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THE TUBIST'S GUIDE TO THE BRASS QUINTET: A SURVEY OF HISTORICAL DEVELOPMENTS AND PERFORMANCE TECHNIQUES

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ABSTRACT

The Tubist's Guide to the Brass Quintet: A Survey of Historical Developments and Performance Techniques

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Since the standardization of the modern brass quintet in the middle of the twentieth century, extensive research has been dedicated to the history of the genre, ensembles which have promoted and advanced brass chamber music and the growing body of original brass quintet repertoire. Such scholarship has provided practical benefits to performers and reflected the increased validity of the brass quintet as a chamber music entity equal to that of its string and woodwind counterparts. No instrument has benefitted more from the progress and recognition of the brass quintet than the tuba. Despite this fact, relatively little scholarly activity has been devoted to the specific demands and applications of the tubist's role in brass quintet performance.

The current study serves as a performer's guide for the tubist in a brass quintet. Following a brief introduction, the second chapter provides historical context by studying several ensembles and individuals who developed the genre of brass chamber music and the tuba's function therein. Based on writings, interviews and recordings of these and many other preeminent chamber musicians and pedagogues, Chapter Three includes an overview of equipment considerations and elements of tuba performance unique or relevant to the brass quintet setting. Chapter Four applies these performance elements to Victor Ewald's Quintet no. 1, op. 5, demonstrating a model for repertoire-specific research and performance preparation. By examining the history of the tuba in the brass quintet and performance aspects related to playing

tuba in a chamber music setting, this document serves as both a reference for advanced performers and a pedagogical tool for students.

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CHAPTER ONE

INTRODUCTION

Purpose of the Study

Since the standardization of the modern brass quintet in the middle of the twentieth century, extensive research has been dedicated to the history of the genre, ensembles which have promoted and advanced brass chamber music and the growing body of original brass quintet repertoire. Such scholarship has provided practical benefits to performers and reflected the increased validity of the brass quintet as a chamber music entity equal to that of its string and woodwind counterparts. No instrument has benefitted more from the progress and recognition of the brass quintet than the tuba. Despite this fact, relatively little scholarly activity has been devoted to the specific demands and applications of the tubist's role in brass quintet performance.

The purpose of the current study is to serve as a performer's guide for the tubist in a brass quintet. This guide will provide historical context by studying several ensembles and individuals who developed the genre of brass chamber music and the tuba's function therein. Based on writings and recordings of these and many other preeminent chamber musicians and pedagogues, the study will also include an overview of equipment considerations and elements of tuba performance unique or relevant to the brass quintet setting. These elements of performance will then be applied to an examination of Victor Ewald's Quintet no. 1, op. 5, providing a model for

research and performance preparation. By examining the history of the tuba in the brass quintet and performance aspects specific to playing tuba in a chamber music setting, this document will serve as both a reference for advanced performers and a pedagogical tool for students.

Limitations

This document will focus on the role of the tuba in the brass quintet. As such, all discussion of historical information and performance elements will be limited to the tubist's perspective. While general background information will be necessary to facilitate this discussion, the study will not attempt to function as a comprehensive history of the modern brass quintet. Adhering to this limitation serves two purposes. First and foremost, the practicality of the document as a useable resource for tubists will be maintained. In addition, the study will augment, rather than merely survey, extensive prior research on the history and development of the brass quintet.

A further limitation will be the selection of a case study. By focusing on one piece from the standard brass quintet repertoire, the document will provide a model for performance-based research without overextending the bounds of the study.

Methodology

The three main sections of this performer's guide will each require distinct methods of research. To examine the history of the tuba in the brass quintet, this paper will rely on a review of prior scholarship on the development of brass chamber music. This section will create an overview of the tuba's role in the brass quintet by culling information from a wealth of dissertations, periodical articles and monographs related to histories of the genre as well as specific ensembles and individuals. A discussion of performance techniques will employ written

sources and will also incorporate observations from the study of recordings of the world's premier tubists and brass chamber ensembles. The performance guide for Ewald's Quintet No. 1, op. 5 will integrate a review of historical resources along with an examination of recordings and scores.

Organization of the Study

The performer's guide to the brass quintet will consist of four chapters. Following this introduction, Chapter Two will serve as a literature review. This section will chronicle the development of the tuba's role in the brass quintet and highlight groups and tubists significant to the evolution of brass chamber music. The third chapter will address performance demands and techniques specific to the tubist in a brass quintet. Topics will include onstage setup, equipment, concept of tone, blend, the tuba as accompaniment, intonation, breathing techniques, cuing, rhythm, articulation, dynamics, endurance and stylistic versatility. Chapter Four will provide a case study in the form of a performance guide to Ewald's Quintet No. 1, op. 5. This repertoire-specific performance guide will contain relevant historical information and score analysis relating to the application of concepts outlined in the third chapter. The fifth and final chapter will be a summary and conclusion. This chapter will primarily focus on benefits of the brass quintet for individual tubists as well as the standing of the tuba within the current musical performance and education landscape.

CHAPTER TWO

A HISTORICAL OVERVIEW OF THE TUBA IN THE BRASS QUINTET

The modern brass quintet became a standardized ensemble and genre of music only in the past sixty years. The creation of the ensemble therefore remains immediately relevant to present day performance practice, and the evolution of the brass quintet and its repertoire is ongoing. It is therefore crucial for the serious student and performer to possess a basic understanding of the historical context surrounding the formation and development of the brass quintet. In addition, the performer must be aware of the contributions of and advances made by influential groups and tubists. By studying the performance practices, pedagogy and, especially, recordings of these ensembles, tuba students and performers can benefit from examples of success. This chapter will address the role of the tuba in the history of brass chamber music, highlighting several ensembles and performers who contributed to the genre and its repertoire. The focus of this discussion will center on the impact and legacy of these groups and individuals while referencing preexisting historical accounts, interviews, recordings and other resources for a performer's continued study.

The Origins of Brass Chamber Music

Defining the origins of the brass quintet can be a problematic task. One difficulty stems from the fact that early music repertoire has been inextricably connected to the twentieth- and twenty-first-century brass quintet. While the many arrangements of Renaissance vocal music programmed and performed by brass quintets obviously does not indicate a preexisting brass

instrumental tradition, a repertory of five-part consort music dating back to the sixteenth and seventeenth centuries is not as easily dismissed. Indeed, composers such as Heinrich Finck (c. 1444-1527), Michael Praetorius (1571-1621), Michael East (1580-1684), Johann Heinrich Schmelzer (1620-1680), Daniel Speer (1636-1707) and Johann Pezel (1639-1694), wrote music performed by ancestors of modern brass instruments, such as cornetts and sackbuts.[1] However, the compositional and performance tradition evidenced by such works does not seem to connect directly to today's brass quintet. In his dissertation on the history of the brass quintet, William Lalverse Jones, Jr. identifies three criteria which will be useful in considering the origins of the present-day brass quintet tradition: consistency of a standard instrumentation, the existence of performers associated with the genre and compositional activity directed expressly toward the ensemble.[2]

Technological advances in instrument design in the nineteenth century precipitated the formation of a standard instrumentation for the brass quintet. In particular, the invention of the valve by Heinrich Stölzel in 1815 was a pivotal development.[3] The introduction and refinement of valve systems afforded all brass instrumentalists the ability to play chromatically throughout the range of their instrument and led to the creation of a suitable bass voice in the brass family. Previously limited to the notes of the harmonic series, non-valved brass instruments had been forced to play in the upper register compared to their fundamental pitch, rendering

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[1] William Lalverse Jones, Jr., "The Brass Quintet: An Historical and Stylistic Survey"
[2] Ibid, 13.
[3] Anthony Baines, *Brass Instruments: Their History and Development* (London: Faber, 1976), 206.

"natural" bass brass instruments an impractical concept.[4] Keyed bass instruments played with cupped mouthpieces, such as the serpent and the ophicleide, provided a bass voice in orchestras and bands, but did not create a satisfactory blend with the other instruments of the brass family when used as an independent voice.[5]

The bass tuba provided a preferable alternative to its predecessors in terms of blend and consistency of tone. Functional valve systems were essential to the invention of the instrument, which was first patented in 1835 by Wilhelm Wieprecht and Johann Gottfried Moritz. The bass tuba and subsequent variations of the bass valved bugle-horn completed a full range of chromatic brass instruments and were adopted widely throughout Europe, including European Russia, and the United States by the middle of the nineteenth century.[6]

Though a homogenous and technically adequate family of brass instruments met the instrumental needs for brass chamber music, a lasting performance tradition did not fully materialize in the nineteenth century. Several notable exceptions did exist, however. Beginning in the 1830s, a British ensemble known as the Distin Family Quintet toured extensively throughout Europe, Russia and the United States. Performing mainly transcriptions of popular music and opera repertoire, the renown of the Distin family was essential to the proliferation of Adolph Sax's saxhorn family of instruments and the subsequent development of British and American brass band traditions.[7]

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[4] For further discussion on the design and acoustics of brass instruments, see Clifford Bevan, *The Tuba Family* (London: Faber, 1978), 35-46.
[5] Bevan, *The Tuba Family,* 64.
[6] Daniel Reed, "Victor Ewald and the Russian Chamber Brass School" (DMA diss., Eastman School of Music, University of Rochester, 1979), 13.
[7] Jones, "The Brass Quintet," 17.

Another example of brass chamber music performance in the nineteenth century has become known as the "Russian Chamber Brass School." Brass chamber music in Russia derived from several disparate traditions. One such tradition was the Russian horn band, dating from 1750-1830. Consisting of a large collection of musicians each playing an instrument of brass or wood that produced a single pitch, the horn band functioned like a brass instrument equivalent to a bell choir.[8] Russia also had a particularly strong military brass band tradition throughout the nineteenth century, though few compositions of any significance were produced for that instrumentation.[9] These performance institutions as well as the availability of brass instruments in the country contributed to a culture of amateur brass chamber music unique to Russia in the nineteenth century.[10] The practice of brass chamber music in Russia also produced the only significant original repertoire composed prior to the twentieth century for what has become the modern brass ensemble. Composers such as Alexander Aliabev (1787-1851), Ludwig Maurer (1789-1878), Anton Simon (1850-1916) and Victor Ewald (1860-1935) each wrote substantial compositions for brass quintet.[11]

In the first half of the twentieth century, compositional activity for brass ensembles began to increase. The advent of significant works during this period may be considered an indication of a developing modern brass chamber music tradition. In a 1971 article on brass chamber music, John Shoemaker identifies Francis Poulenc's Sonata for Horn, Trumpet and Trombone (1922) as one such piece. According to Shoemaker, Poulenc's work was situated at the forefront of a

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[8] André M. Smith, "Brass in Early Russia: From the Beginnings to the Birth of Victor Ewald, 1860," *Journal of the International Trumpet Guild* 18, no. 2 (Dec. 1993): 10.
[9] Reed, "Victor Ewald," 19.
[10] Smith, "The Four Brass Quintets of Victor Ewald," *Journal of the International Trumpet Guild* 18, no. 4 (May 1994): 9.
[11] Jones, "The Brass Quintet," 18.

movement toward the establishment of brass chamber music precipitated by "the growth of instrumental music departments in American public schools [following] World War I, and the growth of industries producing and promoting music, instruments, and supplies."[12] In his dissertation on the New York Brass Quintet, James Sherry points to Ingolf Dahl's *Music for Brass Instruments* (1944), which specifies an instrumentation of two trumpets, horn, two trombones and optional tuba, as the first piece of the modern brass quintet repertoire.[13] Composed in 1951, Eugene Bozza's *Sonatine for Brass Quintet* is the first significant work in which the tuba is a full participant that may be considered connected to the twentieth-century tradition of brass chamber music. In addition to original works, arrangements for brass ensemble also became increasingly available in the first half of the twentieth century. Robert King's publications for brass ensemble were instrumental in this regard. In 1940, King began publishing arrangements of early four and five-part brass consort music, providing material for brass chamber ensembles to bolster a minuscule repertoire of original compositions.[14]

With a growing body of repertoire of original works and arrangements for brass ensemble, the increased availability of quality instruments and a saturation of returning servicemen attending American conservatories on the GI Bill following World War II, conditions were well-suited for the formation of professional brass chamber ensembles in the United States in the middle of the twentieth century.[15]

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[12] John Shoemaker, "Music for Brass Comes Into Its Own," *Music Educators Journal* 58, no. 1 (Sep. 1971): 37.
[13] James Sherry, "The New York Brass Quintet (1954-1985): Pioneers of Brass Chamber Music" (DMA diss., Peabody Institute of the Johns Hopkins University, 2002), 43.
[14] Jones, "The Brass Quintet," 19.
[15] Harvey Phillips, *Mr. Tuba* (Bloomington, IN: Indiana University Press, 2012), 118.

The New York Brass Quintet

The formation of the New York Brass Quintet (NYBQ) was a defining event in the history of brass chamber music. Along with several other groups which surfaced in the middle of the twentieth century, the NYBQ was one of the first independent professional brass quintets formed in the United States.[16] The NYBQ emerged from the New York Brass Ensemble, a "flexible ensemble of between three and twelve players," which began performing in 1946.[17] In 1954, trumpeter Robert Nagel and tubist Harvey Phillips reorganized the group into the NYBQ, an ensemble of two trumpets, horn, trombone and tuba.[18] Initially, the group's main activity and source of income consisted of school performances. Between 1954 and 1958, the NYBQ performed hundreds of children's concerts in the New York City area presented by a management company called Young Audiences, Inc.[19]

In 1958, the NYBQ separated from Young Audiences, Inc. to pursue formal concert management and more prestigious performance opportunities. The ensemble's activities were directed toward two main goals: to increase the repertoire for the brass quintet and develop new

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[16] Ibid, 124. Phillips' assertion that the NYBQ was the first brass quintet, also claimed by other members of the NYBQ and several writers on the subject of brass chamber music, neglects to acknowledge the existence of the Chicago Symphony Brass Quintet (CSBQ), which predated the NYBQ. The Chicago Symphony Brass Quintet (CSBQ) also originated in the early 1950s. According to Brian Frederiksen's text *Arnold Jacobs: Song and Wind*, the CSBQ began performing in 1951. The original CSBQ consisted of trumpeters Adolph Herseth and Renold Schilke, hornist Hugh Cowden, trombonist Frank Crisafulli and tubist Arnold Jacobs. In addition to concert tours and youth programs, the CSBQ recorded a full album of arrangements and original works for brass in 1954, six years prior to the NYBQ's first release. While the career of the NYBQ has been well documented, the history and legacy of the CSBQ remains fertile territory for further research.

[17] Sherry, "The New York Brass Quintet," 7.

[18] Owen Metcalf, "The New York Brass Quintet: Its History and Influence on Brass Literature and Performance" (DMA diss., Indiana University, 1978), 3.

[19] Ibid, 11.

audiences through performance.[20] This combination of quality repertoire and excellence in performance was crucial to establishing the NYBQ and the brass quintet as a whole. NYBQ trombonist John Swallow explains this connection:

> "I do think that through all of our previous changes there was hardly any question as to the merit and viability of putting brass chamber music on as high a level as we possibly could. The appreciation of the musical and instrumental capabilities of the brass quintets written by [contemporary composers] probably contributed the most to our achieving our goal. But this was really the only goal I was aware of – we were really trying to prove that brass players belonged in the chamber music world and that we had something to offer. . . .We specifically wanted to establish the quintet form and instrumentation."[21]

As mentioned above, brass quintet repertoire predating the formation of the NYBQ did exist. Previously available works, such as arrangements of five-part consort music and Ewald's first brass quintet, essentially dictated the instrumentation of the NYBQ.[22] According to Harvey Phillips, the majority of the NYBQ's repertoire at the outset of the group consisted of Renaissance and Baroque transcriptions, most of which were researched, arranged and adapted to modern brass instruments by Robert King.[23] The ensemble also premiered Bozza's *Sonatine for Brass Quintet*, composed in 1951, in 1954 and programmed the work regularly in subsequent years.[24]

Commissioning composers and generating new works for brass quintet began in the initial years of the NYBQ. Frequently, these efforts were carried out informally, as the group members requested compositions from friends and professional contacts. To assist efforts to

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[20] Ibid, 24.
[21] John Swallow, interviewed in John Swallow and Ray Mase, "Brass Tactics," *Chamber Music* 6, no. 1 (Spring 1989): 21.
[22] Scott Hagarty, "Repertoire of the New York Brass Quintet" (DMA diss., University of Minnesota, 2007), 2.
[23] Phillips, *Mr. Tuba*, 123.
[24] Ibid.

increase the body of brass quintet repertoire and disseminate brass quintet music to the public, the NYBQ registered two publishing companies in 1959: Mentor Music, Inc. published the works of composers affiliated with Broadcast Music, Inc. (BMI), and Chamber Music Library published the works of composers affiliated with the American Society of Composers, Authors and Publishers (ASCAP).[25]

In addition to advancing the repertoire, the NYBQ established the viability of the brass quintet as a performing ensemble and cultivated new audiences through high-profile concerts. Their Town Hall performance in November of 1961 was the first complete concert program produced for a brass quintet in New York City.[26] In the following years, the NYBQ became the first brass quintet to perform on several of the most important concert stages in the country, including New York City's Carnegie Hall, the Corcoran Gallery in Washington, D.C. and Chicago's Auditorium Theater.[27] The ensemble also undertook several European tours, becoming the first American brass quintet heard in Europe in 1963 and returning in 1965, 1967, 1971 and 1978.[28]

Both the NYBQ's concertizing schedule and its focus on original repertoire benefitted from their relationship with Columbia Artists Management Incorporated (CAMI). The ensemble signed with CAMI in 1959 and remained on their roster of artists until 1978.[29] CAMI's management enhanced the national and international exposure of both the NYBQ and brass ensemble music, increasing the group's concert engagements and affording the brass quintet a

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[25] Metcalf, "The New York Brass Quintet," 25.
[26] Swallow, interviewed in Swallow and Mase, "Brass Tactics," 21.
[27] Sherry, "The New York Brass Quintet," 63.
[28] Hagarty, "Repertoire of the New York Brass Quintet," 7.
[29] Ibid, 10.

level of prestige rivaling more established genres of chamber music. CAMI also encouraged the group to explore "serious" music rather than lighter, more audience-friendly fare. Swallow explains, "Before taking us on, Columbia made it very clear that they wanted us to play a truly legitimate chamber music repertoire, not transcriptions and reductions."[30]

Harvey Phillips

Harvey Phillips was the founding tubist of the NYBQ and a driving force behind the group's efforts to augment the brass quintet repertoire.[31] Phillips' professional career began as a teenager touring with the King Brothers Circus and the Ringling Brothers and Barnum and Bailey Circus bands. Upon moving to New York City, Phillips studied tuba with New York Philharmonic tubist William Bell and attended the Juilliard and Manhattan schools of music. In addition to the NYBQ, Phillips' credits as a freelance musician in New York City include performing with the New York City Ballet, the New York City Opera and the Sauter-Finegan Orchestra. He also served as an orchestral contractor for Leopold Stokowski, Igor Stravinsky and Gunther Schuller. An advocate for new music for the tuba, Phillips commissioned dozens of composers, including Schuller, Morton Gould, Alec Wilder and Vincent Persichetti, to write solo compositions for the tuba. He performed regular solo recitals at Carnegie Hall as well as the first solo tuba recital at the Library of Congress in Washington, D.C.

Phillips left New York City and the NYBQ in 1967 for a position as Vice President for Financial Affairs at the New England Conservatory upon the invitation of Gunther Schuller.[32] Continuing his career in higher education, Phillips joined the faculty of Indiana University in

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[30] Swallow, interviewed in Swallow and Mase, "Brass Tactics," 21.
[31] Ibid.
[32] Daniel J. Wakin, "Harvey Phillips, a Titan of the Tuba, Dies at 80," *New York Times*, October 24, 2004, accessed June 15, 2015, http://www.nytimes.com.

1971 and served as the professor of tuba and euphonium there until 1994. While on faculty at Indiana University, Phillips co-founded the Matteson-Phillips Tubajazz Consort, a big band comprised of low brass instruments, with jazz euphoniumist Rich Matteson. He established TUBACHRISTMAS as a tribute to his teacher, William Bell, in 1974.[33] Phillips also served as Executive Editor for *The Instrumentalist* from 1986-1996.[34]

In addition to his contributions to tuba performance and pedagogy, Phillips was an influential advocate for professional organizations and conferences. A co-founder of the Tubists Universal Brotherhood Association (T.U.B.A.), now the International Tuba and Euphonium Association (ITEA), Phillips hosted the First International Tuba Symposium-Workshop at Indiana University in 1973.[35] Phillips also served as chairman for the first International Brass Symposium in Montreux, Switzerland 1974 and directed and co-chaired the first International Brass Congress in 1976.[36]

In 2007, Phillips became the first wind instrumentalist to be inducted into the American Classical Music Hall of Fame.[37] Phillips died on October 20, 2010.

Toby Hanks

Toby Hanks served as the tubist of the NYBQ from Phillips' departure in 1967 through the group's dissolution in 1985. In addition to his activities with the NYBQ, Hanks performed with the New York City Ballet, Chautauqua Symphony Orchestra, American Composers Orchestra, American Brass Quintet, the Contemporary Chamber Ensemble, Speculum Musicae

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[33] The Harvey Phillips Foundation, Inc., "TUBACHRISTMAS," accessed June 15, 2015, http://www.tubachristmas.com.
[34] Phillips, *Mr. Tuba*, 328.
[35] Metcalf, "The New York Brass Quintet," 35.
[36] Phillips, *Mr. Tuba*, 294.
[37] Ibid, 447.

and many other New York City-based ensembles. Hanks also taught at several of the leading music schools in the United States, including the Yale University School of Music (1969-2008), Manhattan School of Music (1972-2008) and New England Conservatory (1972-1990).[38]

During his tenure with the NYBQ, Hanks contributed to the development of the brass quintet as both a performer and pedagogue. According to John Stevens, Emeritus Professor of Tuba and Euphonium at the University of Wisconsin-Madison and student of Hanks:

> "Live performances by the NYBQ all over the world, recordings, creation of new repertoire, and, perhaps most importantly, teaching and coaching of student ensembles were essential elements in the establishment of the brass quintet as the standard brass chamber instrumentation. The New York Brass Quintet continues to release recordings (Mentor Music), mostly of live performances, from the period in which Toby was the tubist."[39]

Legacy and Influence of the NYBQ

The NYBQ set a model of instrumentation for all subsequent brass quintets. Jones suggests the formation of the NYBQ was "the single most important event in establishing the brass quintet as a standard chamber music ensemble."[40] While the group's origins were certainly momentous in their own right, it was the continued success of the NYBQ in the form of educational clinics, residencies and, most importantly, concertizing which demonstrated that the brass quintet could function as a viable, serious chamber music ensemble. The international recognition of the ability of a brass quintet to exist as an independent musical ensemble benefitted all brass instruments, but was particularly significant for the tuba, an instrument for which no standard chamber ensemble had previously existed.

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[38] John Stevens, "Toby Hanks: A Career to Remember- A Look at the Past and Advice for the Future," *ITEA Journal* 36, no. 4 (Summer 2009), accessed February 12, 2015, http://www.iteaonline.org.
[39] Ibid.
[40] Jones, "The Brass Quintet," 24.

The NYBQ also influenced programming for brass quintet concerts. Creating variety through a progression from early music through Romantic and contemporary music was a hallmark of early NYBQ programs. Nagel describes the group's programming philosophy as follows:

> "There were quite a few factors. Mainly, to keep the audience's interest through variety of style, form and content between the various works. I liked to think of a concert program as one big multi-movement work, inter-related and cohesive overall. Then there are matters such as two successive pieces may be *too* similar, or *too* dissimilar. They must complement each other."[41]

This programming strategy and the progression the NYBQ utilized was imitated by countless subsequent brass quintets.[42] In addition, as one of the first professional brass quintets in existence, the NYBQ's early core repertoire naturally became the core repertoire for the brass quintet in general. The NYBQ played a major role in popularizing mainstays by composers such as Ewald, Bozza and Dahl.

Beyond promoting preexisting works, the NYBQ succeeded in developing and enlarging the repertoire for the brass quintet. The ensemble commissioned nearly twenty pieces and premiered forty works, not including the many unsolicited scores comprising the bulk of the more than 280 pieces the group performed over the course of its 34-year career.[43] In addition, European tours engaged and inspired prominent European composers to write brass quintet music.[44] Significant works the NYBQ assisted in bringing into existence include Wilder's Brass Quintet (1959), Schuller's Music for Brass Quintet (1961), Malcolm Arnold's Brass Quintet, op.

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[41] Robert Nagel, interviewed in Hagarty, "Repertoire of the New York Brass Quintet," 27.
[42] Sherry, "The New York Brass Quintet," 34.
[43] Hagarty, "Repertoire of the New York Brass Quintet," 13.
[44] Jones, "The Brass Quintet," 26.

73 (1961), Alvin Etler's Quintet (1963), Persichetti's *Parable* (1968), Jan Bach's *Laudes* (1971) and *Rounds and Dances* (1980) and Karel Husa's *Divertimento* (1974).[45]

The NYBQ directly inspired numerous brass chamber ensembles, beginning with the American Brass Quintet (ABQ). Formed by trombonist Arnold Fromme only six years after the NYBQ, the ABQ also derived from the personnel of the New York Brass Ensemble. As the group utilized bass trombone for the bass voice of the quintet rather than tuba, the ABQ will not be discussed in great detail in this document. However, the ABQ became one of the foremost brass chamber ensembles in the world and continues to demonstrate the ongoing influence of the NYBQ's example.[46]

The NYBQ's performances in Europe also assisted in the creation of a European brass quintet performance tradition. This influence includes the solidification of the Philip Jones Brass Ensemble, discussed in greater detail below. According to Phillips, brass quintet performance was virtually non-existent in Europe prior to the NYBQ tours:

> "We were also proud that we were able to bring something new to European audiences – they had never heard anything like our group. There were no brass quintets or brass choirs in Europe at that time except for the Philip Jones group, which was just getting started. . . . Now, of course, there are many wonderful and successful European brass quintets."[47]

Through education and residencies, the NYBQ's influence extended to the next era of brass quintets. The group's residencies at the Manhattan School of Music and other university

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[45] Sherry, "The New York Brass Quintet," 35.
[46] Ibid, 12.
[47] Phillips, *Mr. Tuba*, 185. Phillips' assertion does not account for the existence of European horn, trumpet and trombone ensembles as well as the brass band traditions found in several European countries, all of which predated the NYBQ. As will be discussed in the below section on the Philip Jones Brass Ensemble, such traditions served as a foundation for the proliferation of brass quintet performance in Europe in the second half of the twentieth century.

programs in the early 1980s were the "breeding grounds for a new generation of brass musicians in the New York Schools" and assisted in the development of groups such as the Saturday Brass Quintet and the Meridian Arts Ensemble, as well as numerous other brass quintets.[48]

Recordings

Most of the NYBQ's recording activities were connected to composer-specific projects, including recordings of works by Schuller, Etler, Jacob Druckman, Harold Faberman, Morris Knight and many others. The NYBQ did, however, release several recordings featuring the ensemble itself. More recently, Crystal Records and Mentor Music have released compilation albums of the ensemble on compact disc. While these compilation albums have made NYBQ recordings more available, Sherry suggests the NYBQ catalog suffers from its chronological position relative to changes in recording technology and format:

> "It is unfortunate that the recording industry has undergone so much change in the past four decades, changing formats from LP to eight track and cassette, and eventually to compact disc and digital technology. While this has helped emerging artists easily gain access to recording studios, it has flooded the market with little or no quality control. More tragically, for older groups such as the NYBQ it forced them to either re-master their early recordings or be lost from commercial distribution and radio airplay. Because the NYBQ disbanded in the mid 1980s, on the verge of CDs taking over the market, they were not able to capitalize on this recording explosion."[49]

For a comprehensive discography of commercial recordings and releases, see Appendix A below. Performances of both Phillips and Hanks are represented in the NYBQ's recorded catalog.

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[48] Sherry, "The New York Brass Quintet," 62.
[49] Ibid, 64.

The NYBQ's Influence on the Tuba

The influence of the NYBQ on the history of the tuba has been profound. As a result of the formation of the NYBQ and the establishment of a chamber music setting for the tuba, performance opportunities for the tubist increased. The quality and quantity of works commissioned, premiered and otherwise brought into existence by the NYBQ contributed to the tuba's enhanced stature in the music world and demanded more advanced levels of technical proficiency and musicianship. This development not only increased the perceived validity of the tuba in solo and chamber music performance contexts, but also in higher education. The increase of tuba professorships, stimulated in part by the role of the tuba in the brass quintet, contributed to a "Tuba Renaissance" in the second half of the twentieth century. In addition, the standard of performance established by Phillips and continued by Hanks continues to serve as a reference for tubists in the brass quintet setting.

The Philip Jones Brass Ensemble

Similar to the evolution of the New York Brass Ensemble to the NYBQ, the formation of the Philip Jones Brass Ensemble (PJBE) quintet unfolded as a series of developments rather than an identifiable event. Founder Philip Jones, a London-based musician who would later serve as the principal trumpet of the Royal Philharmonic Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, New Philharmonia Orchestra and BBC Symphony Orchestra, began his collegiate music studies with Ernest Hall at the Royal College of Music in 1944.[50] In February of 1947, Jones heard a BBC broadcast of a recital performed by the Amsterdam Koper Quartet, a

[50] Harold Nash, "Just Brass," *Sounding Brass & the Conductor* 5, no. 4 (1977): 117.

brass quartet comprised of members of the Royal Concertgebouw Orchestra.[51] The recital inspired Jones to create his own brass quartet in London in direct imitation of the Dutch ensemble.[52] Founded in 1951, the first iteration of the PJBE consisted of members of the Covent Garden Opera House Orchestra: trumpeters Jones and Roy Copestake, hornist Charles Gregory and trombonist Evan Watkin.[53]

The initial years of the PJBE required a great deal of flexibility in instrumentation. For many of the group's early engagements, the PJBE performed in support of choirs or other ensembles. When the PJBE itself was featured, the ensemble drew its repertoire mainly from transcriptions of Renaissance and Baroque music.[54] Jones experimented with many different configurations for early music, including a quintet of two trumpets and three trombones. In 1957, John "Tug" Wilson became the first tubist to appear with the group, performing Joseph Horovitz's *Humoresque for Brass Instruments*.[55] Though he admired Wilson's playing, Jones expressed apprehension regarding the ability of the tuba to blend with the other brass instruments.

As a result of a variety of performance settings and repertoire demands, the PJBE functioned as a collection of brass musicians designed to accommodate any given score rather than a fixed instrumentation. This adaptability remained a characteristic of the group throughout

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[51] Donna McDonald, *The Odyssey of the Philip Jones Brass Ensemble* (Bulle, Switzerland: Editions Bim, 1986), 14.
[52] Donald Hunsberger, "The Philip Jones Brass Ensemble," *The Instrumentalist* 34, no. 8 (Mar. 1980): 25.
[53] McDonald, *The Odyssey of the PJBE*, 15.
[54] Ibid, 18.
[55] Ibid, 22.

its career. In the mid-1960s, however, Jones established a new brass quintet which became the core instrumentation of the PJBE.

Early discussions between Jones and fellow PJBE trumpeter Elgar Howarth regarding the instrumentation of a brass quintet favored the inclusion of the tuba as the bass voice of the ensemble. Howarth insisted upon incorporating both horn and tuba, considering them essential to the performance of contemporary music.[56] While he had previously expressed doubts about the ability of the tuba to blend, Jones later explained how a 1963 performance of the NYBQ in London altered his opinion of the possibility of a tuba in a brass quintet:

> "Right after the quartet and the trumpet-trombone groups were formed, the biggest excitement was when Robert Nagel came to England with the New York Brass Quintet, and he opened my eyes to what you can do with a tuba. So, after hearing Nagel play an hour's worth of all sorts of tunes, along came John Fletcher and we quickly got going on the quintet."[57]

The brass quintet, consisting of Jones and Howarth on trumpet, Ifor James on horn, John Iveson on trombone and Fletcher on tuba, formed the "nucleus" of the PJBE and released its first full-length album, *Just Brass*, in 1970.[58]

Like the NYBQ, Jones and the PJBE sought to further brass chamber music by performing, commissioning new works and publishing brass music.[59] Frequent touring throughout Europe, Asia and the United States boosted the profile of the ensemble, while numerous BBC broadcasts and performances in many of the world's most prestigious concert halls brought brass chamber music to new audiences. In July of 1974, the PJBE quintet attended the International Brass Symposium in Montreux, Switzerland, where it shared concerts with the

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[56] Ibid, 32.
[57] Philip Jones, in Hunsberger, "The Philip Jones Brass Ensemble," 25.
[58] McDonald, *The Odyssey of the PJBE*, 36.
[59] Ibid, 91.

NYBQ.[60] Jones and the PJBE also prioritized recordings as a performance medium to feature the ensemble and enhance its stature.[61] The PJBE released dozens of albums over the course of its career.

As the NYBQ had done with Mentor Music, Inc. and Chamber Music Library, the PJBE established their own means to publish and disseminate new music. Edited by Howarth and Jones, Just Brass was a publication series produced by Chester Music.[62] Howarth led the effort to generate new brass chamber music, advocating for the incorporation of contemporary and avant-garde music into the repertoire and composing several pieces himself.[63] In addition to modern music, the group arranged, published and performed music by well-known composers such as Tylman Susato (1500-1561), Thomas Morley (1557-1602), George Frideric Handel (1685-1759) and Felix Mendelssohn (1809-1847). The variety of the PJBE's programs demonstrated the versatility of the brass instruments and engaged audiences while allowing the group to delve into more adventurous modern music. A relaxed, "conversational" presentation style and the inclusion of humor in both their music and onstage antics also helped PJBE concerts to remain entertaining and audience-friendly despite the inclusion of challenging contemporary repertoire.[64]

The PJBE displayed a distinctive sound and style in performance that has not since been replicated. According to Ifor James, the group's "flair" derived from the British brass band

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[60] Ibid, 52.
[61] Hunsberger, "The Philip Jones Brass Ensemble," 22. The PJBE's recorded catalog is discussed in further detail below.
[62] John Delbert Perkins, "The Historical Development and Influence of The Philip Jones Brass Ensemble, Emphasizing Elgar Howarth and His Music" (DMA diss., University of Texas at Austin, 2001), 13.
[63] McDonald, *The Odyssey of the PJBE*, 42.
[64] Ibid, 52.

tradition in which many of its members participated.[65] In her text on the history of the PJBE, Donna McDonald also references the correlation between London's exceptional pool of professional brass musicians and the amateur British brass band tradition, noting how such a correlation promoted a distinctive brass chamber music culture:

> "A large proportion of the city's brass players have a background in brass bands, whether Salvation Army or those associated with the factories and mills of Britain's industrial areas. The bands require a great suppleness from their members, though this agility is not usually allied to the subtlety which a chamber ensemble requires; those who are capable of greater finesse tend to migrate from the bands to the symphony orchestras."[66]

The combination of the British brass band tradition and the existence of several independent professional orchestras in London meant that there was a large collection of talented brass players and an established tradition of brass playing from which Jones and the PJBE were able to draw. Such conditions were crucial to the success of the PJBE quintet and also provided Jones with capable players for projects involving larger instrumentations.

With the talent and tradition of brass playing in London already established, Jones insisted on the highest standard of chamber musicianship from the players of the PJBE. Sound was particularly important to Jones, a product of his training with Ernest Hall. According to Jones, Hall had a round bronze plaque placed over the mantelpiece of his flat to serve as a visual model for sound. Hall would explain to his students, "That is the sort of sound you have got to produce – a big, large round sound."[67] Jones insisted that the PJBE quintet adhere this concept of sound at all times.

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[65] Ifor James, in Hunsberger, "The Philip Jones Brass Ensemble," 23.
[66] McDonald, *The Odyssey of the PJBE*, 19.
[67] Nash, "Just Brass," 117.

In addition, Jones also prioritized musical interaction between the players of the group. As a result, the strength of the PJBE was not the virtuosity of each individual player, but rather a "co-operative effort creating a co-operative style of playing."[68] The sensitivity to ensemble was evident in the PJBE's ability to pass melodic lines seamlessly, achieve a constant group balance and match articulations uniformly.[69] Howarth's assertion that no members of the PJBE qualified as virtuosi, with the exceptions of hornist Ifor James and tubist John Fletcher, affirms the group's focus on ensemble excellence over individual prowess.[70]

The PJBE quintet continued to perform and record through various instrumentations and personnel changes until Jones' retirement in 1986. Another standard formation for the PJBE was a ten-piece ensemble consisting of four trumpets, horn, four trombones and tuba. Though the quintet remained the PJBE's flagship ensemble, the ten-piece ensemble became a permanent secondary configuration following its debut as part of a 1972 tour to Switzerland.[71] Throughout the career of the PJBE, the ensemble remained flexible to accommodate individual performances, projects and pieces. In 1977, the PJBE expanded to an ensemble of sixteen brass musicians and three percussionists for its landmark recording of Howarth's orchestration of Modest Mussorgsky's *Pictures at an Exhibition*.

John Fletcher

John Fletcher was the tubist of the PJBE from 1965 until the group disbanded in 1986. Raised in Yorkshire, England, a "stronghold" of the brass band tradition, Fletcher was one of the

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[68] Jean-Pierre Mathez, "Conversation by the fireside between J.P. Mathez and P. Jones, E. Howarth and M. Laird (Philip Jones Brass Ensemble)," *Brass Bulletin* 7 (1974): 42.
[69] Hunsberger, "The Philip Jones Brass Ensemble," 22.
[70] Mathez, "Conversation by the fireside," 45.
[71] Perkins, "The Historical Development and Influence of The PJBE," 10.

few members of the PJBE who did not play regularly in a British-style brass band as a youth.[72] A talented performer on the tuba, horn, viola and bassoon, Fletcher was offered and turned down a job as hornist with the London Symphony Orchestra while still a student at Pembroke College in Cambridge.[73] Fletcher moved to London in 1964 and began performing as tubist with the BBC Symphony Orchestra and the PJBE. Upon being offered a position as tubist with the London Symphony Orchestra, Fletcher "ensured that his contract acknowledged that he could accept chamber music engagements," guaranteeing his continued involvement with the PJBE.[74] Fletcher was the first tubist in England to adopt the CC tuba as a contrabass orchestral tuba as well as the first to use the E-flat bass tuba, rather than the F bass tuba, in the symphony orchestra in England.[75] Fletcher served as Principal Tubist of the London Symphony Orchestra until his death in 1987.

Fletcher's playing is chronicled and preserved through an immense catalog of recordings with both the London Symphony Orchestra and the PJBE. The complexity and clarity of tone, singing style and sophistication of artistry with which he played made him a unique musical talent not only in relation to other tubists, but among brass musicians in general. Fletcher's contributions as an orchestral and chamber tubist earned him numerous accolades, including a Lifetime Achievement Award from the ITEA.[76]

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[72] Philip Jones, comp., *John Fletcher: Tuba Extraordinary* (London: John Fletcher Trust, 1997), 5.
[73] Derek Bourgeois, in Jones, *Tuba Extraordinary*, 11.
[74] McDonald, *The Odyssey of the PJBE*, 35.
[75] Stephen Wick, in Jones, *Tuba Extraordinary*, 33.
[76] The International Tuba and Euphonium Association, "ITEA Lifetime Achievement Awards," accessed June 15, 2015, http://www.iteaonline.org.

Legacy and Influence of the PJBE

Through extensive touring and recording, the PJBE had a profound influence on the state of brass chamber music throughout the world. Their impact was most obvious and direct in England, which experienced a flourishing of brass quintet activity. The Fine Arts Brass Ensemble, established in Birmingham in the mid-1970s, is perhaps the most notable British quintet inspired by the PJBE.[77] Other British groups adopted the PJBE's model of the flexible brass collective, including the London Gabrieli Brass, London Brass and London Symphonic Brass.[78] North American brass quintets, including the Canadian Brass and Empire Brass, have also credited the PJBE's influence.[79]

The group's involvement in the commissioning and publication of new music resulted in numerous additions to the repertoire. The PJBE performed over ninety premieres, more than seventy of which were works commissioned by the ensemble. Most of these commissioned works were written for the standard brass quintet instrumentation.[80] Notable compositions written for the PJBE quintet include Andre Previn's *Four Outings* (1974) and Witold Lutosławski's *Mini Overture* (1982). The PJBE quintet also performed thirty-four arrangements and transcriptions written for the group.[81] In addition, works composed and arranged for the larger ensemble configurations of the PJBE contributed to the development of the brass chamber music repertoire. Toru Takemitsu's *Garden Rain* (1974) and Malcolm Arnold's Symphony for

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[77] John Wallace, Anneke Scott and Robert Samuel, "Brass chamber music in Britain," *Brass Bulletin* 101 (1998): 122.
[78] Ibid, 121.
[79] Ibid.
[80] Perkins, "The Historical Development and Influence of The PJBE," 15.
[81] Ibid, 16.

Brass, op. 123 (1978) were both composed for the PJBE tentet.[82] Howarth's 1977 orchestration of Mussorgsky's *Pictures at an Exhibition* for brass ensemble and percussion was a seminal work for the PJBE and brass music in general, extending "the boundaries of what even the most adventurous thought possible for a brass group."[83]

Recordings

The PJBE's catalog of over fifty releases includes the group performing both as a featured ensemble in various instrumentations and as accompaniment for choral works. While none of the PJBE's releases are exclusively brass quintet albums, several consist mainly of brass quintet works and arrangements. Most notably, *Just Brass* (1970), *Classics for Brass* (1972), *Divertimento* (1976), *Modern Brass* (1979), *Romantic Brass* (1979) and *PJBE Finale* (1986) contain recordings of original brass quintet repertoire. See Appendix B below for a discography of albums featuring the PJBE.

The PJBE's Influence on the Tuba

The success of the PJBE and subsequent British brass chamber ensembles generated new performance opportunities for tubists in the United Kingdom and contributed to an "explosion" in tuba performance in that country beginning in the mid-1960s. According to Fletcher:

> "The tuba up to [the formation of the PJBE] was a commodity which was used in the brass band or in the symphony orchestra, and really nowhere else, occasionally as a soloist. I remember that the first important concerto was written by [British composer Ralph] Vaughan Williams, and this is played quite often in Britain by many tuba players. But the appearance of the brass ensemble, Philip Jones, or the [London] Gabrieli [Brass] and various other outfits . . . have given

[82] McDonald, *The Odyssey of the PJBE*, 87.
[83] Ibid, 85.

> the tuba a new role which has increased serious interest from young tuba players, and I suppose this has contributed a great deal towards the increased interest."[84]

The popularity of the PJBE continued the momentum generated by the early NYBQ tours through Europe, promoting interest in brass chamber music and the tubist's role as a chamber musician.

In addition, Fletcher's live performances and recordings with the PJBE provided a new benchmark for tuba performance in brass chamber music. According to Harvey Phillips, Fletcher's playing "achieved new heights and established new standards for his instrument, the tuba."[85] Roger Harvey, PJBE trombonist from 1981-1986, echoes this sentiment, asserting that Fletcher's greatest contribution as a performer and pedagogue was to "act as a catalyst both through his playing and through his presence for others to sound better."[86] Fletcher's influence on the subsequent generation of brass quintet tubists was pronounced. Founding Empire Brass Quintet tubist Sam Pilafian referred to Fletcher as his "favorite tuba player" and a model for chamber, solo and orchestral tuba sound.[87]

The Empire Brass Quintet

The Empire Brass Quintet (EBQ) is one of the longest-running and most successful brass quintets in the history of the genre. The original members of the quintet, trumpeters Rolf Smedvig and Charlie Lewis, hornist David Ohanian, trombonist Ray Cutler and tubist Sam Pilafian, met as fellows at the Tanglewood Music Center in 1971 and first performed as the

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[84] John Fletcher, interviewed in Jean-Pierre Mathez, "Interview with John Fletcher," *Brass Bulletin* 27 (1979): 43.
[85] Harvey Phillips, in Jones, *Tuba Extraordinary*, 36.
[86] Roger Harvey, "John Fletcher in Switzerland and London," *ITEA Journal* 33, no. 3 (Spring 2006): 52.
[87] Sam Pilafian, in Jones, *Tuba Extraordinary*, 36.

Empire Brass Quintet in 1973 at the New York City Brass Conference.[88] Over the next several years, the EBQ established its reputation through extensive concertizing and performances at prestigious venues, including a January 1976 recital at Carnegie Hall Recital Hall, now known as Weill Recital Hall.[89] The professional associations and freelance engagements of the ensemble's individual members also bolstered the EBQ's profile. Most notably, Smedvig's appointment to the position of Assistant Principal Trumpet of the Boston Symphony Orchestra at the age of nineteen in 1973 made him the youngest musician ever to join the orchestra.[90]

In 1976, the EBQ became the first brass group to win the Walter M. Naumburg Chamber Music Competition.[91] The Naumburg prize included a recital at New York City's Alice Tully Hall, a European tour, management and funds for commissioning a new work for brass quintet and initiated the next phase of the EBQ's career.[92] In the five years between 1976 and 1981, the quintet released eight albums and maintained a relentless performance schedule. The EBQ signed with Columbia Artists Management Incorporated in 1981, a contract guaranteeing the group 120 performances a year and allowing Smedvig and Ohanian to resign from the Boston Symphony Orchestra to pursue careers as full-time chamber musicians.[93] Through their relationship with CAMI, the EBQ has performed and presented clinics throughout the world,

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[88] Matthew E. Dickson, "The Empire Brass Quintet: Its History and Influence on Brass Quintet Literature and Performance" (DMA diss., University of Houston, 2012), 4.
[89] Ibid, 7.
[90] Ibid, 5.
[91] Margalit Fox, "Rolf Smedvig, Trumpeter in the Empire Brass, Dies at 62," *New York Times*, May 1, 2015, accessed June 15, 2015, http://www.nytimes.com.
[92] Dickson, "The Empire Brass Quintet," 11.
[93] Ibid, 12.

including a 1987 tour of the Soviet Union and seminar at the Moscow Conservatory as well as numerous tours throughout Europe and Asia.[94]

With the genre and instrumentation of the brass quintet firmly established by groups such as the NYBQ and the PJBE, the EBQ devoted itself to mastering preexisting works and commissioning new pieces.[95] Early in its career, the group was instrumental in promoting historical repertoire. The EBQ's first album, *American Brass Band Journal*, consisted of arrangements of rediscovered nineteenth-century works originally written for small ensembles of conical brass instruments. In his dissertation on the EBQ, Matthew Dickson describes the process by which the group encountered these pieces:

> "Jon Newsom, Director of the Library of Congress Music Division and a published authority on the American brass band movement, contacted the EBQ to alert them of a recent find: a large collection of American brass band works that had been published in the nineteenth century Brass Band Journal. The EBQ were thrilled to have located this unique repertoire, which included six original Stephen Foster songs, and they poured their efforts into this project."[96]

The EBQ's second album, *Russian Brass*, contained the first recordings of Victor Ewald's Quintet No. 2, op. 6 and Quintet No. 3, op. 7 produced in the United States.[97] As a result of these recordings as well as the publication of EBQ editions of these pieces, the group became associated with the "rediscovery" of Ewald's lost works. In his 1979 dissertation on Ewald, Daniel Reed credits the EBQ with obtaining the manuscript scores of the second and third quintets:

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[94] "Empire Brass Quintet: The Road to Success," *Brass Bulletin* 61 (1988): 34.
[95] Sherry, "The New York Brass Quintet," 19.
[96] Dickson, "The Empire Brass Quintet," 6.
[97] The Empire Brass Quintet, *Russian Brass*, Sine Qua Non Superba SQN-SA 2012, 1977, LP, Liner notes by John Daverio.

> "The members of the Empire Brass Quintet, while on tour in Oslo, Norway, were visiting with noted horn virtuoso Frøydis Ree Wekre of the Oslo Philharmonic. Ms. Wekre had admired their performance and asked if she might obtain some of their repertoire which was otherwise unavailable in Europe. An exchange was suggested. Frøydis, who traveled from time to time to Leningrad (formerly St. Petersburg) in order to study with Soviet players, offered the two Ewald quintets, reportedly in exchange for a medley of Gershwin tunes. The Empire Brass Quintet has since published the quintets in the United States."[98]

However, the EBQ's role in acquiring these scores and disseminating them in North America has been a point of contention. André Smith refutes Reed's account in a 1994 series of articles on Ewald in the Journal of the International Trumpet Guild. Smith claims to have obtained the manuscript for Ewald's second, third and fourth quintets from Ewald's son-in-law, Yevgeny Gippius, as early as 1964.[99] According to Smith, the manuscript he had prepared for the American Brass Quintet premiere of these works in New York City on November 18, 1974 had proliferated widely, eventually ending up in the possession of the EBQ. Regardless of the origination of these manuscripts, the EBQ's recording and publication of these pieces were essential to the establishment of Ewald's second and third quintets as standard brass quintet repertoire.

In addition to performance and recording activities, the EBQ sought to expand the repertoire for brass quintet through new works and arrangements. Efforts to generate original brass quintet literature were a priority from the beginning of the EBQ, with early commissions including Joyce Mekeel's *Homages* (1973) and Stanley Silverman's *Variations on a Theme of Kurt Weill*, premiered in Alice Tully Hall in 1977.[100] By 1990, the group possessed a repertoire

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[98] Reed, "Victor Ewald," 135.
[99] Smith, "The History of the Four Quintets for Brass by Victor Ewald," *Journal of the International Trumpet Guild* 18, no. 4 (May 1994): 18.
[100] Dickson, "The Empire Brass Quintet," 10.

of more than 300 pieces, over fifty of which were written specifically for the EBQ.[101] Notable works composed for the EBQ include Ira Taxin's Brass Quintet (1973), Peter Maxwell Davies' Brass Quintet (1981), Alexander Arutunian's *Armenian Scenes* (1984), Michael Tilson Thomas' *Street Song* (1988) and Leonard Bernstein's *Dance Suite* (1989). The members of the EBQ also arranged prolifically, contributing works from all eras, including early music as well as jazz and popular music, for performances, recordings and publication.

From the EBQ's inception, the group incorporated jazz and popular music into its repertoire. Founding trumpeter Lewis and tubist Pilafian were particularly involved in jazz music, considering the genre an essential component of playing a brass instrument and, therefore, an essential part of brass quintet performance.[102] While jazz was always a part of the EBQ's repertoire, popular music, light classics and jazz began to comprise a growing proportion of the group's recording and performance activities over the course of its career. This shift in programming reflected a development in brass chamber music in the last two decades of the twentieth century initiated by the commercial success of the Canadian Brass.

By demonstrating the potential for a brass quintet to achieve mainstream popularity, the Canadian Brass introduced a new dimension to brass chamber music. Initially associated with more serious, classical chamber music, the brass quintet became increasingly identified with popular and light styles. This gave rise to a new genre of commercially-oriented brass quintets, exemplified by groups such as the Canadian Brass, Dallas Brass and Rhythm and Brass, and also affected the expectations for the programming of more "serious" brass quintets. Even the NYBQ, the original vanguard for contemporary brass chamber music, began offering two separate

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[101] "Empire Brass Quintet," *Brass Bulletin*, 31.
[102] Dickson, "The Empire Brass Quintet," 10.

programs, one of standard brass quintet repertoire and one consisting of "pops" music, in the 1980s.[103] In his 2013 dissertation on performing in a commercial brass quintet, Dallas Brass tubist Paul Carlson notes the near-omnipresence of popular music in modern brass quintet programming:

> "There are very few major quintets in this country that do not regularly perform commercial music in their concerts, and it is also becoming more common for commercial pieces to appear on recitals by student groups as well. In fact, it is becoming increasingly common that a piece of music from some commercial style be included in a modern quintet program."[104]

With its stylistic versatility and long-held interest in jazz and popular music, the EBQ was particularly well poised to adapt and thrive as a hybrid of the "serious" and "commercial" models of the brass quintet.

Regardless of genre, the EBQ performed with a characteristic style and virtuosity. Dickson notes the EBQ members' collective orchestral experience, suggesting it contributed to the group's "brilliant core, thick blend, and rousing articulations."[105] This style and standard persisted through many changes in personnel. In addition to its original lineup, one-time EBQ members include trumpeters Armando Ghitalla (Boston Symphony Orchestra), Timothy Morrison (Boston Symphony Orchestra), Jeff Curnow (Philadelphia Orchestra) and Mark Inouye (San Francisco Symphony), trombonists Norman Bolter (Boston Symphony Orchestra), Mark Lawrence (San Francisco Symphony), Scott Hartman (Yale University), Doug Wright (Minnesota Orchestra) and Mark Hetzler (University of Wisconsin-Madison) and hornists Martin Hackleman (Canadian Brass, Vancouver Symphony, National Symphony Orchestra) and Eric

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[103] Sherry, "The New York Brass Quintet," 26.
[104] Paul Carlson, "A Curriculum for Tuba Performance in a Commercial Brass Quintet" (DM diss., Indiana University, 2013), 2.
[105] Dickson, "The Empire Brass Quintet," 6.

Ruske (Cleveland Orchestra).[106] Tubist Kenneth Amis replaced Pilafian in 1993, leaving Smedvig as the only remaining founding member of the ensemble until his death in 2015.

Sam Pilafian

Sam Pilafian served as the tubist of the EBQ from the ensemble's founding until 1993. After studying tuba performance with Constance Weldon at the University of Miami, Pilafian relocated to New York City, where he became the principal tubist of the American Ballet Theatre Orchestra and began a career as a freelance musician. As a classical tubist, Pilafian has also performed with the Boston Symphony, the New York Philharmonic, the Metropolitan Opera and Summit Brass.[107] He is currently the tubist of the Boston Brass.

Pilafian has also performed extensively as a jazz and commercial musician throughout his career. In addition to founding his own jazz ensemble, Travelin' Light, Pilafian has performed and recorded with Lionel Hampton, Pink Floyd and the Duke Ellington Orchestra.[108] He has also recorded fifteen solo jazz albums. Pilafian's extensive knowledge of and experience in jazz music and arranging was fundamental to the EBQ's adoption of jazz and popular styles early in the ensemble's history. This development not only affected the EBQ's own career trajectory, but aided in transforming the performance opportunities, available repertoire and commercial potential for brass chamber music as a whole.

Pilafian's influence as an educator has also been substantial. He has served on the faculties of Miami University's Frost School of Music, the School of Music in the Herberger Institute for Design and the Arts at Arizona State University, Boston University and the Boston

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[106] Ibid, 31.
[107] "The Empire Brass Quintet: Road to Success," 35.
[108] Ibid.

University Tanglewood Institute. In addition to these teaching positions, Pilafian's educational influence includes co-authoring the popular pedagogical texts *The Brass Gym* and *The Breathing Gym*. Pilafian served as the president of the International Tuba and Euphonium Association from 1997-1999.[109]

Kenneth Amis

Tubist Kenneth Amis joined the EBQ in 1993 and is currently the longest-serving remaining member of the group. In addition to performing with the EBQ, Amis has performed with the Palm Beach Opera Orchestra, Tanglewood Festival Orchestra and the New World Symphony Orchestra. Amis is currently on the faculties of Boston University, New England Conservatory, Lynn University, Boston Conservatory, Longy School of Music and the Massachusetts Institute of Technology. Amis holds degrees in composition from both Boston University and the New England Conservatory and is an active arranger, composer and conductor.[110]

Influence of the EBQ

The EBQ has played a significant role in the education and training of the next generation of brass chamber musicians. The EBQ began a thirteen-year residency as the Faculty Quintet-in-residence at Boston University and a more than twenty-year residency at the Boston University Tanglewood Institute (BUTI) in 1976. Members of the Meridian Arts Ensemble, Atlantic Brass Quintet, Boston Brass, Epic Brass, Majestic Brass and Paragon Brass Ensemble have all attended

[109] The International Tuba and Euphonium Association, "Past Presidents," accessed June 15, 2015, http://www.iteaonline.org.
[110] Kenneth Amis, "Biography," accessed June 15, 2015, http://www.kennethamis.com.

the Empire Brass Seminar at BUTI.[111] In 1991, the members of the EBQ were appointed Visiting Consultants in Brass at London's Royal Academy of Music.[112]

Ultimately, however, the EBQ's legacy will stem from their performances. In an article from 1987, the height of the EBQ's popularity and influence, the *Brass Bulletin* describes the EBQ's impact on the brass world:

> "The Empire Brass Quintet's career is now crowned with international success. It has achieved an exceptional standard, which has enabled it to be engaged, as the Philip Jones Brass Ensemble used to be and the Canadian Brass still is, for the most prestigious concert series. It has thus become one of the showpieces of brass music all over the world and continues to work with determination for the popularity and survival of our instruments in the music world."[113]

Recordings

The diversity of the EBQ's recorded catalog reflects the stylistic flexibility of the ensemble and, indeed, the versatility of the brass quintet. Arrangements spanning from Renaissance, Baroque and Romantic music to light classics, Broadway tunes and jazz standards comprise a majority of the EBQ's recorded output. Several releases feature notable original works for brass quintet or EBQ commissions, including *Russian Brass*, discussed above, and *Empire Brass: Bernstein, Gershwin, Michael Tilson Thomas* (1988). For a full discography, see Appendix C below.

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[111] Dickson, "The Empire Brass Quintet," 20.
[112] Empire Brass, "About Empire Brass," accessed June 15, 2015, http://www.empirebrass.com.
[113] "Empire Brass Quintet," *Brass Bulletin*, 36.

CHAPTER THREE

PERFORMANCE TECHNIQUES

Performing as a tubist in a brass quintet requires a unique skill set. While there are many commonalities between performing in a chamber setting and performing as a member of a band or orchestra, the individual demands made on the tubist in a brass quintet combine the challenges of large ensemble playing with the accountability of a soloist. According to NYBQ tubist Toby Hanks, "For a tuba player, there is no type of established ensemble where the tuba has greater musical responsibility than a brass quintet."[114] This responsibility arises not only from constant exposure of small ensemble playing, but also from a defining aspect of chamber music: the lack of conductor. Without a conductor, each member of the ensemble must intelligently and reliably interpret their parts in all respects. The purpose of this chapter is to assist the tubist in such interpretations by examining aspects of performance relevant or exclusive to the tubist in a brass quintet.

In addition to the interpretive responsibility it demands, brass chamber music requires each musician to prioritize the goals of the ensemble over individual performance. Members of preeminent brass quintets have emphasized the value of this approach. NYBQ tubist Harvey Phillips writes that chamber musicians' "primary responsibility, beyond learning their individual

[114] Stevens, "Toby Hanks."

parts, is making it possible for the other ensemble members to play their best."[115] As mentioned above, Elgar Howarth attributed the PJBE's successes to a "co-operative style of playing." According to former EBQ tubist and current Boston Brass tubist Sam Pilafian, the goal of a chamber musician should be to "make others sound better."[116] The concept of the tubist serving the ensemble in all aspects of brass quintet playing provides the basis for the following discussion.

Stage Setup

One of the first considerations for the newly formed brass quintet is how the group will arrange itself for performance. Onstage setup affects the musicians' comfort and execution and can impact the audience's perception of the ensemble's audible and visual product. The tubist's position in the formation should therefore result from a compromise of acoustical factors, communication with the other members of the ensemble and the group's desired visual display to the audience.

Unlike the trumpet and trombone, the design of the tuba does not promote the projection of direct sound to the audience. Rather, the standard concert tuba design features an upright bell which amplifies the tone and radiates it outward, creating a characteristically indirect tuba sound.[117] To accommodate this indirect sound, the group can position the tubist in the back of the ensemble, facing forward, with the bell of the instrument angled to the side of the stage and slightly toward the audience. For some groups, a direct tuba sound may be desired to match the

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[115] Phillips, *Mr. Tuba*, 430.
[116] Andrew Hitz, "Sam Pilafian Masterclass Quotes on Chamber Music," *Andrew's Hitz* (blog), http://www.andrewhitz.com/blog/2013/03/14/sam-pilafian-master-class-quotes-on-chamber-music.
[117] Bevan, *The Tuba Family,* 43.

trumpets and trombone. To provide this type of sound, the tubist may sit on either end of the group (depending on the direction of the bell of the instrument) facing the middle of the stage. While the tubist may experience an increased clarity in articulation, a directed approach can also introduce undesirable tonguing sounds to the tone and sacrifices the richness of an indirect sound.

In addition to seeking an ideal acoustical arrangement, the tubist must also find a position within the ensemble that allows for adequate communication with the other members of the group. Here, the tubist is at a disadvantage, as the size and shape of the instrument restricts the ability of the tubist to make visual contact with the other performers. This disadvantage is less pronounced if the tubist utilizes the setup for a direct sound approach mentioned above. However, a tubist positioned in the rear of the group's formation should be able to find angles which allow for visual contact around the bell of the instrument. Ideally, such angles would align with those maximizing the ensemble's acoustic requirements. If this is not the case, a compromise must be made to optimize clear and comfortable communication between every member of the ensemble.[118]

The final consideration in determining an onstage arrangement concerns the ensemble's visual display to an audience. While an ideal acoustic array and improved ensemble communication obviously enhance the audible musical product, a closed-off setup in which the performers do not face the front of the stage can limit audience interaction and present an uninviting visual representation of the group. Depending on the audience, venue and occasion, a group may privilege this aspect of performance to a greater or lesser extent. For commercially-

[118] Albert E. Miller, Jr., "Coaching the Brass Quintet: Developing Better Student Musicians Through Chamber Music" (DMA diss., University of Kansas, 2014), 8.

oriented brass quintets, for example, an entertaining and engaging visual presentation is essential.

Figures 3.1, 3.2 and 3.3 demonstrate three standard brass quintet arrangements, indicating the tubist's position within the group. In Figure 3.1, each member of the group is seated, trumpets and trombone face the center of the formation, and the tuba and horn project an indirect sound to the audience. This arrangement is ideal for achieving a characteristic tuba sound, but places the tubist at a disadvantage in terms of matching articulation with the other members of the ensemble. Peripheral vision allows the tubist to make visual contact with each member of the group in this setup.

Figure 3.1. Standard Brass Quintet Setup, Indirect Tuba Sound

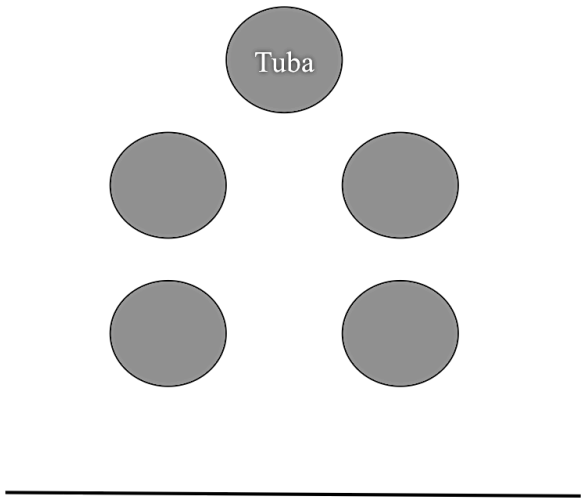
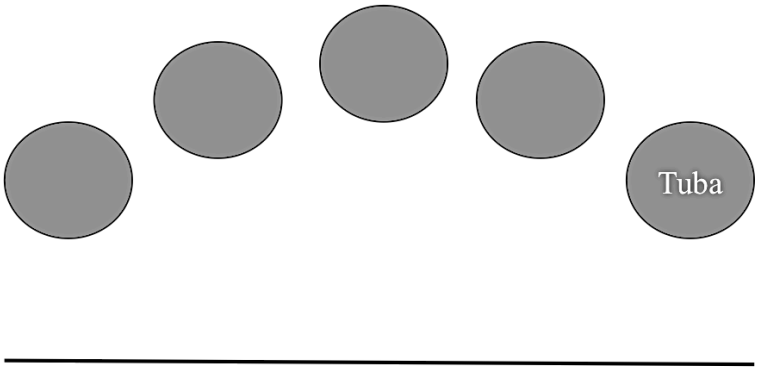


Figure 3.2 illustrates an arrangement in which the tubist directs the bell of a left-facing instrument toward the audience. The other members of the group stand in this setup, while the tubist can sit or stand. This formation allows the tubist to more easily match the direct sound of

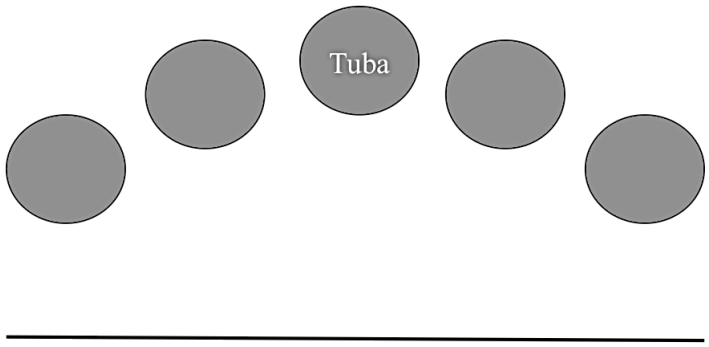
the trumpets and trombone, is ideal for visual communication with the other members of the ensemble and presents an approachable and attractive visual display for the audience. However, the characteristic tone of the tuba is sacrificed to some extent.

Figure 3.2. Standing Brass Quintet Setup, Direct Tuba Sound



In Figure 3.3, the tubist sits or stands in the rear of the ensemble facing the audience, projecting an indirect sound, while the rest of the group stands. This setup allows for characteristic tone and an engaging visual display, but sacrifices the ability of the tubist to easily match articulation with the front-facing instruments. In addition, the ability of the tubist to maintain visual contact with the other performers, especially those situated on the ends of the ensemble, is limited in this setup.

Figure 3.3. Standing Brass Quintet Setup, Indirect Tuba Sound



As evidenced by the above examples, selecting a tubist's position within the brass quintet's onstage setup is an act of compromise. Repertoire, instrument, acoustical properties of the venue, desired effect on the audience and many other factors may lead a group to favor one formation over another. In general, however, tubists should consider the desired sound of the tuba within the ensemble and the ability to communicate visually with each member of the group as priorities when considering their placement within the brass quintet.

Equipment

Throughout the history of the brass quintet, tubists have performed on a wide variety of tubas. The brass quintet setting has generally accommodated this range of instruments, from large CC and BB-flat contrabass tubas to smaller F and E-flat bass tubas. A number of factors, including regional performance traditions and the availability of acceptable tubas, have influenced the tubist's instrument choice. With the ever-growing availability of quality instruments in every key at their disposal, tubists now have the opportunity to select equipment for the brass quintet based purely on the musical demands of the genre and its repertoire. The

below section will address several factors the tubist should consider when selecting an instrument for the brass quintet.

As the ensemble's foundation, the tuba's tone has a substantial impact on the overall sound concept of the brass quintet. The sound the tubist produces on a given instrument should therefore be the primary factor when selecting a tuba. Individual and group preferences for what type of sound the tuba should contribute vary from a massive, diffuse tone to one which is smaller and more soloistic in quality.

While the type of instrument in itself does not limit the performer to one sound concept extreme or the other, contrabass and bass tubas do have undeniable characteristics. The contrabass tuba is capable of a breadth of tone and weight that is difficult to achieve with a bass tuba. This discrepancy is most obvious in the low register, where the tone on a bass tuba can be "lacking in breadth and solidity" and difficult to control.[119] On the contrary, the bass tuba affords the performer a lightness and brightness of tone not typical of a contrabass tuba sound. The characteristics of an instrument can complement or coordinate with the tubist's strengths and weaknesses as well as a given group's desired sound concept. Jack Tilbury, former tubist of the United States Army Brass Quintet, therefore recommends that tubists not only satisfy their own preferences, but consult their colleagues in the quintet as well.[120]

Though blend as a performance concept will be addressed later in this chapter, it is crucial to note its role in selecting an instrument. Regardless of individual preference, the tubist must choose an instrument which blends with the other members of the group. The physical and

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[119] Donald W. Stauffer, *A Treatise on the Tuba* (Birmingham, AL: Stauffer Press, 1989), 193.

[120] Jack Tilbury, "Choosing a Tuba for Brass Quintet," *TUBA Journal* 25, no. 3 (Spring 1998): 39.

acoustical properties of the tuba can be a limiting factor in this regard. With its large size and conical shape, the tuba produces a tone that differs in quality from the smaller cylindrical instruments in the ensemble. In his article on the tuba in the brass quintet, Roger Bobo prioritizes timbre in selecting a brass quintet tuba, noting the importance of playing "an instrument that has sufficient overtones to avoid sounding like a sonic misfit in the quintet setting."[121]

In addition to tone and blend, the tubist must consider which instrument best accommodates the technical demands of the brass quintet repertoire. As brass quintet music often requires the tubist to operate in the extreme ranges of the instrument, performers should search for a tuba that affords them an optimal compromise in functionality in the upper and lower registers. Though neither contrabass nor bass instruments will provide the performer with additional range in either direction, the contrabass tuba will typically provide more security and lend itself to better control of tone in the lower range while the bass tuba will tend to provide superior security and control in the upper register. Tilbury also recommends the tubist select an instrument which allows for "clarity in technical passages and the ability to get around the horn."[122] A smaller instrument typically promotes the type of flexibility and dexterity Tilbury references.[123] Clarity of tone and articulations also benefit from the reduced length of tubing of a smaller tuba.

Many tuba performers and pedagogues have expressed opinions on the ideal instrument for the brass quintet. NYBQ tubist Harvey Phillips praised the versatility of his 1920 Conn CC tuba, writing, "As it turned out, it was the perfect size for a brass quintet, pit orchestra, and

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[121] Roger Bobo, "The Tuba in Brass Quintet," Roger Bobo - Brass Legend, 2005, accessed February 12, 2015, http://www.rogerbobo.com.
[122] Tilbury, "Choosing a Tuba," 38.
[123] Stauffer, *A Treatise on the Tuba*, 145.

almost every gig I later had. No fellow musician or conductor ever complained."[124] Tilbury also expressed a preference for the contrabass tuba, noting, "In North America the tubists who have contributed the most to brass quintet playing on a professional level have all played [CC] tuba."[125] Other tubists have recommended the use of bass tuba in the brass quintet. Saint Louis Brass Quintet tubist Daniel Perantoni has cited the ability of the F tuba to blend and match the timbre of the other members of the group.[126] Based on his experiences judging brass chamber music competitions, Bobo also advocates for performing on a smaller instrument in the brass quintet setting:

> "From those experiences it was evident that BB-flat and large CC tubas did not work well, and large E-flat tubas also leaned clearly in that heavy direction. The instruments the judges noticed were particularly outstanding were smaller CC tubas (we've all heard how the small Yamaha CC Chuck Daellenbach plays in the Canadian Brass Quintet blends very well), the smaller Besson BE980 E-flat and a number of F tubas, especially the Yamaha 822 and the original B&S. There was one other remarkable quintet F tuba we heard, which was a small B&S made especially for the son of Hungarian tubist Josef Bazsinka. Perhaps it could be said it was an appropriately small tuba for a growing young man but it was also a very acoustically sophisticated and perfect quintet tuba."[127]

Fletcher performed on a bass tuba with the PJBE, claiming his Boosey & Hawkes/Besson Imperial E-flat tuba derived "some of the best of both worlds" of the contrabass and bass tubas.[128]

Though instrument selection is a more widely discussed topic, the performer's choice of mouthpiece also has a significant effect on tone production. For example, increasing the diameter

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[124] Phillips, *Mr. Tuba*, 60.
[125] Tilbury, "Choosing a Tuba," 39.
[126] Robert Lindahl, "Brass Quintet Instrumentation: Tuba Versus Bass Trombone" (DMA diss., Arizona State University, 1988), 29.
[127] Bobo, "The Tuba in Brass Quintet."
[128] John Fletcher, in Jones, *Tuba Extraordinary*, 66.

of the mouthpiece leads to a fuller tone and better control in the low register.[129] In addition, a deeper cup has the effect of producing a fuller sound and facilitating low register playing, a wider rim benefits low register response, and a larger backbore leads to a bigger, darker tone.[130] To achieve a compromise between the broad tone of a contrabass tuba and the more soloistic sound of a bass tuba, or, as Fletcher proposes, the "best of both worlds," the tubist can employ a style of mouthpiece which compensates for the weaknesses of the type of instrument they select. For example, tubists performing on contrabass tubas can enhance the color of their sound, flexibility and security in the upper register by using a smaller, shallower mouthpiece. Tubists performing on bass tubas can improve the stability of the low register and increase the fullness of tone by utilizing a larger, deeper mouthpiece.

The tubist should be aware of potential intonation disadvantages to such pairings, especially when using a large mouthpiece with a small instrument. As Fletcher explains, increased mouthpiece volume can lead to lowered pitch:

> "Whatever mouthpiece a decent [E-flat] player finishes up with, it is almost certain to be bigger than the small one which has always been supplied with the instrument, and thereby hangs a very sore point. . . . With a larger mouthpiece – even with the shank turned down – they are monstrously flat when played by a good player with a non-stretch embouchure."[131]

Additionally, the deeper cup can strengthen the fundamental tone while weakening the overtones, potentially hindering the tubist's ability to match the timbre of the other instruments in the quintet.

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[129] Bevan, *The Tuba Family*, 41.
[130] Harvey Phillips and William Winkler, *The Art of Tuba and Euphonium* (Secaucus, NJ: Summy-Birchard, 1992), 64.
[131] Fletcher, in Jones, *Tuba Extraordinary*, 86.

Concept of Tone

While equipment selection should correspond to the goals of the performer and group, the tubist should regard the instrument and mouthpiece as tools to enhance, rather than provide, a desired tone quality. According to Mel Culbertson, former tuba professor at the National Conservatory Superior de Musique in Lyon, France:

> "What is important in the definition of the role of the tubist in [the brass quintet] is the concept of the bass sound. The concept must clearly be determined beforehand. When a tubist has chosen a certain kind of sonority, it doesn't matter whether he plays a small or large tuba."[132]

Fletcher also comments on the importance of developing a concept of tone for the tuba rather than relying on aural or physical feedback:

> "I think the main difficulty about learning the tuba is that you cannot tell how bad it sounds. There is a certain physical sensation about playing the tuba; there is a lot of vibration in the lips. It is a big instrument and you can make a room boom with the sound, and consequently it feels rather good – but in fact it usually sounds diabolical."[133]

To play with excellent tone in any performance context, the tubist must draw from an excellent mental model.[134] This concept of tone should be developed and adapted specifically to performing in a brass quintet.

Tubists should create a mental library of tone by exposing themselves to many examples of brass quintet sounds. When possible, observing live performances will allow the tubist to experience the physical phenomenon of sound in the most direct sense. Recordings of preeminent brass quintet tubists also provide invaluable resources for cultivating a concept of

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[132] Mel Culbertson, "On the Tuba in the Brass Quintet," *Brass Bulletin* 63 (1988): 28.
[133] Fletcher, interviewed in Alan Smythe, ed., *The London Symphony Orchestra: To Speak for Ourselves* (London: William Kimber & Co., 1970), 150.
[134] Arnold Jacobs, in Brian Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: Windsong Press Limited, 1996), 137.

tone. The albums featuring Phillips, Fletcher, Pilafian and others listed in Appendices A, B, C and E as well as those included in the below bibliography represent a minute fraction of the growing catalog of brass quintet recordings available. Attentive listening will serve to improve and solidify a tubist's mental model for tone production.

Having developed a concrete concept of tone, the tubist must master the ability to draw from this mental model while playing. Buzzing pieces on the mouthpiece away from the instrument and singing can assist in this pursuit. The members of the Canadian Brass advocate for group buzzing to obtain a richer, fuller ensemble sound. Buzzing the mouthpiece, both as a group and individually, allows the musicians to "eliminate many instrumental problems" and focus solely on the mental aspects of producing tone.[135] When this same focus is applied to the instrument, the musicians rely more on their mental concept than the physical sensations or technical demands of playing. The result is an improved tone for each of the members as well as the ensemble as a whole. While buzzing the mouthpiece individually benefits the musician's sound, group buzzing introduces added dimensions of coordination and ensemble skills to the exercise. Singing passages during individual practice or ensemble rehearsal similarly improves the tubist's ability to access a mental concept of tone. In doing so, the tubist establishes a clear musical interpretation as well as a definitive model for sound based on the natural quality of the human voice. To apply this practice to the instrument, the tubist must maintain focus on allowing the same mental processes which govern singing to control playing. Using *solfège* syllables or improvising lyrics when singing a passage and employing the same syllables mentally while playing the instrument ensures a consistent vocal approach.

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[135] The Canadian Brass, "Ensemble Playing," *The Instrumentalist* 39 (Apr. 1985): 38.

Though the demands of the brass quintet repertoire require that tubists confront technical challenges and exhibit virtuosic levels of playing, the standard of tone quality must remain a priority without fail. On the overarching importance of tone in brass quintet playing, Philip Jones explains, "Fellows who produce fantastic pyrotechnics but are not very interested in sound I admire from a distance."[136] The tubist in a brass quintet is required to maintain an evenness of tone and projection across wide registers and dynamic extremes, avoiding a potentially thin sound in soft upper register playing as well as "blasting" in loud low register passages.[137] To achieve consistency of tone regardless of velocity, range and dynamic depends on the constant, uncompromising application of a mental model of sound to all aspects of playing the tuba. Bobo recommends the tubist's prioritization of sound at all times, writing, "All the practicing that you do, whatever its purpose, is also and always a study in tone."[138]

Blend

The ability to blend with the other instruments of the brass quintet is one of the most difficult tasks the tubist confronts. The tuba, regardless of the equipment one selects, remains somewhat of an acoustic outlier in the brass quintet. The large size of the tuba compared to the other instruments is an obvious point of difference. In addition, the conical design of the instrument creates further discrepancies between the sound produced by the tuba and the other instruments of the quintet, as Bevan explains:

> "The tuba and its relatives make up a family called by organologists 'the valved bugle-horns'. Their common and unique characteristic is a markedly conical profile resulting from the bore's more or less regular expansion from mouthpipe

[136] Nash, "Just Brass," 120.
[137] Stauffer, *A Treatise on the Tuba*, 223.
[138] Roger Bobo, *Mastering the Tuba* (Vuarmarens, Switzerland: Editions Bim, 2003), 6.

> to bell. This is in clear contrast to the comparatively cylindrical profile of the trumpets and trombones and the French horn's less abrupt rate of expansion."[139]

Even when approached with care by a sensitive performer, such differences in tone quality can prove problematic. Fletcher, for instance, remained unconvinced of the tuba's ability to blend with the other instruments:

> "[The use of the tuba in the brass quintet] was an experiment, and, despite the number of pieces [that have] been written for the combination, I still feel that the experiment was by no means totally satisfactory. What you've got is four voices plus a honking machine which has nothing whatever to do with the others. When it comes to conversing musically the tuba has very severe problems."[140]

Despite the challenges outlined above, the tubist can optimize the instrument's capacity to blend with the ensemble by providing a consistent foundational tone, condensing the sound when necessary and balancing appropriately.

While not creating a sound that strictly matches its brass counterparts, the tuba's breadth, resonance and fullness of tone can provide a suitable foundation for the other members of the ensemble. Culbertson considers the production of this type of tone as the primary function of the tubist in the quintet:

> "Above all, [the tubist] must create a balanced bass sound which supports the other instruments well in the vertical harmonies. If the foundation is not broad or rich enough, the collective sound structure of the ensemble will not attain an optimal cohesion or homogeneity."[141]

As Culbertson notes, the tuba's role as a foundational voice is particularly important in music featuring chordal textures and vertical harmonies. In such textures, the broad tone of the tuba becomes an asset rather than a liability, as it can "round out and deepen" the edgier qualities of

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[139] Bevan, *The Tuba Family*, 23.
[140] Fletcher, in Tom Aitken, "Tuba Britannica: John Fletcher," *Brass Bulletin* 47 (1984): 23.
[141] Culbertson, "On the Tuba in the Brass Quintet," 28.

the cylindrical instruments and create a more cohesive blend.[142] Former Stockholm Chamber Brass tubist Lennart Nord describes such a blend as a sonority in which "each instrument is a colour within a single body of sound."[143] To achieve this type of blend, the tubist must provide a resonant, fundamental-rich tone capable of accommodating the overtone series produced by the other instruments of the quintet.

The characteristically broad sound of the tuba does not suit every context, however. Sparse or imitative textures often require the tubist to play with a more focused, "condensed" sound in order to match and blend with the other instruments.[144] In transcriptions of Renaissance and Baroque music, for example, a lighter, more compact sound matches the other voices, suiting the primacy of counterpoint inherent to the compositional practices of these periods and achieving an appropriate group blend.[145] Even when attempting to match the lightness and relative compactness of the other instruments' sounds, the tubist should maintain a resonant, characteristic tone.

Regardless of musical context, group blend depends on appropriate balance of each of the voices in the ensemble. The relative amount of sound each instrument projects to the audience depends on a number of factors, including the register in which an instrument is playing, its size and directionality and the individual abilities of the performer. In general, however, the sheer size of the tuba renders it susceptible to playing too loudly compared to the

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[142] Stauffer, *A Treatise on the Tuba*, 195.
[143] Lennart Nord, "Lennart Nord: A Specialist's Opinion," *Brass Bulletin* 113 (2001): 45.
[144] Fletcher, in Aitken, "Tuba Britannica: John Fletcher," 23.
[145] Francine K. Sherman, "The American Brass Quintet: Values and Achievements" (DMA diss., University of Oklahoma, 1992), 6.

other instruments of the brass quintet, potentially overwhelming any efforts toward a unified group sonority.[146]

To compensate for this tendency, tubists need not simply reduce their overall dynamic level. Rather, balance and blend result from the act of intelligent and sensitive listening. Tilbury and his United States Army Brass Quintet colleague Dennis Edelbrock suggest one method of refining each performer's ability to contribute to a balanced ensemble sound:

> "Often balance can be perfected by a player listening and not playing. By taking turns laying out, each member of the group can listen to the other parts with a better perspective. This may help a player's ability to listen while he is playing."[147]

Tubists can further calibrate their concept of balance by recording the group regularly and studying how their perception of balance when performing compares with the actual result. By focusing on their contribution to the group sound, tubists will maintain awareness of and sensitivity to their role in the balance and blend of the ensemble.

The Tuba as Accompaniment

As in the band and orchestra, the tuba frequently serves an accompanimental function in the brass quintet. Though accompanimental voices must allow the melody or primary line to predominate, the chamber music setting requires active participation from each voice at all times. In different styles and genres, an "active accompaniment" consists of various aspects of playing. For example, an accompanimental voice can benefit the ensemble by exhibiting rhythmic vitality, expressive dynamic gestures, complexity and richness of tone and steady tempo. Nord summarizes this approach to brass chamber music, explaining, "Every chamber musician has to

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[146] Bobo, "The Tuba in Brass Quintet."

[147] Jack Tilbury and Dennis Edelbrock, "When Five is Company: Ensemble Techniques of the United States Army Brass Quintet," *The Instrumentalist* 35, no. 5 (Jan. 1980): 26.

play his/her part expressively and with care, just as top string quartet players do – and not only when s/he momentarily has a bit of the melody."[148] Former Montreal Brass Quintet tubist Robert Ryker recommends the brass chamber musician play "as a soloist, in ensemble."[149] To perform an accompanimental role "as a soloist" requires the tubist to listen attentively, as the proclivity for the tuba to overbalance the brass quintet is a constant concern. However, by contributing as an active accompaniment in this manner, the tubist supports and enhances the primary voice, situating it in a stylistic and engaging musical context.

The tubist must provide a consistent foundation of tone for the ensemble when serving as the accompaniment.[150] This function is fairly obvious in chordal textures consisting of longer note values and has been discussed in terms of tone and blend above. However, the tubist's sound must also provide a basis for the blend, balance and intonation of the quintet even in music featuring rapid technical passages or shorter note values. In such instances, the tubist must employ sustain and fullness of tone within shorter note durations. Though not always stylistically analogous, a cello or double bass pizzicato provides an apt model for the type of sustain required when serving as an accompanimental voice in these passages.

Intonation

Each member of the brass quintet is accountable for intonation. As the bass voice, however, the tuba's impact on intonation is particularly influential. In addition to the tuba's register and frequent role as the foundation for harmony, Fletcher notes the effect of the acoustic properties of the tuba's sound on group intonation:

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[148] Nord, "Lennart Nord," 46.
[149] Robert Ryker, "Brass Chamber Music–What and Why," *The Brass World* 2 (1966): 103.
[150] The Canadian Brass, "Ensemble Playing," 36.

> "A great proportion of a tuba's work is in providing steadily-maintained bass notes which are in tune. Bad intonation from any instrument will wreck an ensemble, and if the tuba with its wide, complex spectrum of overtones is out of tune it can make every instrument from top to bottom sound wretched."[151]

Despite extensive experimentation and improvement in instrument design and compensating mechanisms, however, most tubas suffer from inherent deficiencies in tuning and tonal consistency. As a result, tubists cannot rely on the tuba to slot pitch for them, but instead must play in tune despite the instrument.[152]

The ability to play in tune depends on the ability to hear in tune. With a concrete concept established in their mental ear, tubists can simply select pitch. In this way, the tubist's process for controlling intonation approximates that of a vocalist. Of course, the technical elements that contribute to the tubist's control of intonation, including breath use, embouchure control and flexibility, are far more intricate and complex considerations. Instead of focusing on these physical requirements for playing in tune, however, a concentration on hearing in tune provides a practical mechanism for intonation control. To develop the ability to choose intonation, the members of the Canadian Brass again recommend buzzing the mouthpiece, individually or as a group.[153] By buzzing the mouthpiece, the tubist removes any physical feedback from the instrument and concentrates on the mental process of playing in tune.

Precise pitch on the tuba alone does not benefit ensemble intonation, however. To establish a tonal center and foundation for group intonation, the tubist's clarity of sound is essential.[154] Clarity and quality of tone allow the other members of the ensemble to perceive

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[151] Fletcher, in Jones, *Tuba Extraordinary*, 75.
[152] Stauffer, *A Treatise on the Tuba*, 95.
[153] The Canadian Brass, "Ensemble Playing," 38.
[154] Tilbury, "Choosing a Tuba," 38.

pitch more accurately and result in a sound with which the other instruments can blend and tune. Therefore, though excessive "lipping" of a note up or down can produce a more or less precise pitch, the resultant impact on the tone of the tuba can undermine any positive effect on group intonation. One method of maintaining tone quality and timbre while adjusting for pitch is the manipulation of valve slides during performance.[155] Alternate fingerings can also assist in this regard.[156] Another approach is to simply concede slight intonation inaccuracies for the sake of maintaining a tone quality that sounds more "correct" than a degraded, but in-tune, sound. Regardless of method, the tubist must provide a foundation for ensemble intonation with both clarity of pitch and quality of tone.

Breathing Techniques

Playing the tuba in a brass quintet demands efficient breathing techniques. Though the quintet setting rarely calls for the power and breadth of tone of orchestral performance, the ability of the tubist to support the quintet sound relies on a consistent, thick airstream. In addition to the amount of air required to provide this foundation, the tuba's size and register also necessitate a greater volume of air than the other instruments of the ensemble. To match a trumpeter's ability to sustain phrase lengths without breathing, for example, is a nearly impossible task for the tubist.[157] The tubist in the brass quintet must therefore maximize air use, moving as much air as possible while maintaining physical relaxation and taking breathes opportunistically.

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[155] Stauffer, *A Treatise on the Tuba*, 117.
[156] Phillips and Winkler, *The Art of Tuba and Euphonium*, 58.
[157] Harold W. Rusch and Arnold Jacobs, *Hal Leonard Advanced Band Method: With Special Studies by Arnold Jacobs* (Winona, Minnesota: Hal Leonard Music, 1963), 59.

The ability to move air without tension is crucial for the tubist. In the brass quintet repertoire, opportunities for extended rest are minimal and the requirements for flexibility and virtuosity are considerable. Without physical relaxation, the tubist's dexterity and tone quality suffer. Any chance to take a breath represents an opportunity for the tubist to reduce tension accumulated while playing the instrument. To maintain natural, relaxed breathing and limit distracting, "gasping" breath sounds, the tubist's inhalation should occur with "minimal friction."[158] While playing, the tubist can decrease the physical stresses of blowing by using the first two-thirds of the airstream, the most efficient stages of the breath, as much as possible.[159] By reducing tension in the breathing process, the tubist will maximize physical relaxation in even the most demanding music.

In the brass quintet repertoire, the tubist is often confronted with extended passages without obvious opportunities to breathe. Whereas a member of a large ensemble can stagger breaths within a section or otherwise hide breathing within the group, tubists in a chamber setting must create the illusion of uninterrupted playing on their own. If the tubist is unable to complete such a phrase with a satisfactory tone and intensity without breathing, he or she can reduce the perceptibility of a single moderate-sized breath by instead taking many smaller breaths. Jazz tubist Bob Stewart refers to this technique as "pant breathing." Dallas Brass tubist Paul Carlson explains this technique as it pertains to the realization of jazz bass lines:

> "[Stewart's] idea is that while there are no spaces to breathe between notes in a bass line comprised of quarter notes, the tubist only has time to take a 'pant breath.' This breath is not a full breath, but one that is similar to the manner one

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[158] Brian Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: Windsong Press Limited, 1996), 105.

[159] Bobo, *Mastering the Tuba*, 4.

> breathes while out of breath and the body is 'panting' in an effort to get oxygen into the lungs."[160]

Phillips describes a similar technique, which he refers to as "hitch breathing," noting its value in allowing the tubist to breathe without abruptly clipping note endings, omitting notes or disrupting desired phrasing.[161] These techniques for hiding breaths are invaluable to a tubist in a brass quintet.

As lung capacity and physiological features vary between players, tubists must develop individual strategies for efficient and musically-convincing breathing. In every situation, breathing should complement or accommodate musical goals and allow for desired tone and musical intensity. To ensure breathing benefits, rather than dictates, phrasing, tubists should solidify interpretive decisions mentally before considering choices related to placement of breaths.[162]

Cuing

Without the aid of a conductor, the brass quintet must utilize all available means to coordinate entrances, releases and tempo changes. Fidelity to the score, thorough rehearsing and attentive listening are the primary methods for achieving group synchronicity. However, certain musical junctures, such as beginnings of pieces or sections and releases of fermaticized notes, require cues for coordination. In addition, physical gestures can improve security and communication throughout a performance. The ability to visually demonstrate a musical idea is a necessary skill for the tubist in a brass quintet setting.

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[160] Carlson, "A Curriculum for Tuba Performance," 2.
[161] Phillips and Winkler, *The Art of Tuba and Euphonium*, 25.
[162] Jacobs, in Frederiksen, *Arnold Jacobs: Song and Wind*, 137.

Several characteristics of the instrument itself can inhibit the tubist's ability to provide and observe cues. The tuba's size can be a barrier to communication during performance. As previously discussed, a group's onstage formation can affect the ability of the tubist to maintain visual contact with other members of the quintet. To maximize the effectiveness of communicative gestures, the brass quintet setup should allow the tubist to see the other members of the ensemble at all times.

While the baton-like trumpet and trombone allow for fairly obvious and intuitive conducting, the shape of the tuba is not as conducive in this regard. As a result of this discrepancy, the trumpets and trombone should cue entrances and releases in the brass quintet when possible. For a variety of factors, however, the tubist will frequently be required to cue musical events.

To define a moment in time through gesture, the tubist must show a clear *ictus*. The Oxford Music Dictionary describes of the occurrence of an ictus within a conductor's beat pattern as follows:

> "The notion of *ictus* is to place within that pattern visible beat points which articulate . . . pulse and give some guide to the character of the music. This is achieved in many ways, such as a bounce or flick of the wrist, its stasis and release, or the raising and lowering of the baton point itself."[163]

The tubist can demonstrate an ictus by rhythmically tipping the bell of the instrument slightly or by cuing with the motion of an elbow. Any cue should be visible yet subtle.[164] An overly demonstrative motion can be visually distracting for the audience and may negatively affect the tubist's tone as well as the stability of pitch. In addition, all members of the quintet should be

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[163] Charles Barber and José A. Bowen, "Conducting," in *Grove Music Online* (Oxford University Press, 2001-), accessed June 15, 2015, http://www.oxfordmusiconline.com.
[164] Tilbury and Edelbrock, "When Five is Company," 26.

aware of inadvertent extraneous movement, such as excessive toe tapping, that can distract the audience, confuse the other performers or diminish their own performance.

The sound of the breath can also function as a communicative tool. According to the Canadian Brass:

> "The group that breathes together plays together. . . . With your eyes closed you should be able to hear and sense the other members of the group who are about to play a note, so that the attack is together – with the air support together."[165]

The precision of the breath in defining a moment in time depends on a rhythmic relationship between the beginning of the inhalation and the exhalation. In other words, the performer's inhalation must demonstrate an anacrusis to the articulation of an entrance. As previously mentioned, the tubist should avoid excessive friction or gasping when using the sound of the breath as a cue.

Group coordination and cohesion requires each member of the brass quintet to observe all available audible and visual indicators. As a consequence, chamber musicians must develop awareness of the cues they provide, both intentionally and unintentionally, the other members of the ensemble. Tilbury and Edelbrock recommend the following as a means of calibrating this awareness and honing the ability to "conduct" the brass quintet:

> "As part of [the brass quintet's] warm-up, time should be set aside for improving communication within the group, and one of the best ways to do this is to use chorales and hymns. *Twenty-Two Chorales* by Bach (Robert King) is a good collection to use for this part of the warm-up. By playing several different pieces, each player gets a chance to lead all the way through. It may soon be evident that only a breath, not a motion, is necessary to get the group started together."[166]

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[165] The Canadian Brass, "Ensemble Playing," 38.
[166] Tilbury and Edelbrock, "When Five is Company," 24.

The confidence of each member of the quintet to assume a leadership role is essential to group precision and security and is therefore an important factor in the strength of a musical interpretation. Though tubists face several obstacles limiting their ability to communicate physically with the other members of the ensemble, they must develop strategies to participate in this exchange as fully and effectively as possible.

Rhythm

For any successful chamber music performance, each member of the group must play in time and with accurate rhythm. Though rhythmic precision satisfies a baseline requirement for ensemble coordination, accuracy alone does not guarantee effective rhythmic interpretation. Depending on the musical context, rhythm can serve a more or less prominent role in an engaging performance of a work. However, the ability of the ensemble to sustain rhythmic interest as an expressive tool benefits all types of music. To this end, the tubist in a brass quintet setting must execute rhythms demonstrably and maintain musical intensity in the rhythmic profile of any given passage. The definition of meter and pulse, active subdivision and the ability to maintain tempo are necessary performance techniques for the tubist in this pursuit.

A rhythmic interpretation which defines meter benefits musical and expressive goals. In his text on rhythm, composer Robert Starer stresses the importance of the clear differentiation of metrically strong and weak beats.[167] To train the student's awareness of this aspect of rhythm, Starer's method employs a notation in which an indication of the relative strength of a note's metrical position is placed beneath all rhythmic exercises. Metrically strong notes receive emphasis in the form of slight agogic, or weighted, accents. Such interpretation clarifies the

[167] Robert Starer, *Rhythmic Training* (New York: MCA Music, 1969), 4.

intended meter and adds interest and vitality to a printed rhythm. James Morgan Thurmond expands on this notion in his method, *Note Grouping*, suggesting that the clear delineation of motion from *arsis* (weak beat) to *thesis* (strong beat) is a fundamental process underlying successful phrasing and expression.[168] As a frequent accompanimental voice, a tubist employing metrical accents enhances their own rhythmical interpretation and elevates the style, phrasing and expression of the ensemble as a whole.

In addition to a more stylistically engaging performance, the tubist's ability to define meter improves ensemble cohesion and coordination. Complex rhythmic activity, slow-moving rhythms, written accents contradicting metrical accents and various other compositional factors can obscure the natural emphasis of the indicated meter. In such cases, a tubist defining strong and weak beats aids in secure entrances and synchronized motion between members of the ensemble.

Subdivision is an invaluable technique for a chamber musician. The most obvious benefit of subdivision is individual rhythmic accuracy and precision within the ensemble. In complex or fast-moving rhythms, mental subdivision is required for basic rhythmic correctness. When playing long, sustained notes, the tubist must continue to subdivide internally and listen for subdivisions occurring in the other instruments of the ensemble. Longer notes are generally more difficult to subdivide, as they require increased concentration.[169] However, for precise ensemble coordination, all members of the brass quintet must constantly subdivide.

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[168] James Morgan Thurmond, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* (Camp Hill, PA: JMT Publications, 1982), 49.
[169] Tilbury and Edelbrock, "When Five is Company," 25.

As in the case of metrical accents, performing with an active mental subdivision can also serve the expressive goals of the individual and ensemble. In sustained passages with longer note values, subdivision forces the performer to stay engaged with the quality of tone and direction of the phrase. Intensity of motion and organic flow of a phrase are therefore created through a process often considered mechanical or mathematical. By requiring the performer to account for gradations of tempo over small segments of the beat, subdivision also allows for natural *rubato*, creating a more refined musical line as well as one which is easier for the other members of the ensemble to follow. The pacing of *crescendi* and *decrescendi* through subdivision also benefits from this principal. Subdivision enhances rhythmic and musical interpretation in all performance contexts, but is especially vital when coordinating members of an ensemble without the aid of a conductor.

The lack of conductor also places demands on chamber musicians to maintain tempo. As the bass instrument and frequent accompanimental voice, the tubist must possess the ability to guide the brass quintet by playing with consistency at a wide range of tempos. The nature of the tuba poses potential challenges in this regard. In addition, the amount of air necessary to play the instrument forces the tubist to create opportunities to breathe more often than the other members of the quintet. To overcome these and other potential impediments to tempo consistency, tubists in a brass quintet must preserve forward motion and play with the sense that they are "steering" or "driving" the ensemble rhythmically at any tempo indicated.[170] Regular individual training with a metronome is an essential method of practice for the brass quintet tubist.

[170] Carlson, "A Curriculum for Tuba Performance," 2.

Articulation

The brass quintet repertoire requires tubists to employ a variety of articulations, all with a level of clarity matching the other instruments of the ensemble. When attempting to match the articulation of a trumpet, trombone or horn, the tubist must account for the relative size of the instruments and the differences in response. In addition, the register of the tuba demands further attention to articulation, as the human ear does not perceive the initiation of low pitches as clearly as higher frequencies.[171] As a result, the tuba has a tendency to sound unresponsive, inarticulate and perpetually behind.

Equipment considerations can correct for the above tendencies to some extent. Smaller tubas can improve the clarity of articulation and immediacy of response, avoiding the potential "tubbiness" of larger instruments.[172] Mouthpiece selection can also have an effect on articulation: generally, a sharper bite, or inner rim, of the mouthpiece assists in a "sharper" articulation on the tuba.[173] Though certain options improve the tubist's ability to match articulations with the other members of the quintet, the deficiencies of the tuba compared to the other brass instruments in terms of clarity of articulation cannot be resolved by equipment selection alone.

To compensate for and remedy these deficiencies, tubists must "overdo" articulation in several respects. First, tubists must emphasize distinctions between different types of articulation (i.e., *legato* compared to *marcato*) to provide variety and serve stylistic interpretation. By exaggerating such differences, the tubist can overcome the audience's inability to perceive and

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[171] Bobo, *Mastering the Tuba*, 7.
[172] Fletcher, in Jones, *Tuba Extraordinary*, 68.
[173] Phillips and Winkler, *The Art of Tuba and Euphonium*, 63.

distinguish articulations at lower frequencies. Tubists must also exaggerate the intensity of the articulation compared to the other instruments when playing in a brass quintet setting. Culbertson recommends a more "pronounced" articulation to match the other instruments of the ensemble.[174] When striving for increased intensity of articulation, the tubist should not rely on an increased role of the tongue. Rather, the tubist can best approximate the clarity and precision of the other instruments' articulations by allowing the tongue to release the airstream and tone with as little impediment as possible.

For synchronized attacks with the other instruments of the ensemble, the tubist must anticipate articulations. The degree of anticipation necessary to match the other instruments of the ensemble requires calibration of the tubist's ear. According to Culbertson:

> "A tubist must always anticipate the note a little, but this is extremely difficult because his ears do not tell him the true amount of anticipation necessary. Ideally, it would be necessary to have his ears at the back of the hall (one could imagine that a microphone could be placed in the back of the hall and that the musician listens with headphones, but that's utopia…)."[175]

Rather than anticipating the attack of the tongue, focusing on the immediacy of the airstream and resultant immediacy of tone produces precise articulation on the tuba.[176] To this end, tubists should regard articulation as the initiation of sound, rather than the movement of the tongue, and place tone accurately.

A vocal approach to articulation synthesizes the above techniques and provides a mechanism by which to employ them. Syllables used to articulate when speaking or singing

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[174] Culbertson, "On the Tuba in the Brass Quintet," 31.
[175] Ibid.
[176] Bobo, *Mastering the Tuba*, 7.

provide a functional model for articulating on the instrument.[177] Tilbury and Edelbrock advocate the use of singing as a model to refine and control articulation in the brass quintet setting:

> "One useful standard of articulation is to play as though each member of the group were singing. This can be a convenient tool because the concept itself is so natural. Used as a starting point, this approach can be modified to become more appropriate for any particular work."[178]

Singing as an individual practice technique will assist in the development of natural vocal articulations on the tuba. In addition, group singing in rehearsal allows the members of the ensemble to establish uniform articulation without concern for the technical demands of the instruments. With a vocal articulation model firmly in place, the tubist's ability to control the techniques discussed above depends, to a large extent, on mentally accessing the sound of the desired articulation in performance.

Dynamics

In chamber ensembles, musicians assume added responsibility for producing dynamic contrast. Whereas composers can create contrasts through orchestration techniques in larger instrumentations, such options are limited for small ensembles. If an individual member of the group fails to perform a dynamic indication, the composer's intended effect is easily diminished or lost altogether. Chamber musicians must therefore be conscientious of and sensitive to group dynamics and strive to create as extensive of an individual and group dynamic spectrum as possible.

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[177] Phillips and Winkler, *The Art of Tuba and Euphonium*, 30.
[178] Tilbury and Edelbrock, "When Five is Company," 26.

The brass quintet repertoire frequently calls for extremes in dynamics.[179] As such, tubists must demonstrate control throughout their entire dynamic range. In extremely loud passages, tubists must produce sufficient sound to support the upper voices as the bass voice and foundation of the ensemble. Conversely, tubists must be able to play softly enough to balance appropriately at exceptionally soft dynamic levels. The necessity for the tubist to perform consistently and accurately at all dynamics applies regardless of register, articulation and tempo.

Moreover, the tubist must maintain the quality of tone produced in "comfortable" dynamic ranges while playing at extreme dynamics. In other words, the concepts of tone and blend discussed in previous sections pertain to all dynamic levels. Specifically, the tubist must avoid the tendency to "blast" in loud passages as well as the propensity for airiness and thinness in the sound during soft playing. While slight timbral alterations may be appropriate consequences of dynamic shifts in some musical contexts, the manipulation of tone color should be a tubist's expressive choice rather than an unintentional byproduct.

Endurance

Brass quintet programs pose endurance challenges for all members of the ensemble. With minimal opportunities for rest and frequent middle and high register playing, the physical demands for tubists in a brass quintet program far exceed those required for band and orchestral performance. The tubist must build a strong and resilient embouchure capable of enduring a full brass quintet program. Chicago Symphony Orchestra and Chicago Symphony Brass Quintet

[179] Francine K. Sherman, "The American Brass Quintet: Values and Achievements" (DMA diss., University of Oklahoma, 1992), 29.

tubist Arnold Jacobs describes the processes by which the tubist develops and strengthens the embouchure:

> "Continuous sound in itself is embouchure building and when it is carried throughout the range of the horn (and we must include dynamic range as well as pitch range), we will certainly bring about embouchure strength. If we include fast changes of pitch in interval form as well as scale form, then we will achieve our goal as velocity tends to refine the embouchure form and reduce the amount of change in musculature involved."[180]

In addition to the preparation involved in building strength and efficiency, adequate use of air throughout performance will reduce the strain on the musculature of the embouchure. Releasing the pressure of the mouthpiece and relaxing the embouchure during all rests and breaths can also assist physical endurance.

As with the physical demands inherent to brass chamber music, challenging programs with infrequent rests can also strain the tubist's mental endurance. Chamber musicians encounter very few opportunities to relax their concentration throughout the course of a typical program. Like any other technique, tubists can improve their ability to control their focus through practice. All focused and attentive practice benefits concentration. For specific repertoire, score study and thorough part preparation not only improve the ability to maintain concentration, but also safeguard against mental lapses by forming automatic, programmed responses within a given work or program. In performance, the application of such practice and study depends on the musician's will to mentally engage on a moment-to-moment basis. As one's ability to remain focused in performance impacts all aspects of playing, the development of mental endurance is essential for the tubist in a brass quintet.

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[180] Rusch and Jacobs, *Hal Leonard Advanced Band Method,* 48.

Stylistic Versatility

Brass quintets frequently program arrangements and transcriptions of all types of music. At the inception of the brass quintet, works from the Renaissance, Baroque and Romantic periods supplemented a meager repertoire of original pieces written for the ensemble. With the successes of groups such as the Canadian Brass and the Empire Brass Quintet, adaptations of jazz and popular music also became standard concert material. This practice has endured even as the repertoire of original works has expanded dramatically.

This repertoire of original works for brass quintet also contains a vast variety of musical styles, reflecting the diversity of compositional trends of the twentieth and twenty-first centuries. In addition to modernist or avant-garde compositions, the brass quintet repertoire contains many works which appropriate the musical language of jazz, folk and popular music as well as "classical" music of previous eras. Often, composers juxtapose distinct styles, placing them in adjacent movements or sections or alternating between them rapidly.

The instrumentation of the brass quintet is well suited to accommodate this diversity of compositional approaches, assuming the musicians implement informed performance practices. The tubist of the brass quintet must perform walking jazz bass lines, Renaissance counterpoint and modern extended techniques, often on the same concert program, with equal style and conviction. As such, stylistic versatility is a desirable quality. To develop a functional stylistic lexicon for the brass quintet setting, the tubist must not only possess at least a working knowledge of music history, but must also study recordings and attend performances of many different types of classical and non-classical music.

Mutes

The brass quintet repertoire frequently includes muted passages for all instruments, including tuba. With limited timbres available to the composer through instrumentation alone, muted effects lend variety to the group's palette of tone colors. For the trumpet and trombone especially, various types of muted effects are available through multiple types of mutes and mute materials. Composers normally specify mute type for these instruments. The tubist's mute selection is more limited, and the indication of a muted passage typically refers to the use of a straight mute.

Though used more frequently in modern compositional idioms, composers have written for muted tuba since the turn of the twentieth century. Richard Strauss' tone poem *Don Quixote* (1897) was the first orchestral work requiring the tubist to use a mute.[181] Composers since have employed the tuba mute with varying degrees of success, often demonstrating limited understanding of the function and effect of the tuba mute as well as the logistical considerations for the performer.

As with the other brass instruments, the term "tuba mute" is a misnomer. The intended function of a tuba mute is not to dampen or reduce the sound, but to modify the tone color. Specifically, the tuba mute accentuates high harmonics, altering the timbre of the instrument.[182] A variety of straight mute designs and materials available to the tubist provide this color change to a greater or lesser extent. Though the straight mute is by far the most frequently used tuba mute, bucket and cup tuba mutes also exist, providing further timbral effects. For the brass

[181] Bevan, *The Tuba Family*, 97.
[182] Ibid, 44.

quintet setting, tubists must consider how a given mute suits their instrument as well as how the resultant muted effect interacts with the other instruments in the ensemble.

The tubist should procure a mute that fits the size and shape of their instrument. A tuba mute must sit in the bell of the instrument correctly to provide a muted effect without excessive "stuffiness" of tone and response. Incorrect placement of the mute within the bell can also impair the tubist's control of intonation. Mute manufacturers commonly produce multiple sizes of each mute model to fit different tubas. The tubist can also apply additional cork to the mute to improve its positioning within the bell of the instrument.[183]

The effect of the straight mute on the tuba should approximate the muted effects of the other brass instruments as closely as possible to encourage blend in group muted passages. Several tuba mute designs favor playability, evenness of tone, intonation and response rather than the alteration of tone color or timbre. The result is a dampened, dead muted tuba tone that does not match the other instruments in the ensemble. While the ability to play muted passages with control and consistency is an obvious priority, the tuba mute should provide an appropriate timbral effect for the brass quintet context.

In addition to considerations of tone quality and playability, performing with a mute presents practical challenges to the tubist. Due to the size of the tuba mute and the shape of the bell of the instrument, mute insertion and removal requires additional time compared to the other instruments. Composers frequently neglect this element of performance, and rapid mute changes are commonplace in the brass quintet repertoire.[184] The tubist must therefore devise an efficient

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[183] Stephen P. Brandon, "The Tuba Mute," *Woodwinds, Brass & Percussion* 20 no. 7 (Dec. 1981): 20.
[184] Bevan, *The Tuba Family*, 142.

method for mute insertion and removal. To this end, the mute should have a handle that is accessible to the tubist while the instrument is in a playing position. A chair or bench next to the tubist on which the mute can be placed can also assist in fast exchanges. The tubist's strategy and technique for such exchanges should minimize extraneous sound, as the visual distraction of the tuba mute in and of itself can overwhelm the composer's desired musical effect.

The Bass Trombone in the Brass Quintet

Though this document has focused exclusively on the tuba's role in the brass quintet, the parallel progression of groups and repertoire featuring the bass trombone as the bass voice of the quintet warrants discussion.[185] The first professional brass quintet to employ a bass trombone was the American Brass Quintet (ABQ), founded in 1960. According to trombonist Arnold Fromme, the founding members of the group determined the tuba sound was "too overwhelming" for the chamber music setting.[186] In addition, the group considered the bass trombone sound more appropriate for the performance of Renaissance and Baroque music, an early emphasis of the ensemble.[187] An alternative account suggests the ABQ originally invited Phillips to serve as tubist in the ensemble, opting to incorporate the bass trombone after he declined due to his previous commitment to the NYBQ.[188] Regardless of the rationale for their instrumentation, the ABQ remains one of the most successful concertizing and recording chamber ensembles in the world and has commissioned dozens of works for the brass quintet. Their influence on the founding of subsequent brass quintets with bass trombone and the creation

[185] For a complete discussion of the bass trombone in the brass quintet, readers should consult Robert Lindahl, "Brass Quintet Instrumentation: Tuba Versus Bass Trombone" (DMA diss., Arizona State University, 1988).
[186] Jones, "The Brass Quintet," 29.
[187] Sherman, "The American Brass Quintet," 6.
[188] Lindahl, "Brass Quintet Instrumentation," 14.

of a body of repertoire for this instrumentation is a significant development in the history of the genre.

In addition to matters of available personnel or preference, the bass trombone offers several benefits as the bass voice of the brass quintet. As the ABQ noted, the bass trombone's timbre allows for a more "historically accurate" approximation of Renaissance and Baroque music originally written for five-part consorts of sackbuts or cornetti.[189] Though unable to provide the breadth of sound characteristic of the tuba, the bass trombone's cylindrical shape allows for a tone quality which more closely matches the other instruments of the ensemble. In his dissertation on the bass trombone in the brass quintet, Robert Lindahl suggests the instrument produces a more uniform blend with the other members of the ensemble, including the French horn:

> "Although technically conical, the modern-day French horn has a basically cylindrical body, with flares in the mouthpipe and the bell. It also contains no receiver or leadpipe in the initial mouthpipe. Due to these factors, the modem horn does have a higher impedance than would a tuba, and therefore it takes on some of the characteristics of the cylindrical members of a quintet's instrumentation."[190]

The advantage of the bass trombone in regard to blend is less pronounced when compared to a smaller bass tuba as opposed to a contrabass instrument. ABQ bass trombonist John Rojak considers the differentiation between the bass trombone and tuba in the brass quintet overinflated in general:

> "[It] seems like too many people think of a bass trombone quintet or a tuba quintet. I'd like to just eliminate that, and have a brass quintet ensemble without

[189] Jones, "The Brass Quintet," 31.
[190] Lindahl, "Brass Quintet Instrumentation," 25.

> regard to what instruments everybody's playing. Just have a bass voice. There are some differences, but there are a lot of similarities."[191]

Despite the above differences, the tuba and bass trombone share a significant amount of the brass quintet repertoire. Though the bass trombonist must perform parts intended for tuba more frequently, tubists do encounter a sizable repertoire written for bass trombone, some of which is playable on the tuba. The determination of whether a bass trombone part "works" on tuba depends on several factors. First, the range and endurance demands of the part may be an obstacle to effective performance. Even if the tubist is physically capable of playing the piece, the tone quality of the tuba in the upper register may not be acceptable or appropriate in music written for the middle register of the bass trombone. In addition, the tubist may not be capable of convincingly performing pieces featuring idiomatic or characteristic trombone techniques, such as those involving extensive use of *glissandi*.

The tubist should also assess the composer's intent when considering performing a bass trombone part. While the performer's intrinsic responsibility to the original score is a subject which far exceeds the bounds of this study, compositional techniques and decisions may strongly favor one instrument or the other. For example, composer Meyer Kupferman explains his insistence on the use of bass trombone in his piece *Rock Shadows* (1986):

> "The bass trombone provides a desired timbre for the foundations of 'Rock Shadows.' I feel that this bass trombone part is very important in the correct performance of this work. The bass trombone here is required to work with the tenor trombone and achieve a balance that a tuba wouldn't capture."[192]

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[191] John Rojak, in Sherman, "The American Brass Quintet," 33.
[192] Meyer Kupferman, in Lindahl, "Brass Quintet Instrumentation," 33.

Alvin Etler, on the other hand, specifically intended his Quintet (1963) to feature the tuba as the bass voice of the ensemble.[193] Other composers have written in such a way that allows either instrument to function as the bass voice. For example, though originally written for the ABQ, Eric Ewazen's *Frost Fire* (1990) specifies the option of performing the bass part on either bass trombone or tuba.[194] Regardless of whether a part is physically or technically "playable," the tubist should consider a broader musical perspective when determining whether or not to perform a brass quintet piece composed for bass trombone.

[193] Lindahl, "Brass Quintet Instrumentation," 55.
[194] "The Music of Eric Ewazen," accessed June 15, 2015, http://www.ericewazen.com.

CHAPTER FOUR

CASE STUDY: VICTOR EWALD'S QUINTET NO. 1, OP. 5

Composed around the turn of the twentieth century, Victor Ewald's (1860-1935) four quintets provide the modern brass quintet an opportunity to perform original brass music from the Romantic era. Though a continuous tradition of brass quintet performance would not begin until the middle of the twentieth century, the revival of Ewald's works directly contributed to the establishment of the modern brass quintet instrumentation.[195] Fortunately for tubists, Ewald's use of the tuba as the bass voice in each of his quintets set a precedent for the inclusion of the tuba in a chamber music setting. While each of the quintets is programmed regularly, Ewald's Quintet No. 1, Op. 5 in particular is one of the most frequently performed and recorded works in the brass quintet repertoire.

Following a brief historical overview of the musical and historical environment in which Ewald composed, this chapter will address his Quintet No. 1, Op. 5 from the tubist's perspective. By incorporating a historical discussion and applying the techniques addressed in Chapter 3 to the performance of this piece, this case study is intended to synthesize the approaches of the above chapters and function as a model for informed performance.

[195] Smith, "The Four Brass Quintets of Victor Ewald," 33.

The Russian Chamber Brass School

As mentioned in Chapter 2, the tradition of Russian brass chamber music in the nineteenth and early twentieth centuries resulted in the creation of a unique repertoire of Romantic brass music. In the late nineteenth century, Russian composers, prominent orchestral musicians and conservatories began to emphasize chamber music composition and performance.[196] A culture of musical amateurism also contributed to the rise and popularity of chamber music in Russia at this time.[197] Salon performances of all types of chamber music became a fixture at the social gatherings of the Russian upper class, providing a venue for amateur performers and composers. Exploiting technological developments in instrument design, composers based in St. Petersburg, including Ewald, Alexander Aliabev (1787-1851), Ludwig Maurer (1789-1878), Anton Simon (1850-1916), Alexander Glazunov (1865-1936) and Oskar Böhme (1870-1938), featured brass instruments in chamber music settings. The aristocratic tradition of amateur chamber music ended abruptly with the Russian Revolution of 1917, and the existing repertoire remained largely forgotten and neglected through two world wars and the subsequent cultural isolation of the Soviet Union.[198]

The Belaieff Circle and Nikolai Rimsky-Korsakov

In the late nineteenth century, a great deal of chamber music composition and performance in St. Petersburg was connected to Mitrofan Belaieff (1836-1903). A wealthy timber merchant and amateur violist, Belaieff began inviting musicians and composers, including Ewald, Glazunov, Alexander Borodin (1833-1887), Nikolai Rimsky-Korsakov (1844-1908) and

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[196] Leonid Chumov, "History of Russian Brass Ensembles," *Journal of the International Trumpet Guild* 19, no. 1 (1994): 35.
[197] Smith, "The History of the Four Quintets," 13.
[198] Smith, "The Four Brass Quintets of Victor Ewald," 33.

many others, to weekly reading sessions and salon performances in the 1880s.[199] In 1885, Belaieff established a publishing company in Leipzig to publish works by Russian composers.[200] The composers associated with Belaieff's weekly salons and publishing firm became known as the "Belaieff Circle." This group of lesser-known composers wrote mainly chamber music in a conservative style and was largely ignored or denounced by the musical establishment for exhibiting a lack of originality. Of the Belaieff Circle, Russian musicologist and composer Leonid Sabaneyeff wrote in 1927:

> "It is even difficult to enumerate the whole mass of minor composers who settled on that firm, composed music 'decently-talentless' and overburdened the publisher's catalogue with their names. Many of them were forgotten in their lifetime and this is not the place to resuscitate their corpses."[201]

While the composers of the Belaieff Circle did not achieve widespread renown or critical acclaim for their work in their time, they succeeded in sustaining a tradition of amateur chamber music in St. Petersburg.

Though not considered a member of the group, Rimsky-Korsakov exerted a significant influence on the brass chamber music of the Belaieff Circle. In 1873, Rimsky-Korsakov was appointed Inspector of Bands of the Navy Department, a position which required him to develop expertise in the construction, techniques and capabilities of the orchestral instruments.[202] Rimsky-Korsakov's orchestrations, and his writing for brass and tuba in particular, reflect the

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[199] Francis Maes, *A History of Russian Music: From* Kamarinskaya *to* Babi Yar, trans. Arnold J. Pomerans and Erica Pomerans (Berkeley: University of California Press, 2002), 172.
[200] Reed, "Victor Ewald," 98.
[201] Leonid Sabaneyeff, *Modern Russian Composers*, trans. Judah A. Joffe (Freeport, NY: Books for Libraries Press, Inc., 1967), 223.
[202] Richard Anthony Leonard, *A History of Russian Music* (Westport, CT: Greenwood Press, 1977), 148.

practical knowledge he gained as a naval band inspector.[203] The prominence and independence of the brass parts in Rimsky-Korsakov's orchestral works inspired subsequent generations of Russian composers, including the members of the Belaieff Circle, to compose more substantial parts as well as whole works for brass instruments.

In addition to his orchestration techniques, Rimsky-Korsakov's compositional style had a considerable influence on the Belaieff Circle. Originally a progressive composer of predominantly large-scale works, Rimsky-Korsakov began to write chamber music favoring classical forms and a more conservative, academic style following his 1871 appointment as a professor at the St. Petersburg Conservatory.[204] The younger composers associated with Belaieff adopted this academicism, relying on "clichés and mannerisms" derived from the work of Rimsky-Korsakov and other influential composers of the previous generation to win the approval of the other members of the Belaieff Circle and improve the likelihood of the publication of their works.[205] According to Sabaneyeff:

> "In St. Petersburg the guides were Glazunoff and Rimski-Korsakoff who in their time had been associated with innovation, and hence the break there was not so decisive and the activity of youth more timid. The authority of teachers of the older generation was much stronger and their very mastery appealed to youth. Hence an atmosphere most favourable for epigonism was here created."[206]

The conservative, academic style distilled from Rimsky-Korsakov's chamber music is evident in the St. Petersburg brass chamber works of the late nineteenth century, and particularly so in Ewald's four brass quintets.

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[203] Bevan, *The Tuba Family*, 143.
[204] Maes, *A History of Russian Music*, 170.
[205] Ibid, 192.
[206] Sabaneyeff, *Modern Russian Composers*, 223.

Victor Ewald

Victor Vladimirovich Ewald was born in St. Petersburg on November 27, 1860. Like many other Russian composers of his era, music was not Ewald's primary career. He served as a professor at the Institute of Civil Engineering from 1895-1915 and returned to the position following the Revolution of 1917.[207] While his influence on the trajectory of brass chamber music has proven substantial, Smith notes that Ewald's career as a civil engineer was equally distinguished:

> "As a successful teacher and the author of more than 200 scientific papers and two textbooks that were used throughout Russia for almost 40 years, Ewald helped to determine the course of civil engineering in his country until the beginning of World War II."[208]

Ewald's standing in the field of engineering afforded him the opportunity to operate in aristocratic social circles, an invaluable asset to his secondary career as an amateur musician and composer.

Ewald received his musical training at the St. Petersburg Conservatory, studying composition with Nikolai Alexandrovich Sokolov (1859-1922). A former student of Rimsky-Korsakov, Sokolov taught Ewald classical harmony as well as the "ability to apply these principles to the composing of music for specific instruments."[209] Ewald developed an in-depth knowledge of the works of Haydn and Mozart and learned to integrate elements of Russian Romanticism and folk music into German classical forms.[210] His String Quartet in C Major, Op.

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[207] Reed, "Victor Ewald," 97.
[208] Smith, "The Four Brass Quintets of Victor Ewald," 33.
[209] Smith, "Victor Vladimirovich Ewald (1860-1935) Civil Engineer & Musician," *Journal of the International Trumpet Guild* 18, no. 3 (Feb. 1994): 9.
[210] Reed, "Victor Ewald," 140.

1 was awarded the third prize at the 1893 competition of the St. Petersburg Quartet Society.[211] Ewald's entire compositional output contains only eight works.

Though the extent of his musical corpus was relatively modest, Ewald was an active member of the St. Petersburg chamber music culture. Primarily a cellist, Ewald also played cornet, trumpet and piano and performed as the tubist in an amateur brass quintet.[212] This versatility allowed him opportunities in multiple chamber music contexts as a performer and also enabled him to write idiomatically for both string and brass instruments. His awareness of the full capabilities of brass instruments also benefitted from hearing the French cornet virtuoso Jean-Baptiste Arban perform each year from 1873-1880.[213]

Ewald's association with the Belaieff Circle arose from his reputation as an outstanding amateur cellist. A fixture at Belaieff's weekly chamber music salons, Ewald performed as the cellist in Belaieff's own amateur string quartet. Ewald's affiliation with Belaieff brought him into frequent social and professional contact with "perhaps all the composers after Mikhail Glinka (1804-1857) who defined the music of the Russian Romantic era."[214] Though conservative in his own compositional style, Ewald navigated within "opposing circles of social and artistic extremes," performing and socializing with composers associated with the Russian nationalist school in addition to the more conservative musicians and composers of the German musical tradition.[215] The musical environment in St. Petersburg provided Ewald ample

[211] Ibid, 103.
[212] Smith, "The History of the Four Quintets," 9.
[213] Smith, "Victor Vladimirovich Ewald," 7.
[214] Smith, "The History of the Four Quintets," 5.
[215] Smith, "Victor Vladimirovich Ewald," 9.

opportunity to incorporate the prevailing trends of Russian Romantic music into his works as well as resources and venues for performances of his compositions.

Ewald died in St. Petersburg on April 26, 1935. Though his legacy as a civil engineer was acknowledged in his home country, the virtual disappearance of the Russian chamber music tradition and the Soviet Union's withdrawal from the international community caused Ewald's contributions as a composer, including the four brass quintets, to fade into relative obscurity. Renewed interest in Ewald's music arose in the United States in the 1950s as a result of the publication of Robert King's arrangement of his Quintet No. 1, Op. 5.[216]

Quintet No. 1, Op. 5

Ewald completed his brass quintet in B-flat minor around 1900, though Belaieff's firm did not publish the piece until 1912.[217] The only brass quintet published during Ewald's lifetime, Quintet No. 1 was widely considered to be his sole work for brass until the "rediscovery" of three additional brass quintets in the second half of the twentieth century. The chronology of these works has been an additional source of confusion. Commonly designated as "Quintet No. 1," the quintet in B-flat minor was actually the second brass work Ewald composed. The first brass quintet chronologically has become known as Quintet No. 4, Op. 8. This piece was originally thought to be a transcription of his first string quartet but was later verified as an original brass composition which Ewald later repurposed for his string quartet in C major. The Belaieff edition of Quintet No. 1 specifies an instrumentation of two cornets in B-flat, alto horn in E-flat, tenor horn or baritone in B-flat and tuba.

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[216] Ibid, 12.
[217] Smith, "The History of the Four Quintets," 14.

Editions

Originally published by the M.P. Belaieff firm, several subsequent editions, transcriptions and arrangements of Ewald's Quintet No. 1 are available to performers. Most editions remain essentially faithful to the original, reproducing the Belaieff version with parts for the modern brass quintet consisting of two trumpets in B-flat, horn in F, trombone and tuba. The Robert King arrangement published as "Symphony for Brass" in 1957, however, contains a substantial reworking of Ewald's original orchestration as well as the addition of specific metronomic indications for tempos. The addition of the euphonium to King's edition greatly reduces the roles of both the trombone and tuba in the piece. In an editor's note, King explains the rationale behind this arrangement:

> "A certain amount of rescoring of this work has been done for two reasons: first, in order not to burden the trombone part with passages which are not adaptable to the slide (in the original this part was scored for the tenor horn) and second, to make possible the octave in the bass part for a performance by brass choir, a medium which the present editor believes is implied in the music. For this reason the title of the work has been changed from 'Quintet' to 'Symphony.' A performance of this work with a choir of twelve cornets, eight horns, six trombones, four baritones and two tubas is the sort of thing the editor prefers. Of course, the composer did not have this large sonority in mind when he wrote the music as a quintet. This type of chamber music performance is also possible with this edition by omitting the tuba part."[218]

Though the King edition was successful in revitalizing interest in Ewald's brass music, the arrangement disregards the historical context surrounding the piece, distorting the chamber music setting for which Ewald composed. Numerous subsequent editions have more faithfully replicated the original work. See Appendix D below for a complete listing of available editions of Ewald's Quintet No. 1, Op. 5.

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[218] Victor Ewald, *Symphony for Five-Part Brass Choir*, ed. Robert King, Music For Brass 42 (North Easton, MA: Robert King Music Company, 1957), 1.

For the purposes of this paper, all musical examples will be based on the Belaieff edition.[219] The only example of a brass work published during Ewald's lifetime, the tempo, articulation and dynamic markings can be assumed to reflect his intentions as accurately as any subsequent arrangement. Though the cornet, alto horn and tenor horn or baritone parts are included in their original clefs, the tuba part is consistent with more recent versions for the modern brass quintet instrumentation.

Instrumentation, Equipment and Blend

Modern brass quintets performing Ewald's music rarely adhere to the original instrumentation of two cornets, alto horn, tenor horn or baritone and tuba. However, an informed performance of his Quintet No. 1 should consider how to best adapt modern instruments to suit Ewald's writing. For the tubist, these considerations will inform equipment selection as well as concept of blend.

Ewald composed Quintet No. 1 for an entirely conical brass ensemble. The instruments designated in the Belaieff edition were constructed with relatively large bore sizes and produced mellow, dark sounds.[220] The option of a "tenor horn" or "baritone" as the tenor voice likely referred to the use of either a slightly smaller bore instrument similar to a modern baritone or a larger bore, euphonium-like instrument, respectively.[221] With either option for the tenor voice, Ewald's instrumentation creates a unified sound similar to blend of a string quartet. His writing throughout Quintet No. 1 suggests that he intended for a consistent tone quality from the soprano through the bass voices rather than any exploitation of distinct timbral characteristics. Modern

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[219] Ewald, *Quintett, B moll, für zwei Kornette in B, Althorn in Es, Tenorhorn oder Bariton in B und Tuba, Op. 5* (Leipzig: M.P. Belaieff, 1912).
[220] Reed, "Victor Ewald," 140.
[221] Ibid, 127.

brass quintets consisting of a combination of cylindrical and conical instruments should strive to create a similarly unified tone quality in their performances of this work.

Though a type of tuba is not specified in the Belaieff edition, the scoring suggests Ewald intended for the work to be performed on an E-flat bass tuba. The tessitura of the part lies comfortably within the range of an E-flat instrument, and the size of a bass tuba would have created a more natural blend with the other instruments designated in the piece. An E-flat tuba also completes an interlocking series of B-flat and E-flat instruments, with B-flat cornets, E-flat alto horn, B-flat tenor horn or baritone and E-flat tuba.[222]

In addition, the E-flat tuba was the most frequently used instrument by Russian tubists and composers in the late nineteenth century. One reason for the popularity of the E-flat tuba in Russia was its sheer availability. After its founding in Kiev in 1842, the V.F. Cerveny company began to export tubas, most of which were E-flat instruments, to Russia in large numbers. These imported tubas remained the most widely available instruments throughout the century, and the minority of instruments that were manufactured in Russia closely resembled Cerveny's model.[223] The ubiquity of the E-flat tuba in Russian orchestras is also evident in the orchestrations of Russian composers. Orchestral works of Ewald's contemporaries contained tuba parts which were "arranged to lie within the compass of a three-valve E-flat" instrument.[224] Based on this evidence, the use of a bass tuba in modern realizations of Ewald's Quintet No. 1 is the most historically accurate choice.[225]

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[222] Ibid, 126.
[223] Bevan, *The Tuba Family*, 143.
[224] Ibid, 144.

However, instrument selection based on period appropriateness may not be representative of Ewald's intentions or the musical culture for which he composed. The chamber music tradition in St. Petersburg in the late nineteenth century was based on works composed by amateurs for performance by amateurs. Ewald's brass quintets are no exception to this tradition, as evidenced by the fact that they do not contain excessive technical demands for the performers.[226] Though the Belaieff version of Ewald's Quintet No. 1 designates a specific instrumentation, the use of any and all available instruments and musicians was common practice in amateur musical circles. For this reason, Smith refutes the notion of performing Ewald's quintets on historically appropriate instruments:

> "We have no indication from the amateur tradition that this ideal would exclude from its ranks any competent performer playing any instrument of his choice. Nor do we have any reason to believe that Ewald would have expressed any objection to the performance of his music by any musician performing on any instrument. . . . How, then, can anyone imply . . . that there is an ideal, perhaps an absolute ideal, instrumental combination of brass instruments that more than all others realizes Ewald's aspirations; aspirations that we have no evidence to suggest were ever held by Ewald, the composer?"[227]

Smith's perspective validates the adaptation of Ewald's brass quintets to performance by modern instruments, and particularly vindicates the use of the trombone, a non-valved, cylindrical instrument, as a substitute for the tenor horn.

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[225] On their album *Baltic Brass*, the Wallace Collection claims to recreate historically accurate performances of Ewald's quintets, employing two B-flat cornets, an E-flat rotary valve althorn and a baritone saxhorn in B-flat. Tubist Robin Haggart performs on a bass tuba, specifically the Class A compensating pistons F tuba from Boosey & Co. of London, on this recording. (The Wallace Collection, *Baltic Brass*, Deux-Elles DXL 1042, 2001, compact disc, Liner notes by Trevor Herbert.)

[226] Smith, "The Four Brass Quintets of Victor Ewald," 33.

[227] Smith, "The History of the Four Quintets," 9.

Nonetheless, an understanding of the characteristics of the instruments specified by the Belaieff edition of Ewald's Quintet No. 1 is vital to modern performance practice. While Smith's refutation of an "ideal" instrumentation is historically valid, Ewald's brass writing does favor a uniform blend achieved most effectively with a homogenous combination of instruments. In his thesis on the instrumentation of the brass chamber music of St. Petersburg, Denis Winter advocates for the performance of the repertoire on modern brass instruments, but suggests the necessity of such an ensemble's sensitivity to blend:

> "While [the modern brass quintet instrumentation] is capable of producing gratifying results in playing the music of St. Petersburg, the valved conical brass originally specified yield a uniquely homogeneous quality that is otherwise lacking. This is most evident, perhaps, in the common practice of assigning the tenorhorn and baryton parts to the trombone."[228]

Whether or not historically accurate performance is a priority for a given brass quintet, the characteristic qualities of the bass tuba best complement Ewald's writing for tuba as well as the demands of group blend and homogeneity of sound inherent in Ewald's scoring. The tubist should adhere to this concept of tone and uniform blend, regardless of equipment selection, when performing Quintet No. 1.

The Tuba as Accompaniment

Ewald scores all five instruments as equal voices in his Quintet No. 1. The tuba part reflects this equality, allowing the tuba to function in a melodic capacity and demonstrating Ewald's knowledge of the technical and lyrical capabilities of the instrument. More frequently, however, the tuba is relegated to an accompanimental role.

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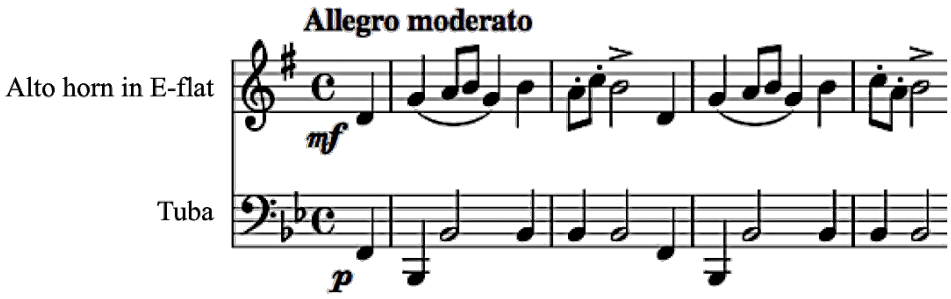
[228] Denis Ward Winter, "The Use of the Tenorhorn and Baryton in the Brass Chamber Music of Oskar Bohme and Victor Ewald, a Lecture Recital, Together with Three Recitals of Selected Works of J. Boda, J. Brahms, G. Jacobs, G. Mahler, T.R. George, J. Casterede, A. Capuzzi and others" (DMA diss., University of North Texas, 1988), 10.

When functioning as a secondary voice in Quintet No. 1, the tubist's role is to reinforce and enhance the expressivity of the primary voice or melody. Throughout the work, Ewald's writing features Romantic melodic gestures. Frequently, the dynamic shaping and tempo fluctuations characteristic of this style are indicated in the score. At times, however, the performer assumes complete responsibility for the interpretation of implied musical nuances. When serving as accompaniment, the tubist must support the melodic gestures and shaping indicated by Ewald as well as those which are unmarked.

The tubist can accomplish this function by performing with a soloist's sense of expression and musicality while maintaining awareness of the primary voice. Accompanimental passages which correspond rhythmically to the melodic line make the necessity for this type of playing obvious. In the opening of the third movement (Figure 4.1), the rhythm in the tuba part mirrors the rhythm of the melody in the alto horn. Consisting of only two pitches, the tuba part in this example must be energetic and rhythmically engaging to match and enhance the desired musicality of the melodic figure.

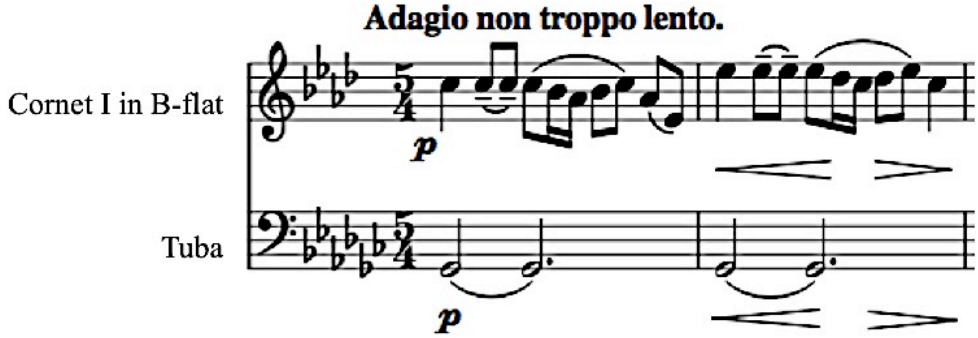
Figure 4.1. Ewald, Quintet No. 1, Movement III, mm. 1-4, alto horn and tuba



While less apparent, accompanimental support of melodic gestures is equally essential when the tuba part is less rhythmically active. The opening of the second movement (Figure 4.2) exhibits

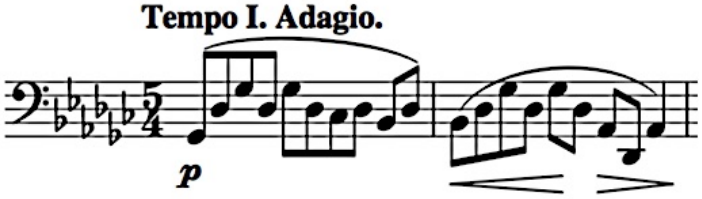
one such passage. Here, the tubist can contribute to the melodic motion and overall group expression by replicating the musical gestures of the first cornet.

Figure 4.2. Ewald, Quintet No. 1, Movement II, mm. 1-2, first cornet and tuba



As a model for shaping the sustained G-flats in mm. 1-2 of the second movement, the tubist should consider the motion created by an eighth-note arpeggiation of a G-flat major chord in the equivalent moment in the recapitulation of the movement (Figure 4.3).

Figure 4.3. Ewald, Quintet No. 1, Movement II, mm. 67-68, tuba



In addition to contrapuntal or melodic support, the passages shown in Figures 4.2 and 4.3 also illustrate the tubist's harmonic role. To serve this function, the tubist must be aware of harmonic syntax, generating individual momentum to increase harmonic motion or allowing the energy of the bass line to relax in moments of harmonic repose. The influence of the tubist's individual direction on harmonic trajectory is an especially significant consideration at moments of cadence. Within the framework of Ewald's Romantic idiom, the connection between harmonic

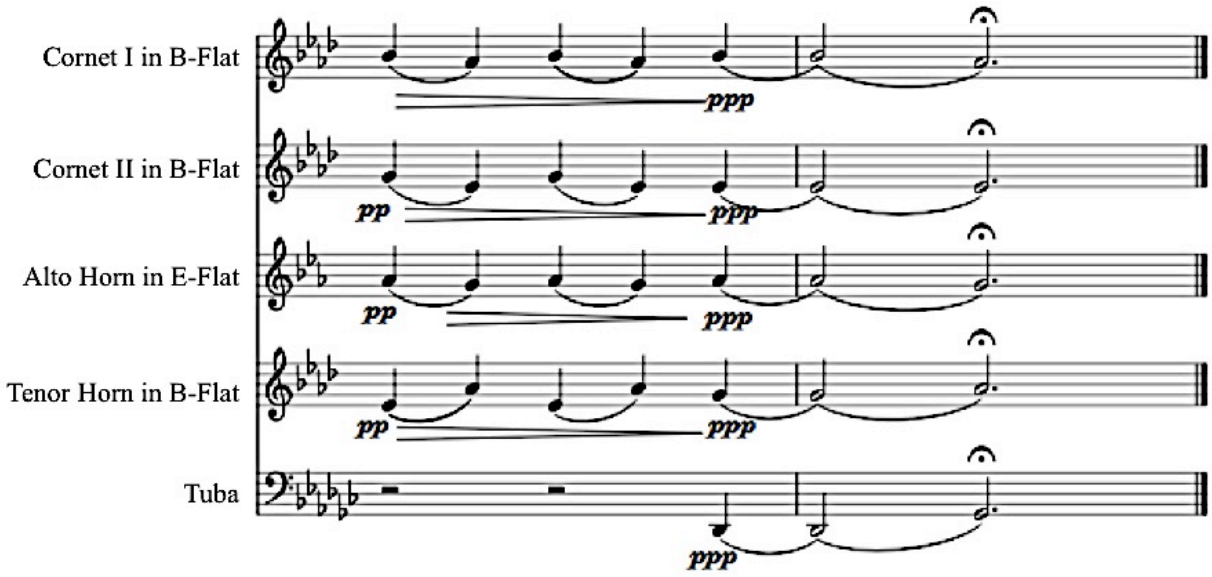
syntax and expression is inseparable and vitally important to a successful performance of this work.

Intonation

Because the harmonic language of Ewald's Quintet No. 1 is conventional and easily perceptible to the audience, accurate group intonation is essential. As the foundational voice, the tubist's intonation is therefore a significant factor in the overall success of the performance. Accurate intonation is more evident when sustained pitches support vertical harmonies, such as the passage illustrated in Figure 4.2. However, within the tonal framework of the piece, key centers dictate both vertical and horizontal intonation tendencies at all times. In other words, the tubist's melodic or contrapuntal lines must be in tune within the context of a given key in addition to supporting the harmonies created by the upper voices.

While precision of pitch obviously benefits intonation, consistency of tone quality and balance also contribute in this regard throughout the piece. The tubist must provide a clear tone upon which the other instruments can base intonation without overwhelming the other voices or, on the contrary, leaving them exposed and underbalanced. Figure 4.4 illustrates one instance where proper balance and clarity of pitch contributes to group intonation.

Figure 4.4. Ewald, Quintet No. 1, Movement II, mm. 79-80



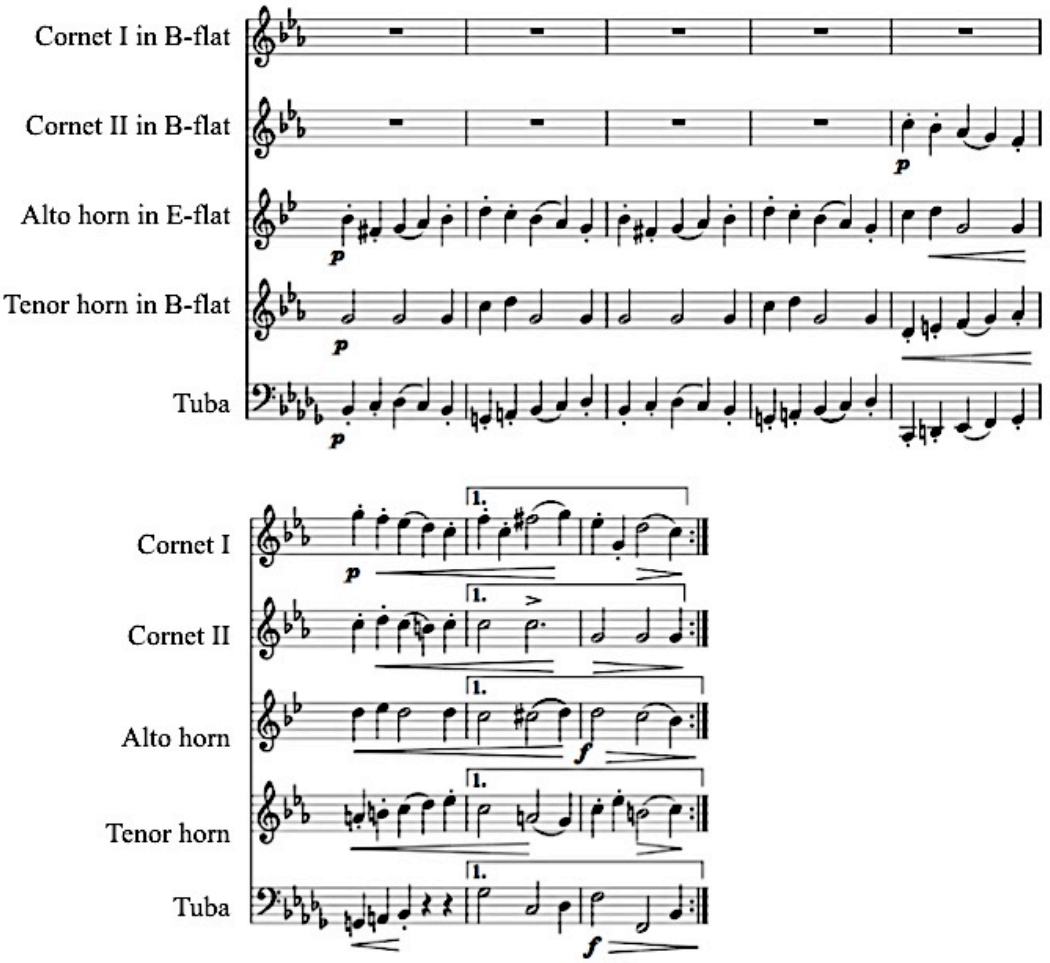
Here, each part is marked *pianississimo* at the final full cadence of the second movement. If the tubist fails to perform the indicated soft dynamic, the harmonic voicing of the other instruments becomes distorted and overpowered, destroying the balance and intonation of the final G-flat major chord as well as the expressive effect of resolution and repose. More likely, if the tubist adheres to the *pianississimo* marking above all other musical considerations, the tone of the final G-flat is corrupted, and the low register of the tuba leads to a less projecting tone than the upper voices. As a result, the pitch will be insecure and inaccurate, and the group sound will be degraded. To achieve proper balance and, thus, accurate intonation in this passage and throughout the piece, tubists should be aware of their role as the foundational voice in supporting the other instruments in addition to precision of pitch.

Breathing Techniques

Throughout Quintet No. 1, manageable phrase lengths and ample opportunities for breaths demonstrate Ewald's familiarity with the breathing demands of playing the tuba. Within

continuous phrases, Ewald indicates occasions for the tubist to breathe with brief rests. To capitalize on such moments, the tubist should make breaths as unobtrusive as possible, allowing the line to continue over rests rather than phrasing to them. The clearest evidence for Ewald's awareness of this performance aspect occurs in m. 49 of the second movement (Figure 4.5).

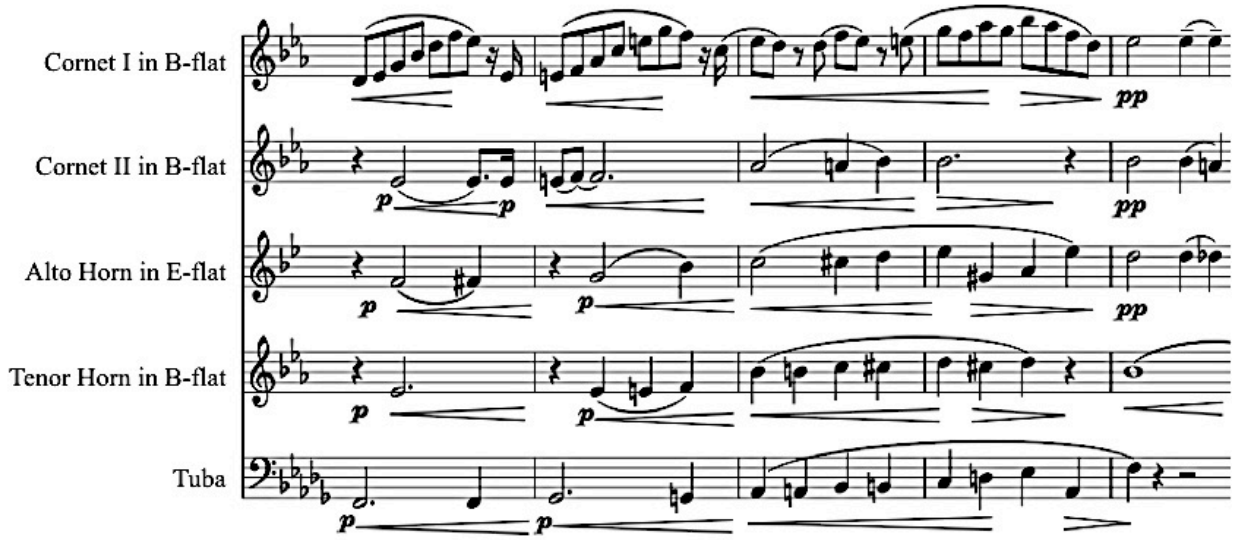
Figure 4.5. Ewald, Quintet No. 1, Movement II, mm. 4



Here, Ewald interrupts an ascending line and *crescendo* in the tuba part with two beats of rest, allowing the tubist to breathe in preparation for an arrival at m. 50. The rhythmic drive and energy gain is carried over the tubist's breath by the remaining instruments.

Several passages require tubists to create their own opportunities for breaths. In such situations, tubists must be aware of the relationship between phrasing and breathing and strive to maintain the integrity of the musical line. Figure 4.6 illustrates one such passage from the first movement.

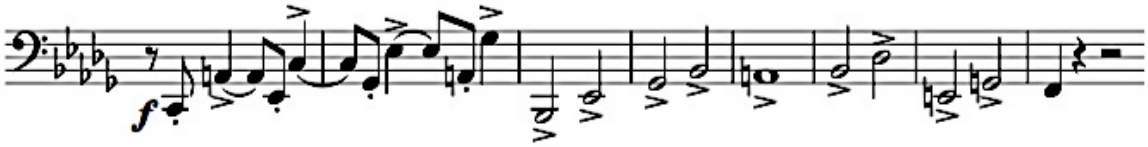
Figure 4.6. Ewald, Quintet No. 1, Movement I, mm. 34-38



In this passage, tubists have several viable options for breathing. First, they could play the entire figure in one breath. This requires most tubists to play at a soft dynamic level and constrain the indicated *crescendi*. Tubists can also breathe before beat four in m. 34 and/or m. 35. This breath choice interrupts the *crescendi* and conflicts with the melodic phrasing of the cornet but is rhythmically unobtrusive and maintains the forward motion of the phrase. Finally, tubists can breath after beat four of m. 34 and/or m. 35, matching the cornet's phrasing and completing each *crescendo*. This breath is difficult to conceal, however, and can disrupt forward momentum if poorly executed. All three options are regularly employed in performance. The success of each depends on the tubist's sensitivity to the interaction between phrase and breath.

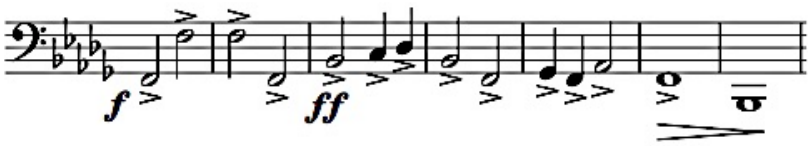
Quintet No. 1 also contains passages in which the tubist can shape notes to produce inconspicuous and natural breathing opportunities. In mm. 68-75 of the first movement (Figure 4.7), for example, the tuba part does not contain any rests, though the dynamic level and phrase length necessitate breaths.

Figure 4.7. Ewald, Quintet No. 1, Movement I, mm. 68-75, tuba



Despite the lack of written rests, the tubist can create gaps by tapering accented notes in the manner of a "bell tone." In addition to affording the tubist the requisite spaces to breathe, the taper of each accented tone will hide breaths through a uniformity of note shape independent of breath locations. Figure 4.8 illustrates a melodic application of this technique from the conclusion of the first movement.

Figure 4.8. Ewald, Quintet No. 1, Movement I, mm. 138-144, tuba



Cuing

Due to the conventional rhythmic and melodic content of Ewald's Quintet No. 1, the need for physical cuing is minimal. Tempo changes, *rubato* and nuances in melodic shaping are best coordinated by attentive listening in rehearsal and performance. Physical motion or breath cuing is necessary only when beginning a movement or section or when coordinating group motion and

releases during passages of limited rhythmic activity. Figure 4.9 and Figure 4.10 illustrate two such passages.

Figure 4.9. Ewald, Quintet No. 1, Movement I, mm. 143-147

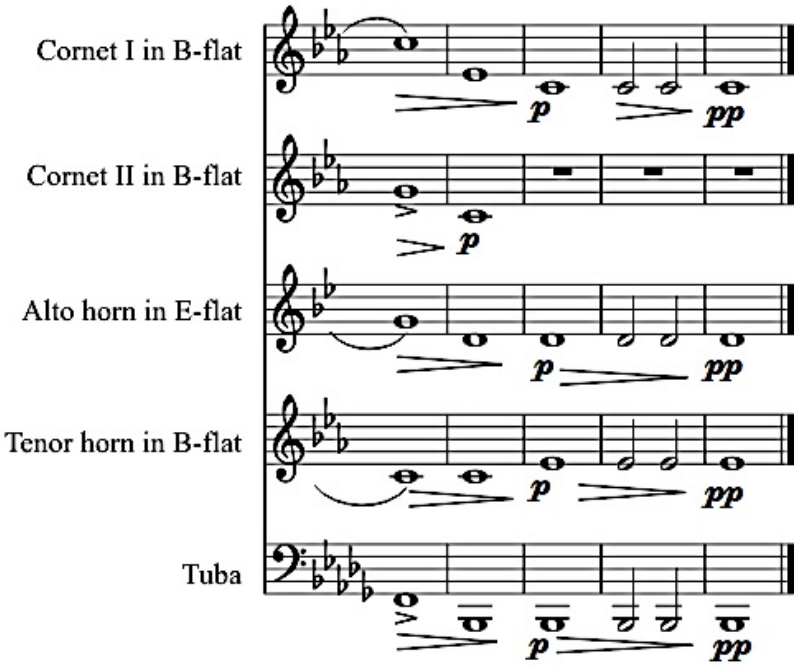
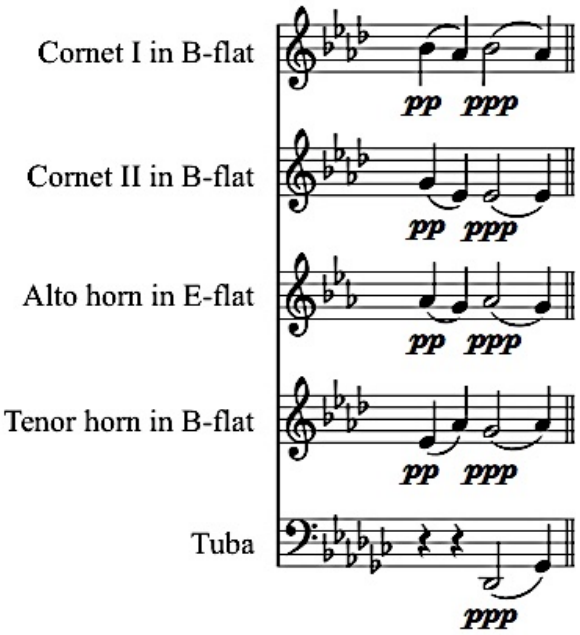


Figure 4.10. Ewald, Quintet No. 1, Movement II, m. 9

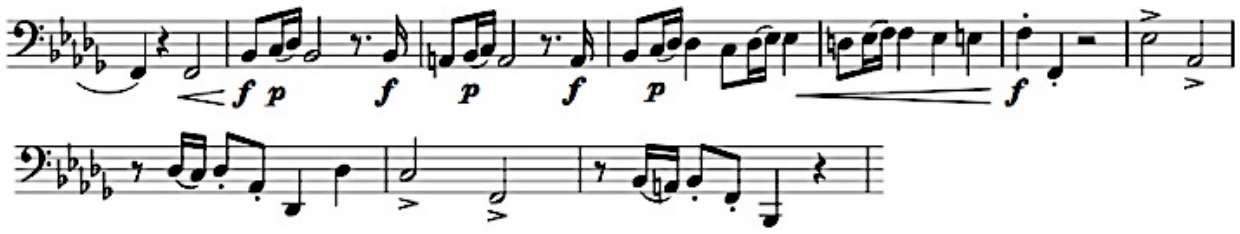


To achieve group synchronicity and security in both of the above excerpts, subtle physical motion should confirm active listening and subdivision rather than dictate time.

Rhythm

The rhythmic content of Quintet No. 1 is conventional and straightforward. As basic accuracy of rhythm is not a concern for moderate and advanced players, the tubist's challenge in this piece is to maintain rhythmic energy and vitality throughout. The tubist can best achieve this sense of energy through active subdivision and deliberate forward motion. Figure 4.11 illustrates perhaps the most rhythmically complex passage for the tuba from the first movement.

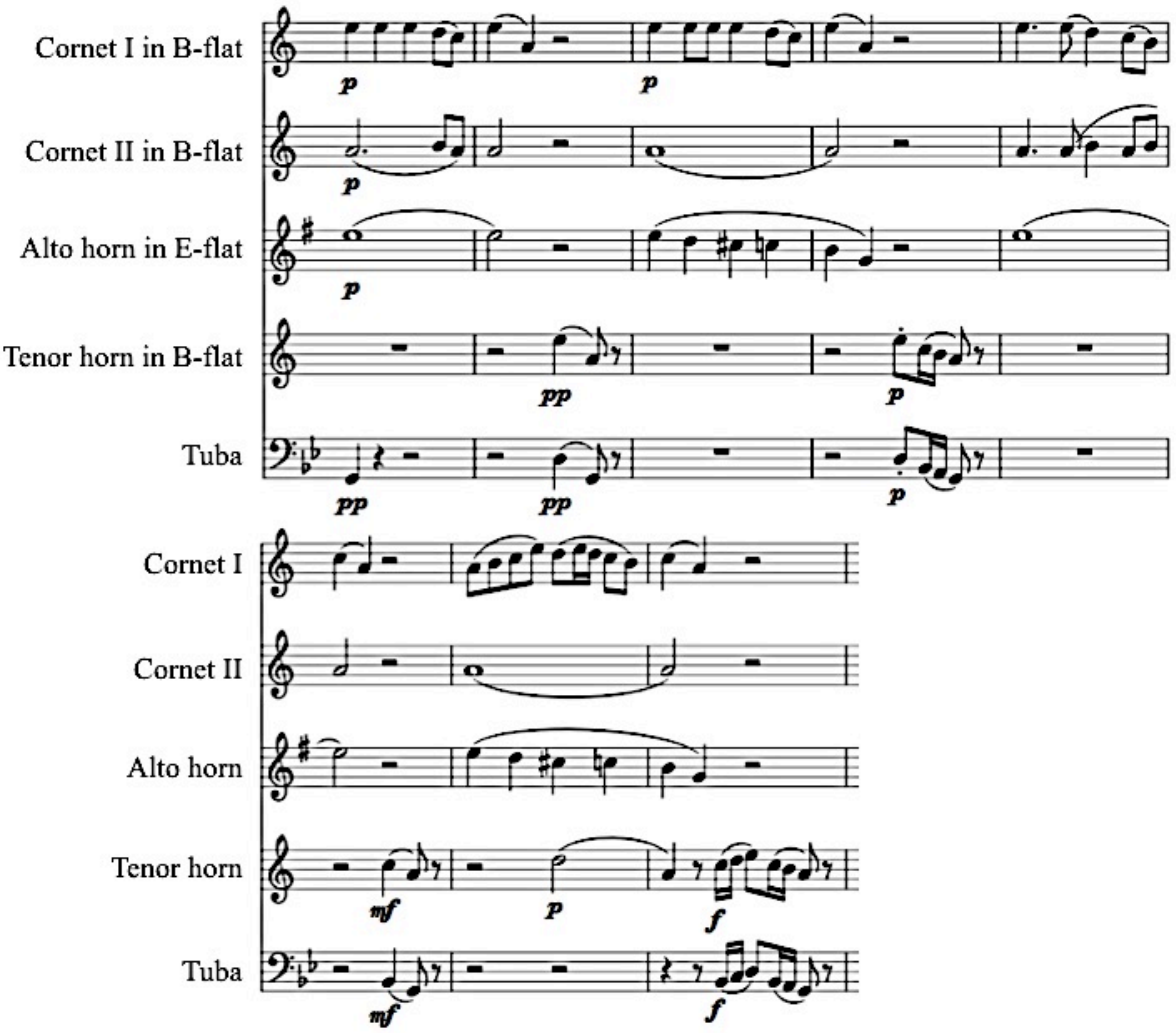
Figure 4.11. Ewald, Quintet No. 1, Movement I, mm. 94-103, tuba



To accurately place the final sixteenth notes of m. 95 and m. 96, the tubist must subdivide to the sixteenth-note level throughout the passage, especially when sustaining longer note values and during rests. In addition, the rhythmic drive of this figure must persist regardless of dynamic and articulation.

The tubist must continue to subdivide and maintain an active meter even in passages of reduced rhythmic activity or rest. In mm. 79-86 of the third movement (Figure 4.12), for example, the tubist must enter and exit the texture in unison with the tenor horn without disrupting tempo or rhythmic flow of the passage.

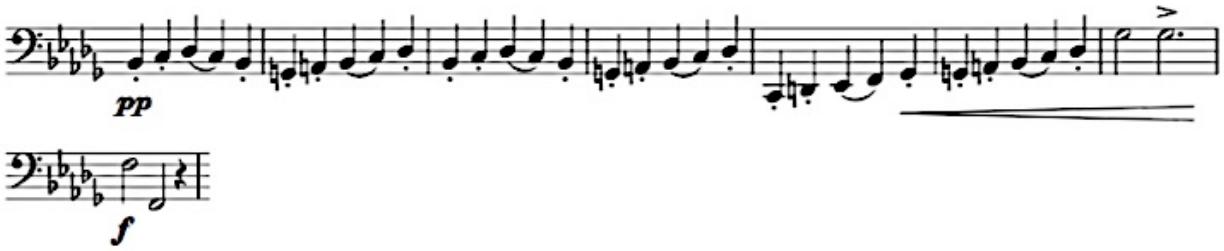
Figure 4.12. Ewald, Quintet No. 1, Movement III, mm. 79-86



For seamless entrances, the tubist must be engaged with the rhythmic motion and subdivision of the other members of the quintet during written rests.

The definition of meter is also an important aspect of rhythm and style in this piece. In the *Allegro vivace* section of the second movement (an excerpt of which appears as Figure 4.13), the application of agogic accents to the downbeats of each measure, along with the printed articulation pattern, lends the repeated quarter-note passage a constant sense of direction and emphasizes the asymmetrical quality of the meter.

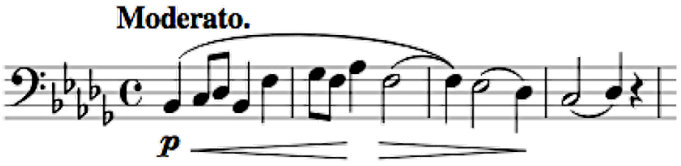
Figure 4.13. Ewald, Quintet No. 1, Movement II, mm. 12-19, tuba



The opening of the third movement (Figure 4.1) also benefits from metrical emphases. In m. 1, the written meter is potentially obscured by two factors in the tuba part: the alternation of register and Ewald's use of syncopation. To convey this syncopation most effectively, the tubist must account for the change in register by emphasizing and lengthening the downbeat and easing off of the upper note on the second beat. This approach demonstrates the location of the downbeat and situates the syncopation within a metrical context.

The tubist can also employ subdivision and the definition of meter to enhance expressivity in melodic passages, such as the tuba solo which opens the piece (Figure 4.14).

Figure 4.14. Ewald, Quintet No. 1, Movement I, mm. 1-4, tuba

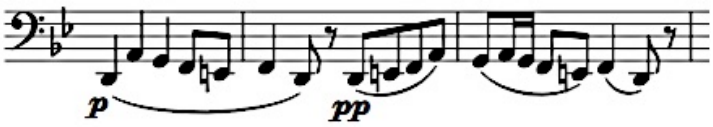


Here, an eighth-note subdivision encourages an engaging sound through sustained pitches and assists in natural dynamic shaping and *rubato*. Constant motion toward or from moments of metrical emphasis ensures phrase direction and gestural control.[229] Figure 4.15 illustrates another

[229] See p. 66 for further discussion of this technique.

example of a melodic passage from the third movement which benefits from these rhythmic principles.

Figure 4.15. Ewald, Quintet No. 1, Movement III, mm. 39-41, tuba



Tempo

Quintet No.1 requires the tubist to establish tempo on several occasions. Though tempo fluctuations are frequently notated throughout the piece, Ewald does not provide a single metronome marking in the original Belaieff edition. Subsequent versions, including the Robert King arrangement, have offered their own numerical tempo markings. However, the wide array of tempos one encounters in recordings of the work reflects the lack of an "authoritative" interpretation of Ewald's tempos.

When establishing tempo, the tubist's decisions must be proportionately accurate interpretations based on Ewald's markings and contextual cues. The first and most notable instance in which the tuba sets tempo occurs at the opening of the piece (Figure 4.14). Recordings of this passage vary widely, with tempos ranging from 76-108 beats per minute at the quarter-note pulse. Metronomic indications from original versions of Ewald's string quartets may, however, narrow the scope of possible interpretations for the intended tempo for the opening of Quintet No. 1. For example, Ewald indicates that the opening of his second string quartet, marked *Allegro moderato*, should be performed at 100 beats per minute for a dotted

quarter-note pulse.[230] This indication, when compared to the *Moderato* marking of the first movement of Quintet No. 1, suggests the tubist should play the opening solo at least somewhat slower than 100 beats per minute. Ultimately, Ewald's rather vague marking affords the ensemble a wide range and flexibility of opening tempo, allowing the tubist to select a tempo which lends itself to the group's expressive and musical interpretation.

Articulation

Ewald specifies articulation meticulously throughout Quintet No. 1. Table 4.1 lists the seven articulations found in the tuba part. The tubist must be able to not only produce a distinguishable difference between each of these articulations but also to match the intensity and differentiation of articulations of the other instruments in the ensemble. As mentioned above, Ewald's treatment of a homogenous ensemble of conical brass instruments necessitates uniformity in tone quality as well as articulation. The tubist must therefore maintain a consistent quality of tone regardless of articulation, especially when performing accented pitches and *sforzandi*.

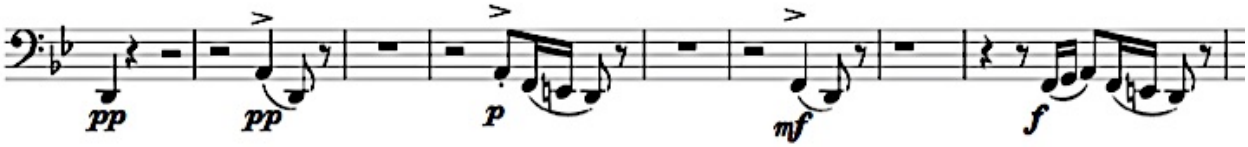
[230] Reed, "Victor Ewald," 184.

Table 4.1. Articulation Markings for Tuba in Ewald, Quintet No. 1

	Tongued
	Slurred/Tied
	Legato
	"Sighing" Gesture
	Staccato
	Accented
	Sforzando

In addition, the tubist must be sensitive to the relationship between articulation and expressive gesture in Ewald's writing. For example, Reed identifies the melodic gesture consisting of an accented tone slurred to a non-accented tone as a "Romantic sigh."[231] This combination of articulation and gesture expresses a sense of momentary resignation or repose. Figure 4.15 illustrates Ewald's use of the so-called sighing gesture in the tuba part in the third movement.

Figure 4.16. Ewald, Quintet No. 1, Movement III, mm. 25-32, tuba

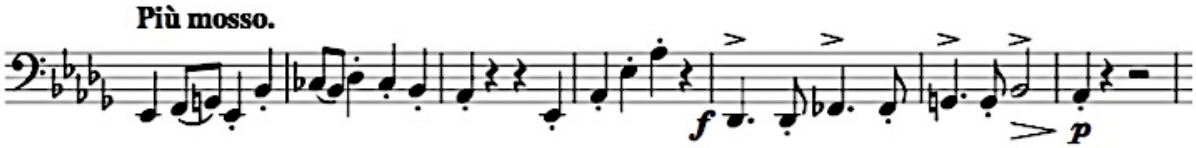


[231] Ibid, 180.

When performing this gesture, the tubist should emphasize the accented note with weight and length before releasing the energy created by the accent and slurring into the weak beat.[232]

Staccato articulations occur in melodic as well as accompanimental contexts in Quintet No. 1. In all cases, the tubist should perform *staccato* articulations with maximum length and tone while still creating space between pitches. A *pizzicato* articulation on a string instrument (such as Ewald's primary instrument, the cello) provides an appropriate model for this type of *staccato*. The passage shown below in Figure 4.17 demonstrates Ewald's use of the *staccato* articulation.

Figure 4.17. Ewald, Quintet No. 1, Movement I, mm. 54-60, tuba



In the first three measures of this example, maintaining length and tone in the *staccato* notes preserves a sense of melodicism through the phrase. A similar approach for the *staccato* notes in the remainder of the excerpt allows the tuba to contribute to rhythmic animation and the forward motion of the musical line while continuing to provide a foundation of tone in support of vertical harmonies.

Dynamics

As with articulation, Ewald's notation of dynamics throughout Quintet No. 1 is precise and thorough. Dynamic shaping is frequently indicated through paired *crescendo*/*diminuendo*

[232] A comparison to the corresponding passage in the recapitulation of the third movement (Figure 4.12) suggests accents were erroneously omitted from the third beats of mm. 80, 82 and 84 in the M.P. Belaieff edition. The tubist should perform these gestures accordingly.

figures. When not explicitly notated, Ewald's Romantic style of phrasing and expression frequently imply such dynamic shaping. To convey these implied dynamic nuances, the tubist should consider all dynamic markings contextual. For example, rather than designating a monotonous, sustained dynamic, a *piano* marking indicates that dynamic shaping occurs within a *piano* environment. As discussed in the previous chapter, phrasing through active subdivision benefits a natural control of dynamic gestures throughout the piece.

Curiously, Ewald does not indicate a single *mezzo-piano* dynamic in Quintet No. 1. This omission may alter the performer's realization of dynamic contrasts in this work. Reed explains:

> "As applied to performance practice, this fact necessitates a re-examination of the relationship between the piano and mezzo-forte dynamic levels. It is apparent, since the additional gradation of mezzo-piano does not exist between these two, that performers must strive to avoid too great a contrast between them, a contrast which is relatively large in contemporary practice."[233]

Stylistic Versatility

Though Ewald's notation aids the performer in realizing the Romantic style of Quintet No. 1, stylistically accurate performance of the work depends on familiarity with the music of the period. As the Russian chamber brass tradition was somewhat of a historical anomaly, tubists should study performances of string chamber works of Ewald's predecessors and contemporaries, such as Rimsky-Korsakov, Borodin, Glazunov and others, in addition to brass performances and recordings. By developing a mental concept for the expressive gestures, melodic and harmonic conventions and other musical characteristics of Ewald's Romantic style, the tubist will acquire the ability to replicate these stylistic aspects naturally and intuitively when performing Quintet No. 1.

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[233] Ibid, 182.

Endurance

As a result of Ewald's idiomatic writing and the tuba part's comfortable register, Quintet No. 1 does not pose a considerable endurance challenge for the tubist. However, as a work of substantial duration with infrequent rest, the piece can strain the physical and mental endurance of the tubist when situated within a larger program. To increase physical stamina in the performance of Quintet No. 1, the tubist should take advantage of all opportunities to relax the embouchure, including brief rests and breaths.

Recordings

Ewald's Quintet No. 1 has been recorded and commercially released over twenty times since 1960. These recordings feature several of the most influential and successful brass quintets and many of the great chamber and orchestral tubists of the twentieth and twenty-first centuries. Tubists represented in recordings of Quintet No. 1 include William Bell (New York Philharmonic), Arnold Jacobs (Chicago Symphony Orchestra, Chicago Symphony Brass Quintet), John Fletcher (London Symphony Orchestra, Philip Jones Brass Ensemble), Sam Pilafian (Empire Brass Quintet), Craig Knox (Pittsburgh Symphony Orchestra, Center City Brass Quintet) and Carol Jantsch (Philadelphia Orchestra). See Appendix E below for a complete discography.

CHAPTER FIVE

SUMMARY AND CONCLUSION

The preceding chapters of this document have demonstrated a comprehensive approach to performing as a tubist in a brass quintet. By summarizing the historical development of the tuba in the brass quintet, the second chapter offered perspective on the traditions and practices of the genre as well as background information on noteworthy ensembles and figures. An examination of performance techniques related to the tubist's role in the brass quintet, derived from writings, interviews and recordings of influential performers and pedagogues, highlighted the unique demands of the tuba in the chamber music setting and the brass quintet repertoire. Finally, a discussion of Ewald's Quintet No. 1, Op. 5 served as a case study for applying both a historical and performance-based approach in the preparation of specific brass quintet repertoire. Throughout the document, the reader has also been directed to discographies listed in the appendices below. By studying these and other recordings, the tubist of any ability level will gain further insight into the performance techniques of the world's preeminent brass quintet tubists.

Whereas the above discussion has focused on deepening knowledge for improved performance, it is also worth noting the benefits of performing in a brass quintet for the tubist. The value of the chamber music setting for individual musicianship and ensemble skills are numerous. As a soloist in a small ensemble, the tubist assumes responsibility for preparation,

accuracy and consistency. In addition, the brass quintet requires each member to contribute stylistically and expressively. Striving to meet the demands of performing in a chamber music context builds confidence and enhances creativity.[234]

Techniques developed for performance in the brass quintet also benefit the tubist in large ensemble and solo playing. Chamber music forces the tubist to listen to the other members of the ensemble, improving concepts of balance, blend, intonation, rhythm and "stylistic agreement."[235] The ability to listen also frees tubists from being overly reliant on conductors to dictate time and ensemble coordination. By applying a chamber musician's attentiveness and ensemble skills to large ensemble playing in this manner, the tubist negates the challenge of coordinating with the conductor and other musicians on stage. In addition, the demands of brass quintet performance and its repertoire require the tubist to develop technique in the "extreme ranges of dynamics, timbral changes, articulations, style changes and rhythmic elements."[236] The ability to perform in such extremes not only improves the technical capabilities of the tubist, but also results in security, stability and confidence in more conventional playing. Performing in a brass quintet also increases physical endurance and mental stamina.

The rehearsal and performance process also fosters extra-musical skills which serve the tubist's musical development and which can be applied to other professional settings. Performing in a brass quintet requires and cultivates leadership, communication, teamwork, problem solving and logistical planning.[237] Conflict resolution and compromise are also necessary in any chamber

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[234] Tilbury and Edelbrock, "When Five is Company," 25.
[235] James E. Latten, "Chamber Music for Every Instrumentalist," *Music Educators Journal* 87, no. 5 (Mar. 2001): 46.
[236] Sherman, "The American Brass Quintet," 29.
[237] Latten, "Chamber Music," 46.

music ensemble. These skills not only serve the individual group members and contribute to a more harmonious ensemble experience, but can actually enhance the musical product. This aspect of chamber music should not be overlooked, as the benefits to the tubist in terms of improving interpersonal skills alone make brass quintet performance a worthwhile endeavor.

In addition to benefitting individual musicians, the tuba's inclusion in the brass quintet has also advanced the standing of the tuba as an instrument more generally. The creation of an entirely new repertoire, much of which contains demanding tuba parts, has demonstrated the instrument's technical capabilities beyond those featured in large ensemble settings. In addition to writing challenging tuba parts in works for brass quintet, composers began to recognize the virtuosic potential of the tuba as a solo instrument, contributing to an enormous expansion of solo tuba repertoire in the second half of the twentieth century. The growth of solo and brass quintet repertoire for tuba promoted advances in musical and technical artistry far beyond what had traditionally been required of professional tubists.

The brass quintet has also offered tubists additional options for career development. For the freelance performing musician, the prevalence of professional brass quintets has provided sources of income and performance opportunities. More importantly, the success of the brass quintet contributed to the increased availability of careers for the tubist in higher education. Harvey Phillips explains this correlation:

> "[The New York Brass Quintet's] success also influenced colleges and universities that didn't have a full-time tuba professor to create full-time positions for tuba so they could have a faculty brass quintet. This elevated brass instructors to the level of artists in residence."[238]

[238] Phillips, *Mr. Tuba*, 124.

The tuba's increased integration into higher education has enhanced its status as a sophisticated and capable instrument. The ubiquity of tuba professorships in music schools throughout the United States has also led to improved training of subsequent generations of university tuba students.

New opportunities provided by the brass quintet contributed to the "Tuba Renaissance" of the twentieth century and remain an integral part of the education and career of nearly all professional tubists. The perception of the tuba as a competent chamber music and solo instrument and the increased acceptance of the artistic and musical merits of tuba performance are direct results of the development of the brass quintet. The ensembles and tubists mentioned in this document have been crucial in this regard. With continued innovation and evolution, the brass quintet is poised to persist as a viable chamber music setting for the tuba, generating new repertoire, providing educational and performance opportunities and increasing the standing of tubists in the musical community.

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APPENDIX A

DISCOGRAPHY: COMMERCIAL RELEASES OF THE NEW YORK BRASS QUINTET

Release Date	Album	Label	Catalog Number
1960	Two Contemporary Composers	Golden Crest	CR-4017
1960	New York Brass Quintet "In Concert"	Golden Crest	CR-4023
1962	Gunther Schuller – Music for Brass Quintet	Composers Recordings	CRI-144
1963	Jacob Druckman – Dark Upon the Harp	Composers Recordings	CRI-167
1964	A Festival of Winds	Desto Records	D-401
1965	The Music of Harold Faberman (*Images for Brass*)	Serenus Records	SRE-1011 and SRS 12011
1965	Gunther Schuller – Dyptich for Brass Quintet and Band, with the University of Michigan Band	Golden Crest	CRS-4211
1966	Alvin Etler – Quintet for Brass Instruments	Composers Recordings	CRI-205
1967	Baroque Brass – Purcell, Gabrieli, Bach, Holborne and others	RCA Victor	LSC-2938
1970	Music Minus One – Popular Suite by Lebow, Three Salutations by End, and Brass Quintet by Wilder	Music Minus One	MMO 6021, 6022, 6023, 6024 and 6025
1972	Morris Knight – The New York Brass Quintet Plays Knight	NOW Records	RN-9
1972	Edward Miller – The Folly Stone	Composers Recordings	CRI SD 302
1973	The Music of Arthur Custer, Vol. II (Concerto for Brass Quintet)	Serenus	SRS 12031
1973	Music Minus One – Music by Baron, Dean, Nagel and Uber	Music Minus One	MMO 6031, 6032, 6033, 6034, 6035
1975	Donald Erb – Contemporary Music (Three Pieces for Brass Quintet and Piano)	Composers Recordings	CRI-323
1978	New York Brass Quintet	Crystal Records	S210

2004	The New York Brass Quintet Celebrates its 50th Anniversary	Harvey Phillips Foundation	HPF-GCA CD 5
2006	New York Brass Quintet, Volume 1 – Bach and Before	Mentor	Men107
2007	New York Brass Quintet, Volume 2 – Romantic Age of Brass	Mentor	Men108
2012	20th Century Brass	Crystal Records	CD569

APPENDIX B

DISCOGRAPHY: RELEASES FEATURING THE PHILIP JONES BRASS ENSEMBLE

Release Date	Album	Label	Catalog Number
1965	Brass (No. 3 in Families of the Orchestra series)	EMI	EMI 7EG 8960
1970	Brass Now and Then	Decca	DECCA SDD 274
1970	Just Brass	Argo	ARGO ZRG 655
1972	Classics for Brass	Argo	ARGO ZRG 731
1972	Justin Connolly (*Cinquepaces* for brass quintet)	Argo	ARGO ZRG 747
1972	Robert Suter (*Fanfares et Pastorales*)	Jecklin Disco	JECKLIN DISCO 540
1974	The Art of Toru Takemitsu (*Garden Rain*)	Deutsche Grammophon	DGG MG 1047
1974	Golden Brass	Argo	ARGO ZRG 717
1974	The Philip Jones Brass Ensemble Plays...	Argo	ARGO ZRG 813
1975	Philip Jones Brass Ensemble in Switzerland	Claves	CLAVES DPF 600
1975	Renaissance Brass	Argo	ARGO ZRG 823
1976	Divertimento	Argo Re-released by Marcophon (1994)	ARGO ZRG 851 CD 928-2
1976	Fanfare	Argo Re-released by Marcophon (1994)	ARGO ZRG 870 CD 927-2
1977	Pictures at an Exhibition	Argo	ARGO ZRG 885
1978	Baroque Brass	Argo	ARGO ZRG 898

1978	Easy Winners	Argo Re-released by Marcophon (1991)	ARGO ZRG 895 CD 929-2
1979	Festive Brass	Argo Re-released by Marcophon (1994)	ARGO ZRG 912 CD 926-2
1979	Modern Brass	Argo	ARGO ZRG 906
1979	Romantic Brass	Argo	ARGO ZRG 928
1980	La Battaglia Re-released as Battles for Brass (1994)	Argo Marcophon	ARGO ZRG 932 CD 930-2
1980	Hindemith: Concert Music	Argo	ARGO ZRDL 1000
1981	Focus on Philip Jones Brass Ensemble	Argo	ARGO ZRDL 1001
1981	Handel	Decca	DECCA SXDL 7564
1981	Toccata and Fugue	King	KING 28C 175
1982	Gabrieli in Venice	Decca	DECCA SXDL 7581
1982	Noel	Decca	DECCA SXDL 7576
1983	Sousa Marches – Philip Jones Wind Ensemble	Decca	DECCA 410 290-1
1984	Brass at Walhalla – Philip Jones Wind Ensemble, Elgar Howarth, cond.	Decca	DECCA 414 149-1
1985	International Marches – Philip Jones Wind Ensemble, Elgar Howarth, cond.	Decca	DECCA 417 329-1
1985	Lollipops	Claves	CLAVES D 8503 CLAVES CD 50-8503
1986	Philip Jones Brass Ensemble – Finale	Chandos	CHANDOS ABRD 1190
1986	Renaissance and Baroque Music Re-released Music for the Courts of Europe (2008)	Decca Marcophon	DECCA 417 423-1 CD 925-2

1986	West Side Story	Decca	DECCA 417 354-1
1987	Bernstein: West Side Story / Weill: Little Threepenny Music	Decca	DECCA 417-264-2
1989	Weekend Brass: Trumpet Voluntary	Decca	DECCA 421 633-2
1991	British Music for Brass	Decca	DECCA 473 714-2
2001	Philip Jones Brass Ensemble: Greatest Hits	Decca	DECCA 467 746-2
2002	The 20th Century Album	Decca	DECCA 473 501
2002	The Lighter Side	Decca	DECCA 470 185
2003	Music from the Royal Court	Decca	DECCA 475 152

NOTE: The above discography includes only releases in which the Philip Jones Brass Ensemble is the featured ensemble. Several compilation discs released after the disbanding of the ensemble are included in addition to original releases. For a full listing of Philip Jones Brass Ensemble releases from 1965-1986, see Donna McDonald, *The Odyssey of the Philip Jones Brass Ensemble*, pp. 141-146.

APPENDIX C

DISCOGRAPHY: EMPIRE BRASS QUINTET

Release Date	Album	Label	Catalog Number
1976	American Brass Band Journal	Columbia Masterworks	M-34192
1977	Empire Brass Quintet – Baroque Brass	Sine Qua Non	SQN-SA 2014
1977	Russian Brass with the Empire Brass Quintet	Sine Qua Non	SQN-SA 2012
1978	American Brass Band Journal Revisited – Empire Brass & Friends	Sine Qua Non	SAS-2017
1979	Renaissance Brass	Digitech	DIGI 102
1980	Empire Brass Quintet - Dvorak / Hindemith / Böhme / Hovhaness	Digitech	DIGI 105
1980	Encores	Digitech	DIGI 104
1981	Empire Brass Plays Annie	Columbia Masterworks	FC 37624
1986	A Bach Festival – The Empire Brass, Douglas Major, organ	Angel/EMI	CDC-7 47395 2
1988	Empire Brass: Bernstein, Gershwin, Michael Tilson Thomas	Telarc	CD-80159
1988	Fireworks	Angel/EMI	CDC-7 49277
1988	Joy to the World – Music of Christmas	Angel/EMI	CDC-7 49097 2
1989	Class Brass – Classical Favorites for Brass	Telarc	CD-80220
1989	Music of Gabrieli and His Contemporaries: Isaac, Banchieri & Diaz	Telarc	CD-80204

1990	Music for Organ, Brass & Percussion – Empire Brass, Michael Murray	Telarc	CD-80218
1990	Royal Brass	Telarc	CD-80257
1991	Braggin' In Brass	Telarc	CD-80249
1992	Empire Brass on Broadway	Telarc	CD-80303
1992	Romantic Brass – Music of France & Spain	Telarc	CD-80301
1993	Class Brass – On the Edge	Telarc	CD-80305
1993	Mozart for Brass	Telarc	CD-80332
1994	Passage: 138 B.C.–A.D. 1611	Telarc	CD-80355
1996	An Empire Brass Christmas – The World Sings	Telarc	CD-80416
1996	King's Court and Celtic Fair	Telarc	CD-80380
1997	Empire Brass Greatest Hits	Telarc	CD-80438
1999	Class Brass – Firedance	Telarc	CD80493
2000	Christmas with the Master Chorale and the Empire Brass	HOLIDAY	CD-80000
2002	The Glory of Gabrieli – Empire Brass and Friends	Telarc	CD-80553
2003	Baroque Music for Brass and Organ	Telarc	CD-80614
2005	The American Brass Band Journal (re-release)	Sony Classical	CD-94885
2005	A Bach Festival (re-release)	EMI Classics	CD-315442
2005	Fireworks (re-release)	EMI Classics	CD-769762
2005	Joy to the World – Music of Christmas (re-release)	EMI Classics	CD-315382
2006	Empire Brass in Japan – Live at Hitomi Commemoration Auditorium, 1986 (live concert)	Sony International	(MP3 release)

APPENDIX D

PUBLISHED EDITIONS OF VICTOR EWALD'S BRASS QUINTET NO. 1 IN B-FLAT MINOR, OP. 5

Date of Publication	Title	Arranger/Editor	Publisher
1912	Quintett, B moll, für zwei Kornette in B, Althorn in Es, Tenorhorn oder Bariton in B und Tuba, Op. 5	N/A	M.P. Belaieff
1938	Quintet in B Minor: Third Movement	Himie Voxman	Rubank
1957	Symphony for Brass Choir	Robert King	Robert King Music Co.
1973	Quintet for Two Trumpets, Horn, Trombone and Tuba	Donald Miller	Ensemble Publications
1989	Quintet no. 1 for Brass Quintet	Daniel Leavitt	Peakview Music
1990	Brass Quintet no. 1 in B flat minor: opus 5	Edward H. Tarr	McNaughtan
1992	Quintet No. 1	David R. Thomas	Music Express
1993	Brass Quintet no. 1 in B flat minor: opus 5	Edward H. Tarr	McNaughtan
1997	Symphony for Brass ***Arranged for brass band	Michael E. Hopkinson	Kirklees Music
2000	Brass Quintet no. 1 in B flat minor: opus 5	Edward H. Tarr	McNaughtan
2001	Quintet No. 1	Tony Rickard	Canadian Brass Quintet
2002	3 Quintets	Bryan Doughty	BVD Press
2008	Quintet No. 1 op. 5	David R. Thomas and Bryan Doughty	BVD Press

APPENDIX E

DISCOGRAPHY: VICTOR EWALD, BRASS QUINTET NO. 1 IN B-FLAT MINOR, OP. 5

Release Date	Ensemble	Album	Label	Catalog Number
1960	New York Philharmonic Brass Ensemble	New York Philharmonic Brass Ensemble	Golden Crest	CR-4003
1969	American Brass Quintet	Music for Brass: 1500-1970 ***Bass trombone used in lieu of tuba	Desto Records	6474-77
1970	Philip Jones Brass Ensemble	Just Brass	Argo	ARGO ZRG 655
1977	Empire Brass Quintet	Russian Brass with the Empire Brass Quintet	Sine Qua Non	SQN-SA 2012
1978	Mount Royal Brass Quintet	The Mount Royal Brass Quintet	McGill University Records	77004
1978	Tidewater Brass Quintet	Tidewater Brass Quintet	Golden Crest	CR-4174
1979	Eric Aubier & Floreant Brass Quintet	Chamber Music for Brass from the 17th to 20th Centuries	Music Square	
1986	German Brass	Das Deutsche Blechbläserquintett	Audite	Audite 95.401
1987	American Brass Quintet	Brass Music of St. Petersburg ***Bass trombone used in lieu of tuba	Musical Heritage Society	MHS 7557
1987	Netherlands Brass Quintet	Netherlands Brass Quintet	Ottavo	OTR C48609
1988	Brass Ring	Music for Brass Quintet	Crystal Records	CD561

1991	Süddeutsches Blechbläserensemble	Brass Symphony	Marcophon	CD 920 2
1993	Ensemble de Cuivres des Hauts-de-France	Ewald: Musique de Chambre à Saint-Pétersbourg	BNL	BNL 112861 DDD
1994	Ludwig Güttler Brass Ensemble	Brass Ensemble Arrangements ***Arr. Ludwig Güttler	Berlin Classics	0010902BC
1994	Stockholm Chamber Brass	Sounds of St. Petersburg	Bis	BIS-CD-613
1995	Renn Quintet	5 Klassiker!	Bayer	CD 100251
1996	Center City Brass Quintet	Works for Brass Ensemble	Collins Classics Re-released on Chandos	148902 10017
1998	Skyline Brass	Caged		
2001	The Wallace Collection	Baltic Brass ***Performed on period instruments	Deux-Elles	DXL 1042
2003	Eastern Kentucky University Faculty Brass Quintet	Brass Sketches	Mark Records	4819-MCD
2006 *Recorded December 18, 1966, Auditorium Theater, Chicago	Chicago Symphony Orchestra Brass Quintet	Legacy of an Artist: Arnold Jacobs, tuba	Summit	469
2008	Granada Brass Quintet	Rendezvous		
2009	Melos Brass	Romantiki mousiki gia halkina pnefsta (Romantic Brass)	Warner Classics	5206659005 23
2009	Tokyo Metropolitan Brass Quintet	Brass Ensemble Arrangements	Meister	MM1165

2010	Philadelphia Orchestra Brass Quintet	Tchaikovsky, P.I.: Romeo and Juliet / Serenade / Francesca da Rimini / Ewald, V.: Brass Quintets Nos. 1 and 3	Ondine	ODE1150-2D