

ANNAPOLIS BRASS QUINTET ARTISTS SERIES 1992-93 PRESENTS

**THE ANNAPOLIS BRASS QUINTET IN CONCERT**



FRANCIS SCOTT

KEY AUDITORIUM

ST. JOHN'S

COLLEGE

SUNDAY

APRIL 25, 1993

7:30 PM

## PROGRAM

Anniversary Fanfare (1991) .....KEITH SNELL  
(b. 1950)

Music of the Spanish Renaissance (pub. 1578)  
*Diferencias sobre el Canto llano del Caballero* ....ANTONIO deCABEZÓN  
(1510 - 1566)  
*Pues a mi, desconsolado* .....JUAN deCABEZÓN  
(1510/19 - 1566)  
*Susana un jur* .....HERNANDO deCABEZÓN  
(1541 - 1602)

Two Contrapuncti (1749-50) .....J.S. BACH  
*Contrapunctus IV* (1685 - 1750)  
*Contrapunctus VII*

Invitation to the Sideshow (1980) .....DOUGLAS ALLANBROOK  
(b. 1921)

Symphony for Brass Quintet (1993) .....MICHAEL BROWN  
*"Allegro"* (b. 1962)  
*Chorale and Waltz*  
*Finale*

### INTERVAL

Canonic Fanfare (1981) .....GEORGE HEUSSENSTAMM  
(b. 1926)

Dance (1974) ..... WILKE RENWICK  
(b. 1921)

Quintet #1 in Bb (1911) ..... VICTOR EWALD  
*Moderato* (1860 - 1935)  
*Adagio - Allegro vivace - Adagio*  
*Allegro moderato*

Dances from "Terpsichore" (1612) .....MICHAEL PRAETORIUS  
(1571 - 1621)

Canzona Bergamasca (1621) ..... SAMUEL SCHEIDT  
(1587 - 1654)



ABOVE:  
DAVID & RIP  
WITH RICK,  
JOHN &  
BUTCH.  
1971.  
RIGHT:  
BUTCH,  
DAVID  
KANTER,  
TED, RIP &  
DAVID. 1972



## PROGRAM NOTES

### KEITH SNELL

Keith Snell is active as a trumpeter, composer, arranger and educator in the Los Angeles area. His name is probably best known to Artists Series audiences for his settings of Christmas tunes, which the ABQ has presented annually for the past several years. His *Anniversary Fanfare* was commissioned by Calvin and Paula Smith in honor of the 20th anniversary of the Annapolis Brass Quintet in June of 1991. It was the composer's intent to create a piece to reflect the great joy and spirit the ABQ had brought to performing during its twenty year history.

### OBRAS

#### de MUSICA

The Cabezóns were among the most highly favored musicians of the Spanish monarchy for over three quarters of a century, beginning with Antonio's appointment as organist to Queen Isabella in 1526. Although during this period the Spanish crown was worn by three successive heads, the Cabezón claim to the position of Royal Organist was finally vacated only with Hernando's death in 1602. It would seem that the family gift for music was transmitted both by blood and by formal tutelage. Historic lists from the 16th century of who studied with whom and who influenced whom compositionally read like a Cabezón family register.

Undoubtedly Antonio, blind from early childhood, has made the greatest mark on music history. The main body of his mature composition was published after his death by his son Hernando in a collection bearing the title *Obras de Musica*. It is in this collection that Hernando also published several of his own pieces and the only two known works by his uncle, Juan (Antonio's brother).

Although all of the music in *Obras de Musica* is written in the so-called Spanish organ tablature notation, the remarks in the foreword as to the profitability of the music to the "ministriles" (among whom were cornett and sackbut players) leave little doubt that the works were popular as consort as well as keyboard pieces during the 16th century.



### J.S. BACH

These two contrapuncti come from *Die Kunst der Fuge*, a large-scale work Bach undertook near the end of his life and one which remained unfinished at his death. While formerly regarded principally as a theoretical manual of advanced counterpoint, it has come to be generally recognized in our time as one of the greatest masterpieces of musical art. Although Bach did not specify instrumentation for *Die Kunst der Fuge*, the argument that it was conceived for keyboard performance is strong. Regardless of Bach's thoughts about realization of the work, if indeed performance was a consideration, *Die Kunst der Fuge* has been successfully transcribed for small orchestra, electronic, percussion, string, woodwind and brass instruments.

The Contrapunctus IV is a simple fugue in which the theme is heard in its inversion. The Contrapunctus VII is a stretto fugue with the theme heard both directly and in inversion with both diminution and augmentation.



ABOVE (CLOCKWISE FROM UPPER LEFT): TIM, BOB, RIP, CALVIN & DAVID. 1975.  
LEFT: TED, DAVID, MARTIN, BOB & RIP. 1977

## PROGRAM NOTES

### DOUGLAS ALLANBROOK

Douglas Allanbrook has written works in all the categories: symphonies, operas, string quartets, piano music, harpsichord music, choral works both sacred and secular, and numerous works for varied chamber music combinations. Allanbrook's principal teachers were Walter Piston and Nadia Boulanger, and he was a traveling fellow of Harvard and a Fulbright fellow in Italy. Since 1952 he has been a tutor at St. John's College in Annapolis. The *Invitation to the Sideshow* was inspired by the painting of the same name by the French pointillist Georges Seurat. Many of the musical ideas in this short, spirited work are abstracted from various forms of popular music. Opening with a gesture of articulated trumpets and bombastic circus trombones, this sassy sardonic piece beckons one to the sights, sounds and sensations of the sideshow.



ABOVE: TED, BOB, TIM, DAVID & RIP, INTERNATIONAL FALLS, MN. 1977

LEFT: DAVID, ARTHUR, RIP, WAYNE & BOB, INTERNATIONAL BRASS QUINTET FESTIVAL, BALTIMORE. 1984

### MICHAEL BROWN

Michael Brown's musical training began with a thorough background in vocal and choral music. He has received degrees in music composition from Ouachita Baptist University, University of Colorado at Boulder and the Peabody Conservatory in Baltimore. In addition to voice and composition, Brown studied organ during his years in Arkansas and Colorado. His recent works have been performed in Maryland, Virginia, Washington, DC, and New York and have been aired on both American and Mexican radio.

Brown's *Symphony for Brass Quintet* is the 1992-93 Brass Chamber Music Society of Annapolis commission and the second work he has written for the Annapolis Brass Quintet. The composer has supplied the following comments on this work:

*"My first goal in this work was to present a very positive attitude, in a high-energy setting, and to complement this with some lyrical, quiet, or somber music, and a few comedic moments. The symphony was chosen as the form which would carry these musical messages because its strength has been proven by so many composers. The first movement, the 'Allegro,' takes the traditional role of opening the work with strong musical statements which provide a good contrast to the later movements. The second movement presents two very distinct musical settings, both of which contrast well with the 'Allegro.' The chorale focuses more on harmony and a collective melody, produced by the combination of all the parts. The waltz (the comedic section) was chosen because the meter and basic pattern is so well known that it can be rhythmically twisted or bent, and still be very clear. The Finale closes the work using a combination of emotional attitudes found earlier in the work."*

### VICTOR EWALD

In the late nineteenth century, interest in brass chamber music, while at a low ebb in most of the western world, seems to have been alive and well in the St. Petersburg court. The reasons for this phenomenon are entirely mysterious; whether it was a quasi-revival of the centuries older German traditions or the first stirrings of the twentieth century renaissance is anyone's guess. The music born of this period bears little resemblance to either earlier or later epochs, and it is perhaps this uniqueness which accounts for its prized and prestigious position in the repertoire today.

It has been variously speculated that Ewald was Russian, Danish, and German, but none of the Ewald research (an admittedly narrow field) has been able to say conclusively much more than that he was a professor at the Institute of Civil Engineering from 1895 to 1915, played both the 'cello and the horn passably well for an amateur, devoted considerable time and effort in his later years to ethnomusicology and the collection of folksongs, composed several string quartets, and is unquestionably best remembered today for his four major romantic works for the brass quintet.

### GEORGE HEUSSENSTAMM

George Heussenstamm is an active composer who makes his home in the Los Angeles area. He has composed a large body of music for winds including several brass quintets. The *Canonic Fanfare*, a continually changing spatial work, was received by the Annapolis Brass Quintet as a Christmas gift from the composer. in 1981.

### WILKE RENWICK

Wilke Renwick is a former member of the Pittsburgh Symphony Orchestra and was for twenty years the solo hornist with the Denver Symphony Orchestra. His skill and sympathy in composing for the brass instruments derives at least partly from his intimate familiarity with their idiosyncracies. The rhythmic vitality and excitement of his *Dance* keep it one of the most popular little pieces among both brass players and their audiences.

### MICHAEL PRAETORIUS

Michael Praetorius was the most versatile, wide-ranging and prolific German composer of his generation. This is all the more amazing considering he was largely self-taught. His main energies were devoted to sacred composition and music theory, though he was also a noted organist, and it was in this capacity that he was employed by the court at Wolfenbüttel. Praetorius' theoretical writing and illustrated texts on instruments and performance practices rank him as the single most important source of information about German music in the early 17th century. Of his secular works, only the single collection *Terpsichore*, a large volume of four- and five-part instrumental dances in the French style, survives.

### SAMUEL SCHEIDT

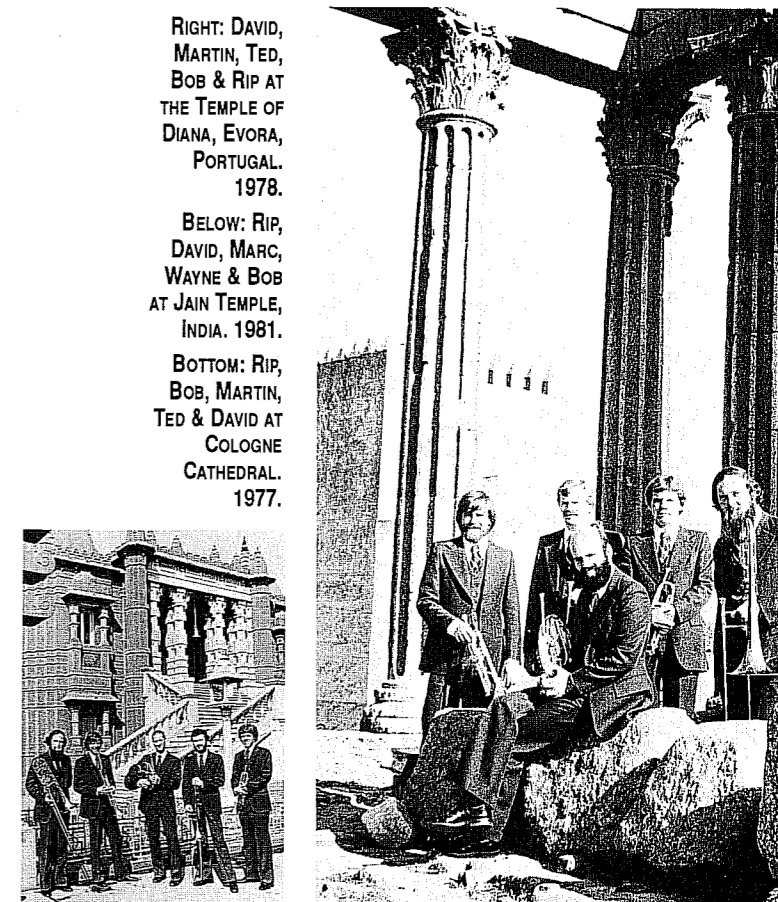
Samuel Scheidt is regarded as one of the best composers of his time. He was a respected organist who held various musical posts in the city of Halle, Germany. At the time Scheidt composed these pieces, he was probably enjoying the happiest years of his life. He had recently been appointed court *Kapellmeister*, and his personal fame and fortune were rising rapidly. A few years later, however, Scheidt's flourishing life at court came to an abrupt end when Halle entered the Thirty Years War. This was only the beginning of a period of tragedy for the then unemployed composer. The low point of his life must have come with the death of all four of his children within a single month when the plague hit the city. But through it all he continued to compose and publish his music. Although in his final years comparative peace and prosperity returned to him, he is reported to have been cruelly ignored near the end of his life by the mayor of Bittersfeld, a former friend and pupil.

## PROGRAM NOTES

RIGHT: DAVID, MARTIN, TED, BOB & RIP AT THE TEMPLE OF DIANA, EVORA, PORTUGAL. 1978.

BELOW: RIP, DAVID, MARC, WAYNE & BOB AT JAIN TEMPLE, INDIA. 1981.

BOTTOM: RIP, BOB, MARTIN, TED & DAVID AT COLOGNE CATHEDRAL. 1977.



## THE ANNAPOLIS BRASS QUINTET

**David Cran** - trumpet  
**Robert Suggs** - trumpet  
**Sharon Tiebert** - horn  
**Wayne Wells** - trombone  
**Robert Posten** - bass trombone & tuba



*The Annapolis Brass Quintet was founded in 1971 as America's first full-time performing brass ensemble and has been acclaimed as one of the world's truly fine chamber ensembles. For twenty-two years the Quintet has performed in the cultural centers and at universities and colleges throughout the United States. These annual tours, their brass symposiums, and the encouragement of new works by American composers have been instrumental in fostering the tremendous interest in American brass chamber music that has emerged in the past two decades.*

*The Annapolis Brass Quintet has toured the European continent seventeen times, performing in the major cities, at summer festivals in Austria, Spain, Portugal and France, and recording for the broadcast centers in Germany, Austria, Switzerland, the Netherlands, Belgium, Norway and Ireland. In addition to activity in Western Europe, the Quintet has toured in Central America, the Orient and the Middle East under both independent and State Department sponsorship.*

*The Annapolis Brass Quintet has produced sixteen commercial recordings for Crystal Records, Orion Records, AmCam, CRS, Antigua Recordings and Concord Jazz.*

It is fitting that this little biography, seen so often by many of you, printed countless times in all of the fifty states and translated into so many languages around the world, should make its final appearance in Annapolis.

The Annapolis Brass Quintet has decided to close down as a performing ensemble at the end of the 1992-93 season. This decision has come as the result of many months of discussion and consideration of the past, present and prospective state of brass chamber music in this country. The strain of this long period of frank evaluation has been emotionally difficult for all of us in the Quintet, but has led us to the firm belief that the appropriate time to close the Annapolis Brass Quintet is at hand. Without exception the members, families and friends of the Quintet face this fact with sadness.

As the Annapolis Brass Quintet prepares to leave the concert stage, it takes with it a debt which can never be accurately reckoned or repaid. It is the inestimable debt of gratitude this ensemble owes to those who have over the years befriended, supported, and, perhaps above all, believed in the Annapolis Brass Quintet. To those many we offer our heartfelt and final thanks.



## THE ANNAPOLIS BRASS QUINTET

The Annapolis Brass Quintet was organized in 1971 as America's first full-time performing brass ensemble. During the course of its twenty-two year career it has concertized in all fifty states and throughout Europe, the Orient, the Middle East, Central America and Canada. The ensemble has earned an international reputation for its dedication to excellence in the presentation of brass chamber music.

The Quintet has toured Europe annually since 1975. In 1976 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. On its European tours the Quintet performed with the Bavarian Radio Symphony, the Stuttgart Philharmonic and the Dublin Radio Orchestra. The Annapolis Brass Quintet held residencies at the Festival des Cuivres in Dijon, the Innsbruck Conservatory, the American Institute of Musical Studies in Graz, Austria, and Vestfold Sommerakademie in Norway.

The Annapolis Brass Quintet made its first extended tour of the United States in 1972. Throughout approximately half a million miles of travel all across the country, the ensemble has performed at leading colleges and universities; prestigious chamber music series, in many cases the first brass group ever to be engaged; and for people in hundreds of small towns across the country who had never before heard a brass quintet.

The Annapolis Brass Quintet was appointed to summer residence positions at Yale University's Norfolk Chamber Music Festival and the Peabody Conservatory. For five summers the ABQ was Ensemble-in-Residence at the International Music Camp in North Dakota, and each summer from 1975 to 1982 the Quintet was in residence at Artpark in Lewiston, New York. It was there that they developed the "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 has frequently performed with other chamber musicians and has had works composed especially for these combinations, including music for brass quintet with harp, vocal quartet, vocal sextet, mezzo-soprano, string quartet, narrator, jazz trio, and multiple brass quintets.

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 invited top professional brass quintets from the United States and Europe to perform as resident guest ensembles. The International Brass Quintet Festival became recognized as a major forum for brass chamber music. A major highlight of the 1989 festival was the combined appearance of both the East Berlin and the West Berlin Brass Quintets with the ABQ, an historic collaboration both musically and politically. The festival presented over 200 free public concerts and conducted workshops and seminars for students and professional brass players. In 1987 the ABQ organized the Rafael Mendez competition for brass quintets, designed to help talented young ensembles launch their careers. This competition, like the festival itself, attracted international participants.

In 1981 the Annapolis Brass Quintet, under the auspices of the US Information Agency, performed a 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 appeared are the Barcelona Festival in Spain, Carinthischer Sommer in Austria, the Festival of American Music in Portugal, the Lille Festival in France, the Chautauqua Festival, the Bar Harbor (ME) Chamber Music Festival and the Rockport (MA) Chamber Music Festival. In 1989 the Annapolis Brass Quintet accepted an appointment to the position of Distinguished Artists-in-Residence at Salisbury State University. During the 1992-93 season the ABQ has served as Artists-in-Residence at Mary Washington College in Fredericksburg, Virginia.

The Annapolis Brass Quintet has had a strong commitment to expanding the repertoire for the medium and has a list of over seventy-five world premieres to its credit. Among the composers who have written works for the ensemble are Douglas Allanbrook, Michael Brown, Bruce Clausen, George Heussenstamm, Jiri Laburda, Robert Hall Lewis, Allen Molineux, Lawrence Moss, Jiri Pauer, Karl Pilss, Walter Ross, Jerzy Sapieyewski, Elam Sprenkle, Robert Starer, George Walker and Robert Washburn. Of special interest are four compositions for quintet and orchestra, composed for the ABQ and performed with the Baltimore Symphony, the Bavarian Radio Orchestra, the Stuttgart Philharmonic, the Wichita Symphony and the Dublin Radio Orchestra.

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 as a full time performing ensemble, which was from 1971 to 1993 the exclusive performance vehicle and total means of support for each of its members. As an independent ensemble, the quintet members guided and governed all aspects of the group's activities. They introduced brass chamber music to thousands of people all around the world, actively encouraged quintet performance by fellow brass players, expanded the repertoire through their own editions of early music and by commissioning a large number of new compositions, and achieved a truly high standard of artistic excellence.

# THE ANNAPOLIS BRASS QUINTET

## ABQ: Present and Alumni

**DAVID CRAN**, trumpet (1971-Current)  
**ROBERT "RIP" POSTEN**, Bass Trombone (1971-Current)  
**ROBERT SUGGS**, Trumpet (1974-Current)  
**WAYNE WELLS**, Trombone (1980-Current)  
**SHARON TIEBERT**, Horn (1989-Current)  
**HALDON "BUTCH" JOHNSON**, Trumpet (1971-1974)  
**RICK RIGHTNOUR**, Horn (1971-1972)  
**JOHN DRIVER**, Trombone (1971-1973)  
**ARTHUR "TED" LABAR**, Horn (1972-1973/1976-1978)  
**CALVIN SMITH**, Horn (1973-1976)  
**TIM BECK**, Trombone (1974-1977)  
**MARTIN HUGHES**, Trombone (1977-1980)  
**MARC GUY**, Horn (1978-1983)  
**ARTHUR BROOKS**, Horn (1983-1989)  
**ELLIOTT WIER**, Bass Trombone (1991)

## Recording

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

## 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* (AmCam Recordings ACR 10301)  
*The Age of Masques and Revels* (Antigua DG91.5)  
*Brass Bonanza* (Crystal CD 200)  
*Synthesis* (Crystal S-219)  
*New Music for Brass Quintet* (Crystal S-235)  
*Byrd and Brass* (Concord Jazz, fInc.)  
*Brass and Pipes* (CRS)  
*Christmas with Byrd and Brass* (Antigua DG 91.6)  
*Reflections in Brass* (Antigua 92)

## Some ABQ Highlights

- 1971 It all began: Camp Solitude, Lake Placid, NY
- 1972 First extended US tour - 8 Midwestern states  
First of 5 summer residencies - International Music Camp
- 1973 Recorded first album for Crystal Records
- 1974 First West Coast tour
- 1975 First European tour
- 1976 First brass performance in Vienna's Brahmsaal  
First of 6 summer residencies at Artpark, NY
- 1977 First of 2 summer residencies in Norway
- 1978 Won Munich Critics Award, recorded with Bavarian Radio Orchestra
- 1979 American Music Festival, Portugal  
NEA grant for Maryland residency, first adult workshops  
BCMSA established
- 1980 First ABQ Artists Series  
First concerts in Hawaii & Guatemala  
Established IBQF - Guest group: Ensemble Prisma-Vienna
- 1981 First tour of Orient
- 1982 Toured Europe for 10th time
- 1983 Around the world tour; Kennedy Center performance
- 1984 First brass performance at 92nd St. Y, NYC  
Summer residency Yale University
- 1985 First Byrd & Brass performance, BCMSA  
Recorded 2 albums of 20th century music
- 1986 5 concerts in Carnegie Hall Recital Hall
- 1987 Recorded Byrd & Brass for Concord Jazz
- 1988 First concerts in Alaska
- 1989 East & West Berlin Quintets perform at IBQF  
(2 months before wall comes down)
- 1990 Command performance for President of Poland in NY  
Established Great Music in Great Spaces series  
16th European tour
- 1991 Soloists with Annapolis and Baltimore Symphonies
- 1992 17th European tour; Artists-in-Residence at Mary Washington College, Fredericksburg, VA
- 1993 Farewell performances

# THE BRASS CHAMBER MUSIC SOCIETY OF ANNAPOLIS

In 1979 the Brass Chamber Music Society of Annapolis was founded as a non-profit organization with a board of directors of non-musicians and two members of the Annapolis Brass Quintet as artistic directors. The mission of the BCMSA has been to foster interest in brass chamber music; its primary goals have been to present a subscription concert series in Annapolis, to develop and present educational projects in Anne Arundel County and to commission new works by American composers.

The Annapolis Brass Quintet Artists Series has been a vibrant and successful series since its inception in 1980. This series of concerts has afforded the Annapolis Brass 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, the Murray Spaulding Dance Theater, harpist Heidi Lehwalder, the Manhattan String Quartet, the New York Woodwind Quintet, the Western Wind Vocal Sextet, the Folger Consort and many others. For these programs some wonderful chamber music has been re-discovered and many new works were created. The BCMSA has helped to expand the chamber music repertoire through its annual commissions which have been awarded to composers selected by the Quintet and guest artists. The following fourteen works have been commissioned and premiered on the Artists Series:

<i>A Primitive Nativity</i> (1980)	William Vollinger
<i>Suite No. 4</i> (1980)	William Schmidt
<i>Partita No. 2</i> (1981)	Robert Lichtenberger
<i>Six Songs</i> (1982)	Elam Ray Sprenkle
<i>Aesop Suite</i> (1983)	Jerzy Sapiyevski
<i>Quindecilogues</i> (1984)	Bruce Clausen
<i>Byrd and Brass</i> (1985)	Warren Kellerhouse
<i>Three Reflections</i> (1986)	Carol Nethen
<i>Infoliations</i> (1987)	Rudy Shackelford
<i>Oil of Dog</i> (1988)	Walter Ross
<i>The Wall</i> (1990)	Michael Brown
<i>Songs from Terezin</i> (1991)	Scott Pender
<i>Full Circle</i> (1991)	Thomas Alonso
<i>Symphony for Brass Quintet</i> (1993)	Michael Brown

A 1979 grant from the National Endowment for the Arts' Regional Residency Program laid the groundwork for the BCMSA educational activities, which have continued through the current season. Each year the Quintet has conducted brass workshops for junior and senior high school music students in the county. The Society annually awards a scholarship for further study to a deserving high school brass player chosen from among the workshop participants. The Society also sponsors an adult brass seminar which has been attended by brass players of all ages and levels of ability. In addition, each year under BCMSA auspices the ABQ has presented a new music forum in which they perform several pieces of contemporary brass music and invite open discussion.

The unique collaborative programs developed through the BCMSA have attracted widespread interest throughout the country. The Quintet's performances with harpist Heidi Lehwalder have been heard in Detroit, Phoenix, Seattle, Anchorage, and the Kennedy Center, and they have won a Washington TV Emmy Award for their performance at the Italian Embassy. The Quintet has performed extensively in the Northeast with the Western Wind Vocal Ensemble. And the Byrd and Brass program with jazz guitarist Charlie Byrd and his trio has attracted large audiences all across the country. Several of these collaborations have been documented on commercial recordings.

In 1984 the Society undertook an expansion of its Artists Series to other Maryland cities. The aim of this program was to make it possible for guest artists to come to the area for a period of residence and perform concerts at various sites as part of subscription series around the state. The Series was begun on Maryland's Eastern Shore with the cooperation of the Salisbury Wicomico Arts Council and later continued at Salisbury State University. A further expansion of the series to Baltimore ultimately led to the establishment of the Society's sister organization, Brass Maryland.

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

BOB, DAVID, RIP, ARTHUR & WAYNE. 1985.





Dear Friends and Admirers of the Annapolis Brass Quintet,

I never thought we'd be saying "Farewell" to the Annapolis Brass Quintet, but we are. With this last performance of the 1992-93 Artists's Series concerts, the ABQ and the Brass Chamber Music Society of Annapolis will end an association of some thirteen years' standing. For reasons of hard practicality the Quintet has decided to disband; and as much as we regret the need for this decision, we cannot argue with their desire to close down the ensemble at this time.

The BCMSA has also faced a hard choice. We were created thirteen years ago to organize concerts, promote brass music education and in other ways expand musical horizons in the community through the hard work and great knowledge of the ABQ. The major sustaining force in our efforts has always been the respect, friendship and love we have felt for the Quintet and its members. We simply do not have it in our hearts to "plug in another quintet" and pretend that it's business as usual. We will, therefore, propose at our 1993 membership meeting that the BCMSA be dissolved.

One of the Society's final actions has been to underwrite the Quintet's preparation of a graded and annotated Guide to Brass Quintet Literature, to be made available to the Anne Arundel County school system. This, together with a wealth of memories, fine recordings and the prospect of continued friendship with all of you — players and audience alike — will be the legacy of our unique and rewarding years together.

For the Board,

George Rinehart  
Chairman

The Brass Chamber Music Society of Annapolis is pleased to welcome you to this final concert of music by the Annapolis Brass Quintet. We invite you to join us for refreshments at a reception for the artists in the lobby immediately following this performance and to browse through the display of photos and memorabilia from the Quintet's 22-year history.

There is always a great deal of work behind the scenes to make the Artists Series possible. We appreciate the assistance of Deborah and Kristina Van Hook and Stuart and Jean Harter throughout the series. For help with tonight's performance we would like to thank and acknowledge Maria Coughlin, Bob Kauffman, Joan Machinchick and the Lake Claire Design Studio, our ushers and stage personnel, Michele's Little Shop of Flowers, and especially Donna Boetig, Eric Stoltzfus, Mark Daly and all the St. John's College staff who assisted in its production.

The Annapolis Brass Quintet Artists Series is supported in part by grants from the Maryland State Arts Council, the Anne Arundel Commission on Culture and the Arts and the Annapolis Fine Arts Foundation and City of Annapolis. Their assistance is greatly appreciated.

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The BCMSA greatly appreciates the support of its members and contributors, whose generosity has ensured the continued high quality of the Annapolis Brass Quintet Artists Series. When you patronize the local businesses who are among our contributors, please express our gratitude for their support.

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