

American Brass Quintet

F O R T Y - F O U R T H S E A S O N

Volume 12, Number 1
New York, March 2004

Newsletter

The Aspen Experience

by Kevin Cobb



I will never forget trying rather unsuccessfully to hold back a smile during the interview portion of my ABQ audition when asked whether I would be willing to spend summers in Aspen, CO. When I talk to people about it, there is almost always a predictable, sarcastic response, "It must be so rough for you to spend summers out there!" To be sure, it is a pleasant respite from a hectic year in the city,

but I quickly learned that the time spent there is more than a summer vacation. Aspen is important not only to the ongoing vitality of the ABQ but for the continuity of our teaching philosophy. So, as winter begins to close down on us out here on the East coast, I often find the mind wandering to thoughts of summertime when we're surrounded by the majesty of the mountains, the crisp, clean air, and the unlimited sun. I completed my fifth summer with the ABQ at Aspen last year and while many things remain the same as they have been for decades, there are also several new and exciting events taking place that signify the ongoing evolution of the place the ABQ has called home for the last 34 summers.

First and foremost, the Aspen Music Festival and School is undoubtedly fun - for the students as well as the faculty! It is a wonderful atmosphere where students come eager to learn, the setting is picturesque, and the Festival provides the best opportunities for quality music making. You might be in a rehearsal in the morning, perhaps hiking in the afternoon, attending a masterclass, or find yourself playing softball with Ray and John. Almost every night there is a concert featuring some of the best musicians in the world. There's never a shortage of things to do but the summers are certainly not all about hiking and softball games.

Between the private teaching, the orchestral responsibilities, and the quintet, I can honestly say that I work as hard out in Aspen as anytime during the "regular season". From the first week, all of us hit the ground running, literally trying to catch our breath. (As anyone will tell you who has tried running at 8000 feet, it's hard!) All in all it's a lot of work, but we also have opportunities that we don't have in New York, perhaps the most important being that Aspen bonds the quintet as a group. This is done in a variety of ways. The summer certainly affords us consistent rehearsal times every week. This formal time not only keeps the mechanics of the ensemble well oiled,

... Continued on page 2

Inside Contents:

Rojak on the Road - 2003.	2
ABQ Repertoire and Programming	4
News Nuggets	5



Recording News

■ The ABQ's most recent recording, *American Visions*, was released last May on Summit Records (DCD 365). The new cd features significant, twenty-first-century quintets by Samuel Adler, Robert Beaser, and Melinda Wagner, along with Andrew Thomas' *Consonanze Stravaganti* (1982), William Schuman's *American Hymn* (in a new ten-part version by Kevin Cobb), and Joan Tower's *Fifth Fanfare for the Uncommon Woman*, written for the dedication of the Joan & Irving Harris Concert Hall at the Aspen Music Festival.

■ The recording was produced and engineered by Judith Sherman, who also produced the ABQ/Summit recordings *New American Brass* (DCD 133), and *Classic American Brass* (DCD 275), as well as *A Storm in the Land* for New World Records (NW80608-2).

■ Daniel Asia's new brass quintet, written for the ABQ, is included on a recently released recording entitled *Trilogy: Chamber Music of Daniel Asia* (Summit DCD 385). The work was recorded at the Joan & Irving Harris Concert Hall in Aspen Colorado, where it received its premiere performance in the summer of 2002. Cover of CD on page 3.

Reflections on Twenty Years in the ABQ

by Michael Powell

I am delighted to say that I have been in the ABQ for over 20 years. I consider myself an extraordinarily lucky trombonist. The personal and professional fulfillment from being a member of the ABQ is a source of enormous satisfaction. Even after nearly twenty-one years in the same seat, it is still a great thrill for me to perform in this wonderful ensemble.

I played in the Kansas City Philharmonic from 1978 until 1982. When that orchestra folded in 1982, I was not certain of what would happen next. Very fortunately it was at that moment that I received a phone call from Chris Gekker, who had also played in the KC Phil, but had left the orchestra before the 1980 season, and was then a member of a New York-based group called The American Brass Quintet. I was quite familiar with the quintet's work and reputation. In fact, I had heard an ABQ recital a few years before, when they were touring close to Kansas City. I departed that concert very impressed. The main work on the program was Jacob Druckman's

... Continued on page 5



The fellowship group Aspen 2003: Helios Brass Quintet
Eric Starr, trombone; Paul Mooibroek horn; Derrick Stauffer, trumpet;
Aubrey Foard, tuba; William Day, trumpet

The Aspen Experience

(continued from page 1)

but allow us to talk over programming considerations, review the backlog of new works, and ponder new directions for the future. However, not everything is accomplished in a formal rehearsal setting. We often share time with each other on a hike or at dinner and this is certainly a luxury we don't usually have in New York.

So far, I haven't mentioned anything new. Over the years the program has tried to accurately reflect what a brass player today can expect in professional life. But recently, the Festival has taken many exciting steps toward the future. For instance, it has opened two new major performance halls—Harris Hall being the intimate recital hall and the brand new Benedict Music Tent replacing the old main venue for larger orchestral performances. These wonderful facilities are a testament to Aspen's commitment to artistic excellence and longevity. Also, a brand new program, the American Academy of Conducting, was recently founded with Maestro David Zinman giving young talent the opportunity to study on full fellowship with some of the world's most established conductors. This vision of stability and attracting the best young talent is something the ABQ shares as well as we continue to find ways of expanding and improving the summer experience for brass players.

The past four summers have been especially rewarding because we have been able to invite a student brass quintet to join us in Aspen. They join us not just as regular students, but as part of a special, quintet intensive program that gives added emphasis to their preexisting ensemble. They receive coachings twice a week with an ABQ member and play alongside the ABQ on the Aspen recital as well as the concert in Salida, Colorado (which, incidentally, marked 25 years last summer!) Presently, as many of you know, we are fortunate to have three New Horizons fellowships from the Festival. These fellowships enable us to offer financial support to a young and upcoming brass quintet for a summer residency at Aspen. This has given us some outstanding talent in previous years and this last summer was no exception. The Helios Brass Quintet (pictured above) from the Cleveland Institute of Music marked the second summer that a group from CIM won the residency out of the increasing number of applications we received.

This time last year, we asked for your financial support in supplementing the student residency program and the response was very positive. Again, we thank those of you who gave to "fill in the gap" between the fellowship funding and the housing costs. With

your help, the Helios members were able to attend the Festival free of charge—a first! We were proud of the contributions from our supporters as it endorses the validity of the program to the Festival and the students themselves.

To quote a letter from the Helios quintet:

"The brass quintet fellowship to the Aspen Music Festival was the perfect opportunity for us to immerse ourselves in music. It was the equivalent of spending a year in Spain while trying to learn Spanish. Our financial situation was taken care of, allowing us to concentrate...on the true reason we were there..."

"Combining the Helios Quintet with the ABQ raised our level of musicianship to a level we did not realize was possible. What makes the quintet fellowship in Aspen special is the personal relationship we formed with the members of the ABQ."

"Our deepest thanks to the American Brass Quintet for giving us such an unparalleled experience."

We strongly believe in this program—the only one in the country that is able to have a student quintet study the joys of brass chamber music so intensely with a professional quintet. It offers so many unique opportunities for young brass players giving them a chance to investigate other areas of playing that are not normally used when solely studying orchestral playing. Most often, the students come away with a renewed sense of what it means to be a complete musician and can apply these new elements to all aspects of their playing. As John Rojak is fond of saying, "All music is chamber music." For us, this represents the future not only at Aspen but in the business of serious brass chamber music. And the positive response from the students has assured us that we are moving the right direction.

We are fortunate to be able to have the fellowships for next year in Aspen and we look forward to having another talented young group to work with in 2004. Our goal is to integrate this program into the Festival activities just like the conducting and string quartet programs that offer full fellowships. However, after the New Horizons fellowships finish their three year cycle in 2005 it will be granted to another faculty member. Without any secure funding in place to make up the loss, the current brass quintet program will simply cease to exist.

So where do I see things headed? As professional sports analysts know all too well, prediction is a dangerous job. I think the only thing we can really know is that education is the best tool for securing a future, imparting knowledge so that informed young professionals can preserve the art form. On a recent ABQ concert, we noticed that the ABQ flyer that was posted around the local campus hot spots was not our original poster, but a modified, modern looking variation. When we inquired about it, the series director matter-of-factly told us that our picture was just not "hip" enough and they worried about attracting the right audience! Now, we may never cultivate a "hip" young group that will play Elliott Carter, but then again...we just might! ■



Dan Asia's latest CD of three works - including his *Brass Quintet* recorded by the American Brass Quintet

Rojak on the Road - 2003

by John Rojak

So the ABQ walks into a bar and....wait, this is not a joke! Over even my relatively short tenure with the quintet we've played some unusual venues (including a parking lot in Boulder), but playing in a bar in Ketchum, Idaho seems to top the list of our chamber music concert experiences. The tour was in our fall/ winter season in 2002 and took us on our usual hopscotch across the U.S.--Virginia, Wisconsin, Colorado and Idaho this trip.

We started at Wolf Trap, which is a wonderful venue. There at the master class I learned to be careful about tossing a question back to the audience. A young tuba player asked what is probably the most frequently asked question we get, which is, "why do you have a bass trombone instead of a tuba?" Seeing that he was apparently a college music major, I decided to have him analyze that and answer. "Why do you think?" I asked. His stinging reply was, "I don't know...you couldn't find a tuba player good enough?" Now we have a bass trombone player who knows better.

From there we traveled to Platteville, Wisconsin. After bad weather caused us to miss the connecting flight from Chicago, we had an easy 3-hour drive to our next destination for a mini-residency. As good readers of this newsletter will know, the ABQ has been conducting a great deal of these at colleges across the country. This has been a wonderful development for us for several reasons. We get to really work with and know the students and faculty, often play more than one concert, and we are able to stay in one place for more than a night, unpack and hang up our clothes. The stay there was fun, with our 4 master classes and concert, and grabbing some great pizza with the brass faculty in between.

The next stop was Boulder, Colorado for a residency at Colorado University. (The aforementioned parking lot was on a previous trip.) The low brass faculty, Bill Stanley and Mike Allen, are old friends, so after the student ensembles gave a showcase concert for us, beer was in order. We went to a nice brewpub where a few students joined us-I don't remember going to bars with my teachers-and had a nice first evening. They worked us the next 24 hours with 5 hours of classes, culminating in an 8am Business of Music class the morning after our concert. (What I've learned from the Business classes is that they usually have donuts and coffee for everybody.)

After the donuts, it was on to Denver University for a single class at the new Lamont School of Music. Budgeted at \$35 million, it was not quite finished and had already cost \$65 million. You get what you pay for, and when we played in their recital hall



I think we all were wondering how we could find a way to record a CD in there. It's a spectacular facility, and the teaching studios sure made me envious. The manager of the building was a friend we knew from Aspen, so we put on hardhats and visited the unfinished large concert hall. Someday we'll have a photo exhibit of the ABQ in hardhats-quite haute couture.

Our final stop of the tour was Sun Valley/Ketchum, Idaho. Our flight arrived in Boise around 7pm and we had about 3 hours driving in front of us. So we thought, even though we knew a couple of good restaurants in Boise, we weren't starving yet and would drive an hour or so before dinner. I mentioned this later to some-

one from that area and she laughed because she knew what we were about to discover. Once we left Boise, there were barely any lights from houses to be seen, let alone restaurants, fast food joints, or even convenience stores. Two and a half hours later we pulled into Haley (home of Bruce Willis and Demi Moore, and no they didn't come to our concert!) and found a restaurant with a kitchen still open for another few minutes. We arrived at our lodging in Ketchum soon after, and were pleased to check into ski resort condos, nestled in snow covered mountains-a nice place to end the tour.

Our residency in Sun Valley consisted of 3 concerts, beginning with a Sunday afternoon family concert. We prepared ourselves for a show geared toward young children ("this is a trumpet".) When the audience arrived, however, children were quite sparse! The crowd was mostly adults, with a few kids and most of those were old enough to know what a trumpet is. We readjusted our approach a bit and gave a very well received performance. That evening at our more formal concert, quite a few of the afternoon's audience came to hear us again.

The next day was ours to explore that beautiful area. We drove to a snow covered mountain pass, and actually had a brief rehearsal at a local horn player's amazing home (her husband is a lawyer.) Our sponsors had told us that that night was scheduled for a "Brew Pub Soiree." Having no idea what to expect, we brought all our music with us to the Main St. venue. Sure enough, there was a chalkboard sign on the sidewalk listing tonight's specials: pork tenderloin, chicken piccata, mud pie and the American Brass Quintet. We set up on a little platform in the corner wondering if we needed chicken wire to protect us from thrown beer bottles, and chose our first pieces. The eating and drinking crowd turned their attention to us and cheered us on in a way that never happens in a formal setting. Rather than sticking to our lighter repertoire, we decided to play what we like and pulled out Gunther Schuller's atonal *Quintet*. It was a big hit! We had a great time announcing between pieces (playing *Colchester Fantasy*, which is titled after English pubs, was especially appropriate) and wound up playing much longer than the sponsors had planned. We stayed at the bar until closing when the burly bartender had to throw us out onto the curb. (Not really.)

A first for the ABQ, and one we'd love to repeat. If there are any bars that need a brass quintet with experience, we are ready! ■



Poster Outside of Brew Pub in Sun Valley, Idaho

ABQ Repertoire and Programming

by Raymond Mase

For a number of years, the ABQ has been using a program biography that begins with "When the American Brass Quintet played its first public performance in 1960, brass chamber music was relatively unknown to concert audiences." To brass players and older chamber music enthusiasts, it is common knowledge that brass quintets were newcomers to the string-oriented chamber music field around 1960. Presenters and managers agreed that one of the biggest challenges facing the newly-formed ABQ, would be demonstrating a suitable repertoire, and that while transcriptions and arrangements could temporarily promote the group, the ABQ would need to compile a varied and unique-to-brass repertoire to secure long-term concertizing. The establishment of the serious brass quintet repertoire became the mission of the early ABQ players, and continues to be the driving force behind the group's activities today.

The ABQ concert repertoire that has developed over the years is primarily from the 16th century (music played by cornets and sacbuts), the 19th century (after the development of valved brasses in the early 1800's) and the contemporary brass works of the last fifty years. Brass instruments of the 16th century were used in all kinds of settings—

from the illustrious ceremonial music of Venice to the popular dance music of Elizabethan England—and there is an enormous amount of music available. While the instrumentation of the music of this period is mostly unspecified, brass playing was widespread and chamber music audiences have welcomed modern brass editions of this repertoire. ABQ editions of early music are included on virtually every ABQ concert—in the last few seasons we've even included some music written over five hundred years ago.

The brass music of the 19th century falls into two distinct categories—the serious chamber music of Victor Ewald and a small group of his colleagues from St. Petersburg, and a wealth of American brass band music of a more popular nature. The ABQ has been responsible for the modern American premieres of three of Ewald's quintets, as well as the performance and recording of forgotten brass band music—often on period instruments. Our collaboration with the Moravian Music Foundation several years ago produced a recording of brass music from the civil war called *A Storm in the Land—Music of the 26th North Carolina Regimental Band*. A suite of these pieces has been included on ABQ programs since the release of the recording.

If there has been a repertoire priority for the ABQ, it lies with the creation of new brass works. Early on, the ABQ realized that while the brass music of other centuries would be important, it would be the promotion of new brass works through commissioning, performing and recording, that would secure a place for brass chamber music well into the future. The Quintet has been responsible for over one hundred new works and in the last decade alone, has released recordings of over twenty contemporary brass works in collaboration with Summit Records,

Certainly quality music is critical to successful concertizing, but intelligent presentation of music is also important. The ABQ often gets compliments about our something-for-everyone programming, but the balance and placement of works on a concert takes careful planning. Based on our many years of concert experience, we have come up with a format that seems to work well for most venues. We like the opening piece to be fresh and dynamic, and most often a collection of early music fits this slot best. We usually follow with a developed piece that will require an audience to listen in more depth but generally in a fairly conservative style. Immediately before intermission is reserved for our most challenging work (to listen to and to play)—typically a major ABQ commission. Putting this piece right

before intermission gives the audience a chance to talk about it during the break, and it also gives us some rest after what is likely the most physically demanding work on the program. After intermission we offer our lightest fare—brass band selections, or some less common early music like Josquin or Stoltzer. We always want a big piece to close the program—something powerful and serious, but also engaging and accessible. Over the last ten years nothing has filled that spot with the frequency of the two quintets written for the ABQ by Eric Ewazen—*Colchester Fantasy* and *Frost Fire*.

Another aspect of our program presentation is talking to our audience. While we do provide informative, printed program notes for our concerts, hearing us speak before the works we play can give an audience further insight into the composer's intentions, highlight our performance objectives, and show us as warm, breathing human beings. No one in the ABQ is a trained speaker, but audiences always seem to enjoy our informal commentary about the music we play. Sometimes collecting our thoughts about the music is a greater source of anxiety than actually playing the music.

As editor of many of our early music editions and senior ABQ member, I have taken on a fair amount of the responsibility for programming over my thirty-one years with the Quintet. And over these years, I have watched the brass field go through remarkable changes. When I started

with the ABQ there were really only a handful of brass quintets out there, all basically trying to promote a brass repertoire of substance. But in the 1970's, lighter, more entertaining brass programs of arrangements of classical and popular music emerged under the guise of chamber music. John Swallow, the New York Brass Quintet trombonist for many years, once commented to me that around 1960 an important management refused to roster the NY Brass Quintet if the group intended to program arrangements and transcriptions—but it was the NYBQ's reluctance to play arrangements and transcriptions twenty years later that forced a parting of ways with that same management. Programming of arrangements of popular music has never been a consideration for the ABQ. We play the music we believe in—but we never intended to be inflexible about repertoire either. As the brass field became more entertainment oriented, we quietly resisted. When pressured to program music outside the realm of chamber music, we simply refused. Today I'm happy knowing that we've never lost sight of those early ABQ commitments to the serious side of brass chamber music and based on the response to our programs over the decades, we've made a good choice. ■

"Presenters and managers agreed that one of the biggest challenges facing the newly-formed ABQ, would be demonstrating a suitable repertoire,"

American Brass Quintet

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

Administrative Offices: 212-977-4787
Robert Biddlecome, Executive Director
<http://www.AmericanBrassQuintet.org>

Touring management & inquiries, please contact:

Stanton Management

45-05 Newtown Road
Astoria, NY 11103

TEL.: 718-956-6092 • FAX: 718-956-5385

Reflections on Twenty Years in the ABQ

(continued from page 1)

Other Voices, which I later performed and recorded with the Quintet.

I auditioned on December 30, 1982. My first performance with the American Brass Quintet was January 29, 1983 at the Arts Club of Chicago. (I kept the program.) We played works of Bertali, Holborne, the *Americana Suite*, two fugues by J.S. Bach, and the *Suite* of William Lovelock. Musically and personally, I felt very much at home in the ABQ from the beginning.

Being a member of the ABQ, I wear two hats: performer and teacher. I have greatly enjoyed teaching for my entire career. Now, in addition to the quintet's residency at The Juilliard School, I am also on the faculties of the Mason Gross School of the Arts at Rutgers University, and the State University of New York at Stony Brook. I have been especially fortunate to have students from these institutions who have gone on to their own outstanding careers. The ABQ usually is engaged for mini-residencies in the places we visit on tour, so I have, along with my colleagues, given master classes in trombone and chamber music all over the world.

In addition, I have been fortunate in the free-lance scene in NYC. I have had the wonderful privilege of performing and recording with the finest musicians in New York, in ensembles such as the Orchestra of St. Luke's and the Orpheus Chamber Orchestra. I frequently see my ABQ colleagues on these "outside" engagements, and it is always good to run into them. I would add that in the beginning my colleagues were supportive in helping me work into the scene in NY, for which I will be always grateful.

I would be remiss if I did not remember some people who were instrumental (pun intended) in preparing me for a musician's life. My principal teacher was Don Hummel, who is now retired from Wichita State University. I still remember what a thrill it was to see him in action, whether in solo or quintet recital, and as principal trombonist in the Wichita Symphony. During a year at WSU that Hummel was on sabbatical (1971), a young trombonist named Ronald Borrer taught there. He really turned my head around with fresh ideas about style, repertoire, and technique. As it turned out, soon after he departed Wichita he took a position with the American Brass Quintet, and he is my direct predecessor here. Later I had the great fortune to study with Ron's teacher, John Swallow. I have admired Swallow since I first heard the New York Brass Quintet when I was a high school student. In addition to being a truly great artist, mentor, and conversationalist, he is one of the most gifted and articulate proponents of brass chamber music. I had a few lessons from the extraordinary Byron McCulloh, who was for many years the bass trombonist in the Pittsburgh Symphony, as well as a very gifted composer. I would also mention Bob Biddlecome, who was in the ABQ for 28 years. Although I was not exactly his student, I certain-

ly learned a lot from Bob, practical things like how to pack for a tour, and how to play the Elliott Carter Quintet. His musicianship, humor, selfless dedication to the ABQ and to brass chamber music in general means much to me and to us all.

I have always had the support of my wife Reita, with whom I recently celebrated a 30th anniversary, as well as our three children in my career with the ABQ and as a free-lance musician in New York. I have a rather different schedule every week, and the ABQ is away sometimes. In addition, of course, musicians always work on weekends. This necessitates much forbearance by our wives (or significant others) and children, and the entire quintet is fortunate in this respect.

Often I make light of my sometimes-hectic schedule. My students know that sometimes it seems I'm a hit-and-run teacher, generally running. Overall, I cannot imagine living life differently. ■

News Nuggets

■ The ABQ performed **Daniel Asia's Brass Quintet** in celebration of the composer's 50th birthday at the Abraham Goodman House on January 17th. The brass quintet was written for the ABQ on a grant from the Fromme Foundation and was recently released on a recording of his chamber music (see recording news).



ABQ with Bargemusic founder and director Olga Bloom at the Bargemusic

■ In conjunction with formal concerts on Sept 11th and 13th at Bargemusic, the ABQ performed a special early-morning memorial concert on Sept. 11th. Bargemusic concerts take place on a barge docked in the East River close to the Brooklyn Bridge.

■ The Juilliard School has commissioned composer Joan Tower to write a new brass quintet for the ABQ in celebration of Juilliard's 100th anniversary. The piece will be premiered in May of 2006 as part of Juilliard's Centennial.

Composer Steven Sacco has written a new work for the ABQ to be premiered this summer at the Aspen Music Festival.

■ The ABQ Seminar's class concert at Juilliard in December included a performance of the NY premiere of Harold Popp's *Legacy in Brass*, and Bruce Lazarus' recently-revised brass quintet, *Starry Messenger*.

Please Help Support Brass Chamber Music in America

As in the past, we are pleased to report that nearly 80% of our operating budget comes from earned revenue. But in order to continue our efforts we also rely upon the support of individuals. Please consider making a contribution to the American Brass Chamber Music Assoc, Inc. Your help at any level is appreciated. Please check the appropriate box to the right, and return this section of the newsletter with check or money order made out to:

ABCMA, Inc.
30 Lincoln Plaza, Suite 3N
New York, NY 10023

Your contribution is tax deductible as allowed by law.

- Friend** - \$35 and up
- Supporter** - \$70 and up
- Patron** - \$100 and up
- Leader** - \$250 and up
- Brass Circle** - \$500 and up
- Other** _____

Name _____

Address _____

City _____

State _____

Zip _____

PRESORT
 FIRST CLASS
 U.S. POSTAGE
 PAID
 PERMIT #38
 PITTSFIELD, MA
 01201

American Brass Chamber Music Association, Inc.
 30 Lincoln Center Plaza, Suite 3N
 New York, NY 10023

The Three Latest ABQ Recordings



American Visions

Works by Samuel Adler, Robert Beaser, and Melinda Wagner, Andrew Thomas' William Schuman, and Joan Tower's *Fanfare for the Uncommon Woman No. 5* (Summit DCD 365)

_____ No. of CDs @ \$16



A Storm in the Land:

Music of the 26th N.C. Regimental Band, CSA

Twenty-three pieces from the repertoire of the 26th North Carolina Regimental Band (New World 80608)

_____ No. of CDs @ \$16



Classic American Brass:

Masterworks by Carter, Dahl, Sanders, Whittenberg (Summit DCD 275)

_____ No. of CDs @ \$16

Other ABQ Recordings on Summit:

Amerin Brass Quintessence

Works by Dahl, Sanders, Carter, Whittenberg (Summit DCD 263)

_____ No. of CDs @ \$16

PREMIER!

Works by Jan Bach, Sampson, Schuller, Welcher (Summit DCD 187)

_____ No. of CDs @ \$16

Fyre & Lightning: Consort Music of the 1600's (Summit DCD 181)

_____ No. of CDs @ \$16

New American Brass:

Works by Adolphe, Dennis, Ewazen, Sampson, Snow (Summit DCD 133)

_____ No. of CDs @ \$16

www.americanbrassquintet.org/discography.htm for complete listing of recordings

To order, please fill out this form with the quantity of each CD you wish to order, and send with check or money order made payable to ABCMA, Inc., in the amount of \$16 per disc (includes postage and handling) to:

John Rojak
25 Cimarron Road
Putnam Valley NY 10579

Please allow two weeks for delivery.

 Name

 Address

 City State Zip

 Email