

2004 MIDWEST INTERNATIONAL BAND AND ORCHESTRA CLINIC

# Developing Your Brass Section With Brass Quintet Literature



## Texas Tech University Faculty Brass Quintet

FRIDAY, DECEMBER 17  
2:00 P.M.

WINDSOR ROOM  
CONGRESS PLAZA HOTEL  
CHICAGO, ILLINOIS



*The brass quintet repertoire is made up of music from a large variety of stylistic traditions representing more than 600 years of Western music. This is partly due to the acceptance of transcriptions into the standard recital and performing repertoire as well as the importance of popular music styles in the repertoire of some of the top touring brass quintets. This diversity of styles in repertoire makes the brass quintet an ideal ensemble for encouraging young musicians to become better players, better ensemble colleagues, and more complete musicians.*

**The Earle of Oxford's Marche**

**Willam Byrd (1543-1623)**

arr. Rolf Smedvig

KRS Publishing, 1994

**Sonata from Die Bänkelsängerlieder**

**Anonymous, attr. Daniel Speer (1636-1707)**

arr. Robert King

Robert King Music, 1958

*Several pieces from Renaissance Europe have been transcribed or arranged for the modern brass quintet. Their dance-like character allows students to learn to play with rhythmic intensity within a lighter, softer style. Renaissance pieces tend to mix homophonic and polyphonic textures and the harmonies used are relatively simple, so these pieces are also excellent for developing balance, blend, and intonation in a young ensemble. Playing Renaissance dance music also allows for the inclusion of one or more percussionists (field drum, tambourine, etc.) with the quintet. In addition to these two standard pieces, young brass players will enjoy Philip Jones Brass ensemble arrangements of Tylman Susato's *Five Renaissance Dances* and Giles Farnaby's *Fancies, Toyes, and Dreames*. Easier works include the *Brade Two Pieces*, arranged by Robert King, and the *Adson Two Ayres*, also arranged by King.*

**Contrapunctus IX from The Art of the Fugue**

**Johann Sebastian Bach (1685-1750)**

arr. John Glasel

Chamber Music Library, 1959

**Eleven Chorale Preludes, Op. 122**

**Johannes Brahms (1833-1897)**

**VIII. Es ist ein Ros' entsprungen**

arr. Robert King

Robert King Music, 1955

*Just as Bach, Handel, and their contemporaries freely transcribed works for different instrumental settings, arrangers have chosen a great deal of repertoire from all genres in the Baroque period to set for brass quintet. The contrapuntal nature of Baroque music makes it excellent for teaching students to play independently and to listen for articulation and phrasing in imitative sections. Nearly every major Baroque composer is represented in the standard brass quintet repertoire, with the fugues of Bach and the "tower music" of Scheidt, Pezel and Schein deserving particular attention.*

*There are fewer transcriptions of music from the Classical, Romantic, and Modern periods as music becomes more idiomatic for its original genre. The Brahms Chorale Prelude performed in transcription here is actually itself an imitation of the High Baroque style of Northern Germany. In fact, many of the works available in arrangements for brass quintet from the late 18<sup>th</sup> through the 20<sup>th</sup> centuries are originally for organ or chorus. Notable exceptions are arrangements of recognizable Classical period orchestral works like *Eine Kleine Nachtmusik* by Mozart and Rossini's *William Tell Overture*, which will be popular with young players and audiences.*

**Scherzo****John Cheetham (b. 1939)**

Avant Music, 1966

**Introduction and Allegro****Leroy Osmon (b. 1948)**

RBC Publications, 2004

**\*World Premiere\***

*Although earlier chamber works for brass instruments exist, the first composer to write for five modern brass instruments in a chamber setting was Viktor Ewald, who composed four large works for this instrumentation. By the last half of the twentieth century, original works for brass quintet were being added a rapid rate by the likes of Elliot Carter, Milton Babbitt, Alfred Reed, Leonard Bernstein, and many of the modern period's other prominent composers. These works are much more rhythmically and tonally challenging than the earlier transcriptions, and will take a great deal of work for young students to be able to perform. The fact that these pieces were originally conceived as chamber music (as opposed to being transcribed from organ or choral works) means that the parts are also more independent and will require more confident players. The **Quintet** by Malcolm Arnold, **Suite from the Montereggian Hills** by Morley Calvert, and **Sonatine** by Eugene Bozza are among the most-played original works for brass quintet from this period.*

*New works are continuously added to the brass quintet repertoire through commissions, grants, and general hassling of composers. The **Introduction and Allegro** by Leroy Osmon, receiving its premiere performance today, was written for Will Strieder and the Texas Tech University Brass Quintet.*

*While much literature has been written for professional and college level quintets, there is still a need for original works in modern style for younger players. There is also a need for more literature featuring the brass quintet with band or orchestra as well as the brass quintet as accompaniment to solo instruments or voices. The possibilities for commissioning projects for a high school or middle school brass quintet are endless, and include new works, arrangements of other works and new rehearsal materials.*

**Exhibition****Fisher Tull (1934-1994)**

Avant Music, 1964

**This Old Man March****Robert Nagel**

Mentor Music, 1960

*Directors are often not aware of the potential of the brass quintet as a recruiting tool, but a piece like Fisher Tull's **Exhibition** can help draw attention to the possibilities. This work features each instrument in its own solo movement, complete with cadenza, with two outer movements showcasing the entire quintet. The low brass, which require special recruiting attention in most programs, are demonstrated particularly effectively. In the performance directions, Tull allows for each performer to introduce his or her instrument before the feature movement. This piece is excellent for young people's concerts and can be easily adapted to most elementary school general music curriculums,*

*Those looking for a less-challenging or lighter piece that still features the instruments individually and in combination may prefer the **This Old Man March**, written for the New York Brass Quintet. Several other works including Alfred Reed's **Variations on L.B.I.F.D.** and one of several brass quintet arrangements of Charles Ives's **Variations on America** can feature instruments individually. Demonstration pieces are also a good avenue for new commissions, compositions, and arrangements.*

**Ain't Misbehavin'****Fats Waller (1904-1943)**

arr. Lee Norris

Hal Leonard

**The Great Chaplin****Elena Roussanova Lucas****III. The Great Silent Movie**

Elena Roussanova Lucas Music, 1999

*Brass quintets were among the first chamber ensembles to venture into the jazz realm, and with little wonder. With tuba, trumpets, and trombone, they already have many of the components of a Dixieland combo. Arrangements performed by the Canadian Brass and Dallas Brass are readily available and will be familiar to many of the students, and another opportunity to add percussion to the ensemble presents itself here. Broadway music also works well, as in the Canadian Brass **Porgy and Bess Suite** and Jack Gale's **West Side Story Suite**. For those who want to take things a little further, the Meridian Arts Ensemble's recordings of tunes by Frank Zappa and Jimmi Hendrix show that the sky's the limit when arranging for brass quintet. Including some popular and jazz styles can add variety to a program and can give horn and tuba players necessary experience improvising and playing swing and latin rhythms.*

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**Will Strieder**, trumpet, is Associate Professor of Music at Texas Tech University. He studied at Northwestern University, where he received the Master of Music degree in Trumpet Performance and was winner of the Northwestern Concerto Competition. He is principal trumpet of the Lubbock Symphony Orchestra, as well as second trumpet of the Houston Ballet Orchestra. Mr. Strieder performs at Texas Tech with the Faculty Brass Quintet, and has also conducted the Trumpet Choir and the Brass Band. He is active as a soloist and chamber musician throughout Texas. Mr. Strieder has also recently appeared twice as a soloist with the UADY Chamber Orchestra of Merida, Mexico.

In addition to his teaching and performing duties at Tech, Mr. Streider directs the School of Music's recording program. He has drawn over \$100,000 in grant money to the program since 2000, improving equipment, streamlining editing and authoring processes and training student assistants to record the more than 400 performances that occur annually at Texas Tech.

Mr. Strieder also directs the Winds and Percussion Department's All-State Recording Project, in which audition materials for Texas small school and large school bands are recorded by Texas Tech faculty members. Faculty members also record spoken commentary to help students prepare for their auditions. Sales of complete instrumentation sets (piccolo through percussion) of the All-State recordings topped 400 in 2004.

**Joseph Vandiver**, trumpet, is a Graduate Teaching Assistant at Texas Tech University. He holds the Bachelor of Music degree in Performance from Texas Tech and is currently pursuing the Master of Music in Performance. He currently serves as third trumpet in the Lubbock Symphony Orchestra and has also performed with the Santa Fe Pro Musica, and New Mexico Symphony.

**Christopher M. Smith**, horn, is Assistant Professor of Music at Texas Tech University where his duties include teaching horn, brass pedagogy class, coordinating brass chamber music and performing in the Texas Tech Brass Quintet and the Mariah Winds Woodwind Quintet. He earned a BM from Murray State University where he was awarded The Most Outstanding Senior Man in Music and holds an MM in Performance with Honors from the University of Michigan. At Michigan his primary teacher was Lowell

Greer, the renowned artist and pedagogue. He also studied with Charles (Skip) Snead, Horn Professor at the University of Alabama and hornist with The Trans-Atlantic Horn Quartet.

Mr. Smith has been a finalist and winner of many competitions throughout the United States, Canada, and Europe. He is also an extensive recitalist, performing frequently not only at the University, but at other venues when his schedule permits. He has appeared as a soloist and a frequent guest artist at regional workshops sponsored by the International Horn Society. He has held Principal or Associate Principal positions with the Barcelona Symphony, Sinfonia da Camera, Owensboro Symphony, Evansville Philharmonic, Lubbock Symphony, Champaign-Urbana Symphony, Paducah Symphony, Jackson Symphony, Lansing Symphony, and Saginaw Symphony Orchestras. Other orchestras with which he has been associated have been the Detroit Symphony, Indianapolis Symphony, Windsor Symphony, American Wind Symphony, and Roswell Symphony Orchestras. In addition to his experience on the valve horn, Mr. Smith has also performed natural and Baroque horn with the Early Music Foundation of New York and the Philharmonia Baroque Orchestra of San Francisco. Mr. Smith can be heard on Dorian, Naxos, Marco Polo, Walking Frog, Zephyr, Arabesque, and Harmonia Mundi recording labels.

A respected pedagogue, Mr. Smith has written articles concerning horn for the Instrumentalist magazine and the Horn Call. In addition he is a frequent guest artist at regional workshops sponsored by the International Horn Society and is on faculty at the Hot Springs Music Festival in Arkansas. Committed to public school education, he is on the summer faculty at the Texas Tech Summer Band and Orchestra Camp, and the Blue Lake Fine Arts Camp, working with talented high school students from across the country. He also is in demand as a frequent clinician in the public schools and educator workshops.

Mr. Smith's students have had success in the education and performance fields. The horn studio at Texas Tech has attracted talented students from throughout the United States. These students have been accepted into prestigious music festivals and graduate programs nationwide. In addition, many of his former students are successful teachers and performers. The Texas Tech Horn Ensemble, a studio ensemble consisting of music majors, has had several invitations to perform at conventions and International Horn Symposia. The ensemble has premiered several works and continues to explore the most recent literature written for this medium.

**Don Lucas**, trombone, is Associate Professor of Music at Texas Tech University. A Native of Falls Church, Virginia, he received his education as a Fulbright Scholar to London's Guildhall School of Music (Premiere Prix & Advanced Solo Studies Diplomas), Texas Tech University (B.M., M.M.), North Texas State University, Berklee College of Music, The University of Houston (Doctoral) and Middle Tennessee State University. His principal teachers include; Denis Wick, Robert Deahl, Al Lube, Carsten Svanberg, Michel Becquet, Allen Barnhill, John Marcellus, Phil Wilson, Leon Brown and Dave Maser.

Mr. Lucas has performed with The St. Paul Chamber Orchestra, Santa Fe Pro Musica, The Empire Brass Quintet, New Mexico Symphony, Minnesota Symphony, San Antonio Symphony, North Carolina Symphony, and the American Wind Symphony, performing under noted conductors Ivan Fischer, Hugh Wolf, Christopher Hogwood, John Adams and Leonard Slatkin.

Internationally, Mr. Lucas has performed recitals and taught masterclasses throughout the world. Engagements in Russia include the Tchaikovsky Conservatory (Moscow), The Rimsky-Korsakov Conservatory (St. Petersburg), and the Fine Arts Institute (Vladivostok), as well as serving as an adjudicator for the Rimsky-Korsakov International Brass Solo Competition (St. Petersburg). Engagements in the United Kingdom include Wigmore Hall (London) Recital, The British Trombone Society Festival, The Repton Brass Festival, The Royal Northern College of Music (Manchester), The Royal Academy of

Music (London), The Guildhall School of Music (London) The Birmingham Conservatory and Royal Scottish Academy of Music (Glasgow). Other international engagements include the Conservatoire Supérieur, (Paris, France), International Brass Festival, San Jose, Costa Rica, The International Trombone Festival (Feldkirch, Austria), The International Trombone Symposium (Melbourne, Australia) and Seoul Trombone Ensemble Camp (Seoul, South Korea).

Nationally, Mr. Lucas has been featured as a soloist with, performed recitals at and presented masterclasses at Carnegie Recital Hall, Terrace Theatre at Kennedy Center, The Julliard School, Eastman School of Music, The U.S. Army Band "Pershing's Own" (Washington, D. C.), The U.S. Naval Academy Band (Annapolis, Maryland), New York Conference for Brass Scholarships, The Eastern Trombone Workshop (Washington, D.C.), Harmony Ridge Brass Festival (Vermont), 76 trombones+4 Trombone Festival, Las Vegas (NV, ), The TMEA, VMEA, CBDNA, TBA and Midwest Conventions, Sheppard School of Music, The University of Minnesota, WRAL Brass Band Explosion (NC) as well as universities, festivals, schools and camps throughout the United States.

Principal commissions/world premieres include solos by Fisher Tull, Derek Bourgeois, Franz Cibulka, Henk Badings, Eddie Bass, Elena Roussanova Lucas, Gary D. Belshaw, Mary Jeanne van Appledorn and Adam Gorb. His solo recordings include *Hymns for Trombone, Don Lucas (1988)*. He has recorded with the St. Paul Chamber Orchestra and the American Wind Symphony.

Mr. Lucas' honors include the only *Premier Prix Diploma* ever awarded to a brass player in the history of the Guildhall School of Music (London); listing in *Marquis, Who's Who in America Music*; Bronze Medal L'unamite, Finalist—Toulon International Solo Competition (France); First Prize Winner—International Trombone Association Frank Smith International Trombone Solo Competition; First Place "Fellow"—Harmony Ridge Brass Festival International Solo Competition; First Place (solo and group competitions)—National Christian Artists Seminar; and First Prize (with The American Classic Trombone Quartet)—Summit Brass International Brass Chamber Group Competition.

Currently Associate Professor of Music at Texas Tech University, Mr. Lucas's previous teaching appointments include Eastern New Mexico University, Sam Houston State University and the public schools of Virginia, Texas and North Carolina.

Mr. Lucas is an Artist/Clinician for the Edwards Instrument Co. Elkhorn, Wisconsin, USA.

**Kevin Wass**, tuba, is Assistant Professor of Music at Texas Tech University, where he teaches tuba and euphonium, low brass methods, and directs the tuba-euphonium ensemble. He holds the Doctor of Musical Arts degree from the University of Michigan, the Master of Music degree and Performer's Certificate from Indiana University, and the Bachelor of Science degree in Music Education from Dana College in Blair, Nebraska. He has performed with a wide range of ensembles, including the Disneyland All-American College Band, the Music Academy of the West Festival Orchestra, the Omaha, Lincoln, and Honolulu Symphony Orchestras, and various brass chamber groups. Dr. Wass also has excelled in international tuba competitions, winning the Arnold Jacobs Mock Orchestral Audition at the International Tuba and Euphonium Conference in Canada, and advancing to the semifinal round at the Brno International Performers Competition in the Czech Republic, where he was one of only two Americans invited to compete. His teaching experience is equally varied, with experience as a band and orchestra director at the elementary and high school levels in addition to private studio and classroom teaching at the college level. His principal studies have been with Fritz Kaenzig, Daniel Perantoni, Harvey Phillips, and Craig Fuller.

Dr. Wass continues to become more in demand as a recitalist and clinician, with recent appearances at Indiana University, the University of Cincinnati College-Conservatory of Music, the University of

Michigan, Ohio University, the University of Kansas, the University of Arkansas, the University of Nebraska, the University of Missouri-Kansas City Conservatory of Music, the University of Missouri-Columbia, the Texas Music Educators Association Convention and Texas Bandmasters Association Conference/Clinic. He is an active member of the International Tuba-Euphonium Association, having been selected to host the 2005 Texas Regional ITEA Conference at Texas Tech, and having performed at 2003 ITEA regional conferences in Fort Worth and Kansas City. Dr. Wass will also be directing the Texas Tech Tuba-Euphonium Ensemble and performing at the 2005 Southwest Regional ITEA Conference in Las Vegas. In addition to his duties at Tech, Dr. Wass performs and teaches at the Las Vegas Music Festival. He is an artist/clinician for Custom Music Company/Tuba World of Ferndale, Michigan.

**Alan D. Shinn**, percussion, is Professor of Music and Director of Percussion and Jazz Studies at Texas Tech University. He holds the Bachelor of Music Education degree from the University of Missouri and the Master of Music degree from Texas Tech University. His primary teachers were Tim Lautzenheiser and Ron Dyer. Prior to coming to Texas Tech in 1982 as faculty percussionist, he served as Instructor of Percussion and Jazz at Southwest Texas State University in San Marcos, TX. Over eighty percussion students have graduated with music degrees at TTU since 1982 and are enjoying careers in education (all levels) and performance as well as music business and industry. Many former jazz students are performing professionally or are teaching in public schools, junior colleges or universities.

Shinn is Principal Timpanist with the Lubbock Symphony Orchestra and a former member of the Austin Symphony Orchestra. He has also served as Principal Timpanist/Percussionist with the Roswell Symphony and has performed a number of times with the chamber orchestras of Santa Fe Pro Musica and 20th Century Unlimited. In March of 2001, Shinn performed with the Santa Fe Pro Musica and the Smithsonian Chamber Players in Washington D.C. As a member of these organizations and the musical communities in which he lives, he has performed with Henry Mancini, Peter Nero, Roger Williams, Doc Severinsen, The Fifth Dimension, Rita Moreno, Michael Martin Murphy, Tony Bennett, William Warfield, Mark O'Connor, Jose Feliciano, Mitzi Gaynor, Engelbert Humperdinck, Cathy Rigby in *Peter Pan* and Carol Channing in *Hello Dolly*.

Under his Direction, Texas Tech's Jazz Ensemble 1 has taken honors at many jazz festivals. The group has performed with such renowned jazz artists as Louie Bellson, Frank Mantooth, Kevin Mahogany, Willie Hill, Clay Jenkins, Kim Richmond, Denis DiBlasio, Tony Campise, Phil Wilson, Bob Mintzer, Tuck and Patti, Dave Pietro, Ed Calle, Ernie Watts and Mike Mainieri. The Tech Jazz Ensemble has opened shows for Spyro Gyra, the Yellowjackets and Jay Leno. In 1996 the ensemble opened for Arturo Sandoval and the UNC Jazz Lab Band 1 at the UNC/Greeley, CO Jazz Festival. Their CD *Seein' the Light...Hearin' the Hub-Tones* (Sea Breeze Jazz) received a Grammy nomination in 1998. Shinn has produced CD's that have garnered national attention for jazz singer Carla Helmbrecht, trumpeter Mary Benner and vibraphonist Lisa Rogers. He served as Associate Producer on Helmbrecht's 2001 release *Be Cool, Be Kind* (Heart Music) that climbed to number eight on the Gavin Jazz Charts. He is currently finishing his second TTU big band project that features Austin jazz legend Tony Campise. He has recorded as a percussionist on many of his own projects as well as on albums by Lubbock artists Terry Allen and The Maines Brothers.

Alan Shinn is an active clinician and adjudicator throughout the Southwest and Midwest and has served as an Educational/Product Consultant for REMO, Inc. and Pro-Mark. He is currently an Artist Endorser of Innovative Percussion.

## **TEXAS TECH UNIVERSITY SCHOOL OF MUSIC**

**William Ballenger, Director**

The School of Music at Texas Tech University prepares professional musicians and educators, provides every student at the University a chance to experience music, and serves as a center of musical art and culture for Lubbock and the surrounding West Texas area. In addition to its primary responsibilities to music majors, the School also provides numerous courses and activities for musical amateurs and other non-music majors.

Over 500 students are enrolled as majors in the School of Music. This size is ideal in affording a pleasant atmosphere and ensuring complete instrumentation for the larger ensembles as well as individual attention for students in private applied music study, in classes, and in the many small ensembles.

The faculty includes a performing specialist on all band and orchestral instruments as well as piano, voice, organ, harpsichord, harp and guitar, and specialists in Administration, Conducting, Composition, Electronic Music, Music Education, Music History and Literature, and Music Theory.

In addition to the music holdings of the campus library, the School maintains a smaller reference library of books and an extensive library of recordings and scores. Included are over 10,000 recordings and 2800 study scores. In addition, tutorials used in conjunction with music theory classes are available on Macintosh computers, and music writing and word processing software can be used on Macintosh computers attached to a laser printer.

Performance facilities for music include a 1,000-seat theatre/concert hall and the 600-seat Hemmle Recital Hall which houses an 81-rank Holtkamp Organ consisting of 4271 pipes. Also used for performances are one Bechstein, one Yamaha and two Steinway grand pianos, a Kingston French double harpsichord, and a Martin harpsichord. The campus is also fortunate to have a 36-bell carillon.

Instruction, performance and production in electronic and computer music at Texas Tech center around the Studio for Experimental and Electronic Music, which houses Kurzweil, Yamaha, and Alesis synthesizers and a wide range of processing and recording equipment. Principal software applications in use include StudioVision, SoundDesigner II, Galaxy, MAX, and Csound.

Texas Tech music graduates have distinguished themselves in a variety of ways, from winning Fulbright and other advanced study fellowships to performing professionally. Many are outstanding teachers in public schools, colleges and universities, while others have achieved fame in such specialized areas as electronic music or performance on the Metropolitan Opera stage.

The School of Music is a fully accredited member of the National Association of Schools of Music and offers bachelors, masters, and doctoral degrees in music.

Visit the School of Music on the web at <http://www.music.ttu.edu>.

## **TEXAS TECH UNIVERSITY COLLEGE OF VISUAL AND PERFORMING ARTS**

**Garry Owens, Dean**

The College of Visual and Performing Arts offers a diverse array of programs and courses in art, music, theatre, and dance. The college seeks to prepare students who will be leaders in the profession by employing the highest standards in performance, teaching, research, and artistic and creative vision. The college provides students with opportunities to be innovative and confident, to think critically, and to be successful in their chosen field. Courses and degrees emphasize synthesis and connection via academic and creative programs, internships, and service learning. The college contributes cultural enrichment and an understanding of the arts locally, regionally, nationally, and internationally.

Visit the CVPA on the web at <http://www.vpa.ttu.edu>.