



Annapolis Brass Quintet

PRESS BOOK
1984 - 85 SEASON

ANNAPOLIS BRASS QUINTET

PRESS BOOKLET

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ANNAPOLIS BRASS QUINTET - GENERAL BIOGRAPHY

America's first full time performing brass ensemble, the Annapolis Brass Quintet has become recognized as one of the world's fine chamber ensembles. Currently in their fourteenth season, the Quintet performs more than 150 concerts each year and has concertized throughout the United States, Western Europe, and in Canada, Central America, the Orient and Middle East.

In twelve European tours the Annapolis Brass Quintet has performed in Germany, France, Austria, Switzerland, Belgium, the Netherlands, Norway, Spain, Portugal and Ireland. The ensemble has presented concerts in Europe's cultural centers, recorded for the major broadcast centers and toured the provinces.

It was in 1976 that they performed the first major concert by a brass quintet in Vienna's Brahmsaal - considered a milestone for brass chamber music in Europe. And in 1978 the ABQ won the Critic's Award in Munich for their performance of Elliott Carter's Brass Quintet. In that same city, the Quintet recorded Douglas Allanbrook's Symphony for Brass Quintet and Orchestra with the Bavarian Radio Orchestra. During two summers in Europe the ensemble was in residence at Skiringssal Folkehøyskole in Norway, and has held residencies at the Innsbruck Music Conservatory and the American Institute for Musical Studies in Graz, Austria.

The Annapolis Brass Quintet made their first extended concert tour in this country in 1972. Since that time their U.S. concerts have taken them to virtually every state, where they have performed on many of our most prestigious chamber music series and in small towns and remote areas as well.

For five summers the ABQ was ensemble-in-residence at the International Music Camp in North Dakota, and each summer from 1975 to 1982 they were in residence at Artpark in Lewiston, New York. It was there that they developed their "Chamber Music Feast" program - a collaborative concert with string quartet and vocal sextet. This program became an annual presentation of the Artpark Theater and was hailed by one Buffalo reviewer as "One of the great ideas of Western Civilization". The Quintet frequently performs with other chamber musicians and has had works composed especially for these combinations, including music for brass quintet with harp, vocal quartet, mezzo-soprano, string quartet, narrator and multiple brass quintets. They continue to develop new collaborative programs through the Annapolis Brass Quintet Artists' Series - a sold-out chamber series in Annapolis which features the ABQ with guest chamber musicians.

In 1980 the Annapolis Brass Quintet established the International Brass Quintet Festival in Baltimore. As resident ensemble during each month-long summer festival, the ABQ invites top professional brass quintets from the United States and Europe to perform as resident guest ensembles, and selects five brass quintets to participate in the intensive schedule of coaching, workshops and concerts. In the past five years, the IBQF has become recognized as the principal on-going serious forum for brass chamber music among players, composers and the general public. The 1982 Festival included 28 concerts by eleven brass quintets, on which five compositions received their world premiere.

ANNAPOLIS BRASS QUINTET - GENERAL BIOGRAPHY

In 1981 the Annapolis Brass Quintet, under the auspices of the International Communications Agency, performed a highly successful four week tour of the Orient which included performances in Taiwan, the Philippines, Sri Lanka, Hong Kong and India. Two years later the Quintet undertook a second tour of the Far East and continued on to North Africa, adding concerts in both Egypt and Tunisia.

Among the festivals on which the ABQ has appeared are the Casals Festival in Spain, Carintische Sommer in Austria, the Festival of American Music in Portugal, the Chautauqua Festival and the Rockport Chamber Music Festival.

The Annapolis Brass Quintet has a long list of premieres to its credit. Of special note are four compositions for quintet and orchestra, composed for the ABQ and premiered with the Baltimore Symphony Orchestra, the Annapolis Symphony Orchestra, the Wichita Symphony Orchestra and the American Camerata for New Music. Among the composers who have written works for the ensemble are: Douglas Allanbrook, Bruce Clausen, George Heussenstamm, Jiri Laburda, Robert Hall Lewis, Lawrence Moss, Jiri Pauer, Jerzy Sapieyevski, Elam Sprenkle, Robert Starer, George Walker and Robert Washburn.

The founding members of the Annapolis Brass Quintet believed that by totally dedicating their careers in music to the performance of brass chamber music, they could make a significant contribution to the medium. They established their quintet on that premise in 1971 as a full time performing ensemble which has, since then, been the exclusive performance vehicle and total means of support for each of its members. As an independent ensemble, the quintet members guide and govern all aspects of the group's activities and for fourteen years they have remained fervently dedicated. They have introduced brass chamber music to thousands of people the world over, have actively encouraged quintet performance by fellow brass players, have expanded the repertoire through their own editions of renaissance and baroque music and by commissioning a large number of new compositions, and have achieved the highest standard of artistic excellence. The Annapolis Brass Quintet - unique in concept - uncommon in dedication, is truly one of the world's fine chamber ensembles.

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PROGRAM BIOGRAPHY

The Annapolis Brass Quintet was founded in 1971 as America's first full-time performing brass ensemble and has been acclaimed one of the world's truly fine chamber ensembles. Each season the Quintet performs in the cultural centers and at universities and colleges throughout the United States. These annual tours, their brass symposiums, and the commissioning of new works by American composers, have been instrumental in fostering the tremendous interest in brass chamber music that is now evident in our country.

The Annapolis Brass Quintet has toured the European continent twelve times, performing in the major cities, at summer festivals in Austria, Spain and Portugal, and recording for the broadcast centers in Germany, Austria, Switzerland, Holland, Belgium, Norway and Ireland. In 1981 the Quintet made its first tours of both Central America and the Orient and last season(1983-84), traveled for the first time to two Middle Eastern countries.

The Annapolis Brass Quintet is recorded on Crystal, Richardson, Antigua and Orion Records and appears under the management of John Gingrich Management, Inc., P.O. Box 1515 New York, NY. 10023

David Cran - trumpet

Robert Suggs - trumpet

Arthur Brooks - horn

Wayne Wells - trombone

Robert Posten - bass trombone & tuba

RECORDING

From the earliest years the Annapolis Brass Quintet has been involved in commercial and non-commercial recording for both radio and television in this country and abroad. Since 1974, with the release of the first commercial album on Crystal Records, the Annapolis Brass Quintet has begun audiophile quality documentation of its artistic activity. The range of repertoire represented by these recordings reflects the Quintet's continuing commitment to exploration and expansion of the medium.

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ANNAPOLIS BRASS QUINTET DISCOGRAPHY

Annapolis Brass Quintet (Crystal S-202)

Quintessence (Crystal S-206)

Annapolis Sounds (Richardson RRS-3)

Encounter (Crystal S-207)

The Spirit of Christmas Brassed (Richardson RRS-5)

Music of Lawrence Moss: Symphonies (Orion ORS 79362)

Invitation to the Sideshow (Crystal S-213)

Music of Lawrence Moss: Flight (Orion Master Recordings-to be released)

The Age of Masques and Revels (Antigua DG91.5)

THE BRASS CHAMBER MUSIC SOCIETY OF ANNAPOLIS

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

The Annapolis Brass Quintet Artists' Series has been sold-out since its inception in 1980. These concerts offer the Quintet the opportunity to work with other chamber musicians in developing unique and exciting programs of variety and breadth. Guest artists have included the New York Vocal Arts Ensemble, mezzo-soprano, Elaine Bonazzi, Murray Spaulding Dance Theater, harpist, Heidi Lehwalder, the Manhattan String Quartet, the Western Wind Vocal Sextet and the Folger Consort. For these programs some wonderful chamber music has been re-discovered and many new works created. The BCMSA is helping to expand the chamber music repertoire through their annual commissions which are awarded to composers selected by the Quintet and guest artists. To date six new works have been commissioned and premiered on the series:

<u>A Primitive Nativity</u> (1980)	William Vollinger
<u>Suite No. 4</u> (1980)	William Schmidt
<u>Partita No. 2</u> (1981)	Robert Lichtenberger
<u>Six Songs for Mezzo Soprano & Brass Quintet</u>	Elam Sprenkle
<u>Aesop Suite</u> (1983)	(1982) Jerzy Sapiyevski
<u>Quindecilogues</u> (1984)	Bruce Clausen

The BCMSA supports educational projects of the Annapolis Brass Quintet in Anne Arundel County. The principal project is the Quintet's FORUM, which is an outgrowth of their 1979 National Endowment for the Arts Regional Residency Pilot Program. The project includes separate workshops for junior high school, high school, and adult brass players and interdisciplinary concert-seminars on historic and 20th century art and music. To all of these events the response has been overwhelming. Each year more than 100 public school brass players participate in the workshops, and 20 to 25 adults rehearse and perform brass chamber music in the adult workshops. The afternoon concert-seminars consistently draw capacity audiences of 125.

The unique programs developed through the BCMSA are already attracting interest from other chamber music organizations. The 1982 Annapolis Brass Quintet/Heidi Lehwalder series concert was engaged by both the Kennedy Center Chamber Music Series and the American Artists Series in Detroit, and composer, Robert Starer has written a new work, Annapolis Suite for brass quintet and harp, especially for these performances.

The Brass Chamber Music Society of Annapolis is promoting chamber music in Anne Arundel County while helping the Annapolis Brass Quintet to implement programs in their home area that make an important contribution to the cultural life of the community as well as to the field of brass chamber music.

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THE INTERNATIONAL BRASS QUINTET FESTIVAL

The International Brass Quintet Festival was established in 1980 as the only festival of its kind, and has become one of the important summer cultural events in the Eastern United States. The month-long festival presents the world's finest brass quintets in a series of public concerts, and provides a serious forum for brass players through its intensive symposium in brass chamber performance.

The IBQF was conceived in 1979 by the Annapolis Brass Quintet and the directors of the Rouse Company's "Art in the Marketplace" program. The Festival has been funded by the Rouse Company, the merchants of Cross Keys, National Endowment for the Arts, the Maryland State Arts Council and the C. Michael Paul Foundation and is now supported by a number of community businesses and individuals, as well.

The Festival represents a microcosim of longstanding goals of the Annapolis Brass Quintet. The most visible aspect of the Festival is, of course, the series of twenty-five free public performances which utilizes the unusual setting of the marketplace. This coincides both with the Rouse Company's objective of making the arts accessible to people where they live, work and shop, and the ABQ's objective of expanding the audience for brass chamber music. But behind the concerts themselves is an intense layer of activity by, for and among the musicians participating in the Festival, including open rehearsals, seminars, coaching sessions, workshops and master classes conducted by the Annapolis Brass Quintet and the guest ensembles. Guest quintets in the first five Festivals have included: the New York Brass Quintet, Ensemble Prisma from Vienna, Theo Mertens Brass Quintet from Brussels, the American Brass Quintet, the Norwegian Brass Quintet, the U.S. Army Brass Quintet, the Chestnut Brass Company and Le Concert Arban from Paris.

Beginning with the 1981 IBQF, the Composer-in-Residence program was added as a regular feature. Composers work with participating brass quintets on new literature and discuss their work with audiences before concerts. The introduction of this important creative force into the midst of the Festival not only helps generate new repertoire for the medium, but also leads to a greater understanding of the composer and his work by the Festival participants and the general public.

The business community, merchants, musicians and the residents of Baltimore have all helped to make the International Brass Quintet Festival a success and the Village of Cross Keys a world center for the performance of brass chamber music. The uniqueness and success of this collaboration was recently recognized by Forbes Magazine Business Committee for the Arts, whose editors awarded their annual Business in the Arts Award to the Rouse Company for their sponsorship of the International Brass Quintet Festival.

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WORKS FOR SOLO BRASS QUINTET & ORCHESTRA

SYMPHONY FOR BRASS QUINTET & ORCHESTRA (1976)...Douglas Allanbrook

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

SYMPHONIES (1977).....Lawrence Moss

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

CONCERTO FOR BRASS QUINTET & ORCHESTRA (1980)..Bruce Clausen

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

QUAKER BOTTOM (1982).....Elam Sprenkle

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

BAROQUE FANFARES after Pezel, Scheidt and Susato
..... arr. Elam Sprenkle

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

REVIEWS

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

LOS ANGELES TIMES

"They play with a crispness and cohesion at once astonishing and highly satisfying."

SACRAMENTO BEE

"A richness of tonal quality and exquisite balance of rhythm and melody were the outstanding features of a scintillating performance of chamber music by the Annapolis Brass Quintet.....Their music communicated a warmth and intimacy evocative of elegant salons and a gracious way of life of a time past."

NEW DELHI NATIONAL HERALD

"Japan has a tradition of declaring outstanding artists to be national treasures. The State of Maryland should have such a program. We can start with the members of the Annapolis Brass Quintet."

ROCKVILLE SENTINEL

"Perfection in ensemble..."

ANTWERP, DI NIEUWE GAZET

"Fantastic five brass players....The elegance and purity of this performance was far-reaching."

MUNICH SUddeutsche ZEITUNG

"The brasses are undeniably the most unwieldy section of an orchestra, and the fact that the evening's program included some of the most challenging pieces ever conceived for brass ensemble made the interpretations all the more remarkable for their polish, consummate technical control and style.....rapport among the five instrumentalists seemed almost uncanny."

MANILA DAILY EXPRESS

"The superb musicianship of the Annapolis Brass Quintet should have been enough to delight even those who do not like brass quintets. Here were five musicians whose mastery of their instruments, technical competence, and knowledge of their repertoire was absolutely astounding."

WILKES-BARRE TIMES LEADER

"The Annapolis Brass Quintet....one of the best groups that we have heard....one of magnificent technical virtuosity and with sensitive critical interpretations."

BARCELONA LAVANGUARDIA

"This quintet plays with skill, style, dash, enthusiasm and musicality rarely found in touring ensembles. The group's showmanship is effective, and fun, without being obtrusive. Every member of the quintet is a brilliant musician, and each performed as a member of an ensemble. The effect was music that has seldom been heard here before."

THE WICHITA EAGLE

intermission

Review

Joyous audience hears brass quintet

THE ANNAPOLIS BRASS QUINTET. Presented by Oak Ridge Civic Music Association, at Oak Ridge Playhouse, Saturday, March 10.

It was a joyous audience indeed which heard the Annapolis Brass Quintet's varied program Saturday night. These five personable young men not only make impeccable and exciting music, they create an elated atmosphere which permeates the whole concert hall.

Trumpeters David Cran and Robert Suggs (who uses four different trumpets during the program), trombonist Wayne Wells, French horn player Arthur Brooks, and Robert Posten, who doubles on bass trombone and tuba, each took turns announcing the numbers on the program with informative and amusing remarks.

"Two Sonatas" by Antonio Bertali was delightful baroque music, as was the "Suite" by Spanish composers Antonio de Cabezon, his brother, Juan, and his son, Hernando.

"Two Canzoni" by Samuel Scheidt are true virtuoso compositions. These gave the artists every opportunity to exhibit their fantastic technical abilities.

"Canzona in D Minor" by J.S. Bach is a master work and received masterful treatment.

Paul Ebert, Oak Ridge Playhouse director, joined the musicians as narrator for the "Aesop Suite," composed especially for the Annapolis Quintet by Jerzy Sapieyewski.

Ebert did his usually fine job in telling us about: The Kid (who "outfoxed" the Wolf by staging "a balle"); The Hound (who was too tired to catch a boar for his master); The Eagle (who caught a hare); The Miser

(whose buried gold was stolen and who was advised to bury a stone, which would be of just as much use); and The Trumpeter (who stirred up his soldiers to "fight to the finish").

More enjoyment was created after intermission. The musicians started playing in the Playhouse lobby, and paraded down the aisles to "Canonic Fanfare" by George Heussenstamm. They remained standing onstage to play a witty and jazzy "Scherzo" by John Cheetham.

In contrast, "Three Sketches on a Southern Hymn Tune" (My Shepherd Will Supply my Need), by Elam Sprenkle, was jubilant, meditative and triumphant.

"Four Irish Folk Songs," arranged by Keith Snell, California composer, included "I Wish I Had the Shepherd's Lamb," "The Fanaid Grove," "The Next Market Day" and "The Galway Piper," which was played with mutes, and was the most joyous I've ever heard.

The quintet then took places at the far right side of the stage as "itinerant musicians on a street corner" playing three lively dances by Tylman Susato. The quintet added a triangle, tambourine and tom-tom for percussion effects.

Back in their accustomed chairs, the quintet closed their program with "Two Contrapuncti" from J.S. Bach's "Art of the Fugue," numbers four and nine.

After well deserved applause, the musicians charmed us all with Duke Ellington's "I'm Going to Go Fishing," while standing at the front of the stage.

What joyous music! What an ensemble! They'll be on a concert tour in Europe next month. We wish them continued success.

—Alice Lyman

SUBJECT: EVALUATION OF ANNAPOLIS BRASS QUINTET PROGRAM

CHANNEL, CAO DEMYER REFERRED TO ANNAPOLIS BRASS QUINTET AS "A SYMBOL OF QUALITY WHICH WE ARE DETERMINED TO MAINTAIN, DESPITE THE FINANCIAL CONSTRAINTS WHICH PREVENT US AND OUR LOCAL CO-SPONSORS FROM CONSIDERING BRINGING ENTIRE ORCHESTRAS OR OTHER LARGE GROUPS". CULTURAL CENTER OF THE PHILIPPINES DIRECTOR TERMED THIS STATEMENT AS "VERY APPROPRIATE AND TIMELY".

7. ON THE WHOLE, ANNAPOLIS BRASS QUINTET VISIT IN MANILA WAS A GOOD EXAMPLE OF AMERICAN EXCELLENCE IN THE FIELD OF THE PERFORMING ARTS. QUINTET MEMBERS WERE PROFESSIONAL, HIGHLY PERSONABLE, GENUINELY INTERESTED IN BOTH MUSIC AS AN ART AND LOCAL MUSICIANS AS PERSONS, AND WERE VERY APPRECIATIVE OF ALL COURTESIES EXTENDED TO THEM. WE ESPECIALLY COMMEND COORDINATOR DAVID CRAN WHO WAS PLEASANT TO WORK WITH EVEN UNDER VERY DEMANDING CONDITIONS. AS LOCAL CO-SPONSOR FRED MENDOZA PUT IT, "NOT ONLY DOES THE ANNAPOLIS BRASS QUINTET LIVE UP TO ITS NAME AS ONE OF AMERICA'S FINEST CHAMBER MUSIC ENSEMBLES -- IT IS, AS A MATTER OF FACT, THE BEST BRASS ENSEMBLE IN THE WHOLE WORLD".

8. FORWARDING FOUR (4) VTR CARTRIDGES OF TELEVISED PERFORMANCES AT MAKATI GLORIETTA AND RIZAL PARK, FOR QUINTET.

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AMPLIFICATION, IN MAKATI COMMERCIAL CENTER. TRANSIENT AUDIENCE OF ABOUT 500-600 ATTENDED THREE-PART TELEVISED CONCERT: SELECTION OF PIECES BY ANNAPOLIS BRASS QUINTET, PERFORMANCE BY ANNAPOLIS BRASS QUINTET IN HARMONY WITH WORKSHOP PARTICIPANTS AND PERFORMANCE BY LOCAL BRASS QUINTET OF TWO PIECES: ONE REHEARSED ON THEIR OWN, AND THE OTHER REHEARSED UNDER GUIDANCE OF ANNAPOLIS BRASS QUINTET.

5. WORKSHOP WAS A TREMENDOUS SUCCESS, AND A DELIGHTFUL REVELATION TO BOTH ANNAPOLIS BRASS QUINTET AND PARTICIPANTS -- TO ANNAPOLIS BRASS QUINTET, IN DISCOVERING LOCAL CAPABILITIES FOR BRASS CHAMBER MUSIC; TO PARTICIPANTS IN HAVING HAD THE OPPORTUNITY TO MEET AND WORK TOGETHER WITH AMERICAN PROFESSIONALS. PARTICIPANTS FURTHERMORE EXPRESSED DEMAND THAT ANNAPOLIS BRASS QUINTET RETURN FOR POSSIBLE ONE-MONTH WORKSHOP-CUM-FESTIVAL. MARKETING MANAGER OF METROPOLITAN THEATER MADE TENTATIVE BOOKING FOR ANNAPOLIS BRASS QUINTET, WITH GREAT ENTHUSIASM, FOR 1985.

6. ON SUNDAY, NOVEMBER 20, ANNAPOLIS BRASS QUINTET RENEDED PROGRAM B, PER PREPARED REPERTORY, ON TELEVISED SHOW "CONCERT AT THE PARK", IN RIZAL PARK. PERFORMANCE WAS INTERSPERSED WITH INTERVIEWS, AND WAS ATTENDED IN PERSON BY CULTURAL ATTACHE, PRESIDENT OF CULTURAL CENTER OF THE PHILIPPINES, DR. LUCRECIA R. KASILAG AND V.I.P.S IN LOCAL MUSIC AND CULTURAL CIRCLES. IN SPEECH ADDRESS LIVE AUDIENCE OF 1,000 AND TELEVISION AUDIENCE OF MAJOR

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SUBJECT: EVALUATION OF ANNAPOLIS BRASS QUINTET PROGRAM

SUMMARY. THE ANNAPOLIS BRASS QUINTET ARRIVED ON SCHEDULE NOVEMBER 17 AFTER SUCCESSFUL PROGRAMS IN HONOLULU AND HONGKONG. ALTHOUGH WE HAD ORIGINALLY OPTED TO PROVIDE ONLY FACILITATIVE ASSISTANCE, WE LATER CONCURRED IN AGENCY SUGGESTION THAT WE PROGRAM GROUP. THIS WE DID AND ARE VERY PLEASED WITH THE RESULT. THEY GAVE TWO VERY SUCCESSFUL OUTDOOR PROGRAMS, BOTH OF WHICH WERE TELEVISED AT DESIRABLE EVENING TIME BY A MAJOR STATION (CHANNEL 4). THE ANNAPOLIS BRASS QUINTET ALSO CONDUCTED A DAY-LONG WORKSHOP FOR THE BRASS SECTIONS OF THE TWO MAJOR SYMPHONIC ORCHESTRAS HERE, AGAIN WITH GOOD RESULTS.

1. THE ANNAPOLIS BRASS QUINTET'S PROGRAM IN MANILA COMMENCED SATURDAY, NOVEMBER 19, WITH A WHOLE-DAY WORKSHOP AT THE METROPOLITAN THEATER. PARTICIPANTS WERE 25 SELECTED BRASS INSTRUMENTALISTS FROM MANILA SYMPHONY ORCHESTRA, PHILIPPINE PHILHARMONIC ORCHESTRA, METRO MANILA SYMPHONY ORCHESTRA AND MUSIC MAJORS, INCLUDING TWO LOCAL BRASS QUINTETS, FROM COLLEGE OF MUSIC OF UNIVERSITY OF SANTO TOMAS. WORKSHOP WAS ALSO ATTENDED BY SOME 15 OBSERVERS, MOST OF WHOM WERE MUSICIANS, TEACHERS AND STUDENTS OF MUSIC AND THEATER PERSONNEL.

2. MORNING SESSION OF WORKSHOP CONSISTED OF 40-MINUTE ANNOTATED PERFORMANCE BY ANNAPOLIS BRASS QUINTET, DEPICTING HISTORICAL EVOLUTION OF BRASS PIECES FROM RENAISSANCE AND BAROQUE PERIODS TO CONTEMPORARY AMERICAN TIMES. MEMBERS OF QUINTET TOOK TURNS IN ADDRESSING AUDIENCE, STRESSING DYNAMICS AND POTENTIALS OF BRASS INSTRUMENTS AS EXCITING ELEMENTS OF CHAMBER MUSIC. PERFORMANCE WAS FOLLOWED BY FORUM-DISCUSSION AND LIVELY INTERACTION, AFTER WHICH LOCAL BRASS QUINTET WAS REQUESTED TO PLAY TWO PIECES UNDER GUIDANCE OF ANNAPOLIS BRASS QUINTET.

3. IN THE AFTERNOON, WORKSHOP PARTICIPANTS WERE DIVIDED INTO THREE SEPARATE GROUPS: TRUMPET PLAYERS WITH DAVID CRAN AND ROBERT SUGGS; FRENCH HORN PLAYERS WITH ARTHUR BROOKS; AND TROMBONE PLAYERS WITH ROBERT POSTEN AND WAYNE WELLS. ENTIRE ENSEMBLE THEN ASSEMBLED TO REHEARSE, AS A GROUP, TWO PIECES ARRANGED FOR BRASS.

4. WORKSHOP CULMINATED IN THE EVENING AT MAKATI GLORIETTA, OPEN-AIR PERFORMANCE VENUE WITH LIGHTING AND SOUND

UNCLASSIFIED

STATES
ON AGENCY

TELEGRAM
CAIRO

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Z PROVED TO BE ONE OF THE HIGHLIGHTS OF THE PERFORMANCE.

5. IN ADDITION TO BEING POLISHED PERFORMERS, THE ABQ WERE PERSONABLE AND ALWAYS COOPERATIVE. WE EMPHASIZE THAT THIS WAS A MOST SMOOTHLY-RUNNING PROGRAM DESPITE (SIC) THE ABSENCE OF A MANAGER OR ESCORT OFFICER. WE OVERHEARD SEVERAL PEOPLE AT THE GOMHOURIA THEATER COMMENTING THAT THE ABQ WERE NOT ONLY GREAT MUSICIANS BUT OBVIOUSLY "GOOD" PEOPLE AS WELL. THIS STAGE-PRESENCE ABILITY TO REACH OUT AND TOUCH INDIVIDUALS IS RARE. WE THANK P/DA FOR SPONSORING THE ANNAPOLIS BRASS ON THIS TOUR AND FOR THE EXCELLENT BACK-UP SUPPORT.

PENNEY

BT

#5918

SUBJECT: ANNAPOLIS BRASS QUINTET - EVALUATION

REFS: (A) CAIRO 33131, (B) CAIRO 24993, (C) CM - 175

1. CAIRO SPONSORED A NOVEMBER 27 - DECEMBER 1 VISIT TO EGYPT BY THE ANNAPOLIS BRASS QUINTET WHICH PRODUCED TWO OF THE FINEST AND MOST SUCCESSFUL MUSICAL PERFORMANCES EVER ORGANIZED BY THIS POST: A TAPING SESSION FOR NATIONWIDE EGYPTIAN TELEVISION WHICH WILL BE TELECAST ON THURSDAY'S PRIMETIME EVENING "SOUND OF MUSIC" PROGRAM AND AN OUTSTANDING PERFORMANCE TO AN ENTHUSIASTIC AUDIENCE AT THE MINISTRY OF CULTURE'S SHOW-CASE GOMHOURIA THEATER.
2. ALTHOUGH EXHAUSTED BY THE LONG FLIGHT TO EGYPT, THE ABQ GATHERED AT THE AMERICAN CENTER SOON AFTER THEIR ARRIVAL ON SUNDAY, NOV 27 FOR A REHEARSAL REQUESTED BY EGYPTIAN TELEVISION. ALWAYS PROFESSIONAL, THEY USED ABOUT THREE HOURS OF THEIR "FREE" DAY ON MONDAY FOR ANOTHER PRACTICE SESSION AT THE AMERICAN CENTER, FOLLOWED THAT EVENING BY A BUFFET/RECEPTION IN THEIR HONOR AT THE RESIDENCE OF THE ICD.
3. ON TUESDAY, NOV 29 THE GROUP AGAIN HAD A FIVE-HOUR TAPING SESSION AT ETV WHICH LASTED UNTIL LATE INTO THE EVENING. THEY REMAINED PATIENT AND CHEERFUL THROUGH THE RELATIVE CONFUSION AND THE MANY INEXPLICABLE DELAYS WHICH FORCED THEM TO REPEAT SEVERAL TIMES THEIR WARMUP EXERCISES. THE TAPE PRODUCED IS EXCELLENT AND WILL PROVIDE A NATIONWIDE EGYPTIAN AUDIENCE WITH EXPOSURE TO A FIRST-CLASS AMERICAN MUSIC GROUP OF INTERNATIONAL STATURE AND A WIDE-RANGING SAMPLING OF SERIOUS MUSIC.
4. LIKE THE TAPING FOR ETV, THE ABQ'S PERFORMANCE AT THE GOMHOURIA THEATER ON WEDNESDAY, NOV 30 WAS TOTALLY PROFESSIONAL AND OF PRIME QUALITY. (THE GOOD ATTENDANCE WAS GENERATED PARTIALLY BY PRE-CONCERT P/DA PUBLICITY AND A POST-PURCHASED ADVERTISEMENT IN A MAJOR NEWSPAPER.) THE MOSTLY EGYPTIAN AUDIENCE OF ABOUT 500 WAS ONE OF THE LARGEST EVER AT THE GOMHOURIA, AND WE HAVE RARELY HEARD SUCH AN ENTHUSIASTIC RESPONSE. THE QUINTET MEMBERS TOOK TURNS INDIVIDUALLY INTRODUCING EACH PIECE, AND THEIR STAGE PRESENCE AND WARMTH FURTHER INCREASED THE AUDIENCE'S POSITIVE REACTION. THE PROGRAM OF "400 YEARS OF MUSIC FOR BRASS" WAS AN OUTSTANDING COMBINATION OF BAROQUE AND MODERN BRASS MUSIC. THE AUDIENCE OBVIOUSLY ENJOYED EVEN THEIR MODERN PIECES: "THREE SKETCHES ON A SOUTHERN HYMN TUNE" BY SPRENKLE

UNCLASSIFIED



Annapolis Brass

Annapolis Navel Academy may seem to be a strange place to breed any kind of musical group except a military marching band, but out of that ancient seat of naval training came one of the finest brass quintets in the country, possibly one of the world's best such groups, and the Hilo audience on November 11 was treated to a fantastic display of virtuosity and first rate ensemble playing by the Annapolis Brass Quintet.

Because all of the brass instruments used are easily portable, special effects from the baroque era are a mainstay of brass groups, and the Annapolis Brass did not disappoint their fans. At the beginning of the second part of the program, the trumpets entered the UHH Auditorium from the side doors, the trombones from the side stage and the French horn from back stage...all tooting away at the Canon Fanfare of George Heussenstamm. It was very effective.

Three members of the quintet, Robert Posten, bass trombone, David Cran, and Robert Suggs, trumpets, were in the group when it came to Hilo four years ago, and two participants, Arthur Brooks, French horn, and Wayne Wells, trombone, have joined the group since their last visit, so were newcomers to our island.

An audience of about 250 people enjoyed a varied concert consisting of some very old music...Daniel Speer, J.S. Bach, and Samuel Scheidt, all born before 1700, and some very new selections...Elam Sprenkle, Ingolf Dahl, Wilke Renwick, Robert Starer and Emil Petrovics, all born after 1900. In between these extremes, there was music by Ludwig Maurer (1789-1878), a well-known composer of brass music, and a suite of traditional Irish songs arranged by Keith Snell.

It would be difficult to decide which pieces the audience appreciated the most, for the enthusiasm seemed to be a vigorous pitch after each piece. There were the usual difficulties with unfamiliar music...a tendency to applaud whenever the music stopped, but, in truth, the Hilo audience seemed to catch on to the performers patterns just as swiftly as any other audience in the world would, and one of the players remarked after the concert that "your audience seemed to be very polite until they really got warmed up, then it was just wonderful!"

Of special interest was the Dahl work, entitled "Music for Brass Instruments (1944)", a composition that really tests the ensemble and individual playing of all the members. Some of the French horn work in this selection puts the performer to the test of his/her skills, but always in a melodic and harmonic setting that is a pleasure to hear.

The Annapolis Brass Quintet was founded in 1971 as the country's first full-time performing brass ensemble. Each season the quintet performs in cultural centers and universities throughout the United States, and the Hilo appearance was a part of their current round-the-world tour which takes them next to Hong Kong, Sri Lanka and Cairo, among other stops. This fine group has toured Europe eleven times, and in 1981 they made their first tours of both Central America and the Orient.

Sponsored by the Hawaii Concert Society as part of their regular season of chamber and orchestral concerts, the Annapolis Brass Quintet's popularity could easily make them a frequent part of the Society's programming,

and that would be a definite asset to the cultural life of the island.

The next concert in the current series brought to us by the Hawaii Concert Society will be the New World String Quartet, scheduled to appear at the UHH Auditorium on Sunday, February 5, 1984, with concerts by the Gregg Smith Singers, the Honolulu Symphony Orchestra and the Joffrey II Dancers to follow from March to May. Plan now to join the lucky audiences in the coming year.

Dean Chandler

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

Steimel



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 latter.

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.

The Raleigh Chamber Music Guild opened its 40th season Sunday with a fine concert in Stewart Theater by the Annapolis Brass Quintet.

These five young musicians, including an alumnus of the North Carolina Symphony, performed a varied program of music ranging from the Renaissance to a contemporary work premiered just this summer. The members of the ensemble are David Cran and Robert Suggs, trumpets, Marc Guy, horn, Wayne Wells, trombone, and Robert Postern, bass trombone.

The concert opened with short sonatas by Daniel Speer and Johann Kessel, dating from 1688 and 1672, respectively. These works gave ample evidence of the remarkable technical proficiency of the artists and provided good sonic orientation for the musical delicacies which were yet to come.

The first major work was a suite in three movements by Samuel Scheidt, a pupil of Sweelinck who flourished in the first half of the seventeenth century. In this suite, the interplay of the trumpets in the opening "Canzona Gallicam" was exquisitely performed, and the concluding "Canzona Bergamasca" enabled all the players to demonstrate some truly incredible brass-playing virtuosity.

In between was a touching, introspective chorale, which provided a very satisfying contrast to the other two movements.

Also heard was George Walker's "Music for Brass, Sacred and Profane." This modern work, dating from 1975, was somewhat reminiscent of Copland, especially in the third movement, the similarity of which to Copland's "Dance Panels" was remarkable.

The two movements labeled "Dance I" and "Dance II" were exciting exercises in rhythms and dynamics which explored many brass textures. Only in the opening "Invokation" was there a slight suggestion of pushing which marred an otherwise outstanding performance.

The first half concluded with "Encounter" by Allen Molineux, a professor at Atlantic Christian College. This brief work was given an intense performance which brought out its rich colors and aroused warm applause from the audience.

The second half of the program began with Douglas Allanbrook's "Invitation to a Side Show," one of the many works written for the Annapolis Brass Quintet. A more substantial piece was Elam R. Sprengle's beautiful "Three Sketches on a Southern Hymn Tune," which featured a remarkable chorale treatment of the melody with trumpet descant.

A composition from the sixteenth century by de Cabezas was followed by three dances by Theiman Susato. These were performed in the manner of itinerant musicians, but it is a safe bet that

Music review

no strolling minstrels ever played them to such perfection!

The concluding numbers of the program were the Canzona in D Minor and the Contrapunctus VII, both by J.S. Bach. The former originally was written for organ, but the transcription for brass quintet worked brilliantly. The "Contrapunctus," from "The Art of the Fugue," also was performed with great technical skill and depth of feeling. The enthusiastic response the performers received resulted in an encore, Wilkie Renwick's "Dance."

The Raleigh Chamber Music Guild's work has been a fairly well-kept secret in the past, but the audience in Stewart Theater was the largest I have encountered at these concerts. Tickets for this series have not been completely sold out, and additional information may be obtained by calling the Stewart Theater box office. The next concert in this series will be the Chang/Thomas/Kogan Piano Trio November 15.

— JOHN W. LAMBERT

THE NEW YORK TIMES, SUNDAY, JANUARY 29, 1984

Music: Debuts in Review

By TIM PAGE

The Annapolis Brass Quintet, which consists of the trumpeters David Cran and Robert Suggs, Arthur Brooks on horn, Wayne Wells on trombone and Robert Posten on bass trombone and tuba, was founded in 1971. Although the quintet has toured Europe 11 times, and played in Central America, the Orient and the Middle East, it took its members nearly 13 years to perform together in Manhattan, where they made their New York debut at the 92d Street Y on Jan. 21.

The wait was well worth it. The Annapolis Brass Quintet is a fine, focused ensemble; its members play with a bright tone and collective dex-

terity, and they put on an enjoyable and somewhat unusual concert. There were several contemporary works on the program, including compositions by George Walker, Jerzy Sapleyevski, George Heussenstamm, Allen Molineux and Stan Friedman. Most of these works were serviceable rather than inspired, but they were played with enthusiasm and skill. The Annapolis Brass Quintet was equally adept in Baroque music by Daniel Speer, Ludwig Maurer and their contemporaries.

Rather than present a simple concert, the members of the quintet utilized every talent at their disposal. Over the course of the evening they provided amusing information about the music at hand, and played Baroque percussion instruments; fables by Aesop were told, and at one point the quintet turned into a small marching band, tramping down the aisles of the 92d Street Y. The evening closed with performances of two of the Contrapuncti from Bach's "Art of the Fugue."

ACTIVE ARTS

10 THE CAPITAL Wed., Oct. 24, 1984

The Capital

ANNAPOLIS, MD.

An Annapolis diplomat

TEN YEARS ago the Annapolis Brass Quintet was a secret treasure here. Today, the secret has long been out.

The quintet opened its 14th season locally last Sunday to a full house. The season subscription was sold out long ago, proving its well-deserved acceptance by the community.

For those who don't already know, the quintet is the only full-time brass quintet in the country. It has traveled all over the world. Just this season it played in Stuttgart and Munich, West Germany. It's eight recorded albums will be expanded this season, too. The quintet musicians are Annapolis' most prestigious ambassadors.

The quintet's talent is exceptional and at its season's beginning we wish to pay tribute to the five musicians who bring good entertainment and pride to Annapolis: David Cran and Robert Suggs, trumpets; Arthur Brooks, horn; Wayne Wells, trombone; and Robert Posten, bass trombone. To them and to those who work behind the scenes, thanks for making Annapolis a better place.

ABQ pays tribute to Bach with bravura

Giving a stellar performance such as their audiences expect from them, the Annapolis Brass Quintet opened its 1984-85 Artists' Series on Oct. 21 with a tribute to J.S. Bach.

As Robert Suggs explained in introducing the programme, 1985 marks several important musical anniversaries, including the 300th of Bach's birth, and we are likely to hear tributes to Bach throughout the year. The ABQ wanted to beat the rush, so they presented this programme, with music from the German Renaissance and a dozen selections from Bach's music, at the beginning of their season.

In this purely delightful concert, one especially magnificent piece was Samuel Scheidt's "Canzona Bergamasca". This rich piece had an effect like that of great waves of music rolling over the listener.

The first half of the concert also featured compositions by Speer, Pezel, Schein and Praetorius, as well as three different settings of an early German song, "Greiner Zanner", by Paul Hofhaimer, Heinrich Isaac, and Heinrich Finck.

One of the surprises introduced as each musician stood and spoke at some point during the evening was that the Bach piece called "Air Pour Les Trompettes" was not, as one might expect, written to be played on trumpets. Instead, it was written for stringed instruments, imitating the style of trumpets. However, this suited it well to be played on trumpets, which is how the ABQ

presented it.

The Bach portion of the programme, the entire second half, included two familiar pieces composed for voice, "Christ Lag In Todesbanden" and "Ein' Feste Burg Is Unser Gott", the latter of which is familiar as "A Mighty Fortress Is our God".

The concert came to a dramatic close as the Quintet stepped to the side of the stage and played a final contrapuntal piece from the shadows behind a large screen, on which slides of Renaissance art were projected.

Playing in a warm and full auditorium for an appreciative audience, the ABQ deserved every bit of enthusiastic applause they drew, and returned for one encore.

One complaint, which reflects not upon the musicians, but on their audience: there was an irksomely frequent peeping of electronic watches throughout the auditorium during the performance. Despite this thoughtlessness on the part of their audience, the ABQ gave a tribute to J.S. Bach which he surely would have appreciated.

—LLO

READER'S NOTE: This is not the first time that the "frequent peeping" of space-age watchworks has annoyed an audience, not to mention performers. Similar complaints are being noted increasingly in reviews nationwide. *TPE* suggests that owners of such gadgetry leave them home, turn them off, or put them into a pocket or handbag until the performance is over. Alternately, attend an acid rock concert — nobody will notice or care. — ED.

ACTIVE ARTS ...

(Continued from Page 25)

Rise of brass quintets in U.S. has inspired world movement

By Henry Scarupa

Brass quintets are not only doing well, they're flourishing. This was the judgment expressed by David Cran, one of the founders of the Annapolis Brass Quintet on the eve of the fifth International Brass Quintet Festival, which opened here Monday and continues through July 19. Twenty-five concerts by nine quintets, among them L'Arban from Dijon, France, are planned for the period.

"We've seen audiences growing," Mr. Cran says from the perspective of the Annapolis Brass Quintet's 13 years. "We've always played a lot of colleges and universities and community concerts. In the last three or four years, happily, we've been able to break into the venerable chamber music series that heretofore featured string quartets and an occasional piano trio, in places like Buffalo, Omaha and Fort Worth. This year for the first time we've appeared in the 92d Street Y series in New York.

"There's a real hard-core chamber music audience out there, and for them to have a brass quintet is a daring move."

Along with this the Annapolis Brass has been touring extensively, performing about half its concerts away from the home area. This year it completed its first round-the-world tour, with stops in Hong Kong, the Philippines, India, Sri Lanka, Egypt and Tunisia. It was the second time the group had toured the Orient. As is its practice on tour, the quintet occasionally offers workshops for brass players in the host countries.

Since 1975 the local group has toured Europe 12 times. In September the quintet will be off to the continent again, to open the sea-



The Annapolis Brass Quintet.

son of the Stuttgart Philharmonic in Germany, performing with the orchestra as soloists. These tours have inspired European players to form brass quintets of their own, and a comparable development in the art form is taking place in Western Europe.

"When we did our first European tour," Mr. Cran recalls, "not only were brass quintets unknown to concert audiences, but in

See BRASS, D3, Col. 1

THE SUN, WEDNESDAY, JUNE 27, 1984

America's brass quintets have started world trend

BRASS, from D1

most cases they were new to musicians. We performed the first brass chamber music concert at Brahms Hall in Vienna in 1976. We did several workshops, particularly in Norway, one for 500 brass players. When we returned a year later, a group from the Oslo Philharmonic had formed a quintet. Two years later we had that group as guests at our festival.

"Like jazz, the brass quintet is a truly American art form even though its roots go back to Seventeenth Century Europe. It was Americans who rejuvenated the musical form, it was Americans who performed it and perfected the art, and it's Americans who have been the most prolific in composing for it. The art form was developed in the U.S. only in the last 20 or 25 years, and exported to Europe and other parts of the world."

Another indicator of the growing acceptance of the brass quintet is the number of recordings on the market. The Annapolis Brass, for example, has put out eight albums, drawing on some of the 800 or 900 compositions in its repertoire. Their latest album, "The Age of Masques and Revels," issued last year, is made up of Seventeenth Century court music.

Two more albums will be coming out next year, according to Mr. Cran, all contemporary music.

"Four of the five pieces on the records were written for us," he explains. "Two were written by Maryland composers, Elam Sprenkle, who teaches at Peabody, and Douglas Allanbrook, who's a tutor at St. John's College. To date we've done about 40 world premieres.

"When we started the brass quintet, we decided to expand the literature from within, to establish repertoires that would bring these

works within the inner circle of chamber music. One way we've done this is to commission pieces for brass quintet with other accepted chamber instruments. We do a collaborative program in our Annapolis series that has included mezzo-soprano, string quartet, harpsichord, oboe, vocal groups and a modern dance ensemble."

One unusual combination brings in the harp, in the "Annapolis Suite" by a New York composer, Robert Starer. The composition, popular among brass quintet audiences, will be performed in the current series. Mr. Starer will be composer in residence at this year's festival, and will take part in conversations with the audience.

"Many composers are writing for brass quintet these days," Mr. Cran says. "Symphony orchestras lack the rehearsal time to explore the Twentieth Century repertoire fully, to put it all together, and chamber music is where modern composers have a chance to be heard."

Looking ahead, the Annapolis Brass plans to do a collaborative program next year with the Charlie Byrd Trio, in an exploratory move into jazz. A work described as fusion by Mr. Cran will be commissioned to bring the two groups together.

"We're trying to help assemble a body of work while we're performing," he says, "that will insure brass quintets will be playing a hundred years from now the same way string quartets are playing. If 10 or 5 or only 2 percent of the pieces that are being written today survive, that may be enough.

"Working with composers as they write the music puts us as performers very close to the source of creative energy. That's tremendously exciting."

Brass Festival schedule

The schedule of the International Brass Quintet Festival:

Tomorrow — 12:30 p.m., Annapolis Brass at Cross Keys; 6:30 p.m., Conversations with composer Robert Starer at Cross Keys; 7 p.m., Annapolis Brass at Cross Keys.

Friday — Noon, Annapolis Brass at Central Plaza, Arundel Center North, Glen Burnie.

Saturday — 12:30 p.m., Annapolis Brass at Cross Keys.

July 3 — 12:30 p.m., Annapolis Brass in a children's concert at Cross Keys.

July 4 — 6:30 p.m., Annapolis Brass and L'Arban Brass with the Baltimore Symphony at Oregon Ridge

and L'Arban at Harborplace.

July 10 — 12:30 p.m., Brass Managerie at Cross Keys; 7:30 p.m., Annapolis Brass and L'Arban at Graham Auditorium, Walters Art Gallery.

July 12 — 12:30 p.m., Mount Vernon Brass at Cross Keys; 6:30 p.m., Conversations with the composer, Cross Keys; 7 p.m., Chestnut Brass at Cross Keys.

July 13 — 7 p.m., Composer's form concert by Annapolis Brass, Cross Keys.

July 14 — 12:30 p.m., Annapolis Brass and Chestnut Brass at Cross Keys.

July 17 — 12:30 p.m., Tower Brass at Cross Keys.