

American Brass Quintet

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

Volume 17, Number 1
New York, November 2008

N e w s l e t t e r

Nearing the 50 Year Mark

By Raymond Mase



When the ABQ opens its 2009 fall touring season less than a year from now, it will mark the beginning of our fiftieth season as a group. Celebrating such a milestone appropriately will take some careful planning and has already been on our minds for quite some time. Too bad there isn't a reference book like "Celebrating your ensemble's fiftieth anniversary

properly" or "The things your group should do at fifty" to help us along. I'm afraid books like these wouldn't exactly top the charts in sales—very few chamber music groups manage to keep at it this long. But getting to the ABQ's half-century mark is right around the corner and it will be a time for us to celebrate the moment, reflect on the past, and look to the future.

Before looking at plans for the fiftieth anniversary, I think it would be a good idea to address that most-frequently-asked question of how we've managed to stay together for all of these years. It might seem like the answer would be quite complicated, but in fact I feel one word sums it up pretty easily—consistency, or maybe more accurately—consistencies. The first and possibly most important consistency in the ABQ journey has been our ongoing commitment to the promotion of serious brass chamber music. This has never wavered and with the steady flow of new works that we've gotten over the years, the group has developed a way of working together that doesn't vary much from year to year. That predictable yearly workload of touring, recording, preparing new works and overseeing the long standing residencies at Aspen and Juilliard, allows the members time for teaching and other playing commitments outside of the group. Without this consistency of activity, it would be hard to establish a level of security and that would lead to more changes in personnel. And consistency of personnel is another vital sign of a healthy group that leads to longevity. Certainly the ABQ has had its share of changing membership over the years, but as the group's activity stabilized, so did its per-

... Continued on page 2

More on the Inside:

Who Needs Chamber Music Anyway?	2
ABQ Blasts Into Space	3
News Nuggets	3

Rojak on the Road - 2008

By John Rojak

After a harrowing season of travel (as described in our previous newsletter) we did what we could to take our touring destiny into our own hands this past season. This led to a number of 5 and 6 hour drives and gave us some extra time to spare at our destination cities, but overall we had a lot less stress than the previous couple of years. With a bunch of concerts in New York State, driving through autumn foliage turned out to be quite a pleasure.

The 48th season started with a trip to one of our more frequently visited venues, Jacksonville Beaches, Florida, and the gracious hosting of Kathy Wallis. This was our third trip there in less than 10 years and we always look forward to the seafood, beach, and glorious weather. This trip, however, came in what seemed to be monsoon season and we were deluged with constant rainstorms for three days. At least we



You never know who you will meet "On the Road." On Father's Day 2008, Kevin, John and John's wife Kait were dining at the Evergreen Cafe in Buena Vista, CO and in walked ABQ manager Todd Stanton with his father David (celebrating his 80th year).

had missed seven inches of rain in one day before we arrived and discovered that fireplaces and heating systems in Florida are not just ornamental. Still, we had a wonderful residency. Beaches Fine Arts has done a tremendous amount of work on their educational outreach and come up with a unique way of handling in-school performances. Before our quintet presentation, each of the ABQ members spent 20 minutes in a classroom getting to know the elementary school students and demonstrating their instruments. I, of course, took full advantage of this opportunity to create a cheering section for the bass trombone at the concert. The students seemed incredi-

... Continued on page 2

Nearing the 50 Year Mark (continued from page 1)

sonnel. In fact, over the last twenty-five years there have been only two changes in membership—John Rojak replacing Bob Biddlecome in 1991 after Bob's twenty-eight years with the ABQ, and Kevin Cobb joining us in 1998 after Chris Gekker's eighteen years. So our reaching that fifty-year mark is really not all that complicated—consistency of purpose led to consistency of activity, which in turn made for consistency of membership. Add them up and it's not surprising to find us joining that elite list of the longest-running chamber music ensembles

So now that the group will turn fifty, how should we properly celebrate such a milestone?

Certainly some of the things that have served past ABQ anniversaries so well will be included in this one. For one, The Juilliard School is planning a gala, fiftieth anniversary concert for us in Alice Tully Hall as they did for our fortieth anniversary back in November of 2000. And our friends at Summit Records, who have collaborated with the ABQ on eight recordings over the last sixteen years, are looking forward to the release of our two-cd set of previously unrecorded ABQ works being called

The State of the Art: The American Brass Quintet at 50. Something entirely new for this anniversary will be Kevin's ambitious video project of ABQ memorabilia, including interviews with members (former and present), composers, administrators, and seldom seen ABQ footage, that have helped mold the ABQ into what it is today. He has already prepared a short demo that has us buzzing about what a fine documentary this will be.

Speaking of documentation, we've also been considering some kind of book about the ABQ. Not that there haven't been things written about the ABQ in the past—there have been a few, including *Quintessence*, a wonderful account of our first twenty-five years written by ABQ friend and board member Margaret Shakespeare. But as we tossed around the idea of a history, I kept having second thoughts about someone outside the group—even a highly qualified professional writer like Margaret—write about the ABQ. I understood that someone could write a comprehensive and detailed account of the ABQ's years, but I kept coming back to it being their view of the ABQ from the outside looking in. So I began seriously considering taking on the task myself—after all I'm the senior member and will start my thirty-seventh season with the group next year. I wasn't all that sure I could manage such a project, but sealed my fate when I applied for, and was awarded, the 2008 John Erskine Faculty Development Prize from

... Continued on page 7

Rojak on the Road

(Continued from page 1)

bly involved in our performance and I'm sure my ABQ colleagues wondered why a section of the audience was so enthusiastic about the bass trombone in particular.

Returning from this first Southern trip of the season, we had several engagements fairly close to home. For me, things started getting a little tricky. One addition to last season's touring was our collaboration with Billy Childs, the pianist/composer who wrote a wonderful piece for brass quintet and piano that we performed to many enthusiastic audiences. Over the past 16 years or so I have been arranging travel and hotel for five people. I rent one minivan which just

fits us with our luggage and instruments--we've gotten the process to a science, knowing which brand of vans work and how to pack efficiently. But suddenly we were adding a sixth person to some (not all, of course) of our touring. We started out easy with a couple of trips to Long Island and one to Oneonta. That meant making sure someone picked up Billy from where he was staying and drove him to the venue, and I had to remember to book six rooms in Oneonta. Then it got into advanced planning, real graduate level stuff. We had a concert in

Easton, Pennsylvania with Billy then went to North Carolina without him. Where would Billy go? (Home to LA, it turned out.) Three days later we were to be reunited in Houghton, NY, an hour and a half south of Rochester. We drove from NY and Billy flew to Rochester and I got a call just before midnight from him wondering if the tiny country roads he was driving on could possibly be right. I got on my computer, pulled up a map and talked him in, although at one point it seemed like he was going to wind up in a corn field or trampled by cows.

Meanwhile, the concerts and classes together were a real treat for us. Hearing Billy play was inspiring, and seeing him make the best of an old upright piano in a band room or school auditorium that hadn't seen much use was very entertaining. It was great to have conversations about NY and LA, and about the convergence or separation of classical music, jazz, and everything in between, not to mention dissecting the basketball dynasties of the Celtics and the Lakers.

Before our next concerts with Billy in November, we had a quick trip to St. Augustine, playing a return engagement at historic Flagler College and again thinking how cool it was to be America's oldest brass quintet in America's oldest city.

Next came a few days at Bucknell, Pennsylvania, where we had a wonderful extensive residency. We performed with their wind ensemble, gave several classes, and played a

... Continued on page 4



The American Brass Quintet
(left to right) David Wakefield, Michael Powell,
John D. Rojak, Kevin Cobb, Raymond Mase

Who Needs Chamber Music Anyway?

By Kevin Cobb

The question of the value and importance of chamber music is especially pertinent for those of us in the brass world since our tradition in this field is relatively limited compared to string players. For most classically trained brass players, a career in music means participating in a symphony orchestra, a symphonic band, or any other ensemble that has a single musical leader. And if one focuses solely on ensembles such as this, an inevitable question is: Who needs chamber music anyway? Since there is no apparent way to make a living with it, and since other ensemble requirements appear so different, is training in chamber music really necessary? And with more competition at auditions than ever before, who can spare the time to study this art form? As our trumpet class at Juilliard last year showed, most every student would tell you why he or she values chamber music, but the reality was that only half of them participated in an active chamber ensemble. So, will chamber music for the brass player be forever sidelined as a useful, but ultimately novel and/or insignificant device?

In the beginning, most of us learn to play the instrument in local band programs. While there are many positive aspects of those programs, that setting is typically rigid, discouraging individuality and creativity. We learn that the musical landscape is black and white and a high grade is given to reward the director's way of doing things, akin to any other academic class. But in music, specifically chamber music, there are many grey areas and the training is far from academic. Pianists, woodwind and string players have a longer tradition in such music, often times starting to play in small ensembles very early in their training. This tradition, along with a rich musical library, allows for easier assimilation. And this ensemble playing provides a greater musical experience and understanding than is possible from playing in ensembles with a sole director.

Recently, while coaching a wind sectional for an upcoming concert, I was struck by the way the conductor ran the rehearsal. He was very quick to isolate intonation and rhythm problems, and he critiqued the students repeatedly. The rehearsal quickly turned into a constant bombardment of criticisms so that the players soon became too self-conscious to make any music. When searching for the "absolute" quality of things like intonation, rhythm, and dynamics, playing can quickly deteriorate into a quest for perfect execution. In this environment, both amateur and professional players unwittingly turn into "executioners" of the music in the sense that the only goal is to execute the music in the precise way called for by the conductor. Any other variation or deviation is a failure. I also happen to think the music can die quickly at the hands of these "executioners." In an ensemble like this, communication is often (necessarily) a one-way street: The music director is right and that's the end of the communication! Do you ever get to tell the conductor he or she is not clear, not keeping proper time, or is otherwise confusing matters? Not likely if you intend to keep your job. Chamber music is exactly the opposite as it demands individuality. In

... Continued on page 5

News Nuggets

- Justin Dello Joio's *Blue and Gold Music* for brass quintet and organ highlighted the celebration of New York's Trinity School's Tercentenary on October 4, 2008 at Riverside Church in New York City. A recording of the work by the ABQ with organist Colin Fowler will be included on the ABQ's 50th anniversary compact disc.
- Shaping up to be a very ambitious project indeed, the ABQ's 50th anniversary recording *The State of the Art: The American Brass Quintet at 50* is already well underway with completed recording sessions for works by Huang Ruo, Billy Childs, Joan Tower, Adam Schoenberg, Nolan Gasser and Robert Dennis. Works by Robert Maggio and Gordon Beeferman are being recorded this month.
- The Juilliard School's 2008 John Erskine Faculty Development Prize was awarded to Raymond Mase to support the research and writing of the history of the American Brass Quintet on the occasion of its 50th anniversary.
- The ABQ performed the opening night concert at the International Trombone Festival in Salt Lake City, Utah last May 28. The ABQ performed a typically varied program and gave a workshop detailing how to commission and prepare new music. John Rojak remained at the ITF and shared a recital with Indiana University professor Carl Lenhe, playing Steven Sacco's *Sonata* as well as *In Memoriam* by Walter Hartley for tenor and bass trombones.

ABQ Blasts Into Space

On June 11, 2008 *Fermi* (Gamma Ray Large Area Space Telescope) was launched into space from the Kennedy Space Center accompanied by the American Brass Quintet performing *GLAST Prelude*, Op. 12 by Nolan Gasser, specially commissioned for the event.



Photo: United Launch Alliance/Carleton Bailie

Among other objectives, *Fermi*, the largest international space project since the International Space Station, seeks to "photograph" the very origins of our universe.

In November 2009, the ABQ will perform an expanded version of *GLAST Prelude* at the Kennedy Center for the Performing Arts in Washington, DC during the first international gathering of Fermi scientists revealing their findings to date.

To view the NASA produced video on Fermi featuring the ABQ performing *GLAST Prelude*, please go to: http://www.youtube.com/watch?v=uHa5e_qkDhU

Rojak on the Road

(continued from Page 1)

full recital featuring Billy's Two Elements. However, after a Saturday night concert there, we needed to be in Temple, Texas for a Sunday evening performance. I found a direct flight from Harrisburg to Dallas which, though it would include a pre-dawn drive from Bucknell and an afternoon drive of a few hours in Texas, would eliminate a flight connection. This would help lessen the possibility of lost luggage, or in my case, a lost bass trombone. We made it easily and were highly entertained by our energetic presenters. Kevin and I went for Mexican food with a few of them after the concert and we got a lesson in that cuisine, including tacos and burritos. (Obviously, being from the North we would never know what those are!)

If one didn't look too closely at our itinerary at this point, one might have thought it would be easy to get to the next venue. We were to have a residency at the University of North Texas in Denton, only about a two hour drive from Temple. On further examination, however, one would find a little trip to Baton

Rouge tucked in between those Texas locations. So it was off to Louisiana (and how tempting was it to leave a car full of unnecessary clothes in the parking lot of the Dallas-Fort Worth airport for a day!) to play at Baton Rouge Community College. We barely had time to grab a bowl of gumbo before flying back to Dallas, but were treated to the most dramatic introduction to a master class we've ever had. As we were about to walk on stage, a rich baritone voice boomed over the PA system in the auditorium announcing the American Brass Quintet as if his next words would be, "Let's get ready to rummm-ble."

North Texas is a school I have looked forward to visiting for many years. It has a legendary jazz program and many of our freelance colleagues in NY are graduates. I knew they also excelled in classical music through friendships with the trombone faculty but was unprepared for the attendance at our chamber music class. Normally, we expect 20-40 students at these workshops which are geared toward brass players involved or interested in learning more about the skills needed for chamber music. In fact, those were the students who came to the class at NT, yet there were about 200 of them! With 80 or 90 trumpet majors, 60 or 70 trombones, 50 or so horns, about 40 tubas, and 27 euphonium students (that was the only precise number I was able to find out) there was an

amazing turnout. It was great to have that many enthused brass players in one place, striving to make great music.

The season resumed for us in March with a concert very close to home, in Pawling, NY. We were able to commute easily to Pawling, a mere 65 miles from NY City, but the fun ended after our concert as we dragged ourselves away from a lovely reception at the President's house--we knew we had to catch an 8 am flight to Tallahassee the next morning. This would not be an easy trip to pack for, as we went from the Florida heat to Oswego, NY, where there was still snow on the ground.

That was our last concert with Billy and we bid a sad farewell as he flew home to California and we drove west to Buffalo. In Buffalo, our friend Jon Nelson hosted us at his home for a fabulous dinner. He played some old orchestra records (yes, LPs--big round platters played on a turntable!) and turned up the volume like we were college music majors again. It was a memorable evening for us. We then wound up on the West Coast just a few days later, enjoying a fabulous residency in Carmel-By-The-Sea. We had a little time to

explore Point Lobos and the Monterey Aquarium in between classes and enjoyed that spectacular part of the US very much. From there, we went on to Boise, another frequent stop for the ABQ. Surrounded by serene landscapes, it's a beautiful part of this country.

... Continued on page 5



The New York premiere of Billy Childs' *Two Elements* at the Peter J. Sharp Theater at Lincoln Center with the composer at the piano. Photo courtesy Peter Schaaf.

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.com>

Touring management & inquiries, please contact:

Stanton Management

45-05 Newtown Road
Astoria, NY 11103

Email: TDSanton@StantonMgt.com
TEL: 718-956-6092 • FAX: 718-956-5385

Rojak on the Road

(continued from Page 4)

On to yet another beautiful venue to finish our Northwest trip, we flew to Portland, Oregon and drove through gorgeous terrain to the coastal town of Neskowin. The rugged coast was everything we expected and we were treated to a home cooked meal including salmon and Oregon wines at our presenter's house. Our outreach performances were in rural schools along the coastal route treating us to breathtaking drives each time we changed venues. Our last event there was a family concert in a restaurant that had huge windows looking out towards massive Haystack Rock. With a spectacular sunset occurring as we finished, we all realized this was a tour to never be forgotten.

One more short trip to Appleton, Wisconsin pretty much completed our season, and we had emerged unscathed, unbruised, unfrustrated from any of the travel. This seemed unprecedented, at least in recent ABQ history. But then came the trip to Salt Lake City. We were heading to the International Trombone Festival on a Tuesday in late May for a performance and class. I would be staying for the whole convention and flying directly to Aspen for the summer while the other guys would head back to NY on Thursday afternoon after our class.

The quintet arrived at Newark airport early and we were all ready for the 5 pm flight. Boarding was painfully slow due to the new regulations for luggage. It seemed like everyone was avoiding paying for checked bags and brought their big suitcases on board to squeeze into the overhead compartments. While waiting, the garrulous flight attendant announced what a wonderful fellow our pilot was for turning on the engines so we could cool the plane off before leaving the gate. When we did finally pull away, we were number 27 for take-off, meaning about an hour wait on the runway. But then there was a weather change somewhere in the Northern Hemisphere that shut the airport down for a while. We sat on the tarmac, then taxied to a different runway, sat for another

... Continued on page 6



As Mike Powell discovered, not everything went as planned on the September 22 opening of the stunning new June Noble Larkin Lobby at The Juilliard School. Fortunately, he was not trapped in the revolving door long enough to postpone the first ABQ seminar of the fall that afternoon.



Trinity Brass Quintet - Fellowship Quintet 2008

(l. to r.) Andrew Swinney, horn; James Hubbard, trombone; Justin Clarkson, tuba; John Paul Reed, Jr. and Ryan Howard, trumpets

The Trinity Brass Quintet was the ABQ/Aspen Music Festival fellowship brass quintet for 2008. The group appeared with the ABQ in Aspen and Salida, and also played several recitals of their own over the course of the nine weeks in Aspen.

Who Needs Chamber Music... (continued from Page 3)

this way, chamber music can be a release from this downward spiral of perceived perfection.

Things rarely should be fixed or absolute in chamber music but rather open to discussion. This is not only healthy for the musicians but also for the music being served. The interaction expands the creativity and musicianship of the players and infuses new life into the music. Chamber music gives players an individual voice. Musically, we gain the ability to listen - to hear others, how they phrase and shape notes, and how they use dynamic level. A chamber ensemble provides a means to release yourself from the singular focus of your own playing and it forces you to listen to how the group sounds. This obviously is helpful not only in chamber music but in any other musical application. Flexibility is important since we can't just practice a passage one way, over and over again with the idea that if we only play our part everything else will take care of itself. What if someone starts a movement at a different tempo, or perhaps someone has a different dynamic feel than previously rehearsed? It doesn't help the group if you remain static in your pre-rehearsed game plan. You have to go with whatever is happening and participate. This flexibility serves you well in any music you encounter.

Three items that are always flexible and/or relative in chamber music are intonation, time, and dynamics. If someone is playing a little sharp, you may choose to work on it in rehearsal, but in concert you adjust to make it work. This also holds true with rhythm. If someone pushes or pulls at a certain section, you should be flexible to go with it. Dynamics, similarly, adjust as each person is flexible with what the others are doing at any given time. This breathes spontaneity and life into each performance as the goal of the group takes precedent over any individual perception of absolutes.

A special concern for brass chamber music includes ensemble configuration. One must select a configuration that

... Continued on page 6

Rojak on the Road

(continued from Page 5)

bit, taxied again, and after another hour or so, we were back in line and now number 3 for take-off. That was the good news. There was bad news also, which was that now we didn't have enough fuel to fly as far as Salt Lake City and had to return to the gate (hooray for the pilot cooling us off!). Finally we took off and landed after 1 am, instead of the very civilized 8 pm that we were hoping for.

The ITF turned out very successfully. After the other quintet members left, I received many positive comments about our concert and class. On a personal note, I took a step at the ITF that has taken me on a private road trip recently. I have been playing the same bass trombone since 1976, but in Salt Lake City met the trombone maker Mick Rath, who invit-

ed me to his factory in England to try horns. I went in early October, spent three days experimenting with all the parts he had in the shop and now plan on playing my shiny new Rath bass trombone (as seen in our new photos) for the next 30 years!

In total, it seems like we got off pretty easy, with only that trip going awry, no concerts or classes missed, and my trombone only got lost once, between Buffalo and Carmel, and only for 12 hours.

(Turns out, my flight from Salt Lake City to Aspen was cancelled due to a "schedule change." Lucky me, I had a lovely drive from Salt Lake City to Aspen with my possessions safely in the car with me.)

See you on the road! ■

Of *Jewels*, the ABQ's most recent recording, reviewer Barry Kilpatrick wrote:

"This album reinforces my admiration for the American Brass Quintet. There are times when they take more risks, play more fluently, express deeper thoughts, and make complexity more coherent than any brass ensemble I have heard."

American Record Guide, Jan/Feb 2008



Who Needs Chamber Music... (continued from Page 5)

best serves the music. What will provide the best balance and therefore have a better chance to illustrate the composer's intentions? Be flexible with this too and you could find a much more satisfactory performance. Trial and error often is the only way to truly find what works best. There is also an incorrect notion promoted by some that quintet playing is much lighter in nature than orchestral playing. While it is true that one rarely plays the extreme loud end of the spectrum, the demands on sound quality can be every bit as intense as in an orchestra. In fact, brass chamber music demands even more in terms of variation in color, and not so much of the monochromatic quality required in a full orchestra.

Along with flexibility, chamber music also gives you responsibility. You can't let someone else run the show and expect to have the ensemble flourish. Full musical participation is the cornerstone for any successful group. In addition to giving us the ability to listen to music, chamber music also requires one to listen to constructive criticism. Chamber playing teaches us how to give and take. Not surprisingly, this etiquette can often be the hardest and last part tackled by many groups. But this valuable skill can help you address colleagues in any situation, not only in music.

In summary, chamber music emphasizes equality when dealing with music. Being a chamber musician means that the group comes first. It means that you are there to make everyone else sound better. It means that you are never simply a passenger but always a vital participant, and that the whole is greater than the sum of the parts. And if you apply this thinking to all music, then the orchestra in theory should also be the same. As my colleague John Rojak says, "All music is chamber music." And in a world that is increasingly dominated by the worshiping of perceived stars, chamber music in many ways provides us with the last bastion of equality. When I sit down to play chamber music with others, it doesn't matter who they are, what orchestral position they hold, how much money they make, or what car they drive. When we sit down, we all have equal say about how to create the music. What a unique gift when today there seems to be such a united celebration of those in our society who are famous, uniquely talented, or perhaps even just famously rich. Fortunately, music doesn't inherently lend itself well to the "superstar" syndrome. While there is nothing to take away from musicians who achieve such status in our society, the music doesn't care about that. And it doesn't discriminate. Someone can successfully turn a phrase regardless of fame or income. My chamber music group survives because all of us sacrifice to make it successful. If we did it for the money, we would have different demands imposed on us. But playing Ewald actually enriches and gives back to us! It's wealthy all on its own. And in the eyes of the quintet, we are all equal. No principal pay, no exorbitant conductor salaries, or soloist fees. Just five equal members sacrificing for the music and for each other - just like the French motto: "Liberté, Egalité, Fraternité". Isn't that part of the true essence of music after all? And if that's not worth learning about, I don't know what is. ■

Nearing the 50 Year Mark (continued from page 2)

the Juilliard School to support my writing of the ABQ's history.

Along with the decision to write the history of the ABQ's fifty years also came the promise to myself that I would write something more than a general and accurate account of the things that happened. Granted when you're at something as long as we've been, it's easy to just tout the impressive numbers—like listing the over one thousand concerts we've played, or itemizing the discography of our over fifty recordings. Don't get me wrong, these are wonderful accomplishments and things that the ABQ is very proud of. But I want my account of the history to reach deeper and to include the trials and tribulations that shaped our group identity and developed our character. Sound intriguing? Here's an example of the kind of thing I'm talking about: It was a typical call from our manager (former manager, just for the record) back in the late 1980s checking on a date for the following season. The date seemed fine, but the sponsor was inquiring about whether we could close the program with the Maple Leaf Rag. This management was pretty well aware that the ABQ wasn't really a "Maple Leaf Rag" kind of group, but the question of whether we played that piece was asked of me nonetheless. My response was a fairly routine "No, we don't play that piece." But the next question touched a nerve. It went something like, "Well I didn't think you played Maple Leaf Rag, but if the only way we can book the date is for you to play it, then you'll do it, right?" My tone changed for this clear and right-to-the-point answer. "No, not only do we not play the Maple Leaf Rag, but we would not under any circumstance program that piece simply to secure a date. If the sponsor wants the ABQ, we're happy to accept the engagement, and will provide a program of brass chamber music as we have always done and will continue to do." The bluntness of my response scared me a little and I was flustered when I got off the phone. But calls to my colleagues assured me that I had very accurately expressed the groups' view of who we were and what we did. Looking back at this twenty years later, I realize that it is just this kind of defining moment in ABQ history that my writing of our history must preserve.

A fiftieth anniversary is a remarkable achievement for any chamber music group and something the ABQ family is looking forward to celebrating. Such an accomplishment has taken the hard work and dedication of many people all united by the belief that there is a place for brass in the field of serious chamber music. This mission has been the focus of the ABQ's creative energy for its first half century and will sustain the group well beyond this milestone. ■

50TH
ANNIVERSARY
1960 - 2010

Recent Grants and Contributions

Among recent major grants to the American Brass Chamber Music Association, Inc. are:

- \$10,000 National Endowment for the Arts toward the mini-residency program on tour 2008-09;
- \$10,000 Mary Flagler Cary Charitable Trust toward the 50th anniversary recording.
- \$15,000 National Endowment for the Arts toward the 50th anniversary recording.

Your contributions to the American Brass Chamber Music Association provide support for composer commissions, recordings, and more!

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

Your contribution is tax deductible as allowed by law.

ABQ Emerging Composer Commissioning Program

The first of three works commissioned to date under the ABQ's emerging composer commissioning program, Gordon Beferman's *Brass Quintet*, was premiered in Aspen on July 23, 2008 and received its New York premiere at The Juilliard School on October 7. Grants for upcoming works have been awarded to Shafer Mahoney and Trevor Gureckis. The Emerging Composer Commissioning Program received its initial funding from The Jerome Foundation of St. Paul, MN.



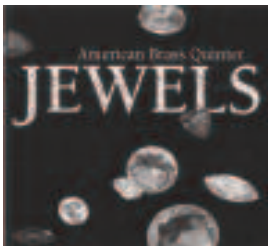
Gordon Beferman discusses his new work in an ABQ seminar at Juilliard

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

PRESORT
FIRST CLASS
U.S. POSTAGE
PAID
PERMIT #36
PITTSFIELD, MA
01201

FIRST CLASS MAIL

The Three Latest ABQ Recordings



Jewels

Works by Osvaldo Lacerda, William Lovelock, Clint Needham, Vittorio Rieti, Steven Sacco, and David Sampson. (Summit DCD 484)

_____ No. of CDs @ \$16



In Gabrieli's Day

"The ABQ captures the essence of the Renaissance with an elegant vocal approach filled with spirit, intensity, and character." Brian Shook, International Trumpet Guild (Summit DCD 429)

_____ No. of CDs @ \$16



Cheer, Boys, Cheer!

Volume 2 of Music of the 26 N.C. Regimental Band, CSA (New World 80652-2)

_____ No. of CDs @ \$16

Other ABQ Recordings:

A Storm in the Land
Music of the 26th N.C. Regimental Band, CSA (New World 80608-2)
_____ No. of CDs @ \$16

Classic American Brass
Works by Dahl, Sanders, Carter, Whittenberg (Summit DCD 275)
_____ No. of CDs @ \$16

American Brass Quintessence
Works by Brade, Stoltzer, Josquin, J.S. Bach, Cherubini (Summit DCD 263)
_____ No. of CDs @ \$16

American Visions
Works by Beaser, Wagner, Schumann, Tower, Adler (Summit DCD 365)
_____ No. of CDs @ \$16

www.americanbrassquintet.org/discography for complete listing

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 _____