

BRASS MARYLAND PRESENTS **GREAT MUSIC IN GREAT SPACES** FEATURING  
**THE ANNAPOLIS BRASS QUINTET IN CONCERT**

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FRIEDBERG

CONCERT HALL

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CONSERVATORY

SATURDAY

APRIL 17, 1993

7:30 PM

## PROGRAM

Anniversary Fanfare (1991) .....KEITH SNELL  
(b. 1950)

Music of the Spanish Renaissance (pub. 1578)  
*Diferencias sobre el Canto llano del Caballero* ....ANTONIO deCABEZÓN  
(1510 - 1566)  
*Pues a mi, desconsolado* .....JUAN deCABEZÓN  
(1510/19 - 1566)  
*Susana un jur* .....HERNANDO deCABEZÓN  
(1541 - 1602)

Two Contrapuncti (1749-50) .....J.S. BACH  
*Contrapunctus IV* (1685 - 1750)  
*Contrapunctus VII*

Symphony for Brass Quintet (1993) .....MICHAEL BROWN  
"Allegro" (b. 1962)  
*Chorale and Waltz*  
*Finale*

Quintet #1 in Bb (1911) ..... VICTOR EWALD  
*Moderato* (1860 - 1935)  
*Adagio - Allegro vivace - Adagio*  
*Allegro moderato*

### INTERVAL

Canonic Fanfare (1981) .....GEORGE HEUSSENSTAMM  
(b. 1926)

Dance (1974) ..... WILKE RENWICK  
(b. 1921)

Dance Movements (1981) ..... DAVID SNOW  
(b. 1954)

Dances from "Terpsichore" (1612) .....MICHAEL PRAETORIUS  
(1571 - 1621)

Canzona Bergamasca (1621) ..... SAMUEL SCHEIDT  
(1587 - 1654)



ABOVE:  
DAVID & RIP  
WITH RICK,  
JOHN &  
BUTCH.  
1971.  
RIGHT:  
BUTCH,  
DAVID  
KANTER,  
TED, RIP &  
DAVID. 1972



## PROGRAM NOTES

### KEITH SNELL

Keith Snell is active as a trumpeter, composer, arranger and educator in the Los Angeles area. His name is probably best known to Great Music in Great Spaces audiences for his settings of Christmas tunes, which the ABQ has presented annually for the past several years. His *Anniversary Fanfare* was commissioned by Calvin and Paula Smith in honor of the 20th anniversary of the Annapolis Brass Quintet in June of 1991. It was the composer's intent to create a piece to reflect the great joy and spirit the ABQ had brought to performing during its twenty year history.

### OBRAS de MUSICA

The Cabezóns were among the most highly favored musicians of the Spanish monarchy for over three quarters of a century, beginning with Antonio's appointment as organist to Queen Isabella in 1526. Although during this period the Spanish crown was worn by three successive heads, the Cabezón claim to the position of Royal Organist was finally vacated only with Hernando's death in 1602. It would seem that the family gift for music was transmitted both by blood and by formal tutelage. Historic lists from the 16th century of who studied with whom and who influenced whom compositionally read like a Cabezón family register.

Undoubtedly Antonio, blind from early childhood, has made the greatest mark on music history. The main body of his mature composition was published after his death by his son Hernando in a collection bearing the title *Obras de Musica*. It is in this collection that Hernando also published several of his own pieces and the only two known works by his uncle, Juan (Antonio's brother).

Although all of the music in *Obras de Musica* is written in the so-called Spanish organ tablature notation, the remarks in the foreword as to the profitability of the music to the "ministriles" (among whom were cornett and sackbut players) leave little doubt that the works were popular as consort as well as keyboard pieces during the 16th century.

### J.S. BACH

These two contrapuncti come from *Die Kunst der Fuge*, a large-scale work Bach undertook near the end of his life and one which remained unfinished at his death. While formerly regarded principally as a theoretical manual of advanced counterpoint, it has come to be generally recognized in our time as one of the greatest masterpieces of musical art. Although Bach did not specify instrumentation for *Die Kunst der Fuge*, the argument that it was conceived for keyboard performance is strong. Regardless of Bach's thoughts about realization of the work, if indeed performance was a consideration, *Die Kunst der Fuge* has been successfully transcribed for small orchestra, electronic, percussion, string, woodwind and brass instruments.

The Contrapunctus IV is a simple fugue in which the theme is heard in its inversion. The Contrapunctus VII is a stretto fugue with the theme heard both directly and in inversion with both diminution and augmentation.



ABOVE (CLOCKWISE FROM UPPER LEFT):TIM, BOB, RIP, CALVIN & DAVID. 1975.  
LEFT: TED, DAVID, MARTIN, BOB & RIP. 1977

## PROGRAM NOTES

### MICHAEL BROWN

Michael Brown's musical training began with a thorough background in vocal and choral music. He has received degrees in music

composition from Ouachita Baptist University, University of Colorado at Boulder and the Peabody Conservatory in Baltimore. In addition to voice and composition, Brown studied organ during his years in Arkansas and Colorado. His recent works have been performed in Maryland, Virginia, Washington, DC, and New York and have been aired on both American and Mexican radio.

Brown's *Symphony for Brass Quintet* is the 1992-93 Brass Chamber Music Society of Annapolis commission and the second work he has written for the Annapolis Brass Quintet. The composer has supplied the following comments on this work:

*"My first goal in this work was to present a very positive attitude, in a high-energy setting, and to complement this with some lyrical, quiet, or somber music, and a few comedic moments. The symphony was chosen as the form which would carry these musical messages because its strength has been proven by so many composers. The first movement, the 'Allegro,' takes the traditional role of opening the work with strong musical statements which provide a good contrast to the later movements. The second movement presents two very distinct musical settings, both of which contrast well with the 'Allegro.' The chorale focuses more on harmony and a collective melody, produced by the combination of all the parts. The waltz (the comedic section) was chosen because the meter and basic pattern is so well known that it can be rhythmically twisted or bent, and still be very clear. The Finale closes the work using a combination of emotional attitudes found earlier in the work."*



### VICTOR EWALD

In the late nineteenth century, interest in brass chamber music, while at a low ebb in most of the

western world, seems to have been alive and well in the St. Petersburg court. The reasons for this phenomenon are entirely mysterious; whether it was a quasi-revival of the centuries older German traditions or the first stirrings of the twentieth century renaissance is anyone's guess. The music born of this period bears little resemblance to either earlier or later epochs, and it is perhaps this uniqueness which accounts for its prized and prestigious position in the repertoire today.

It has been variously speculated that Ewald was Russian, Danish, and German, but none of the Ewald research (an admittedly narrow field) has been able to say conclusively much more than that he was a professor at the Institute of Civil Engineering from 1895 to 1915, played both the 'cello and the horn passably well for an amateur, devoted considerable time and effort in his later years to ethnomusicology and the collection of folksongs, composed several string quartets, and is unquestionably best remembered today for his four major romantic works for the brass quintet.

### DAVID SNOW

Maryland composer David Snow studied composition at the Eastman School of Music, Yale University

and Brandeis University. He has received fellowship grants for composition from the National Endowment for the Arts, Meet the Composer and ASCAP. His works have received numerous awards including prizes from BMI, the National Federation of Music Clubs, the National Association of Composers and Res Musica.

Snow's composition prize from Res Musica was awarded in 1986 for his *Dance Movements*. About this work he says:

*"The Dance Movements was written while working as a data-entry clerk for one of those consulting firms that proliferate around Washington, DC. Staring at a monitor for eight hours a day probably influenced the schizoid nature of this work...one can perhaps excuse the occasional tendency to 'paraphrase' ... with references to Bartok and Stravinsky being most frequently pointed out by former friends of mine. Suffice it to say that like most good dance music, [the work] swings, and it swings hard."*

LEFT: TED, BOB, TIM, DAVID & RIP, INTERNATIONAL FALLS, MN. 1977

RIGHT: DAVID, ARTHUR, RIP, WAYNE & BOB, INTERNATIONAL BRASS QUINTET FESTIVAL, BALTIMORE. 1984



### GEORGE HEUSSENSTAMM

George Heussenstamm is an active composer who makes his home in the Los Angeles area. He has composed a large body of music for winds including several brass quintets. The *Canonic Fanfare*, a continually changing spatial work, was received by the Annapolis Brass Quintet as a Christmas gift from the composer. in 1981.

### WILKE RENWICK

Wilke Renwick is a former member of the Pittsburgh Symphony Orchestra and was for twenty years

the solo hornist with the Denver Symphony Orchestra. His skill and sympathy in composing for the brass instruments derives at least partly from his intimate familiarity with their idiosyncracies. The rhythmic vitality and excitement of his *Dance* keep it one of the most popular little pieces among both brass players and their audiences.

### MICHAEL PRAETORIUS

Michael Praetorius was the most versatile, wide-ranging and prolific German composer of his generation. This is all the more amazing

considering he was largely self-taught. His main energies were devoted to sacred composition and music theory, though he was also a noted organist, and it was in this capacity that he was employed by the court at Wolfenbüttel. Praetorius' theoretical writing and illustrated texts on instruments and performance practices rank him as the single most important source of information about German music in the early 17th century. Of his secular works, only the single collection *Terpsichore*, a large volume of four- and five-part instrumental dances in the French style, survives.

### SAMUEL SCHEIDT

Samuel Scheidt is regarded as one of the best composers of his time. He was a respected organist who held

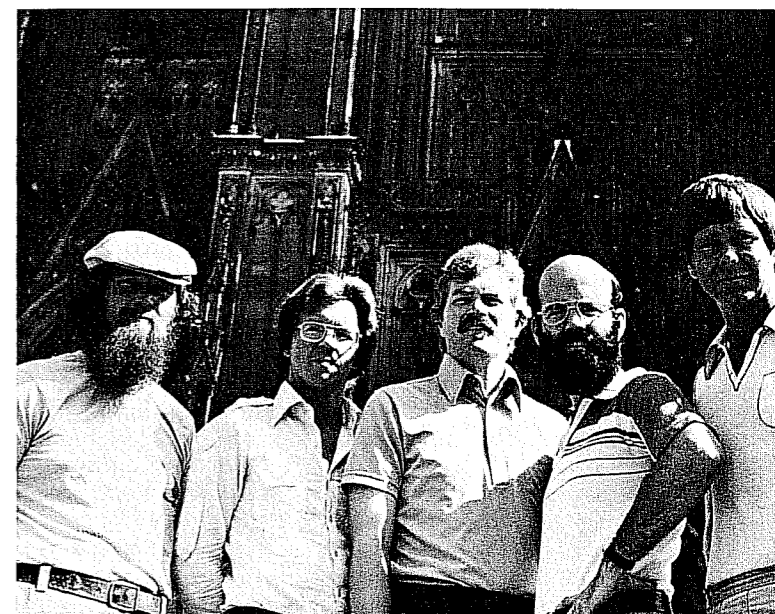
various musical posts in the city of Halle, Germany. At the time Scheidt composed these pieces, he was probably enjoying the happiest years of his life. He had recently been appointed court *Kapellmeister*, and his personal fame and fortune were rising rapidly. A few years later, however, Scheidt's flourishing life at court came to an abrupt end when Halle entered the Thirty Years War. This was only the beginning of a period of tragedy for the then unemployed composer. The low point of his life must have come with the death of all four of his children within a single month when the plague hit the city. But through it all he continued to compose and publish his music. Although in his final years comparative peace and prosperity returned to him, he is reported to have been cruelly ignored near the end of his life by the mayor of Bittersfeld, a former friend and pupil.

## PROGRAM NOTES

RIGHT: DAVID, MARTIN, TED, BOB & RIP AT THE TEMPLE OF DIANA, EVORA, PORTUGAL. 1978.

BELOW: RIP, DAVID, MARC, WAYNE & BOB AT JAIN TEMPLE, INDIA. 1981.

BOTTOM: RIP, BOB, MARTIN, TED & DAVID AT COLOGNE CATHEDRAL. 1977.



## THE ANNAPOLIS BRASS QUINTET

**David Cran** - trumpet  
**Robert Suggs** - trumpet  
**Sharon Tiebert** - horn  
**Wayne Wells** - trombone  
**Robert Posten** - bass trombone & tuba



*The Annapolis Brass Quintet was founded in 1971 as America's first full-time performing brass ensemble and has been acclaimed as one of the world's truly fine chamber ensembles. For twenty-two years the Quintet has performed in the cultural centers and at universities and colleges throughout the United States. These annual tours, their brass symposiums, and the encouragement of new works by American composers have been instrumental in fostering the tremendous interest in American brass chamber music that has emerged in the past two decades.*

*The Annapolis Brass Quintet has toured the European continent seventeen times, performing in the major cities, at summer festivals in Austria, Spain, Portugal and France, and recording for the broadcast centers in Germany, Austria, Switzerland, the Netherlands, Belgium, Norway and Ireland. In addition to activity in Western Europe, the Quintet has toured in Central America, the Orient and the Middle East under both independent and State Department sponsorship.*

*The Annapolis Brass Quintet has produced sixteen commercial recordings for Crystal Records, Orion Records, AmCam, CRS, Antigua Recordings and Concord Jazz.*

It is fitting that this little biography, seen so often by many of you, printed countless times in all of the fifty states and translated into so many languages around the world, should make its final appearance in Annapolis.

The Annapolis Brass Quintet has decided to close down as a performing ensemble at the end of the 1992-93 season. This decision has come as the result of many months of discussion and consideration of the past, present and prospective state of brass chamber music in this country. The strain of this long period of frank evaluation has been emotionally difficult for all of us in the Quintet, but has led us to the firm belief that the appropriate time to close the Annapolis Brass Quintet is at hand. Without exception the members, families and friends of the Quintet face this fact with sadness.

As the Annapolis Brass Quintet prepares to leave the concert stage, it takes with it a debt which can never be accurately reckoned or repaid. It is the inestimable debt of gratitude this ensemble owes to those who have over the years befriended, supported, and, perhaps above all, believed in the Annapolis Brass Quintet. To those many we offer our heartfelt and final thanks.



## THE ANNAPOLIS BRASS QUINTET

The Annapolis Brass Quintet was organized in 1971 as America's first full-time performing brass ensemble. During the course of its twenty-two year career it has concertized in all fifty states and throughout Europe, the Orient, the Middle East, Central America and Canada. The ensemble has earned an international reputation for its dedication to excellence in the presentation of brass chamber music.

The Quintet has toured Europe annually since 1975. In 1976 they performed the first major concert by a brass quintet in Vienna's Brahmsaal – considered a milestone for brass chamber music in Europe. And in 1978 the ABQ won the Critic's Award in Munich for their performance of Elliott Carter's Brass Quintet. On its European tours the Quintet performed with the Bavarian Radio Symphony, the Stuttgart Philharmonic and the Dublin Radio Orchestra. The Annapolis Brass Quintet held residencies at the Festival des Cuivres in Dijon, the Innsbruck Conservatory, the American Institute of Musical Studies in Graz, Austria, and Vestfold Sommerakademie in Norway.

The Annapolis Brass Quintet made its first extended tour of the United States in 1972. Throughout approximately half a million miles of travel all across the country, the ensemble has performed at leading colleges and universities; prestigious chamber music series, in many cases the first brass group ever to be engaged; and for people in hundreds of small towns across the country who had never before heard a brass quintet.

The Annapolis Brass Quintet was appointed to summer residence positions at Yale University's Norfolk Chamber Music Festival and the Peabody Conservatory. For five summers the ABQ was Ensemble-in-Residence at the International Music Camp in North Dakota, and each summer from 1975 to 1982 the Quintet was in residence at Artpark in Lewiston, New York. It was there that they developed the "Chamber Music Feast" program – a collaborative concert with string quartet and vocal sextet. This program became an annual presentation of the Artpark Theater and was hailed by one Buffalo reviewer as "one of the great ideas of Western Civilization." The Quintet has frequently performed with other chamber musicians and has had works composed especially for these combinations, including music for brass quintet with harp, vocal quartet, vocal sextet, mezzo-soprano, string quartet, narrator, jazz trio, and multiple brass quintets.

In 1980 the Annapolis Brass Quintet established the International Brass Quintet Festival in Baltimore. As resident ensemble during each month-long summer festival, the ABQ invited top professional brass quintets from the United States and Europe to perform as resident guest ensembles. The International Brass Quintet Festival became recognized as a major forum for brass chamber music. A major highlight of the 1989 festival was the combined appearance of both the East Berlin and the West Berlin Brass Quintets with the ABQ, an historic collaboration both musically and politically. The festival presented over 200 free public concerts and conducted workshops and seminars for students and professional brass players. In 1987 the ABQ organized the Rafael Mendez competition for brass quintets, designed to help talented young ensembles launch their careers. This competition, like the festival itself, attracted international participants.

In 1981 the Annapolis Brass Quintet, under the auspices of the US Information Agency, performed a four-week tour of the Orient which included performances in Taiwan, the Philippines, Sri Lanka, Hong Kong and India. Two years later the Quintet undertook a second tour of the Far East and continued on to North Africa, adding concerts in both Egypt and Tunisia.

Among the festivals on which the ABQ appeared are the Barcelona Festival in Spain, Carinthischer Sommer in Austria, the Festival of American Music in Portugal, the Lille Festival in France, the Chautauqua Festival, the Bar Harbor (ME) Chamber Music Festival and the Rockport (MA) Chamber Music Festival. In 1989 the Annapolis Brass Quintet accepted an appointment to the position of Distinguished Artists-in-Residence at Salisbury State University. During the 1992-93 season the ABQ has served as Artists-in-Residence at Mary Washington College in Fredericksburg, Virginia.

The Annapolis Brass Quintet has had a strong commitment to expanding the repertoire for the medium and has a list of over seventy-five world premieres to its credit. Among the composers who have written works for the ensemble are Douglas Allanbrook, Michael Brown, Bruce Clausen, George Heussenstamm, Jiri Laburda, Robert Hall Lewis, Allen Molineux, Lawrence Moss, Jiri Pauer, Karl Pilss, Walter Ross, Jerzy Sapiyevski, Elam Sprenkle, Robert Starer, George Walker and Robert Washburn. Of special interest are four compositions for quintet and orchestra, composed for the ABQ and performed with the Baltimore Symphony, the Bavarian Radio Orchestra, the Stuttgart Philharmonic, the Wichita Symphony and the Dublin Radio Orchestra.

The founding members of the Annapolis Brass Quintet believed that by totally dedicating their careers in music to the performance of brass chamber music, they could make a significant contribution to the medium. They established their quintet on that premise as a full time performing ensemble, which was from 1971 to 1993 the exclusive performance vehicle and total means of support for each of its members. As an independent ensemble, the quintet members guided and governed all aspects of the group's activities. They introduced brass chamber music to thousands of people all around the world, actively encouraged quintet performance by fellow brass players, expanded the repertoire through their own editions of early music and by commissioning a large number of new compositions, and achieved a truly high standard of artistic excellence.

## THE ANNAPOLIS BRASS QUINTET

### ABQ: Present and Alumni

**DAVID CRAN**, trumpet (1971-Current)  
**ROBERT "RIP" POSTEN**, Bass Trombone (1971-Current)  
**ROBERT SUGGS**, Trumpet (1974-Current)  
**WAYNE WELLS**, Trombone (1980-Current)  
**SHARON TIEBERT**, Horn (1989-Current)  
**HALDON "BUTCH" JOHNSON**, Trumpet (1971-1974)  
**RICK RIGHTNOUR**, Horn (1971-1972)  
**JOHN DRIVER**, Trombone (1971-1973)  
**ARTHUR "TED" LABAR**, Horn (1972-1973/1976-1978)  
**CALVIN SMITH**, Horn (1973-1976)  
**TIM BECK**, Trombone (1974-1977)  
**MARTIN HUGHES**, Trombone (1977-1980)  
**MARC GUY**, Horn (1978-1983)  
**ARTHUR BROOKS**, Horn (1983-1989)  
**ELLIOTT WIER**, Bass Trombone (1991)

### Recording

From its earliest years the Annapolis Brass Quintet was involved in commercial and non-commercial recording for both radio and television in this country and abroad. Since 1974, with the release of its first commercial album on Crystal Records, the Annapolis Brass Quintet has produced audiophile quality documentation of its artistic activity. The range of repertoire represented by these recordings reflects the Quintet's continued commitment to explore and expand the medium.

#### ANNAPOLIS BRASS QUINTET DISCOGRAPHY

*Annapolis Brass Quintet* (Crystal S-202)  
*Quintessence* (Crystal S-206)  
*Annapolis Sounds* (Richardson RRS-3)  
*Encounter* (Crystal S-207)  
*The Spirit of Christmas Brassed* (Richardson RRS-5)  
*Music of Lawrence Moss: Symphonies* (Orion ORS 79362)  
*Invitation to the Sideshow* (Crystal S-213)  
*Music of Lawrence Moss: Flight* (AmCam Recordings ACR 10301)  
*The Age of Masques and Revels* (Antigua DG91.5)  
*Brass Bonanza* (Crystal CD 200)  
*Synthesis* (Crystal S-219)  
*New Music for Brass Quintet* (Crystal S-235)  
*Byrd and Brass* (Concord Jazz, f.Inc.)  
*Brass and Pipes* (CRS)  
*Christmas with Byrd and Brass* (Antigua DG 91.6)  
*Reflections in Brass* (Antigua 92)

### Some ABQ Highlights

- 1971** It all began: Camp Solitude, Lake Placid, NY
- 1972** First extended US tour - 8 Midwestern states  
First of 5 summer residencies - International Music Camp
- 1973** Recorded first album for Crystal Records
- 1974** First West Coast tour
- 1975** First European tour
- 1976** First brass performance in Vienna's Brahmssaal  
First of 6 summer residencies at Artpark, NY
- 1977** First of 2 summer residencies in Norway
- 1978** Won Munich Critics Award, recorded with Bavarian Radio Orchestra
- 1979** American Music Festival, Portugal  
NEA grant for Maryland residency, first adult workshops  
BCMSA established
- 1980** First ABQ Artists Series  
First concerts in Hawaii & Guatemala  
Established IBQF - Guest group: Ensemble Prisma-Vienna
- 1981** First tour of Orient
- 1982** Toured Europe for 10th time
- 1983** Around the world tour; Kennedy Center performance
- 1984** First brass performance at 92nd St. Y, NYC  
Summer residency Yale University
- 1985** First Byrd & Brass performance, BCMSA  
Recorded 2 albums of 20th century music
- 1986** 5 concerts in Carnegie Hall Recital Hall
- 1987** Recorded Byrd & Brass for Concord Jazz
- 1988** First concerts in Alaska
- 1989** East & West Berlin Quintets perform at IBQF  
(2 months before wall comes down)
- 1990** Command performance for President of Poland in NY  
Established Great Music in Great Spaces series  
16th European tour
- 1991** Soloists with Annapolis and Baltimore Symphonies
- 1992** 17th European tour; Artists-in-Residence at Mary Washington College, Fredericksburg, VA
- 1993** Farewell performances

## THE ANNAPOLIS BRASS QUINTET AND BALTIMORE

The Annapolis Brass Quintet's association with the city of Baltimore began with the ensemble's very first Maryland performances in five Baltimore City elementary schools in 1971. The programs developed then in Baltimore have been performed by the Quintet for children throughout the U.S. and Europe in more than 1,000 educational concerts.

In 1979 the Rouse Company invited the Quintet to perform a series of informal concerts in the Village of Cross Keys. The success of these concerts led to the establishment of the International Brass Quintet Festival in 1980. For thirteen years, the Festival presented brass chamber music to thousands of people in more than 200 free summer concerts by top American and European ensembles, and offered a variety of symposia for student, amateur and young professional brass players, thus establishing Baltimore as a mecca for brass quintets.

The musical life of the Annapolis Brass Quintet has been enriched over the years through its associations with Baltimore musicians. The Quintet has performed the music of composers Robert Hall Lewis, Robert Lichtenberger, Robert Macht, Elam Sprenkle, and tonight presents a new work by Michael Brown. And the ABQ has frequently collaborated with the Baltimore Choral Arts Society, the Baltimore Symphony Orchestra, the Morgan State University Choir, the Handel Choir, and with several solo and chamber musicians from Baltimore.

The establishment in 1990 of "Great Music in Great Spaces" and the formation of Brass Maryland in 1991 represent a culmination of two decades of musical activity by the Annapolis Brass Quintet in Baltimore.

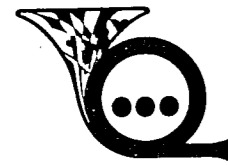


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Dear Friends of the Annapolis Brass Quintet,

*No coda. No Da Capo. Fine.*

As with a wonderful musical composition, even the best things come to an end. The Annapolis Brass Quintet is disbanding. There will be no more of those free brass festival concerts which have enlivened Baltimore summers since 1979. The Quintet will no longer be helping to coach young musicians, encourage amateurs, or introduce children to the enjoyment of music played on brass instruments — and yes, garden hoses. Our concert series linking great brass music and great spaces is closing down.

On behalf of Brass Maryland, and its predecessor, the International Brass Quintet Festival, I would like to thank all of you who have helped in any way over the years, with your time, your money, your enthusiasm. You have contributed to a worthy cause.

As for the Annapolis Brass Quintet, I know that they have touched many of you in ways that transcend the glorious music they have shared with you. Theirs was a style that never lost its dignity yet melted the usual barriers between performers and audience.

Those who have worked most closely with the Quintet during the past over twenty-two years know that the wit, grace and humility that was displayed on stage and in post-concert receptions is the real thing. The Quintet could somehow find humor in near disaster; they were endlessly resourceful in emergencies; they never slackened their efforts to give their best, whether the audience was young or old, large or small, in a remote place or a great concert hall.

Above all, they were steadfast in their dedication to the cause of brass chamber music. And by their work they have immeasurably advanced that cause.

James Thurber once quoted a friend as saying "Love is what you've been through with somebody."

And so it is with love that we say to the ABQ, we wish you all the best in your future endeavors, we thank you for the great music and musical insights you have given us, and we honor you for the contribution you have made to the cause of great music, great music in brass.

*Fine.*

For Brass Maryland, Inc.

John Bell

Brass Maryland appreciates the generosity of its members and contributors whose support has ensured the continued high quality of our Great Music in Great Spaces Series while keeping ticket prices low.

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