sousa. As a result, their concerts as a rule, have practically no snob appeal. On the other, they have come too far from the street in the past century to have much to say to the general public any more. As a result of this, they have no popularity.

So there it is: the worst of two worlds. But if there is one group which does not deserve the worst, that group is the Annapolis quintet, an American ensemble which has succeeded in producing brass music in the best chamber style.

To a man, their tone has been refined so that only the purest, most silken threads remain. They are almost always precisely together. They are crisp, secure and versatile. The feeling you get is that their music is sensitively calculated and every note perfectly controlled.

The works performed were obviously as carefully selected as they were prepared. There was nothing trite about any of it. Each piece (there were 13 on the program; pieces by such household unwords as Marvin Lamb, Johann Pezel, and Heinrich Finck) brought out the best in the two trumpets, French horn, trombone and bass trombone.

Yet as worthy and correct as they were, there wasn't what you could possibly call a masterpiece in the bunch. The best of the lot was a fugue by J. S. Bach, one who probably never dreamt that five chunks of metal would one day actually get together for a fugue. But as for the original brass music on the program, it was fireless. None of it — and in this I include Daniel Pinkham's Prelude, Adagio and Chorale, the work over which the greatest fuss was made — had much to say. Whatever was said was said beautifully, to be sure. But clearly, the brass quintet business has not yet caught the imagination of the Beethovens, Mozarts and other emotional powerhouses who gave the strings and woodwinds their big push to fame and fortune.

The works which the Annapolis quintet of David Cran and Halden Johnson, trumpets, Arthur LaBar, French horn, David Kanter, trombone and Robert Posten, bass trombone, performed were good. But they left no mystery as to why most general audiences have continued to respond with coolness to brass chamber music.

TORSDAG
18. november 1976
Nr. 268 - 54. årg.

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TELEMARK

AVIS OG UKEBLAD

Ny suksess for Annapolis Brass Quintet



Konserten i Ibsenhuset i går ble en ny, stor suksess for det eminente ensemblet Annapolis Brass Quintet. To trompeter, to tromboner og ett horn blir traktert av gjennommusikalske kunstnere med frapperende teknikk og dyp innlevelse i komposisjonene de tolker. Det interessante program begynte og sluttet med den store mesteren Johann Sebastian Bachs komposisjoner „Trumpet fugue” og „Contrapunctus 7”. Det ble et Bach-spill som lenge vil minnes hvor de arkitektoniske linjene ble trukket opp med fenomenal teknikk og inspirerende musisering. Ludwig Maurer levde på Mozarts tid. I hans komposisjon „Two Pieces” fikk vi nyde klangskjønnhet i et perfekt og vel avbalansert samspill, som ellers preget hele konserten fra første til siste tone.

„Divertimento” av James I. Stepleton i et noe dristigere tonespråk hadde en artig vals, en klagende elegi med en nydelig hornsolo og en morsom, raffinert og grotesk finale. „Fancies, Toes and Dreams” av den engelske komponisten Giles Farnaby var et velklingende verk og i den rytmisk intrikate „Scherzo” av John Cheetham, tumlet kvintetten lekende lett og elegant med alle vanskeligheter.

I „Canzona Bergamasca” av Samuel Scheidt fikk vi en virtuos trombonesolo, som nesten ikke var til å tro.

På sin europaturne hadde kvintetten møtt den belgiske komponisten Peter Cabus og den østerrikske komponisten Karl Pilss, som tilegnet sin komposisjon „Capricio” til ensemblet. I disse stykkene fikk kunstnerne riktig utfolde seg til gagns. Så kom en virkelig overraskelse! Den velkjente melodien „Billy Boy” ble ikke bare presentert i en fascinerende variasjonsutforming, men musikerne eide også overskudd til å synge! Brakende bifall... „Revecy venir du printemps” av Claude LeJeune ble spilt i ekte trubadurstil, hvor musikerne illuderte å stille opp på et gatehjørne i Skien og fritt fikk utfolde seg. Samtlige aktører fungerte på en enkel, men instruktiv måte som kåsører og var tydelig begeistret for både Ibsenhuset og publikum. Dette førte til en fin kontakt med podium og sal og begeistring fra det overveiende meget ungdommelige publikum var til å ta og føle på. Dette førte til hele to ekstranummer. En fengende ragtime-melodi og en fantastisk artig mer klassisk sak.

Fra arrangøren, Skien kulturstyre, ble kunstnerne overrakt blomster av fem skolekorpsjenter og det var blomster som var vel fortjent!

Igjen stor suksess for Annapolis Brassquintett

Atter en gang kunne en være til stede i Ibsenhuset for å overvære en konsert av dimensjoner, utført av fem sympatiske unge menn, pent antrukket i mørk dress, eller iført kun «bare messingene». For selv om besetningen er kun fem, låter det så homogent og fyldig og enkelte ganger hadde man følelsen av å overvære konsert utført av et stort brassband.

For en delvis utøvende amatør, som «hornist» på mellophon i krops, eller enkelte ganger som «bakspiller» i orkester, var det med stor glede å kunne observere at her var det mye å hente, både for unge og gamle.

For mange unge var det blant de ca. 400 som var til stede i salen. Disse kom i fra distriktets skolekorps. Det viste seg igjen at musikken har en oppdragende virkning. Sammen med den voksne forsamlingen viste de musikalsk forståelse for hva som ble spilt, her var det ingen som klappet på de gale stedene. Og klapp ble det, enorm applaus for eminent kunst.

Kvintetten hadde valgt å spille musikk fra barokken, fram i tiden, til moderne amtidskomponister, og så tilbake for å avslutte med selveste storfaderen, Johan Sebastian Bach.

«Trumpet Fuge» av sistnevnte var introduksjonen til en uforglemmelig musikkafeten. I vekslende spill, fra lys D.trompet til mørk, kraftig, men dog bløt basstrombone kunne en lytte til mesterens fugespill, fin hornist og en drivende 1. trombone.

Fra Bach (1685 —1750) til Ludwig Maurer (1789 — 1876). Han hadde laget «Two Pieces» Et vakkert rolig stykke, pent spilt, spesielt må en få nevne kvintettens evne til å frasere, det låter så riktig, her er det ingen som puster på de gale stedene. Så fulgte musikk fra nyere tid, «Divertimento» av James Stepleton. Denne musikkform fra «svunnen tid» er like aktuell i dag. Stykket hadde fire satser, først «Parade», spenstig og vekslende, med stigende styrkegrad, med store effekter, for så å gå over i rolig «Waltz». Med hornsolo,

akkompagnert av basstrombonen, en skulle tro at det var B-bass, med assistanse av trompet og trombone.

Så videre til «Elegy», noe vemodig klagende, men likevel inspirerende, for til sist kom en «Finale». Her ble det virkelig fart, presisjon og teknikk. Det er bare å gi seg over. Så tilbake til femtenhundretallet, denne gang Giles Farnaby. Han hadde satt sammen stykker i «Fitzwilliam Books» stil, kalt «Fancies, Toys and Dreams». Fra lekende «A Toy» til koral, «His Dreame», så smektende «Tell Me Daphne, for å avslutte med munter vals «The Old Spagnolette». Så kom en fresk «Scherzo», munter og livlig av John Chetmam. En amerikansk samling av fire stykker var så neste rett, fint anrettet av David Fetter, først «Presidentens Marsj» videre en «Gavotte», så litt «Toast» for å slutte av med kjente «Yankee Doodle».

Etter pause igjen tilbake i tiden, denne gang til Samuel Scheidt (1587—1654). Selv om

musikken er trehundre år gammel, er det allikevel artig å observere små amatør-musikere sitte andektig og lytte til musikk fra forgangen tid, nå i jetalderen. Musikk er et sprog som alle forstår, vi skulle så gjerne få oppdra våre politikere også i dette edle håndverk. Hadde de vært til stede kanskje «pipa hadde fått en annen lyd».

«Variates» var så neste nummer. Som tittelen lyder, variert musikk, fine klangfarger og stort spekter av klanger og oppbygninger. Denne var i fra 1923, laget av Peter Cobus. Videre en «Capricio» av Karl Pilsel (1902). Livlig musikk i fugestil, muntert og sprudlende. Så kom «Billy Boy», amerikansk gutt, med mange spillopper, han kunne ikke dy seg, men lot musikk være musikk, sang i vei, med en noe «barsk» basstrombone.

Etter «Revey Venir Du Printems av Laude LeJeune, også 1600 talls musikk, lot The Annapolis musikk, lot The Annapolis Brass Quintett av J.S. Bach få runde det hele av

med hans 7. kontrapunkt. Så var det blomster, overlevert av søte småpiker i skolekorps-uniformer, trampeklapp, ekstranummer, Scott Joplins «Maple Leaf Rag», mer applaus, enorm, så en amerikansk folkesang i kvikk tempo, uten noter, men samspilt til tusen, en konsert av de store var over.

Det er vanskelig å anmelde en slik konsert, det skal en være proff for å kunne, en er for mangelfull, men la det heller bli sagt slik, det var en stund med både andakt og begeistring. En lar seg rive med når en er vitner til slik eminent kunst. Synd at de resterende stolene var tomme, der skulle vel de ha sittet, de som antagelig fremdeles har funnet opp det musikalske kruttet og Harold Walters.

For Annapolis Brass Quintett bøyer andre oss i støvet og bukker. En vil til slutt bare bemerke at det hadde gjort seg med en oversetter ved språklige presentasjoner, det finnes fortsatt mange som ikke kan nok engelsk, undertegnede er en av dem.

Olav Micaelsen