

American Brass Quintet

FIFTY - F I R S T S E A S O N

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Newsletter

Celebrating the ABQ's 50th

By Raymond Mase



Over the five decades since its founding in 1960, the American Brass Quintet has distinguished itself not only as a first-rate performing ensemble, but equally as a leader in brass chamber music education. So it should come as no surprise that our 50th anniversary celebration last year

included events focusing on our efforts in both areas—a “State of the Art” seminar at the Juilliard School on Monday, October 11 and a gala concert performance Friday, October 15 at Lincoln Center’s Alice Tully Hall.

This was not the first ABQ “State of the Art” seminar. The ABQ began hosting such seminars with our 30th anniversary and then every five years. The idea of this gathering has always been to take a closer look at the brass chamber music field from the inside—with the groups and

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ABQ on Campus: A Host's Perspective

By David Begnoche

In April 2011, the Texas Christian University School of Music hosted the American Brass Quintet for a rare four-day mini-residency, coinciding with the group’s 50th anniversary season. Performance experience and master-class instruction were the central features of the residency. ABQ presented a recital, a performance with TCU’s Wind Ensemble of Anthony Plog’s *Concerto 2010* (on campus in April with a subsequent recording and in Carnegie Hall in February—something added after the initial residency was planned) as well as multiple masterclasses.

Planning for this event began in the fall of 2009, when I joined the TCU faculty as Assistant Professor of Trombone. Why did I propose ABQ for a residency? Although this may seem obvious to other brass players and educators, convincing a wider faculty of the benefit of ABQ’s presence over other visiting artist options would prove to be central to making this a reality.

From the beginning I knew that, in order to make a residency of this length possible, it would require connecting many people and programs to the event, both in terms of pooling resources and in terms of working to help create a week of events that would be of interest across the whole student population.

It is strategic planning that made the event possible as well as drawing funds from a variety of sources on campus and beyond. It began by spotlighting how relevant ABQ’s presence would be to non-brass students, incorporating the breadth of topics they could authoritatively speak to, and include as much interdepartmental involvement (band, composition, etc.) as possible in the initial proposal. ABQ brings much to the table besides the obvious. They are role models of the modern musician navigating the complex arts climate both as individuals and as an ensemble

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The ABQ with TCU Wind Symphony and conductor Bobby Francis following the New York premiere of Anthony Plog’s *Concerto 2010* at Carnegie Hall, February 2011.

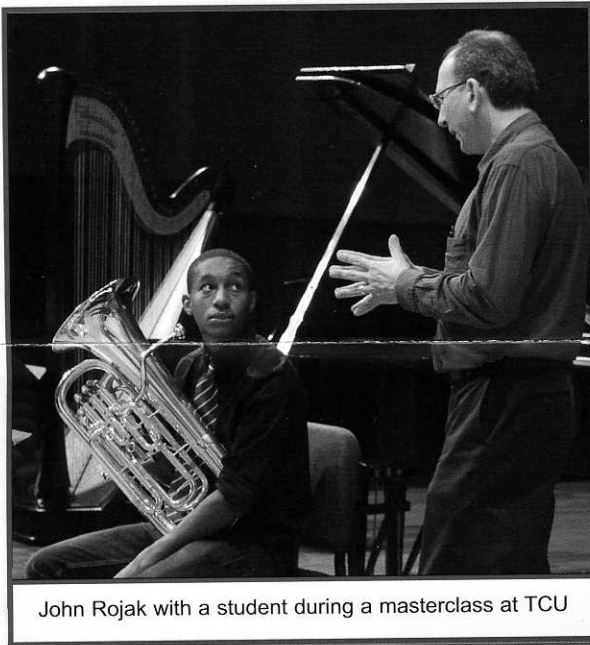
ABQ on Campus: A Host's Perspective

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and their work with composers and commissions, as new music advocates, reflects what many view as an educational component to their mission as a quintet. This, along with their success as a "business" enterprise resonate with goals for any academic institution. Highlighting this was critical to the process of funding the application.

In TCU's case most of the funds came from TCU's Green Chair Lecture Series. Since we planned the residency over two years in advance, we were fortunate to be able to access additional funds from outside sources via the ABCMA residency subsidy to specifically help with residencies.

From the planning stages, I engineered the residency's broad goals to include as much community involvement as possible. An evening masterclass was open to the public



John Rojak with a student during a masterclass at TCU

and included the invitation of a high school brass quintet to play. In anticipation of this masterclass we had added a high school brass quintet competition to our annual BrassFest with part of the prize being playing in one of the ABQ classes.

In performing with the Wind Ensemble, wind and percussion students in addition to brass students all had the opportunity to learn from ABQ outside of the studio setting. Early in the planning stages, I tied into a consortium for Tony Plog's *Concerto 2010* as a means of providing repertoire for the quintet to work directly with the entire wind/brass/percussion student population. Once the residency was solidified and the Plog programmed for April, the door was open to include a performance of the work at a previously scheduled TCU concert in Carnegie Hall. That opportunity also led to negotiating a recording in April

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Celebrating the ABQ's 50th

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players that make it happen. In the past we have invited members of the top brass quintets to join us, and with our 50th anniversary as the backdrop, this seminar brought together members of a dozen of the finest, most reputable brass chamber groups in the U.S. (see photo page three), as well as composers David Sampson and Steven Sacco, Robert Biddlecome (Executive Director of the American Brass Chamber Music Association), Todd Stanton (Stanton Management), and Bill Jones (International Brass Chamber Music Conference).

The seminar proved an incredible opportunity for all of us to gain insight into what brass chamber musicians are up to, striving for, and frustrated by. Just to get everyone better acquainted, we began the seminar with a member of each group introducing themselves and giving a brief overview of their ensemble and its activities. I was struck not only by the things we all seemed to have in common but even more so by the things that distinguished each group. One notable difference was the repertoire unique to each group and how that repertoire created such a distinct musical personality for them. While the ABQ's repertoire relies heavily on its own editions of Renaissance music and ongoing new commissions, other groups had different objectives. Some—like Boston Brass and Manhattan Brass—showed a strong jazz, improvisatory influence. Atlantic, Canadian, Empire and Philadelphia feature virtuosic brass arrangements of all sorts of music. Meridian Arts, Extension Ensemble and NY Chamber Brass have sought new works often from composers outside the classical mainstream while Chestnut performs historical brass repertoire on period instruments. Stentorian Consort is committed to expanding the trombone quartet repertoire. It is doubtful that we would have been able to demonstrate that scope of repertoire had this been a string quartet seminar, but for brass, finding a distinct musical niche seems the critical component in establishing a group identity.

Looking at this roster of groups, I was also struck by the longevity of so many of them. Canadian and Empire have both been around for forty years, Chestnut nearly thirty-five, and Atlantic, Boston, Manhattan, Meridian Arts, and Philadelphia all over twenty. While the personnel of all of our quintets has changed somewhat over the years, the focus and determination of the groups has remained remarkably intact. Looking at how our groups have managed to keep going became a very hot topic for our time together. Interestingly, when these State of the Art seminars first began some twenty years ago, many ensembles were struggling with the notion of creating full-time employment for their members. But the goal of going full-time put unreasonable pressure on groups to try to find more and more work. At this seminar we saw quintet members recognizing their artistic commitment to their group as paramount, but also acknowledging the need for individuals to pursue their own career paths outside the group for

stability and financial security. Now instead of ensembles looking for any way possible to find more engagements, players are securing flexible teaching and playing appointments that allow them the freedom to keep the group on an artistic pedestal. Some groups live in several different time zones, convening the group when and where concerts or recordings are booked, working feverishly over the course of their time together, and then flying home to their “regular” posts. This has allowed groups to occupy a special place in the careers of these artists without compromising the integrity of the group.

While the seminar was a wonderful evening of brass quintet camaraderie, the ABQ was keenly aware that it was the concert that would really be the demonstration of our continuing efforts on behalf of serious brass chamber field. For such a significant recital we initially considered some kind of retrospective—a program that would highlight certain important pieces from the five decades of the ABQ. But we had toyed with the retrospective idea a couple of years earlier as we prepared the 50th anniversary recording and ultimately rejected it. At that time we decided that an ABQ “greatest hits” recording just didn’t suit us. So we made the 50th anniversary recording a two-cd set of eleven new works written for the ABQ since the year 2000. For the 50th anniversary recital program the same considerations surfaced. We realized that what has kept the group relevant all these years was looking forward, not back. We certainly did not want to neglect the past work of the group but we needed to be true to that commitment to the future. So to open the program we chose one of our most frequently performed works of the last few seasons—Joan Tower’s *Copperwave*—a Juilliard commission for the ABQ from

2006. Next we turned to a set of my editions of Renaissance pieces from our very successful “In Gabrieli’s Day” recording from 2005. Then concluding the first half was the New York premiere of our most recent commission, Trevor Gureckis’ *Fixated Nights*. After intermission, we paid homage to our ABQ founding father, the late Arnold Fromme, with a performance of his edition of *Three Fantasias* of Thomas Stolzer. Another New York premiere written for the occasion was next—David Sampson’s *Chants & Flourishes* for ten brass conducted by long time ABQ friend Kenneth Jean. And closing the program we brought in seventeen of our finest Juilliard brass students to join us on my edition of Gabrieli’s *Sonata XX* for twenty-two players. It proved a perfect balance of repertoire for such an evening—a tribute to the past and an eye to the future. And of course along with such a milestone occasion, we took the opportunity at the performance to acknowledge the contributions of many people and organizations that have made the ongoing work of the ABQ possible, with particular appreciation to the Juilliard School who hosted these anniversary events.

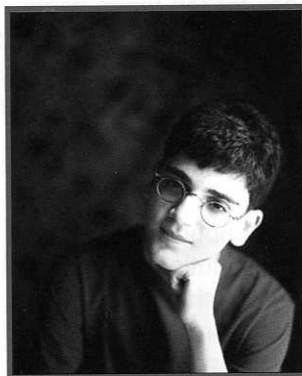
The ABQ 50th anniversary seminar and concert were wonderful ways of celebrating the career of our quintet over its first half century. And while the anniversary could have simply been a nostalgic look at the ABQ’s past accomplishments, it proved invigorating and reinforced the group’s sense of purpose. In fact, less than a week after the Tully concert, we were once again heading to the airport—this time for a flight across the Pacific—talking about ideas for new works, planning a new recording, and looking forward to an even brighter future for our next fifty years. ■



The ABQ “State of the Art” seminar brought together members of the ABQ, Chestnut Brass Company, Stentorian Consort, New York Chamber Brass, Meridian Arts Ensemble, Extension Ensemble, and the Atlantic, Boston, Empire, Manhattan, and Philadelphia brass quintets. (Standing, left to right) Jay Krush, Louis Hanzlik, Andrew Hitz, John Rojak, Michael Powell, John Thomas, David Begnoche, Graham Ashton, Marc Reese, Ray Stewart, Kyle Turner, Rich Clymer, Mike Seltzer, Ray Mase. (Seated, left to right) Brandon Ridenour, Chris Coletti, Andrew Bove, Wayne du Maine, Kevin Cobb, Peter Reit, David Wakefield, Tony Cecere, Ben Herrington.

ABQ Emerging Composer Commissioning Program

The ABQ is pleased to announce that Jay Greenberg is the latest composer awarded a commission through its Emerging Composer Commissioning program. The new work by Mr. Greenberg is expected to premiere summer 2012 at the Aspen Music Festival.



**Your contributions to the
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The Third Street Brass - Fellowship Quintet 2011
(left to right) Billy Gerlach, Zach Quotrup, Phil Bessette,
David Woger, Scott Batchelder

The Third Street Brass was the ABQ/Aspen Music Festival fellowship brass quintet for 2011. The group appeared with the ABQ in Aspen and Salida, and also played several recitals of their own over the course of the eight weeks in Aspen.

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following the TCU campus performance.

To further assure the residency reached beyond the brass department, I intentionally organized masterclasses in such a way as to involve many student populations. In addition to performances and brass/chamber music masterclasses, a clinic was devoted to composition students and commissions. ABQ also spoke at our School of Music Recital Hour on the topic of having management, touring, and survival skills as a chamber ensemble in the 21st century, with the choice of topic selected so as to remain as broadly relevant to the whole student population as possible (solo pianists, singers, strings, composers).

Also in TCU's case, timing the residency to coincide with the anniversary year was an additional selling point for the residency funding. Beyond that, however, it was meaningful to me and to our program to have them on campus in a milestone year. In 2011 we had created the first ever TCU Faculty Brass Quintet. The presence of ABQ on campus during that time brought importance and validation to serious chamber brass work, something central to our vision for the brass program and critical in supporting overarching educational goals.

The broad benefits of this residency to TCU overshadow ABQ's time on campus and extend beyond TCU's student population. These would not be possible if it were not for the conscious effort of planning events to involve multiple departments and areas. Symbiotically, the residency itself, with its funding from multiple sources, would not have been possible without the diverse populations represented who likewise contributed to the available resources.

I am very grateful to ABQ, Tony Plog and Stanton Management for their generosity of time, spirit and enthusiasm, as well as for their commitment to enriching the experience of university and conservatory music communities. ■

David Begnoche is Assistant Professor of Trombone at the TCU School of Music and is a member of Stentorian Consort Trombone Quartet.

Rojak on the Road

by John D. Rojak

Much has happened since the last road column. In the 2009-10 season there were wonderful trips throughout the country, south to the Carolinas and Georgia, further south to Louisiana and Alabama, to the great, near nation of Texas a couple of times, north to Minnesota, North Dakota, Wisconsin, and Toronto, and to center things, visits to Oklahoma, Kansas, Missouri, Arkansas, and Ohio. We also were able to perform in our home territory a number of times, with concerts in New York City, Hartford, Glassboro, Rochester, and Shelter Island. A couple of very busy seasons for the ABQ.

Our trip to Joplin, Missouri and Pittsburg, Kansas had quite a daunting aspect to it. Just prior to our arrival there had been devastating flooding in between these two cities. As we drove we were stunned by scenes of roads disappearing into newly formed ponds from the rains. At one point our vehicle was in a puddle up to the chassis as we tried to find a route to our

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destination. Having been witness to those floods, it was frightening for us to learn of the tornado that tore through Joplin a year later, close to our wonderful hostess Cynthia Schwab's home. We worriedly tried to reach her for a week before finally hearing back. In typical Cynthia fashion, she reported that her beautiful house had only suffered one huge tree falling through her sitting room (which she says improved the view to the garden!) and that she was busy helping others at shelters.

There are, of course, many anecdotes to relate from that amount of touring, but this report will focus on one of our more exotic tours of recent seasons, the Asia tour of October, 2010. As with many foreign tours the planning of this engagement took many months. We were excited to learn of a tour to Japan which might give us a chance to visit old students and friends in the major cities. We started getting excited about sushi and yakitori in Tokyo, okonomiyaki in Osaka, bento boxes and tea ceremonies in Kyoto while finding free time to visit shrines and department stores. Perhaps we would be invited to other cities like Hiroshima or Sapporo and bring our ABQ chamber music mission to new parts of the world.

As weeks went by, details of the tour started trickling in to us. No news of Tokyo or Osaka yet. We deflected a request for us to play "When the Saints Go Marching In" with a high school band and came up with a light program that still was filled with pieces specifically written for brass. As we applied for visas and work permits, we learned that one of our venues would be in Macau, China, a destination new to all of us. Finally, the tour became set. Sasebo, Hirado, Macau, Yokohama, Nisshin. What? Where? I got my maps out to study!

Our itinerary from the presenters came and we saw that Day One consisted of a flight to Tokyo followed by a four hour layover, then a flight to Fukuoka and a 2 hour bus ride to Sasebo. Suddenly, our exotic trip was looking exhaustive from the start, but the next day was to be free for recovery. Until a request came for a master class for the local schools in the afternoon of our first day. Not wanting to miss an educational opportunity, we agreed to it, although we were concerned about the travel fatigue, especially the bus ride. After our worry, though, the travel was pretty painless. Turns out, the bus was the most comfortable vehicle of all and we arrived comfortably at our nice hotel in Sasebo without even a crick in our necks.

One of the things we really enjoy in Japanese hotels is the breakfast buffet. First, Japanese breakfast with broiled fish, seaweed, rice, soup, pickled things, and tea, then another trip for American breakfast with eggs, yogurt, toast, bacon, and coffee. After all that, we walked around Sasebo. A rather intimate city by Asian standards, it is situated on a river with a park on one side and shops on the other. There was a dance festival in progress while we were there and we saw parades of colorfully attired troupes performing routines all over the city.

Our first master class was broken into two segments. ABQ gave our typical chamber music demonstration, showing several styles of music and how we achieve our musical goals. Then we separated into different groups. I had nine or ten participating young trombonists, along with another dozen observers. My translator may have known English somewhat, but did not speak fluent trombone, so early in the session I

communicated with my students directly in our mutual language of brass. After some rudimentary exercises, I asked if any of them would like to play for me. A group of five students from the same high school looked shyly at each other and finally let me know that they might be able to play something. Then they launched into a fantastic, spirited rendition of Lassus Trombone from memory! We wound up having a great

time and were disappointed when it was time to stop.

Our concert the next afternoon was for an audience comprised mostly of students. We weren't sure what to make of the seemingly tepid reception to our program, as we felt we played well and performed good repertoire.



The John Rojak effect manifests itself in different ways in different cultures. Here the Rojak is shown in his Sasebo habitat.

When the concert finished, we were hustled into the lobby and seated at tables with gold sharpie pens. Then we signed autographs for nearly an hour to what must have been the entire audience. Maybe even for people who hadn't been at the concert! We signed students' plastic folders, sheet music, purses, denim jackets, cds. My most exciting moment came when a young woman asked me to sign her large leather bag and when my neighboring ABQ colleague reached for it to sign, she grabbed it and said, "only him!" I guess they must have liked the concert after all.

From Sasebo we traveled to Hirado, a gorgeous port town. We worked with a high school band, coaching their brass sections and collaborating with them on a piece for our concert. As always, the students were incredibly responsive to our teaching. After a long day, we headed back to Sasebo for our last night there and a chance to try the famous Sasebo burger. Invented by American Navy officers stationed in Sasebo in the 1950's, they have become a nationwide treat. We had already tried the other famous Sasebo food, champon noodles, and were impressed by those. Not to mention, the champon restaurant had a poster of the American Brass Quintet on their wall. The Sasebo burger lived up to its reputation and we were satisfied that we had been responsible tourists in that city.

At this point, it was time to take a side trip to China. Arriving in Macau was fascinating. We drove from the airport over a



Mmmm. Sasebo Burger!

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causeway into what looked like a psychedelic light store. Neon flashing everywhere, we checked into our hotel in this "Las Vegas of Asia." Our tour sponsor, Masami Shigeta, had come along on this leg of the trip, as he likes the casinos and the excitement of Macau. We have known Masami for a while, as he lives part time in Aspen, and he was eager to go out for a late dinner at a well known Portuguese restaurant. Macau is in reality a Portuguese colony, as can be seen in the architecture of the Old Town. At 10:30 pm, only the low brass were hungry and we were rewarded with a feast! Plates of seafood, meats, and vegetables piled on our table, washed down by Portuguese wine. We slept well that night. (photo of food) The next evening our concert at their international music festival was played to a sold out auditorium and was a big success.

Back to Japan for a couple more concerts, one in Yokohama, a sprawling port city of three and a half million people, then on to Nisshin, a small city near Nagoya. When our bus arrived at the venue in Nisshin, we were greeted by an entourage of men in suits, photographers and a movie crew. We immediately suspected mistaken identity, but they really were waiting for the ABQ! Being interviewed as we stepped off the bus, we felt like the Beatles in 1965. Just a few hours later the edited film was shown on a large screen during a presentation at our concert. We spent time working with students and had the unusual experience of the audience bringing instruments and playing a piece for us. We then played a Japanese brass quintet we had prepared for the occasion, followed by everyone in the auditorium playing the Radetzky March together. Definitely another first for ABQ!

We returned to the USA tired yet energized from our new experiences. We had made new friends, especially Mitsutoshi Katoh, our driver, translator, and dining companion. We had spread the word about brass chamber music, brass pedagogy, and signed autographs until our hands cramped. We had marveled at the energy of Masami, who was tireless in his enjoyment of Macau, and we are grateful for his efforts in putting together our tour. With all that happened, we didn't miss being in Tokyo or Osaka. New experiences can fuel artistry, and we have been enriched by these. See you on the road! ■

"Marking their 50th anniversary this season, the American Brass Quintet played with its signature rich, warm tone and astonishingly flexible phrasing."

—Wynne Delacoma, Chicago Classical Review,
September 26, 2011

Will I Make it in Music?

by Kevin Cobb

An important component of what we do in the American Brass Quintet is teaching. From group masterclasses to individual lessons, all of us view teaching as an integral part of our life in the quintet. Often during some part of our interaction with students, we will be asked the question, "Will I make it in this business?" Perhaps you've heard this recently, or even have asked it of yourself. Consider this article as an "open letter" to anyone who is grappling with this question.

Whether to consider music as a vocation or an avocation is a question that most musicians have asked themselves at one point or another. While there are examples of a seemingly chosen few who secure employment as a performing artist immediately upon graduation, most musicians struggle with this question not only while in school but for many years afterward. And while it can be a source of anxiety to consider the daunting prospect of making a living only playing your instrument, every serious musician must face this question at some point.

"The test of a vocation is the love of the drudgery it involves."

—Logan Pearsall Smith

Without avoiding answering, I would first ask what lies behind the original question, or perhaps what is the true motivation? There are many ways to "make it" and part of the answer depends on the outcome you seek. In other words, are you asking something like, "Will I be happy and fulfilled in the business?" Or, "Will I be famous and/or make a lot of money?" I divide these questions on purpose because the motivation behind each of them is quite different. Where the question comes from is very important because studies have shown that people have a much richer and sat-

isfying life when motivation is intrinsic compared to when it is extrinsic. In other words, if you are pursuing music because you love certain aspects like the camaraderie, or love the music you play, or are naturally fascinated by how to make yourself better on the instrument, chances are you have good intrinsic motivation. If you are trying to be the "best" in order to win accolades from others, or to make a lot of money, those are dependent on exterior forces and most likely will lead to a less satisfying life. So if you have

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The ABQ was featured in the November/December 2010 issue of Chamber Music magazine in an extensive article by Chester Lane. The ABQ has been invited to perform at Chamber Music America's annual conference in January 2012. Photo: Peter Schaaf.

a good relationship to why you are doing this in the first place, you have a good first step.

“Inspiration is for amateurs.” – Chuck Close

To make it takes hard work. You can't sit idly by and wait for something to happen. I've seen talented people, fascinated by their own talent and possibly afraid to face the fear of hard work, find themselves stuck in the same place many years later. Whether you are really talented or not, you always have to work. Along those lines, don't wait for the “answer” from your teacher, or for a moment of inspiration to strike so you can then practice four hours. Teachers have no magical answers and you should be very proactive in your own progress. You have to dedicate yourself to the hard, consistent work that this profession requires of everyone. If you are dedicated that way, you have a good second step.

With that dedication to hard work as the foundation, we now turn to a few elements that are absolutely common to everyone who has been successful. These are: talent, hard work, perseverance, patience, and luck. How these elements are balanced is different for each individual, but that they must be there is absolute. The two elements you have no control over are talent and luck, but what is seemingly more crucial in determining success is how much you're willing to work, how much patience you have, and how much perseverance you have. The current research shows that a real expert in any given field has put in 10,000 hours to reach that level. That equates to roughly 3 hours a day, for 7 days a week, for 10 years. That's a long time! But whether that conclusion is correct or not, it is an interesting high water mark for the amount of effort and time needed for something done at a truly professional level.

“Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent.” – Calvin Coolidge

But even more than the hours, be specific about what you need to advance to the next level. Goal setting is very important both long and short term. In your practice, set goals and focus on specific tasks. Be incredibly honest. Get constant feedback from your teacher, peers, and use a recording device. Listen as much as you practice. Repeat good, diligent practice many times – many hundreds of times. Persevere and have results-focused practice on material that will help you improve. This is hopefully where your teacher will guide you but you have to be honest about your level of accomplishment. Every year I have students who bring in material they want to play, but this mate-

rial often neither addresses certain weaknesses they have, nor is suited to their abilities. To judge your progress by whether you can play the hardest piece you can find is poor judgment. To try to play the most difficult repertoire, such as the Tomasi concerto, when a simple Arban song is still a challenge should suggest that you are not choosing proper material.

“If I had to do it all over again, I would've been a college teacher.” –William Vacchiano

Finally, the question that might be most crucial is, what defines success for you? This is critical for two reasons. First, because depending on your goal, the path to achieve it may be quite different. If your aspirations are to be principal trumpet of a major symphony orchestra, or a college teacher, or a freelance musician in your area, you have to understand what it takes and what the chances are. All of these professions take a different skill set, and require work in slightly different ways thereby requiring some shift in priorities. For example, if your desire is to play in a jazz quartet, you don't need to be playing orchestral excerpts all day and night. This is an obvious example, but I think the message is that too many people practice mindlessly. It is also critical to define success for yourself because doing so will help you focus on what will make you happy. This may sound simplistic, but the reality is that it is too difficult to face the challenges in music if you aren't pursuing what it is that really makes you happy. From personal experience I can tell you that I have had a rather non-traditional route to be making chamber music my life. However, it hasn't been an easy road, and I think my colleagues would agree that the challenges can be overwhelming if you don't love it. So, my final word of advice is this – pursue music because you love it and want to share it with others, and you not only will be able to endure the hard work required, but you'll eventually land in a life you love. ■

American Brass Quintet

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

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Quick Notes

- The ABQ recently premiered two new works by composer Anthony Plog: *Concerto 2010* for brass quintet and wind ensemble and *Songs of War and Loss*. The latter work was written for the ABQ and baritone Christopheren Nomura thru a grant from Chamber Music America and will be performed again at CMA's national conference January 15, 2012 in New York City.
- David Sampson's *Chesapeake* was premiered July 27, 2011 at the Aspen Music Festival and will be the cornerstone of a new recording of Sampson's brass chamber music written for the ABQ.
- A new ABQ recording planned for a spring release will feature works by grant recipients of ABQ's Emerging Composer Commissioning Program (Shafer Mahoney and Trevor Gureckis), ABQ early music editions, and fantasies on works of Bach and Purcell by Charles Whittenberg and Elliott Carter.
- The ABQ was guest ensemble with the Chicago Chamber Musicians in performances celebrating the CCM's 25th anniversary on Sept. 25th and 26th.

- The ABQ wishes to gratefully acknowledge the generous support of the following: NEA for our touring and mini-residency program, Chamber Music America for the Anthony Plog commission, NYSCA for our New York performances and the Aaron Copland Fund for our mini-residency program.



The American Brass Quintet at its 50th Anniversary concert at Alice Tully Hall, Lincoln Center on October 15, 2010. Photo Hiro Ito.