

THE ART OF TRANSCRIBING MUSIC FOR BRASS:
A STUDY OF ARTHUR FRACKENPOHL AND HIS PUBLISHED WORKS
FOR THE CANADIAN BRASS

by

PATRICK ARNOLD HOFFMAN

(Under the Direction of Dr. Edward P. Sandor)

ABSTRACT

Dr. Arthur Frackenpohl has made a significant contribution to the success of the Canadian Brass through his arrangements and transcriptions for brass quintet and brass ensemble. This ongoing collaboration of more than 20 years has produced music for 21 recordings on the CBS Masterworks, Phillips, and RCA labels, and has provided concert repertoire for the world famous Canadian Brass Quintet. The author develops a biography to outline the elements in the life of this composer and arranger that shaped his musical talents and ideas, and shows how his interaction with professional brass players influenced his work. A history of the brass quintet is followed by a description of the relationship between Dr. Frackenpohl and the Canadian Brass and the key factors to its success. A descriptive analysis of a selected transcription and an annotated bibliography of Dr. Frackenpohl's arrangements and transcriptions for the Canadian Brass is supplemented with a bibliography of his complete works for brass.

INDEX WORDS: Annotated Bibliography, Arthur Frackenpohl, Arrangements, Brass Quintet, Brass Ensemble, Canadian Brass, Music, Transcriptions

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I have had the privilege of getting to know Arthur Frackenpohl over the past six years, and am certainly just one among so many whose lives have been touched by him and his musical accomplishments. I am continually inspired by the knowledge, dedication, and generosity of one who so clearly embodies his more familiar name, “Art.”

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CHAPTER 1

INTRODUCTION

In his approach to new ideas in music, Dr. Arthur Roland Frackenpohl describes himself as “fairly aggressive.”¹ Beginning with a piano composition as early as junior high school, he displayed the type of initiative and creativity that has characterized the career of this prolific composer and arranger. “I always wear a shirt with a pocket,” states Frackenpohl, “to keep manuscript paper and a pen for ideas.”² In the case of this Professor Emeritus of the Crane School of Music of the State University of New York (SUNY) at Potsdam, New York, the continuous flow of ideas has been augmented by a tireless work ethic and a dedication to quality and efficiency. His talent and experience in playing a wide variety of instruments including trumpet, trombone, baritone and tuba as well as piano and organ have provided a pragmatic perspective in his work. An output of hundreds of musical works (including 76 for brass quintet alone) reflects his personality and background, while exhibiting diversity and originality that have defined his published works and recordings, contributing significantly to his success.

Statement of Purpose

The purpose of this document is to provide insight into the life’s work of this American composer and arranger, and trace his development as a writer of music for brass instruments. It will highlight and explain the significance of a body of work which comprises all the published arrangements and transcriptions by Frackenpohl for the Canadian Brass³. A detailed stylistic

¹ Frackenpohl, Arthur R. Personal Interview. 24 July 2002.

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³ For the purpose of this document, a transcription preserves the length and harmonic structure of the original work, whereas an arrangement allows for more freedom of interpretation.

analysis of a selected work will demonstrate aspects of Frackenpohl's transcription technique. The annotated bibliography will serve as a reference guide and include the following information: title of the work, composer, publisher, recording, length of work, instrumentation, rating of difficulty, and an overview of the piece. This overview will outline performance considerations such as specific instruments required and technical considerations. Three appendices will categorize the published works for brass of Frackenpohl by instrumentation, including title, and composer, and Canadian Brass recordings on which they may be found.

Organization

This study consists of six chapters and three appendices. Chapter One contains introductory material, including the purpose of this study and biographical information on Arthur Frackenpohl. Chapter Two discusses Frackenpohl's importance to brass literature, while Chapter Three discusses the emergence of the brass quintet. Chapter Four describes Frackenpohl's relationship with the Canadian Brass and Chapter Five is an examination of two movements from his transcription of *The Four Seasons* by Antonio Vivaldi. Chapter Six is an annotated bibliography consisting of Frackenpohl's published transcriptions and arrangements for the Canadian Brass. Chapter Six is followed by a list of all reference sources consulted in the research and writing of this document. The first appendix contains Frackenpohl's works for the Canadian Brass. Appendix Two comprises his remaining published works for brass, including both arrangements and compositions. Appendix Three includes the discography of Canadian Brass recordings featuring arrangements and transcriptions by Arthur Frackenpohl.

Biography

Born in Irvington, New Jersey in 1924, Dr. Arthur Frackenpohl grew up in a musical household where his mother played the violin, and all three siblings were students of the piano.

What began as a fascination with his father's player piano at the age of eight, led to an interest in both composing and performing. As a junior high school student he wrote *Indian War Dance* for solo piano, and in high school he composed a march and completed his first arrangements for band (see example 1.1).⁴ Frackenpohl commented on his method of composition: "The high school march was *The Fire of Youth*. I did the parts, and looked at other marches to see what's what. And I arranged some of the school songs."⁵

He became an accomplished pianist and in his senior year was featured with his high school orchestra in a performance of *Rhapsody in Blue*, by George Gershwin. This piano solo was well-suited to the young performer because Gershwin's compositional style owed partly to the influence of jazz music. Frackenpohl explains that his interest in jazz music provided opportunities for him to experiment musically:

I'd been fooling around with jazz for a long time. I did a lot of improvising, not only played in the high school dance band, but we had a little group – neighbors mostly. I think it was trumpet, alto and tenor saxaphones, bass, piano, and drums. So I did some arranging for that group. I remember I did *The Skater's Waltz*. It was a jazz piece.⁶

Dr. Frackenpohl's foray into brass playing had an inauspicious beginning. Frackenpohl recalls:

Sometime in high school I was at summer camp and the shop instructor had some sort of trumpet. Part of it was held together with tape. He offered to sell it to me for 10 dollars, so I bought it and started as third trumpet in my high school band in Millburn, New Jersey. During that school year, I was shifted to E-flat sousaphone. Fingering patterns

⁴ Frackenpohl, Arthur. Personal Letter. 3 April 2002.

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are the same. I also played B-flat sousaphone. Eventually the school got tubas, but I ended up playing baritone and bought a trombone along the way.⁷

With the exception of the french horn, Arthur Frackenpohl has had experience playing each member of the brass family.

Frackenpohl graduated from high school in 1941 and decided to pursue a Bachelor's degree from the Eastman School of Music at the University of Rochester. Here he first encountered Dr. Frederick Fennell, who directed the marching band and would establish a reputation as conductor of the wind ensemble. Frackenpohl describes his marching band experience:

(Dr. Fennell) was in charge of this, and he used to bring in taxi loads of Eastman people for the football games. It was all brass, except for two piccolos and percussion. The theory was that you don't hear woodwinds outside beyond piccolos. Fennell did a lot of arrangements and all of the drills. I played trombone in that group, so I've known him and been in touch over the years.⁸

Frackenpohl recalls other activities while at school in Rochester: "While in Rochester, I joined the musicians' union; played in some big bands and jazz combos. For a while, I alternated with another composer/friend of mine at a nearby nightclub, with a singer."⁹

Although he began prior to World War II, his studies were interrupted when he was inducted in the Armed Forces following his sophomore year.¹⁰ The summer of 1943 began what

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¹⁰ Andrus, Deborah. The Woodwind Music of Arthur Roland Frackenpohl: His Biography, An Analysis of Two Works for Clarinet, and an Annotated Bibliography of the Original Works for Woodwinds. Diss. The Ohio State University, 1998.

he describes as a “strange career”¹¹ with the army. After basic training in Alabama, he received additional training in basic engineering, pre-dentistry, and basic medicine. He took advantage of an opportunity to apply his medical training at Walter Reed Hospital in Washington D.C.

Frackenpohl describes his work in the surgical and psychiatric wards saying, “That was as close as I got to the front, because I was working with amputees and people with shell shock.”¹² The final portion of his military service was spent as a medic with the Office of Strategic Services (O.S.S., the precursor to the Central Intelligence Agency). He had traveled as far as Burma, and was “waiting to jump into China”¹³ when the war ended. Dr. Frackenpohl remained musically active during his service in the army by playing piano in dance bands with civilians and army personnel:

All the time in Washington, I managed to play in U.S.O.’s (United Service Organization) and keep the fingers going, even did a little writing. I collected a lot of pop tunes that I played or heard. It’s quite interesting to look at because I had to devise a different system of writing-just melody and basic chords.¹⁴

In 1946 he returned to the Eastman School and in 1947 completed a Bachelor of Arts in Music Theory. With funding from the G.I. Bill, he was able to continue into the masters program. During the summer of 1948, he studied with Darius Milhaud at the Berkshire Music Center (Tanglewood), under whose tutelage he wrote a clarinet sonatina and a cello sonata. Following a switch to the area of composition, he completed his thesis at Eastman with the *Passacaglia and Fugue for Orchestra*, in 1949. During the summer of 1950 the G.I. Bill supported his study with Nadia Boulanger in France, where he won first prize in composition at

¹¹ 1
¹² 1
¹³ 1
¹⁴ 1

Fontainebleau. To complete his formal education, he became a doctoral candidate at McGill University in Canada. In 1957, having composed *Symphony in D* as his dissertation, he was awarded the degree Doctor of Music.

Meanwhile, in the summer of 1949, he interviewed for and was awarded the position of studio piano teacher at the State University of New York in Potsdam. During his tenure there, Dr. Frackenpohl taught a variety of courses including composition, orchestration, theory, class piano and applied piano. He received a Ford Foundation Grant in the academic year 1959-60 and five fellowships from the research foundation of the State Universities of New York (SUNY) between 1959 and 1973. He was awarded annual ASCAP awards beginning in 1964, and in 1982 won the SUNY Chancellor's Award for Excellence in Teaching. Dr. Frackenpohl retired as Professor Emeritus of the Crane School of Music in Potsdam in 1985. His total output of instrumental and choral compositions and arrangements numbers over 600, and he has published a keyboard harmony text entitled Harmonization at the Piano, now in the sixth edition.

Piano Solo
Presente

INDIAN WAR DANCE (c. 1936) A

f

Band

FIRE OF YOUTH MARCH c. 1940-1 A

First part of TRIO (Piano Reduction)

Allegro
cls.
Barr.

P
Tuba

INSERT

The image shows two handwritten musical scores. The first score is for a piano solo titled 'INDIAN WAR DANCE (c. 1936) A'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music begins with a forte (f) dynamic. The melody consists of quarter and eighth notes, with a repeat sign and two endings. The second score is for a band titled 'FIRE OF YOUTH MARCH c. 1940-1 A', which is the first part of a trio. It is marked 'Allegro' and includes parts for clarinet (cls.), bass drum (Barr.), and tuba. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). It features complex rhythmic patterns with many accents and slurs. An 'INSERT' section is also present at the bottom of the page.

Example 1.1: Early Compositions

CHAPTER 2

IMPORTANCE TO BRASS LITERATURE

“Art has an ear for music. He writes music that swings!”¹⁵

—Harvey Phillips on Arthur Frackenpohl

In the spring of 1948, Frackenpohl wrote a brass quartet for a composition class at Eastman, which was performed later that summer at the Tanglewood Institute. Frackenpohl recalls the presence of noted American organist and composer Daniel Pinkham at this performance:

It was scored for two trumpets and two trombones, not the traditional two trumpets, horn, and trombone. Pinkham was in the audience, probably teaching there. He was the organist at the large Episcopal Church in Boston. Robert King was the baritone player in the resident ensemble, and so that’s how I got started...that was the beginning of the brass thing.¹⁶

King, a major publisher of music for brass, agreed to publish the work and make it available in his catalog. In 1950, Arthur Frackenpohl’s *Quartet* became his first published work for brass and it continues to be listed in King’s catalog, “The Brass Player’s Guide.”

Frackenpohl continued to make significant contributions to brass literature, notably in the repertoire of the tuba and the brass quintet. As a result of his contact with the Philadelphia Brass

¹⁵ Phillips, Harvey. Telephone Interview. 15 May 2004.

¹⁶ 1

Ensemble, his subsequent compositions for brass displayed a parallel development between his music written for these two relatively unexplored and neglected idioms.

As a university professor, Frackenpohl was exposed to professional musicians performing on campus at Potsdam. One such group was the Philadelphia Brass Ensemble, formed by the principal brass players of the Philadelphia Orchestra in the mid 1950s.¹⁷ The former orchestra conductor at Potsdam, Maurice Baritaud, was a long time friend of Mason Jones, the principal horn of the Philadelphia Orchestra and a member of the Philadelphia Brass Ensemble. Baritaud introduced Frackenpohl to the quintet, who describes the experience:

In the early 1960s, the Philadelphia Brass Quintet was here for part of a summer clinic. I guess I was even “fairly aggressive” then, because I thought “well, maybe I’ll write a quintet for them.” So I did, and they found time to read it and they liked it. They even asked me to conduct certain parts, which was quite a thrill.¹⁸

Frackenpohl has since composed four additional brass quintets, for a total of five, all of which are published (see Appendix B).

From its inception, Abe Torchinsky had been the tubist in the Philadelphia Brass Ensemble. He recalls being impressed by the treatment of the tuba in Frackenpohl’s *Quintet No. 1*. He subsequently asked Frackenpohl to consider writing a piece for him that would “show off the instrument.”¹⁹ Frackenpohl composed the *Concertino* for tuba and piano and describes this as his “introduction to the tuba world.”²⁰

¹⁷ Torchinsky, Abe. Telephone Interview. 18 May 2004.

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In 1964, R. Winston Morris began graduate study of the tuba at Indiana University (IU) in Bloomington, Indiana under William Bell. With the help of his teacher, Morris undertook a project to survey the literature for the tuba, which as he recalls, had “literally amounted to nothing” as recently as 10 years earlier.²¹ News of additions to the repertoire traveled quickly among tubists. Morris was therefore familiar with Frackenpohl and his *Concertino for Tuba and Strings*, which had been published in 1962.

In the early 70s, Morris received a manuscript copy of *Pop Suite* from Frackenpohl. This quartet for two euphoniums and two tubas was dedicated to R. Winston Morris and the Tennessee Technological University Tuba Ensemble. Morris refers to the “very nice writing”²² in this suite, whose popularity is evidenced by its appearance on three separate tuba ensemble recordings.²³ Morris has known Frackenpohl for more than 40 years and says “we owe him a huge debt of gratitude.” He hails the composer as a “very important figure” in the development of the early repertoire for tuba.²⁴

Harvey Phillips, whom the New York Times has lauded as “the best known tuba virtuoso in the world,”²⁵ was also a student of William Bell. In 1971, Phillips accepted the position at Indiana University vacated by his former teacher. As professor of tuba, Phillips organized the First International Tuba Symposium and Workshop (FITSW), held on the IU campus in May of 1973.

Impressed by the tuba compositions of Arthur Frackenpohl, Phillips invited him to be a guest of the FITSW.²⁶ The exposure to performances and participants at the symposium was the

²¹ Morris, R. Winston. Telephone Interview. 25 March 2004.

²² 21

²³ Goldstein, Edward R. and Morris, R. Winston. The Tuba Source Book. Indiana University Press, 1996.

²⁴ 21

²⁵ Campbell, Mary. Letter to the author. 21 May 2004.

²⁶ 15

impetus for several new compositions. For example, the performance of Brian Bowman inspired Frackenpohl to write *Sonata* for euphonium and piano, which he dedicated to Bowman. After FITSW had ended, a graduate tuba student from IU drove Frackenpohl to the airport. As Frackenpohl recalls, the student posed the question, “Why don’t you write a piece for Professor Phillips?”²⁷ The composer entertained this idea for several years, and in 1982 wrote *Sonata* for tuba and piano, dedicated to Harvey Phillips.

Based on his experiences at FITSW, Frackenpohl was compelled to write a piece for “Octubafest,” an event held at the IU campus just five months after FITSW. This week long tribute to William Bell featured music for euphonium and tuba, and included this new work by Frackenpohl, entitled *Eine Kleine Octubamusic* for eight tubas.

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CHAPTER 3

PIONEERS IN BRASS:

THE EMERGENCE OF THE BRASS QUINTET

Like many other soldiers returning from World War II, Arthur Frackenpohl used the financial support of the GI Bill to continue his education. On the other side of the state from Eastman, Harvey Phillips recalls the atmosphere in New York City at the Juilliard School of Music as “bursting with many fine brass players whose need for ensemble playing could not be satisfied with only two orchestras and no wind ensemble or concert band.”²⁸

In order to provide an outlet for them to rehearse and perform, the New York Brass Ensemble (NYBE) was created. The personnel of this ensemble, which “reads like a who’s who”²⁹ among brass players, included important figures such as bass trombonist Julian Menkin, director Samuel Baron, and trumpeter Robert Nagel. Menkin is credited with the organizational aspects of the ensemble, including the recruitment of Baron, a seasoned chamber musician and flutist of the New York Woodwind Quintet.³⁰ Nagel remarked on the wise choice of Baron as director so there would be no fighting amongst brass players over conducting.³¹

Repertoire for a brass ensemble was initially limited to relatively few original works and transcriptions. Instrumental music of the late Renaissance and early Baroque, although not written for modern valve instruments, was nonetheless easily adaptable and considered to be

²⁸ Phillips, Harvey G. Robert E. Nagel Music Career Questionnaire. 7 February 2002.

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³¹ Nagel, Robert E. “A Recreation of a New York Brass Quintet Program from 1962.” Lecture. University of Minnesota Brass Chamber Workshop. Minneapolis. 8 February 2003.

early examples of “brass” music. While serving in the European theater throughout the war, Menkin was able to collect scores of music from composers such as Gabrieli, Pezel, and Schutz. The repertoire of the NYBE consisted mainly of the music derived from Menkin’s collection as well as what was available in “The Brass Player’s Guide”.³²

In 1948, a recording entitled “Seven Canzonas of Giovanni Gabrieli” earned the NYBE a Grand Prix du Disque award in France. But this ensemble was inherently hard to maintain due to its size, monetary issues, and its changing personnel. One of the musicians who persevered was Robert Nagel, who continued to perform in the NYBE in the form of a brass quartet or quintet. Harvey Phillips, a freelance tubist in New York at this time, recalls playing in six different brass quintets when, in 1954, he “pledged allegiance”³³ to one, which in that year officially changed its name from the NYBE to the New York Brass Quintet (NYBQ).

In the fall of 1950, Nina Perera Collier founded Young Audiences, Inc. (YAI) in Baltimore, Maryland. The project expanded in 1952 to become a national organization with headquarters in New York City. “The finest practitioners of their art”³⁴ were hired to demonstrate their skills, educate children, and foster future performers and audiences. YAI was based on the concept of bringing chamber music ensembles into the schools, as Collier described, “providing thousands of concerts and reaching hundreds of thousands of school children.”³⁵

YAI initially hired string and woodwind chamber ensembles such as the Juilliard String Quartet and the New York Woodwind Quintet. In 1954, the organization again expanded to

³² Metcalf, Owen W. The New York Brass Quintet: Its History and Influence on Brass Literature and Performance. Diss. Indiana University, 1978.

³³ 15

³⁴ 32

³⁵ 32

include brass chamber music as well, and hired the newly formed NYBQ. The quintet remained with YAI until 1958, averaging almost 100 concerts each year in the New York, Boston, Philadelphia, and Baltimore areas. Upon leaving YAI, the NYBQ signed with the Erminie Kahn Agency in New York, with whom they remained until 1960, when they switched to Columbia Artist Management (CAM). Both agencies provided the quintet with more prestigious venues, and CAM arranged Carnegie Hall concerts and national and international tours. “The quintet was becoming increasingly well known, and the small brass ensemble was becoming accepted as a viable means of expression”.³⁶

The NYBQ was the only professional brass quintet during its first five years of existence.³⁷ Arnold Fromme, a trombonist from the San Antonio Symphony, came to New York in 1957 and formed the American Brass Quintet (ABQ) in 1960. Preparing for that ensemble’s Carnegie Hall debut in 1962, Fromme commented on public perception: “nobody thought of the brass quintet as a legitimate thing.”³⁸ Ronald Anderson, trumpeter in the ABQ from 1962-1964 added:

We set the objectives...we were the pioneers at the time. Whatever we thought a quintet ought to do, that is what quintets would do, because we were setting the rules. We were the beginning of a whole profession, the NYBQ and the ABQ; we were the two pioneering groups.³⁹

Several prominent brass players, such as Allan Dean and Robert Nagel performed with both the ABQ and the NYBQ. However, the two ensembles chose slightly different paths. Both

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³⁸ Sherman, Francine K. The American Brass Quintet: Values and Achievements. Diss. University of Oklahoma, 1992.

³⁹ 38

the NYBQ and the ABQ were dedicated to the development of new repertoire and were acting in the commissioning of new works. The philosophy of the ABQ, however, focused on “substantial works written specifically for the medium,”⁴⁰ whereas the NYBQ remained open to transcriptions and arrangements. Members of the NYBQ frequented various symposia for brass instruments and composition, serving as lecturers, judges and performers.

A sample program from a recent re-creation of a NYBQ concert from 1962 lists works by Speer, Gabrieli, Bach, Mauer, Ewald, Dahl, Bozza, Baron, and Arnold (see figure 1). The state of the public’s knowledge of this literature was aptly described by Robert Nagel, who observed that when audience members first saw the title *Bankersangerlieder*, they “thought it was going to sound like a circus march.”⁴¹ The first of Gabrieli’s four *Canzoni per Sonare* entitled *La Spiritata* was attractive to the quintet because it was written for five independent instruments. Nagel also recalled the NYBQ borrowing the music of Bach very early in their career. *Contrapuncti* from *Art of the Fugue* lent themselves particularly well to realization by various instruments since Bach wrote them in open score format and made no indication regarding instrumentation.

The NYBQ was continually looking to expand their repertoire of original compositions for brass quintet. In that pursuit, Robert Nagel searched randomly for music in the Library of Congress and found 12 pieces by Ludwig Mauer, a violinist from St. Petersburg. Written in the mid- 1800s for two B-flat cornets, horn, tenor and bass trombone, these works were short, and technically and harmonically conservative. Russian composer and cellist, Victor Ewald, also from St. Petersburg, composed several more substantial works for the brass quintet in the late 1800s that offer salient characteristics of nineteenth century romanticism. Nagel described the

⁴⁰ 38

⁴¹ 31

works of Ewald as “Brahmsian” in nature.⁴² In addition, Samuel Baron’s *Impressions of a Parade*, was a light hearted composition in the NYBQ repertoire which used dynamic contrast to represent the sound of a parade approaching and then receding into the distance.

Ingolf Dahl, professor of music at UCLA, based his *Music for Brass Instruments* on the chorale *Christ Lay in the Bonds of Death*. The original version was scored for two trumpets, horn, and two trombones “in single or multiple instrumentation.” Harvey Phillips noted that as the brass quintet gained wider acceptance, an “ad-libitum” tuba part was added to make the work “more marketable.”⁴³ Written in three movements, the first is a chorale fantasy, and the last is a fugue. The middle movement, “Intermezzo,” is the most accessible in terms of the performers and the audience, featuring a quick duple meter, rhythmic effects, and a cadenza featuring both trumpets. *Music for Brass Instruments* is a substantial work for brass, and significant in terms of style and the era when it was written. Dahl employed traditional forms such as a chorale and fugue, yet presented them in a way that explored the sonorities of the brass instruments, and made highly technical demands in terms of range, dynamics and rhythm.

While Nagel noted that Eugene Bozza is considered a “conservative” composer from Northern France, he describes the *Sonatine* as the “first real technical piece they found.”⁴⁴ Premiered by the NYBE in 1952, it became a staple in their repertoire. Phillips recalls that the *Sonatine* was used extensively by the quintet as a closer for the first 100 concerts. He stressed its importance in the repertoire as the first piece to treat each member of the quintet equally, and

⁴² 31

⁴³ 15

⁴⁴ 31

virtuosically.⁴⁵ As one of the ensemble's first recorded works, it is described by Nagel as a work that "let composers know what the brass were capable of."⁴⁶

The NYBQ sent a recording to British composer and trumpeter Malcom Arnold in 1959. Fred Mills, freelance trumpeter and substitute NYBQ member, was visiting the members of the NYBQ in their Carnegie Hall office in 1961 when a package arrived from Arnold containing the manuscript parts for his *Quintet*.⁴⁷ The NYBQ, including Mills, played through the entire work then and there.

The immediate success and subsequent acceptance of the work as a staple in modern quintet repertoire owed to several factors and influences. Arnold's experience as a brass player lent him familiarity and knowledge of the capabilities and limitations of the brass instruments. His work in writing for motion pictures aided in his ability to compose music with a dramatic effect that could portray a wide spectrum of emotion. The exposure to the NYBQ recording of Bozza's *Sonatine* displayed the technical and sonic capabilities of the brass quintet and served to strengthen the idea of brass chamber music as a viable and increasingly popular medium.

The *Sonatine*, by Bozza, and the *Quintet* by Malcom Arnold represent two landmarks in the repertoire for brass quintet. Both works continue to be performed and studied extensively in music schools throughout this country and the world. Both pieces treated each member of the quintet in a soloistic manner, and made unprecedented technical demands in terms of dynamics, range, tonguing, and coordination. The ending of the final movement of the Arnold *Quintet* features a flourish of triple-tonguing traded at length between the two trumpets. Nagel recalls

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⁴⁷ Mills, Fred. "The Early Years of the Canadian Brass." Lecture. Minot State University Brass Festival. Minot, North Dakota. 24 April 2004.

walking off-stage after a performance of the work at a school and over-hearing one of the faculty members comment with admiration, “what a bunch of show-offs.”⁴⁸

Throughout the sixties, the NYBQ, ABQ and other groups continued to introduce audiences to the possibilities of the modern brass quintet. Although the instrumentation became a standard chamber ensemble in music schools, public awareness continued to be relatively low. Allan Dean, trumpeter of the ABQ from 1964-1965, and NYBQ member from January of 1966 until 1978 made the following observation.

It was a great time to be in the group (ABQ). Almost every place you played they’d never heard a brass quintet before. People would say “I didn’t know brass could sound like that.” “I didn’t know brass could play soft.” It was a great time to be doing it. It was a unique experience for almost every audience you ever played.⁴⁹

The list of professional brass quintets and brass ensembles in the 1960s was not long, and included two types: those formed by free-lance players, and those formed by members of the brass sections from major orchestras such as Chicago, Philadelphia, Cleveland, and New York; rehearsals, performances, and tours limited the activities of the players. Members of the NYBQ and the ABQ were free-lance performers dedicated primarily to the work of the quintet, and were, as a result, able to tour promoting the music, the concept, and themselves.

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The Summit Hill Brass Quintet

David Baldwin, Lynn Erickson, trumpets; Gwen Anderson, horn
Scott Anderson, tuba; David Stevens, trombone
with special guest Robert Nagel, host

Saturday, February 8, 2003 * 7:30 pm * Ferguson Hall, Room 99
A re-creation of a New York Brass Quintet program from 1962:

PROGRAM

Sonata from Die Bankelsangerlieder (1684)	Daniel Speer (1636-1707) edited by Robert King
Canzona per sonare No. 1 (1608) "La Spiritata"	Giovanni Gabrieli (1557-1612) edited by Robert King
Quintet in B-flat minor, Opus 5 Moderato Adagio-allegro vivace-adagio Allegro moderato	Victor Ewald (1860-1935)
Quintet, Opus 73 (1961) Allegro vivace Chaconne Con Brio	Malcolm Arnold b. 1912
INTERMISSION	
Contrapunctus IX from the Art of the Fugue (1749)	J.S. Bach (1685-1750) edited by John Glasel
Three Pieces Maestoso	Ludwig Maurer (1789-1878) Edited by Robert Nagel
Music for Brass Instruments (1944) Intermezzo	Ingolf Dahl (1912-1970)
Impressions of a Parade (1954)	Samuel Baron
Sonatine (1951) Allegro Largo Allegro vivo Adagio-Allegro vivo	Eugene Bozza b. 1905

Figure 1: Program from a Re-creation of a 1962 NYBQ Concert

CHAPTER 4

THE CANADIAN BRASS AND ARTHUR FRACKENPOHL



“Reviewing the Score”-10/17/93

From left to right: Charles Daellenbach, Dr. Arthur Frackenpohl and Fred Mills
(Courtesy of Arthur Frackenpohl)

In 1970, a freelance trombonist from Toronto named Eugene Watts, and Dr. Charles Daellenbach, professor of tuba at the University of Toronto formed a brass quintet in Hamilton, Ontario. The aptly named “Canadian Brass” (CB) Ensemble began as the nucleus of the brass section in the Hamilton Philharmonic. When Fred Mills, originally from Guelph, Ontario, joined the quintet in 1972, he signed a contract to provide half of his services with the Hamilton

Philharmonic and the remaining half with the quintet. The other members of the quintet at that time were Ronald Romm, trumpet, and Graeme Page, horn.

The professional path of the Canadian Brass initially mirrored that of the NYBQ, supporting themselves largely through performances for schools and younger audiences. These concerts were lucrative, and provided increased visibility and popularity. By the mid seventies, the CB was playing 250-300 children's concerts in a year, and had memorized three hours of music. Throughout this process, their concept of presentation had evolved. The members of the CB recognized the value of not only educating the children, but entertaining them as well. The emphasis began to be placed on "putting on a show, rather than a concert."⁵⁰

"Our student concerts were different," notes Watts. "We wanted a positive effect (in that) kids would want to see a classical music show."⁵¹ Watts also emphasized the importance of keeping the quintet, as well as the audience, entertained, by presenting concerts in a way that the CB would have fun and, in turn, elicit a response from the students.

One aspect of the CB that set them apart from the other brass quintets was their choice of repertoire. The music of J.S. Bach as performed by the NYBQ was popular among brass quintets. As Watts recalls, "we were playing "Art of the Fugue" like everybody else when our producer said "why don't you play the *Little Fugue in G minor*?"⁵² Ronald Romm transcribed the work from its original version for organ into a challenging and exciting piece for brass quintet. This transcription, one of the earliest, became a signature piece for the CB and featured the virtuosity of each member of the quintet as they played the distinctive and technical fugue subject. Whereas the NYBQ had used trumpets in the key of B-flat only, Romm designated parts

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⁵¹ Watts, Eugene. Telephone Interview. 26 April 2004.

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for the E-flat trumpet, creating different sonorities and ensemble blend. This transcription also capitalized on the sequential and imitative nature of Bach's fugal writing, creating a showpiece of coordination where brief passages are traded back and forth quickly and seamlessly between two or more instruments. This technique, called "dove-tailing," would become a hallmark skill and attraction of a CB performance.

The members of the quintet were interested in expanding their concerts to more audiences in the U.S. An important step towards this goal was an appearance in the nationally syndicated children's television program "Sesame Street." Mills states that when the quintet "sat in Big Bird's nest and performed *Little Fugue in G minor* not only was it the longest musical segment in the show's history, but it also provided audiences for the next 15 years."⁵³ The CB also hired the highly successful New York agent Kozuka Hilyard, who was able to provide the ensemble with many concert venues across the country. Success in the U.S. did not come immediately to the CB. Mills remembers their first concert in Macon, GA attracting 10 audience members. But in their second year of touring, a performance in Denver sold out an entire concert hall.

A concert formula to present their music to a wider, mainstream audience was continually evolving. Watts added, "We started with the focus on young audiences...what young audiences liked, the general public also liked. The difference was you could play longer pieces." Watts refers to this aspect as the "trickle up effect" from young audiences to the general public.⁵⁴

Concert programming was a vital ingredient in the formula for the continued success of the CB. When Fred Mills joined the quintet, he brought with him the experience of playing

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under legendary conductor Leopold Stokowski. In the Canadian Brass Book, by Rick Walters, Mills describes the influential conductor:

He was a very inspiring musician. He was forever transcribing baroque music for a modern orchestra, and particularly had a reputation for rescoring Bach. My first year in Houston, I performed quite a lot of those transcriptions, because he always programmed them. We did his rendition of *Pictures at an Exhibition*, or a rescored Bach Cantata, or his version of *Toccata and Fugue in D Minor*.⁵⁵

Mills recognized the inherent musical value of such a masterpiece as the *Toccata and Fugue*, and transcribed the same work for brass quintet. Referring to Stokowski, Mills added, “I don’t think he ever heard the CB play it, but if he had, he’d have been really knocked out, I think, because it’s exactly in the spirit of the work he did.”⁵⁶ In an effort that would characterize the ensemble’s approach towards masterworks of music, the CB rehearsed and programmed the *Toccata and Fugue*. In retrospect, Chuck Daellenbach commented on the difficulty of performing the work, likening it to “breaking the four minute mile” barrier for brass quintet.⁵⁷

Dr. Arthur Frackenhohl first heard of the CB in the 1970’s and was intrigued by the possibilities of the ensemble. “I’d heard of them before, and knew they were doing rags. I offered to send them some, but never heard back.”⁵⁸ While on tour in the early 1980’s the CB performed a concert at the Crane School of Music at SUNY Potsdam. Frackenhohl attended the performance and commented:⁵⁹

⁵⁵ Walters, Rick. The Canadian Brass Book. Milwaukee. Brassworks, Inc., 1992.

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⁵⁷ Daellenbach, Chuck. Telephone Interview. 23 March, 2004.

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I was impressed...especially the way the trumpets interacted, and the writing they used. You know the Toccata that they did, and in lots of pieces they would overlap four notes and four notes...I think what they opened up to me, especially with the trumpets, was the use of the E-flat, and the fact that they could change with next to no time.

Frackenpohl also noted the substitution of the euphonium for the trombone by Watts in certain selections.

Frackenpohl was not one to let the previous lack of response from the CB dampen his enthusiasm. He returned home from the concert with the idea of writing a piece for them. “I tend to speak out,” he said describing his initiative, “so I sent them this arrangement with score and parts.”⁶⁰ This transcription of the *Turkish Rondo*, originally for solo piano by Mozart, was sent to the CB within a week of hearing the concert. Watts described the group’s initial impression: “We knew it from the beginning that Frackenpohl’s writing was good; everything he did was playable.”⁶¹

Working with Frackenpohl was beneficial to the quintet in many ways. Daellenbach knew of him previously as a composer of tuba literature and other works for brass. Frackenpohl displayed promptness and efficiency in sending the Mozart transcription: characteristics that the CB would come to depend on and appreciate in the coming years. The *Turkish Rondo* exhibited a talent for transcription and an ability to overcome obstacles. Frackenpohl recalls using the dove-tailing, the technique that the CB had displayed effectively in concert, to score many of the 16th-note runs interactively. As a keyboard player, he made the following observation about idiomatic passages: “The A major broken octaves are a piano figure. Nobody else does that. So

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in order to simulate that, I just wrote runs.” Frackenpohl also mentioned filling a void in the repertoire: “The CB hadn’t had Mozart before that worked well for brass.”⁶²

Collaboration on recording projects was soon to follow. “Christmas with the Canadian Brass,” produced in 1983 by RCA, featured arrangements of traditional Christmas favorites for brass and organ. Frackenpohl contributed versions of *Oh Holy Night*, *Hark, the Herald Angels Sing*, and *Silent Night*, and was present for the recording session. “(My wife and I) went to New York (City), met them, and we were very impressed. We were there for most of the recordings, up in the organ loft at St. Patrick’s (Cathedral).”⁶³ For several years at the end of his teaching career, Frackenpohl served as organist and choir director in a local church in Potsdam. This experience has not only benefited his works for brass and organ, but also his quintet writing in general. Daellenbach mentions, “being an organist gives a wide range of possibilities in registration, and experience in how different voices work together.”⁶⁴

Frackenpohl had first demonstrated his skill in transcribing music of the Baroque era with the music of J.S. Bach for a recording project in 1981. “The Canadian Brass—High, Bright, Light, and Clear: The Glory of Baroque Brass,” on the RCA label, featured his transcription of *Air on a G String* and a *Brandenburg Suite* by Bach. When the CB flew to Berlin in 1984 to record “Brass in Berlin,” with the Berlin Philharmonic Brass, they took with them transcriptions of music from the Renaissance and Baroque eras for double brass quintet. Frackenpohl contributed more than half of the transcriptions for this recording, including works by Bach, Gabrieli, Gibbons, and Palestrina.

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“Brass in Berlin” was the first recording produced in a contract with CBS Records, Inc. By the mid 1980s, the CB was recording at least two records each year and playing in the most prestigious concert venues all over the world. “That’s the way it was for about 10 years,” recalls Watts. “We had two different careers, recording and performing. Once (works were) recorded, we picked the best ones to perform.”⁶⁵

The transcriptions of Arthur Frackenpohl played a significant role in the concert repertoire of the CB. In 1985, CBS Records taped a live concert at the National Arts Centre in Ottawa, Canada. The recording, entitled “Canadian Brass-Live!” featured two selections by Frackenpohl, a suite from *The Four Seasons* by Vivaldi and a transcription of the *Kanon* by Johann Pachelbel. The Vivaldi served as the focal point of the first half, while the Pachelbel stood as a serious classical work in a second half dominated by light, humorous pieces. A copy of the concert program appears as liner notes from the “Canadian Brass, Live!” recording (figure 2).

When compared to the NYBQ program from 1962, it is evident that the CB had evolved and taken the brass quintet on an entirely different artistic path. Aside from the Gabrieli, which may or may not qualify as an original work for brass, every piece in the program from “Canadian Brass-Live!” is an arrangement or transcription. “We have to play masterpieces from all eras of music” says Daellenbach about the quintet’s philosophy on repertoire, “just brass music is too limiting.”⁶⁶ Frackenpohl had proven his worth as a designated arranger of classical works for the CB. Daellenbach complimented him, calling him a “true professional” who is “very efficient, with good command of the tools of writing.”⁶⁷

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Several CB recordings contain entirely music transcribed by Frackenhohl. “The Four Seasons” began as a suite of three movements as performed on the live recording. Watts recalls that their contract with CBS dictated that the entire work be recorded quickly, and Frackenhohl was asked to transcribe the remaining movements of the Vivaldi. “At first we thought it was too hard,” remembers Watts.⁶⁸ But, in 1986, the CB recorded the entire work in a brilliant display of brass virtuosity. “With Arthur’s help, we pushed the musical boundaries,” commented Daellenbach.⁶⁹

Frackenhohl remained busy contributing over half of the transcriptions for “The Mozart Album.” Recorded in 1986 for CBS, it features his first transcription for the CB, *Turkish Rondo*. The next year, Frackenhohl’s transcription of the entire *Art of the Fugue* was recorded for CBS. This project had been discussed for quite some time and the quintet felt very strongly about it in terms of defining an artistic path.

“We looked at it more strictly from a musical standpoint. Unlike paintings in two dimensions, arrangements are like statues in three dimensions, which offer you a new perspective and a new feeling.”⁷⁰ Daellenbach insisted that arrangements and transcriptions need not be approached as substitutions for the original work, but rather a re-telling of the tale in a different language or dialect. The Frackenhohl transcription of *Art of the Fugue* offers new insights into the work in terms of articulation, dynamics, blend, and expression. As opposed to a rendition on a keyboard instrument, Daellenbach maintains that “the definition of voices is better” with brass instruments.⁷¹ Listening to the music bears out the assertion by Rick Walters:

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“Arthur Frackenpohl’s transcriptions for the Canadian Brass of *Art of the Fugue* and *The Four Seasons* are certainly landmarks in the brass quintet repertoire.”⁷²

When the CB left CBS and signed with Phillips in 1989, the quintet embarked on two massive recording projects. The first involved arguably the most famous music work of all time, Beethoven’s *Fifth Symphony*. The fact that the CB entrusted the transcription to Frackenpohl spoke volumes about their reliance on his abilities as a composer and arranger. Daellenbach noted the advantage of having a composer writing arrangements, because “lots of arrangers are amateurs.”⁷³ Written for additional brass players from the Boston Symphony and the New York Philharmonic for triple quintet and timpani, Frackenpohl recalls the evolution and immensity of the project:

The Beethoven started with just the first movement, and then they said they wanted to listen to the rest of it. That’s when it really started to get complicated, because of the third movement with all those runs, and the last movement is compositionally the weakest. The other three have lots of meat; this one has bravado, and it’s long.⁷⁴

The entire symphony was transcribed, and then recorded in 1991, along with Frackenpohl’s transcription for double quintet and timpani of Beethoven’s *Egmont Overture*.

Almost 10 years after recording “Brass in Berlin,” the CB again traveled to Germany to join the Berlin Philharmonic Brass, as well as members of Bayreuth Orchestras, in what Daellenbach called a “huge project.”⁷⁵ The concept of “Wagner for Brass” also involved renowned Dutch conductor Edo De Waart, harps, and transcriptions for various combinations of

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brass, from single quintet with trumpet solo up to twenty-four brass, two harps, timpani, and additional percussion by Frackenpohl of music from the *Ring of the Nibelung* and other celebrated operatic works. As Frackenpohl explains, the choice of music was a collaborative effort.

When we did Wagner, we decided together which ones to do. Fred suggested the *Rhine Journey* to feature the horns...also the *Tristan Prelude*, my choice, didn't make the CD. Gene suggested *Rienzi*, and they mentioned the *Ride (of the Valkyries)*.⁷⁶

Daellenbach spoke about the "very tough standards" working with "big labels and big conductors" in Germany. "We developed a lot of faith in Arthur," continued Daellenbach. "We had to play it (Wagner transcriptions) sight unseen, so we counted on him."⁷⁷

Frackenpohl has also contributed to recent and innovative projects. He describes how the recording of his transcription of the entire *Goldberg Variations* can be considered a triumph and a revival.

You know the *Goldberg*...I did that about 10 years ago. They wanted to do it in memory of Glenn Gould. They were here sometime after that, and we have visiting lecturers talk before our programs, so I was talking about the CB program. Chuck and Mills came and listened for part of it, and I mentioned some of the things that I'd done for them, and I said I was given a "mission impossible" to do the *Goldberg* for quintet. I haven't heard it yet, and Chuck said about recording the work, 'that's also a mission impossible.' But,

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then I think they were in Montreal a couple of years ago, and I went up to hear them, and they told me they were going to record it.⁷⁸

The most recent in a long line of recordings which features exclusively transcriptions by Frackenpohl is entitled “Sacred Brass.” “We called it the GAP project, for Gesualdo, Allegri and Palestrina,” notes Frackenpohl.⁷⁹ Brass players, as well as most other instrumentalists, have long aspired to the models of voices and vocal music. In these arrangements of Renaissance works, rather than playing auxiliary parts or accompaniment, the brass are mixed with the voices to create a synthesis much like the “colla parte” practice in early music. Frackenpohl’s experience in choral writing, as well as his knowledge of brass instruments, provided insights and necessary innovations to achieve the desired blend.

The bass part was more of a baritone part, from middle C down the interval of a 10th, which is not a very good tuba register. So you need a super bass trombone with valves. I don’t know whether you’ve heard of it, they call it a “trombasa,” but the people call it a “cimbasa”. It’s a monster bell that rests on the floor and (has) valves. It’s a Verdi invention, because he didn’t like the tuba for his operas. He didn’t like the blend. So, he wanted an extra bass trombone. Maybe Wagner was his example for devising instruments. So, Chuck borrowed it from a student who was playing in the opera orchestra in Toronto.⁸⁰

When speaking about the impact of Frackenpohl on the success of the CB, Daellenbach refers to him as “a valued musical partner defining the classical nature of the quintet over the last

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25 years.”⁸¹ Watts concurs, calling Frackenpohl a “tremendous factor,” and one of the “driving forces, especially in the larger works.”⁸² Daellenbach insists that success for musicians is due in part to a repertoire that endures the test of time. “There are stacks and stacks of contemporary pieces, and virtually none of it has made itself necessary to the brass quintet of the future.” Daellenbach asserts the importance of Frackenpohl’s transcriptions is their application as works for study for college and university ensembles. “His arrangements will be played long after we’re gone.”⁸³

Daellenbach credits Mills and Frackenpohl with the “lion’s share” of the classical repertoire for the CB. As one performer and arranger to another, Mills described Frackenpohl and his work:

I remember that Arthur was excited about arranging and anxious about the possibilities. Not every composer likes to arrange since it takes time and effort. In fact, some composers are insulted when asked to arrange someone else’s music—not Arthur. He is fascinated about the results and sounds that can be accomplished. That’s why he is so good. He has great ears and knowledge of what it is going to sound like. I do know that rarely has Arthur missed the boat on the essence of the original piece coming through in the transcription. Arthur is a great musician and knows any piece that one can bring to his attention. I can’t remember changing any of Arthur’s notations of Bach’s *Art of the Fugue*, Vivaldi’s *Four Seasons*, or the hundreds of other transcriptions he mailed to the CB. Often his transcriptions would show up in the mail completely unsolicited, or unexpected, and surprisingly be needed for some new CD project or concert. Often the

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transcriptions would be too difficult, but then eventually recorded. Then, in the process, (they would) become challenges (and) then regularly programmed. These same transcriptions would become standard repertoire for young developing brass quintets and not so difficult. In other words, Arthur has extended the envelope of possibilities.

Mills continued:

The CB toured with Arthur's triple brass quintet versions of Beethoven's *Fifth Symphony*, along with the *Fantasia on a Theme by Thomas Tallis* of Vaughan-Williams. The New York Philharmonic and the Boston Symphony Orchestra's brass quintets joined the CB on a five concert tour to Toronto, Hamilton, New York City, Tanglewood, and Wolf Trap. The Beethoven and Vaughan-Williams were subsequently recorded by BMG and released on CD and Video. Both of these pieces were terribly difficult to perform, but very exciting. Again, they pushed the envelope and were fine additions to the CB repertoire. The same can be said about the *Four Seasons*. There were sections of the (piece) that were impractical and extremely difficult to play in a full length brass quintet concert, but were recorded and eventually made their way into the CB concerts because of their musical quality. After many attempts, at least 80 percent of the *Four Seasons* was performed on a regular basis while the CB was on tour. The difficulties sometimes disappeared after many repetitions because you cannot deny their musical worth. Let's face it, Vivaldi's *Four Seasons* is classier music than the Ewald Symphonies. Thank you, Arthur!⁸⁴

⁸⁴ Mills, Fred. E-mail to the author. 27 October 2001.

CANADIAN BRASS

LIVE!

THE CANADIAN BRASS—COCKEYED PERFECTION

Side 1

Just a Closer Walk with Thee
(Trad./Arr. D. Gillis)

Mozart: Overture to
THE MARRIAGE OF FIGARO
(Arr. G. Bergler)

G. Gabrieli: Canzona per sonare No. 4
(Arr. G. Page)

Vivaldi: from THE FOUR SEASONS:
(Arr. A. Frackenpohl)

I—"Spring" Spring has come—
Song of the Birds—
The Brook flows—
Thunderclaps—
Song of the Birds

II—"Autumn"
Sleeping Drunkards

III—"Summer"
Unlikely Summer Weather

The Dog-Gone Blues
(L. Henderson)

Tuba Tiger Rag
(Original Dixieland Band/
Arr. L. Henderson)

Side 2

Pete Meets the Beat
(L. Henderson)

Pachelbel: Kanon
(Arr. A. Frackenpohl)

Tribute to the Ballet
(Tchaikovsky/Arr. S. Kompanek)

—Fanfare from SWAN LAKE
—Main theme from SWAN LAKE
—Love theme from
ROMEO AND JULIET
—Russian Dance from
THE NUTCRACKER

The Saints' Hallelujah
(Trad./Handel/Arr. L. Henderson)
Boy Mozart*
(S. Kompanek/S. & L. Kompanek)

If you've ever attended a performance by the Canadian Brass, you've come away with some happy musical and verbal (and sometimes visual) experiences. Or, if you're a record buyer, you've probably enjoyed some of their many purely classical recordings as well as some of their "lighter" efforts. The group's motto is: "We believe it is our responsibility to bring the audience to the music rather than the music to the audience." That they know very well how to do.

Take this live performance, recorded at the National Arts Centre in Ottawa. What's here, in the words of the critic for the Ottawa *Citizen* who had the luck to cover the concert, is "a vintage synthesis of the music and entertainment blend which this group in the past dozen years has honed to cockeyed perfection."

Here, the Canadian Brass lays it all out for you—music ranging from the "straight" to the "outrageous" (in good taste, of course). Sometimes the pieces are preceded by what might be called "free association" explanations for their existence. All, however, are presented with what the New York *Times* has justifiably called "brilliant virtuosity and ensemble playing."

Usually, in a Canadian Brass live concert, the surprises start early. The audience sees before it a stage with music stands, maybe a few instruments—the usual "chamber music" look on view in any auditorium. But this is not your usual hushed, reverential concert atmosphere.

Then, as with this performance, while all eyes focus on the stage, the sound of music comes distantly—from the rear of the auditorium. And down the aisle slowly marches the Canadian Brass, playing the Spiritual A CLOSER WALK WITH THEE. It begins very much *à la* New



The Canadian Brass: (seated) Martin Hackleman, French Horn; Charles Daellenbach, Tuba; (standing) Ronald Romm, Trumpet; Eugene Watts, Trombone; Frederic Mills, Trumpet.

Orleans but by the time the group reaches the stage it is definitely *à la* Canadian Brass.

Still putting their best feet forward, the group next presents an arrangement for brass of Mozart's witty overture to his MARRIAGE OF FIGARO, which is followed by an equally adept tribute to Giovanni Gabrieli, who holds a special place in the group's heart because "he was, when you get right down to it, the very first person to write for brass instruments." This, in turn, leads to a *tour de force* performance of Vivaldi's FOUR SEASONS (well, three of them, anyway).

Then the mood begins to alter subtly. Arranger Luther Henderson has taken the well-known "Whistler and His Dog" and transformed it into a blues piece called the DOG-GONE BLUES. He even adds to this menagerie by changing the old Dixieland Band favorite "Tiger Rag" into a virtuoso brass piece that the Ottawa *Citizen* admired for its "outrageous cleverness." It's called, naturally enough, TUBA TIGER RAG.

It's Henderson again in PETE MEETS THE BEAT, an arrangement of the March from Tchaikovsky's Sixth Symphony. Here, Martin Hackleman, new to the group after twelve years with the Vancouver Symphony, gets a chance to shine.

Pachelbel's KANON is too famous to talk about, although it gives Charles Daellenbach the chance to offer a formula for the best way to achieve immortality: "Just write a famous piece," says he, "it's incredibly easy."

The Ottawa *Citizen* reviewer found that "the evening's main opus was titled, harmlessly enough, A TRIBUTE TO THE BALLET." Using music by Tchaikovsky, the group here has concocted "a devastating spoof of music and dance."

Have you ever considered the musical possibilities of combining the great spiritual "When the Saints Go Marching In" with the Hallelujah Chorus from Handel's "Messiah"? Of course you haven't. But again, Luther Henderson has been there. And his SAINTS' HALLELUJAH is a guaranteed crowdpleaser.

Finally, the Canadian Brass—always on the alert for new things—tries something "a little bit different," according to Eugene Watts, who felt the group could use a jolt of electronic music. The result is BOY MOZART, a nod in the direction of pop music and an affectionate tribute to the great Wolfgang Amadeus from the contemporary culture club known as the Canadian Brass.

Instruments courtesy of Yamaha Canada Music Ltd.

Cover Design: Ted Bernstein
Cover Photo: Martin Reichenthal



Engineer: Bud Graham/Digitally recorded using the Soundstream system/Principal microphones: Schoeps with MK-2 capsules/Recorded live from the National Arts Centre, Ottawa


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Figure 2: Liner Notes from 1985 Canadian Brass Live Recording

CHAPTER 5

AN EXAMINATION OF TWO MOVEMENTS FROM ARTHUR FRACKENPOHL'S TRANSCRIPTION OF VIVALDI'S *FOUR SEASONS*

Concerto no. 1 "Spring" movements I-II

As a premiere for brass instruments, the Canadian Brass recording of Vivaldi's *Four Seasons* also represented the first project which featured the work of Arthur Frackenpohl exclusively. The following descriptive and comparative analysis of Vivaldi's original work and Frackenpohl's transcription is offered to illustrate many important aspects of the craft of transcription.

One of the first and most important decisions to be made when beginning a transcription is whether to preserve the original key or to alter it. In this case, the original key of E major works well for strings, but is awkward for brass. A B-flat trumpet in the key of E major must play in F-sharp major or six sharps. Flat keys lend themselves well to brass instruments, and in this case, Dr. Frackenpohl chose to set the transcription in B-flat (see example 5.1).

An additional advantage to the key of B-flat is the resulting tessitura for each instrument. At beat three of measure 13, in the original version for solo violin, string quartet, and continuo, Vivaldi writes music to represent "The Song of the Birds." In order to convey the sounds of birds, Vivaldi uses only the three highest sounding instruments: solo, first, and second violins. In his transcription for brass, Frackenpohl also chooses the three highest sounding members of the ensemble for this section. He transcribes the solo violin part directly into the piccolo trumpet

Concerto No. 1 in E Major
La Primavera ("Spring")

Allegro (A) *Giunt' è la primavera* I. (Op. 8, No. 1 / RV 269)

Violino principale
 Violino 1
 Violino 2
 Viola
 Violoncello;
 Basso continuo

The Canadian Brass Series

1st & 2nd Movements of

"Spring"
 from

The Four Seasons
La Primavera

Vivaldi - Frackenkohl

Spring has come Da "Il cimento dell'armonia e dell'invenzione"
 Allegro (♩ = c. 96)

Tp1's
 Horns
 Cello/Bass

Example 5.1: Opening Measures of "Spring," First Movement

part, the second violin part into the B-flat trumpet part and the first violin part into the horn part (see example 5.2)

Il canto degli uccelli [The song of the birds]

10

15

20

25

SONG OF THE BIRDS

10

115

H

O

T

Example 5.2: Excerpt from “Song of the Birds”

This direct transcription continues until the fourth beat of measure 21, at which point the horn switches to second violin, and the B-flat trumpet takes over the first violin part. It is in this

section that it becomes evident that the choice of key was prudent. The highest note for both trumpets is B-flat5, and for the horn, F5 (see figure 3). All three parts here lie in the upper range of each instrument, but are not unreasonable. The horn has the most demanding part beginning in measure 22 where it must trill on D5 on beats one and three for three measures, then execute 16th-note slurs repeatedly from B-flat4 to F5 for two measures, until the end of the section in measure 27. It should be noted that some choices made by Dr. Frackenhohl were no doubt influenced by the assurance that the transcription would be performed and recorded by the virtuoso brass players of the Canadian Brass.



Figure 3: Pitch Identification Chart

In many parts of the score, Vivaldi writes sustained passages for the strings. String players are not required to breathe, and are less likely to suffer from muscle fatigue after a short period of continuous playing. Both of these factors must be considered when writing for brass instruments. In measure 31, Vivaldi writes music to represent the “trickling of the springs.” He accomplishes this with six measures of repeated groups of slurred 16th-notes, using only stepwise motion. In solving a problem, however, Frackenhohl makes an improvement using a technique he employs throughout the transcription. By dividing a continuous line between two instrument groups, he not only affords players a rest, but also provides a variety of color through changes of

instrument groupings. Frackenpohl treats these six measures as three groups of two measures, assigning horn and trombone to the first and last groups, and trumpets to the middle group (see example 5.3).

In measure 44, Vivaldi writes repeated, articulated 32nd-notes in the low register for each of the strings, to simulate the sound of thunder. To represent the sound of lightning, he writes ascending 32nd-note scales in the violins, followed by an ascending sequence of arpeggiated triplet figures in the high register of the solo violin. For the first time in the transcription, Frackenpohl chooses to alter the original notes slightly, to make it more playable for brass instruments. However, he indicates the original notation below the transcription, as a footnote. For the sound of thunder, Frackenpohl chooses to leave out the trumpets, and write the 32nd-notes for horn, trombone, and tuba. This achieves two purposes; to better represent a low, rumbling sound, and to give the trumpets a rest before they are required to do some strenuous playing. He writes tongued 32nd-notes for the horn and trombone, but changes to 16th-notes for the tuba. The original version is printed directly beneath the tuba part in the score, so that the player may decide which version works better. Similarly, in the following measure, Frackenpohl writes a unison scale for the piccolo and B-flat trumpets up to F5. Indicated above the piccolo part is the option to play this passage one octave higher, up to F6. This is much more difficult to play, but results in an appropriately striking effect (see example 5.4).

Measure 47 further represents “Lightning,” and serves as the first virtuosic display for the solo violin in the original piece. Frackenpohl makes two important decisions here concerning the range of the instruments for which he is writing, and the technical limitations of the players. He writes the initial measure for the B-flat trumpet, which reaches the highest pitch of B-flat5. The piccolo trumpet then takes over for the next four and a half measures, ascending to D6. The

[Trickling of the springs]

Scorrono i fonti

31 (C) *E i fonti allo spirar de' zeffiretti Con dolce mormorio scorrono intanto.*

Musical score for measures 31-33. The score is in G major (one sharp) and 3/4 time. It features five staves: Treble clef, Violin I, Violin II, Bass clef, and Bassoon. The music is marked *p* (piano). The texture is light and flowing, with the strings playing a rhythmic pattern of eighth notes and the woodwinds playing a similar pattern.

Musical score for measures 34-36. The score continues from the previous system. It features five staves: Treble clef, Violin I, Violin II, Bass clef, and Bassoon. The music is marked *p* (piano). The texture remains light and flowing, with the strings playing a rhythmic pattern of eighth notes and the woodwinds playing a similar pattern.

THE BROOKS FLOW

And the brooks, while zephyrs gently blow, with sweet murmuring flow long

Handwritten musical score for "THE BROOKS FLOW". The score is in G major (one sharp) and 3/4 time. It features five staves: Treble clef, Violin I, Violin II, Bass clef, and Bassoon. The music is marked *p* (piano). The texture is light and flowing, with the strings playing a rhythmic pattern of eighth notes and the woodwinds playing a similar pattern. A box containing the number 35 is visible in the upper right corner of the score.

Example 5.3: Excerpt from "Trickling of the Springs"

[Thunder]
Tuoni
(D) Vengon' coprendo l'aer di nero amanto, E lampi e tuoni ad

41

6 5 6 5 6 5 7

annuntiarla eletti.

45

THUNDER CLAPS

There come, ~~the~~ *showing the*

sf ad lib

original

Example 5.4: Excerpt from “Thunder”

passage consists of an ascending and descending sequence, and the B-flat trumpet takes over when the solo returns to the similar tessitura of the first measure. Although the original triplet 16th-note rhythm is indicated in the margin of the score, Frackenhohl preserves the arpeggiation of the passage, but reduces it to contain straight 16th-notes. Once again, he leaves the decision up to the individual player, but writes a more tractable version (see example 5.5).

Beginning in measure 54, Frackenhohl chooses to maintain the original rhythm of triplet 32nd-notes. He writes individual triplets to be played alternately between the two trumpets. This presents potential coordination problems, but at this point the trumpets are playing in a more comfortable register, and are able to focus on synchronization more easily. Immediately following this virtuosic passage, the second half of the opening theme returns in minor in measure 56. Vivaldi scores this section for all the instruments, whereas Frackenhohl chooses to write for horn, trombone, and tuba only. This allows for a change of color, and gives the trumpets, what is by this point, a much needed rest. When the “song of the birds” returns, Frackenhohl again chooses to transcribe the three violin parts directly into the trumpets and horn.

In the third beat of measure 70, Vivaldi writes the second extended passage for the solo violin, consisting of running 16th-notes ascending in slurred groups of two. Frackenhohl again decides to divide the solo, but affords the trumpets additional rest by leaving them out. He writes the first four beats of the solo for the tuba, followed by four beats in the trombone. He writes the next three and a half measures of the solo in the horn part to complete the passage. This section lies in a reasonable register for each instrument. The tuba plays up to F3, the trombone to F4, and the horn to B-flat4 (see example 5.6).

The final seven measures of the original score consist of a call and echo effect, similar to the opening of the movement. The first three measures are marked *forte*, and the last four are

*arr with a black stork,
lightning + thunder to herald it;*

Example 5.5: Excerpt from "Lightning"

The image displays two systems of musical notation for Example 5.6, Measure 70. The upper system is a piano score with five staves: flute, oboe, clarinet, bassoon, and strings. The flute part is marked with a '70' and a 'Tasto solo' instruction. The lower system is a brass section score with five staves: trumpet, trombone, horn, horn, and trombone. The word 'SPRING' is written above the first staff. A handwritten '70' is enclosed in a box above the fourth measure of the brass section. Dynamics include 'p' (piano) and 'mf' (mezzo-forte).

Example 5.6: Measure 70

marked *piano*. In the transcription, Frackenpohl accomplishes this effect not by mere repetition at a softer dynamic level, but by a reduction of instrumentation. All five instruments play the statement of the theme, when the material is repeated, he writes the melody in the horn and trombone, leaving out the trumpets. Frackenpohl commented on this:

Another thing I did a lot in the Vivaldi...this echo...I did this an octave lower for the other instruments. And I think in doing that, by nature makes it softer and gives it a different texture, and rests the trumpets...there are a lot of these echoes.⁸⁵

This achieves the desired dynamic change more easily, while adding a variation in instrument color.

The second movement of “Spring” was originally written as a quartet for three violins and viola in the relative minor. The solo violin plays a slow melody in 3/4 time consisting mostly of quarters and dotted-half notes. The viola plays a repeated rhythmic figure of an eighth rest, eighth note, quarter note, and quarter rest at various pitch levels. The first and second violins play dotted 16th/32nd-note rhythms in thirds in nearly every beat of the movement. Occasionally, the second violin switches to eighth notes, but each one plays continuously throughout the entire movement. Frackenpohl transcribes the solo line directly into the first trumpet part, and the viola line directly into the tuba part. He then uses the dove-tailing technique to make the remaining three instruments sound like two instruments playing continuously.

Dove-tailing is often used to divide a solo line into two parts, while making it sound like one player. In this technique, each performer plays a short group of notes, so that the last note from one player is the first note of the next player’s group. In this manner, the players alternate, overlapping by one note, with the intent of making a series of seamless transitions. In the case of this particular movement, Frackenpohl is expanding two voices into three instruments, but the dove-tailing works in the same manner. The end result is that no one performer is playing continuously. Furthermore, in the transcription, each instrument plays no longer than three measures at a time before a measure of rest (see example 5.7).

⁸⁵ 1

II.

Largo
(F) E quindi sul fiorito ameno prato, Al caro mormorio di fronde e piante, Dorme 'l caprar col fido can' al lato.

Violino principale [Murmur of the fronds and plants] *Mormorio di frondi e piante* *Il caparo che dorme [The sleeping goatherd]*

Violino 1 *pp sempre*

Violino 2 *pp sempre*

Viola *Il cane che grida [The barking dog]*
(Si deve suonare sempre molto forte e strappato)

II And now, in the gaily flowered meadow to the soft murmuring of boughs + grasses
Largo (♩ = C. 50) Solo (open) THE SLEEPING GOATHERD

1 *mf*

2 *pp* *muted* *pp* *muted*

3 *pp* *muted*

4 *pp* *(open) THE BARKING DOG*

5 *sempre MF* *si deve suonare sempre molto forte e strappato*

6 *The goatherd sleeps with his faithful dog at his side.*

Example 5.7: Opening Measures of Second Movement from "Spring"

In the score, the dynamic marking for the two accompanying violins is *pianissimo*. Frackenpohl indicates mutes for the second trumpet, horn, and trombone to help accomplish this dynamic level. The color created by the insertion of a mute also allows the different instruments to blend more easily. Frackenpohl uses octave displacement and dove-tailing here to create the effect of a continuous accompaniment in two voices.

CHAPTER 6

AN ANNOTATED BIBLIOGRAPHY OF ARTHUR FRACKENPOHL'S PUBLISHED WORKS FOR THE CANADIAN BRASS

For the purpose of this study, the rating for level of difficulty will be based on the following categories: 1 – Intermediate, playable by an accomplished high school or beginning college or university ensemble; 2 – Advanced, suited for an accomplished college or university undergraduate or graduate ensemble; 3 – Professional, recommended only for an ensemble at the highest level of proficiency.

Quintet

Title: *Air on the G String*

Composer: J.S. Bach

Recording: RCA; “High, Bright, Light, and Clear”; 1982

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 4'30" (with repeats)

Instrumentation: B-flat trumpet, piccolo trumpet, horn, trombone, and tuba

Level of Difficulty: 3-Professional

Description: Originally from Bach's *Orchestral Suite No. 3 in G Major*, the quintet version has been transposed to F Major. Throughout the entire work, the tuba plays a walking bass line consisting of as many as four octave-leaps per measure. The tuba is required to play as high as G3, but must also play down to E1. The horn and trombone play continuously throughout, with

the major difficulty being subdivision at the tempo marking of *Adagio*, metronomic eighth note equaling 63. The most difficult aspect of this transcription is that the trumpets are written in octaves. The second trumpet plays the melody throughout, with the piccolo trumpet joining an octave higher on the repeat of each section. The tessitura of the piccolo trumpet part presents intonation challenges between the two trumpets. The piccolo is required to play many sustained notes in the upper register as high as D6, with one E-flat6 near the end of the piece. Note: This piece may be performed in a simpler version without piccolo trumpet. Both trumpet parts may be played on B-flat trumpet, alternating at the repeat.

Title: *The Art of the Fugue*

Composer: J.S. Bach

Recording: CBS Masterworks; “Art of the Fugue”; 1988

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 67’40”

Instrumentation: B-flat trumpet/piccolo trumpet, E-flat trumpet/B-flat trumpet, horn, trombone, and tuba

Trumpets Required

Contrapunctus	Trumpet 1	Trumpet 2
I	B-flat (E-flat ad libitum)	B-flat
II	B-flat (E-flat ad libitum)	B-flat, B-flat Piccolo
III	B-flat, E-flat	B-flat
IV	B-flat	B-flat, B-flat Piccolo
V	B-flat, E-flat	B-flat, B-flat Piccolo
VI	E-flat	B-flat
VII	E-flat	B-flat
VIII	B-flat (E-flat ad libitum)	B-flat, B-flat Piccolo
IX	B-flat, E-flat	B-flat
X	B-flat	B-flat, B-flat Piccolo

XI	E-flat	B-flat, B-flat Piccolo
XII rectus	E-flat	B-flat
XII inversus	E-flat	B-flat
XIII rectus	E-flat	B-flat
XIII inversus	E-flat (optional part)	B-flat Piccolo
XIV	B-flat	B-flat, B-flat Piccolo
Chorale	B-flat	B-flat

Level of Difficulty: 3-Professional

Description: *The Art of the Fugue* contains 16 fugues, some of which are approachable for level 2 quintets. Referred to as *Contrapuncti*, these fugues present difficulties typical of polyphonic music in the coordination of separate, independent parts and the attainment of the necessary balance between voices.

Contrapunctus I is fairly straight forward while rhythmically challenging. The first trumpet part is difficult in terms of endurance and ends in the upper register, with a highest pitch of B-flat5. 4'00"

Contrapunctus II introduces dotted eighth/16th-notes throughout, which must be coordinated between three voices. The second trumpet changes briefly to piccolo and must play up to C6. 3'15"

Contrapunctus III has fewer rhythmic challenges, but nearly continuous motion of eighth notes after the initial fugue statements. 3'15"

Contrapunctus IV is rhythmically similar to the third, but longer. The piccolo must play up to C6. 5'00"

In *Contrapunctus V*, the first trumpet part repeats the fugue voice in the upper register of the E-flat trumpet, and must play up to B-flat5. The second trumpet plays piccolo for a brief section at the beginning and the rest of the fugue is played on B-flat trumpet. 2'55"

Contrapunctus VI is the first of the fugues to present rhythmic intricacies. Runs consisting of 32nd-notes are traded between all of the instruments. The tuba part is quite active and challenging throughout, with a highest pitch of C4. 4'05"

Contrapunctus VII is very similar to fugue VI. The first trumpet part is played on the E-flat trumpet and is very demanding, requiring nearly continuous playing. 3'25"

Contrapunctus VIII represents a change of style. This fugue is challenging due to intervallic leaps of the fugue subject and the length of the piece. 6'00"

The initial statement of the fugue subject in *Contrapunctus IX* is altered from the original to begin with an octave leap and running eighth notes, and must be played by each instrument. This fugue is approachable for an accomplished level 2 quintet. 2'40"

Contrapunctus X consists of a segmented version of the fugue subject and presents rhythmic challenges. This fugue calls for extensive piccolo trumpet work with the piccolo playing up to C5. 5'00"

Contrapunctus XI is similar in challenges to Fugue X. 7'00"

Contrapunctus XII is written in a slow triple meter and is technically approachable for a level 2 quintet. There are two versions of this fugue, a *rectus* and an *inversus*. The two versions are vertical mirror images of each other. 2'15"/2'15"

Contrapunctus XIII contains two versions of the fugue, which are presented as trios. The first fugue, *rectus*, is written for E-flat trumpet, B-flat trumpet and horn. The other parts have cues, which make it playable as a full quintet version. This is an *allegro* in 12/8, and the fugue subject contains an octave leap and running eighth notes. The tuba plays this subject several times, and must play up to C4. The E-flat trumpet is very active and plays in the upper register, up to C6. The second fugue, *inversus*, is written for piccolo trumpet, horn, and trombone. All

three instruments are required to play wide intervals, running eighth notes, and arpeggios in the upper register. The trombone must play up to C4, the horn to F5, and the piccolo to E6.

2'20"/2'20"

The final fugue, *Contrapunctus XIV*, exists here in two versions: Bach's original version, left unfinished, and a second version with a suggested ending, composed by Frackenpohl. The duration and scope of this piece make it a very difficult piece to perform. 9'35"

The *Chorale* is cited as a traditional supplement, and is challenging in that all of the moving notes are played by the horn and the tuba. The trumpets play the chorale melody in unison. The movement is playable for a level 2 quintet. 3'40"

Title: *Art of the Fugue Suite*

Composer: J.S. Bach

Recording: N/A

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 10:05

Instrumentation: B-flat trumpet/E-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-Professional

Description: This Suite is made up of *Contrapuncti I, VII, and IX* from Frackenpohl's complete *Art of the Fugue* transcription. See above descriptions.

Title: *Brandenburg Suite*

Composer: J.S. Bach

Recording: RCA; “High, Bright, Light, and Clear”; 1982

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 12’45”

Instrumentation: B-flat trumpet/Piccolo trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-Professional

Description: This transcription is a suite of three movements from various *Brandenburg Concertos*. The first is an *Allegro* taken from the final movement of *Brandenburg Concerto No. 6*. This movement presents many challenges, the first of which is rhythm. The meter is 12/8 and the melody involves an extensive use of syncopation. Running 16th-notes abound in all instruments and must often be coordinated with other 16th-notes, syncopation, or both. In the development, the trumpets are required to play a melodic passage nearly identical to the fugue subject of Bach’s own *Tocatta and Fugue in d minor*. These 16th-note leaps of continually changing intervals are extremely challenging and occur simultaneously in both trumpet parts. The first trumpet is required to play up to B-flat4 often throughout the first movement. The horn plays the opening theme in octaves with the first trumpet and plays up to D5. Each instrument plays this theme, which is characterized by syncopation and wide leaps.

The second movement, *Polacca and Trio*, from *Brandenburg Concerto No. 1*, is a true test for the horn player’s range and endurance. The horn plays throughout the *Polacca* and then must execute the original horn solo from the *Trio*, as Bach wrote it. The difficulty lies in the continuous playing, 16th-notes, wide intervals, and range up to F5. The original second horn part is divided evenly among the two B-flat trumpets. The trombone plays an alberti-type bass figure, with a section of running 16th-notes in the upper register, up to G4. There is no part for

the tuba in the *Trio* section. The *Polacca* features both trumpets which alternate phrases of the melodic line. The first trumpet plays up to B-flat5.

The third movement, *Allegro Assai*, is taken from the final movement of *Brandenburg Concerto No. 2*. The movement has been transposed down one step from the original. The piccolo trumpet plays the original trumpet part and must play up to E-flat6. Each instrument is required to play in the upper register, with the B-flat trumpet playing up to B-flat5, the horn up to E-flat5, the trombone up to B-flat4, and the tuba up to C4. The opening theme of this movement, as the marking *allegro assai* suggests, is played quickly and involves short trills and running 16th-notes, made more difficult by the high tessitura.

Title: *Brandenburg Suite II*

Composer: J.S. Bach

Recording: N/A

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 14'35"

Instrumentation: E-flat trumpet/B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-Professional

Description: The piece is a suite of three movements taken from various *Brandenburg Concerti*.

The first movement, *Allegro*, is taken from the first movement of *Concerto No. 6*. The theme involves arpeggiated figures, wide leaps, and is played by each member of the quintet throughout. The movement, which lasts over five minutes, requires nearly continuous playing and technical virtuosity in all parts. All parts must play in the upper register: trumpets one and

two are required to play up to C6, the horn up to E5, the trombone, frequently written in tenor clef, up to C5, and the tuba up to C4.

The second movement, *Minuetto and Trio*, is taken from *Concerto No. 1*. The *Minuetto* is not technically demanding, but each instrument plays continuously throughout. The *Trio* affords a rest to the two trumpets and is therefore, in fact a true trio. Here again, the three instruments play continuously. Following the *Trio*, there is a *da capo* to the beginning of the *Minuetto*.

The final movement, *Allegro*, is taken from the second movement of *Concerto No. 3*. With repeats, this movement is also over five minutes long. There are two technically challenging motives which dominate the movement and are shared equally by each instrument. The opening motive involves scalar 16th-notes in sequences. The motive that follows is the most technically demanding aspect of the movement and consists of continuous 16th-note leaps of varying intervals. Trumpet one switches to B-flat for this movement, and must play up to C6. Trumpet two is required to play up to A5. The horn must play up to D5, the trombone up to B-flat4, and the tuba up to C4.

Title: *Turkish March*

Composer: Beethoven

Recording: RCA; "Bolero and other Blockbusters"; 1995

Type: transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 1'30"

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 1-Intermediate

Description: The difficulties in this transcription lie in the repetitive nature of grace notes and octave leaps in the theme. The first trumpet ascends to A-flat5, otherwise, each part lies in a comfortable register and presents no significant technical challenges.

Title: *Gypsy Rondo*

Composer: Haydn

Recording: N/A

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 4' 15"

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 2-advanced

Description: The players must first pay careful attention to the overall structure of the piece, which is complicated by multiple repeats, a *Dal Segno* marking used twice, and a coda. The two trumpets play most of the melodic line, which is split evenly between them. The alternation between the two trumpets occurs frequently and often in short segments, requiring excellent coordination between them at the indicated tempo. The first trumpet plays up to C6. The horn takes over the melody in two places, measures 29 and 97, for repeated, short phrases in each. The highest note for the horn is D5, approached and left by running 16th notes. The trombone and tuba share the melody in measure 77, at the second change to f minor. In the tuba solo, there is a leap of a 14th, and running 16th notes, with a range up to A-flat3. The trombone plays the same melody an octave higher immediately following the tuba, with a range up to A-flat4.

Title: *O Isis and Osiris*

Composer: W.A. Mozart

Recording: CBS Masterworks; “The Mozart Album”; 1989

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2’25”

Instrumentation: Flugelhorn, flugelhorn horn, trombone, and solo tuba

Level of Difficulty: 1-Intermediate

Description: This work features the tuba, accompanied by the flugel horns, horn, and trombone. For the accompanying instruments, the piece is not technically demanding and lies in a comfortable range. The solo tuba part has several leaps of a seventh and must play up to C4 and down to F1. The accompanying instruments must work to achieve an appropriate dynamic level beneath the solo tuba line.

Title: *Turkish Rondo*

Composer: W.A. Mozart

Recording: CBS Masterworks; “The Mozart Album”; 1989

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2’30”

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-professional

Description: This transcription features the trumpets and horn. The greatest difficulty for these instruments lies in the execution of running 16th-note figures. The running 16th-note melody in the middle of the piece is divided between the two trumpets. Careful attention is required in the dove-tailing in order to create the effect of one continuous line. At the coda, the horn takes over the melody and is later joined at the octave by the first trumpet to end the piece. The tuba part consists of several octave leaps and a series of grace notes towards the end of the piece. The trombone plays the solo line before the *da capo* and must play up to A5.

Title: *Pictures at an Exhibition*

Composer: Modeste Mussorgsky

Recording: N/A

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 32'48"

Instrumentation: B-flat trumpet/flugelhorn/piccolo trumpet, B-flat trumpet/flugelhorn/E-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-professional

Description: Although this work is most often heard in the version orchestrated by Maurice Ravel, this transcription was realized from Mussorgsky's original version for piano.

Promenade: After two statements of the opening theme in this movement, all of the instruments play continually. The first trumpet plays sustained passages in the upper register, and must play up to C6.

Gnomus: This movement is made very difficult by the number of contrasting sections involving fermata, meter, and tempo changes. Towards the end of the movement, the tuba is featured in a solo which involves repeated trills and chromatic runs.

Promenade II: The opening solo of this movement is played by the trombone. The piccolo trumpet is required to play up to E-flat6 twice.

The Old Castle: This movement is approachable by a level 2 quintet. The solo line is played first by the horn, then by the second trumpet, and then, once again, by the horn.

Promenade III: This is a short movement of only eight measures posing no significant difficulties.

Tuileries: Each instrument trades fast running 16th-note passages throughout this movement. The piccolo must play up to E-flat6 and the tuba up to C4.

Bydlo: The tuba solo from the original orchestral version of this movement is given here to the horn. To create this low sonority, the horn is required to play in the bass clef, down to B-flat1. The piccolo must again play up to E-flat6.

Promenade IV: This movement is similar in nature to *Promenade III*.

Ballet of the Unhatched Chickens: This movement is made difficult by trills and grace notes in the mid to upper register of both trumpet parts.

Samuel Goldenberg and Schmuyle: The opening of this movement is rhythmically complex, but homophonic. The trumpet solo from the orchestral version is demanding in range and endurance, and has been divided here between two trumpets, making it more accessible.

Promenade V: Though omitted in Ravel's orchestration, this movement is included in this transcription and contains material similar to the opening *Promenade*.

Limoges: This movement challenges each instrument in that 16th-notes are played in each beat of each measure of the entire movement at a tempo marking of *allegro vivo*. The piccolo trumpet is required to play up to E-flat6, the E-flat trumpet up to E5, the horn to E-flat5, the trombone to C5, and the tuba to E4. This movement closes with all instruments except the tuba playing 32nd-notes which, at this tempo, must be double tongued.

Catacomb: This movement is a straight forward progression of dotted half notes in a slow triple meter. The movement is homophonic with the only challenge coming nine measures from the end. Here, each instrument must leap from the low register to the high register at a *fortissimo*. The widest leap is in the first trumpet and tuba parts, both of which must leap two octaves.

Cum Mortuis in Lingua Mortua: This movement is a slow chorale in 6/4 meter which presents no significant difficulties.

The Hut on Chicken's Legs: The intervals, accidentals, and grace notes in the opening of this movement present difficulties at the *Allegro* tempo. In the *Andante* section, the trumpets and horn must play repeated sextuplet patterns, which are especially difficult for the piccolo trumpet, scored in its low register. The final section is a repeat of the opening, concluding with nine measures of double tonguing involving all instruments. The movement continues *attaca* into the last movement. The piccolo trumpet must play up to E-flat6.

The Great Gate of Kiev: The final movement is challenging from the standpoint of endurance, especially for the two trumpets and horn. The piccolo trumpet must play up to E-flat6 13 times. The horn and trumpet play in the upper register for much of the movement, with the horn playing up to E-flat5 and the trumpet to B-flat5. The section before the final *Maestoso* requires careful attention to dove-tailing of the eighth and 16th-notes in all parts. The movement

concludes with a test of endurance and range for each instrument. This final section is over 60 measures long and most of it lies in the upper register. The tuba and trombone must negotiate wide interval leaps of one to two octaves. The movement is made additionally challenging due to the *fortissimo* dynamic level called for at the beginning and end.

Title: *The Four Seasons*

Composer: Antonio Vivaldi

Recording: CBS Masterworks; Vivaldi: “The Four Seasons”; 1986

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 41’27”

Instrumentation: B-flat trumpet/piccolo trumpet, B-flat trumpet/E-flat trumpet, horn, trombone, tuba

Level of Difficulty: 3-Professional

Description: This represents the premiere recording of *The Four Seasons* for brass instruments and requires virtuosity of each instrument in terms of range and technical difficulty.

“Spring”

Mvt.I - *Allegro*: Immediately following the statement of the first theme, the two trumpets and horn share an extended 14 measure solo section in which each is required to repeatedly execute slurs and trills in the upper register. In this passage, the horn is required to play up to G5, and both trumpets are required to play up to C6. The solo violin section in measure 47 of the original has been simplified from triplet 16th-notes to straight arpeggiated 16th-notes in the transcription. In this section, the piccolo trumpet is required to play up to D6, and the B-flat trumpet to B-flat5.

Mvt.II - *Largo*: The trumpet is featured as the soloist throughout the movement. The accompaniment parts must coordinate the trading of repeated dotted 16th/32nd-note patterns.

Mvt.III - *Allegro*: The tuba is featured when the piece switches into the minor mode. This solo section involves repeated triplet patterns and leaps to intervals as wide as a 13th. The piccolo trumpet is required to play up to E-flat6.

“Summer”

Mvt.I - *Allegro*: In the first *allegro* section, the trumpets are required to coordinate the overlapping of 16th-note sequences. The horn is featured in a solo in the second slow section, and is required to play up to D5. The tuba is featured in an extended solo in the third slow section and is required to play up to C sharp4. The end of the movement requires all five instruments to coordinate 32nd-notes in unison at an *Allegro*. The piccolo trumpet must repeatedly play up to D6, and the B-flat trumpet must play up to B-flat5

Mvt.II - *Adagio*: The piccolo and E-flat trumpets are featured, trading phrases of the solo line.

Mvt.III – *Presto*: Double-tonguing is required of all players. Rhythmic coordination between the trumpets and horn of descending scalar 16th-note patterns is challenging. The piccolo trumpet is required to repeatedly play up to D6, and the B-flat trumpet must play up to B-flat5.

“Autumn”

Mvt.I - *Allegro*: Both trumpets must execute fast scalar passages which cover the entire range of the instrument. The piccolo trumpet is required repeatedly to play up to E-flat6; the B-flat trumpet is required to repeatedly play to B-flat5.

Mvt.II - *Adagio*: This movement features the trombone on the solo line, ascending at the highest point to A4.

Mvt.III - *Allegro*: The horn is featured in ‘horn call’ thematic material which requires quick leaps of dotted eighth/16th-note patterns. The trumpets must coordinate triplet figures and 16th-note scalar passages. The piccolo trumpet is required to play up to E-flat6 at one point.

“Winter”

Mvt.I - *Allegro*: Both Piccolo and B-flat trumpets must execute arpeggiated and running 32nd-note patterns in solo passages and in coordination with each other throughout the movement.

Mvt.II - *Largo*: The first half of the solo line features the tuba, which must execute leaps up to an octave and play up to D4.

Mvt.III - *Allegro*: The closing *allegro* section requires the trumpets to coordinate 32nd-note runs, and the horn, trombone and tuba to double-tongue and coordinate repeated 32nd-notes.

Quintet with Organ

Title: *O Holy Night*

Composer: A. Adam

Recording: RCA; “Christmas with the Canadian Brass”; 1981

Type: Arrangement

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2’55”

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, tuba, and organ

Level of Difficulty: 2-Advanced

Description: This work features potential coordination difficulties between the quintet and organ, particularly the triplets of the organ part against the dotted eighth-16th-notes of the brass. Within the organ part alone, triplets in the right hand are set against dotted eighth-16th-notes in

the left hand. The first trumpet carries the traditional solo line, with the rest of the instruments accompanying. The quintet parts are straight forward technically and rhythmically, the most challenging section being a 32nd-note run up to B-flat5 in the first trumpet towards the end of the piece.

Title: *Silent Night*

Composer: Franz Gruber

Recording: RCA; “Christmas with the Canadian Brass”; 1981

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2’50”

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, tuba, and organ

Level of Difficulty: 2-Advanced

Description: This transcription begins with the horn and organ alone. The horn has the melodic line, and in the third measure of the piece, must play up to C5. This work, although not technically demanding, does require coordination with the organ. This transcription does not present any difficulties in terms of range, technique or rhythm. The main challenge is creating a flowing melodic line between each member of the quintet and the organ.

Title: *Hark, the Herald Angels Sing*

Composer: Felix Mendelssohn

Recording: RCA; “Christmas with the Canadian Brass”; 1981

Type: Arrangement

Publisher: Brassworks Music

Total Playing Time: 2'30"

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, tuba, and organ

Level of Difficulty: 2-advanced

Description: This piece begins with a short organ introduction, followed by two verses of the chorale played by the brass alone. The next verse is divided antiphonally between the organ and brass. The final verse includes the entire ensemble. After a four measure brass interlude, the organ takes up the chorale accompanied first by a unison descant in the horn and second trumpet, and then by a continuation of the unison descant in the first trumpet and trombone. Fanfare figures based on the chorale melody complete the arrangement. The descant in the trumpets, horn, and trombone require careful attention to intonation and accuracy.

Title: *In Dulci Jubilo*

Composer: Traditional German

Recording: N/A

Type: Arrangement

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2'45"

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, tuba, and organ

Level of Difficulty: 1-Intermediate

Description: The opening is written in antiphonal style. The quintet plays a phrase which is then answered by the organ, making coordination difficult. The middle section of the piece features a solo for the organ, which requires advanced pedal technique. The last statement of the melody is

a trumpet solo with organ, involving running 16th-note patterns and wide interval leaps up to an octave. The first trumpet must play up to A5. The tuba part is active and also involves large interval leaps up to an octave and running 16th-note passages. The tuba must play up to A4.

Title: *Carol of the Bells*

Composer: M. Leontovich

Recording: N/A

Type: Arrangement

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2'00"

Instrumentation: B-flat trumpet, B-flat trumpet, horn, trombone, tuba, and organ

Level of Difficulty: 2-Advanced

Description: The marking of *Vivace* at the beginning implies either a very fast triple meter, or one beat per measure, which may present rhythmic difficulties due to the speed of the quarter note and the repetitive nature of the melody. This piece begins with organ alone for the first four measures, followed by bell tones in the horn, second trumpet, and later trombone. The first trumpet enters, doubling the organ in measure 17 which presents potential coordination problems. In measure 65, the first trumpet must execute a 16th-note run up to B-flat5, which is then passed on to the second trumpet, followed by the horn and then trombone, both of which must play a simplified version in eighth notes. All instruments lie in a comfortable register. This piece could be performed by an advanced level 1 quintet when paired with a competent organist.

Double Quintet

Title: *Sing Ye to the Lord*

Composer: J.S. Bach

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 4’40”

Instrumentation: Choir I: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba; Choir II: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-Professional

Description: This motet for double choir presents difficulties in technical passages and endurance. Through the entire piece, which lasts almost five minutes, none of the voices is afforded many measures of rest. This is especially true for the horns and trumpets. Each instrument must execute extended running 16th-note passages at around metronomic quarter note equal to 196. For the first 60 measures of the piece, there are several instances of antiphonal use of the choirs, but for the remaining 90 measures, both choirs play nearly continuously in the polyphonic style. The work has no meter changes, remaining in 3/4 throughout. The first trumpets from each choir play in the mid to upper register with the first trumpet of Choir I playing up to A-flat5 and the first trumpet from Choir II ending on B-flat5. Both second trumpet parts are in the middle register. Both horns play in the mid register, with a highest pitch of C5. The original composition is written for two choirs of four voices and Frackenpohl creates five voices by doubling parts, mostly in the trombones and tubas. The ranges of the two trombone parts are similar, with the trombone from Choir I playing up to F4, and the trombone from

Choir II up to E-flat4. The tuba parts in both choirs are active with 16th-notes and octave leaps. Both tuba parts have a lowest pitch of F1, and are not required to play above the staff.

Title: *Jubilate Deo*

Composer: Gabrieli

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 3’ 15”

Instrumentation: Quintet I: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba; Quintet II: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 2-Advanced

Description: This piece is written in the imitative, polyphonic style of the late renaissance.

There are antiphonal sections, but the transcription is not divided into separate choirs. As in the opening in the first and second trumpet parts, several sections present difficulties due to their canonic nature. The first 126 measures of the work are written in 2/2 meter. The last 35 measures of the piece consist of six alternating sections of triple and duple meters. The second tuba part predominantly doubles or plays in octaves with the first tuba, while the two horns frequently play in unison. Aside from this, the parts are independent and present rhythmic challenges at the indicated tempo. Due to these rhythmic considerations, the author recommends the use of a conductor. Trumpets 1 and 2 play in the mid-to-upper range throughout. Trumpets 3 and 4 play in the mid-to-lower register, with the exception of the final three measures, where they play answering scalar passages up to B-flat5. Trombone 1 lies in the

upper register and is written predominantly in tenor clef, with a highest pitch of G4. Tuba 1 is frequently asked to play in the upper register, up to C4, with one E-flat4 in the penultimate measure.

Title: *Sonata Pian e Forte*

Composer: Gabrieli

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 3’50”

Instrumentation: Choir I: B-flat trumpet, B-flat trumpet/piccolo trumpet, B-flat trumpet, B-flat trumpet, and trombone; Choir II: Horn, horn, trombone, tuba, and tuba

Level of Difficulty: 2-Advanced

Description: *Sonata Pian e Forte* holds a special place in the works of Gabrieli as one of the first ever pieces to indicate dynamics. For this reason, the dynamics should be closely observed. The sonata opens with an extended passage for the trumpet and trombone choir, followed by a similar passage in the second choir. In measure 26, the choirs play together for the first time, each member with an independent voice, presenting coordination challenges. In measure 30 and measure 44, the meter changes from 4/4 to 3/2 for only one measure, and then returns immediately to 4/4. For this reason and the typical coordination problems inherent in a double choir piece, the author recommends the use of a conductor. In measure 66, the second trumpet switches from B-flat trumpet to B-flat piccolo and is required to play up to E-flat6. This part is also playable an octave lower on B-flat trumpet when necessary. Further difficulties lie in the

rapid alternation of short phrases between the choirs, wide dynamic changes, and syncopated figures.

Title: *Sonata XIII*

Composer: Gabrieli

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2’ 10”

Instrumentation: Quintet I: C trumpet, C trumpet, horn, trombone, and tuba; Quintet II: C trumpet, C trumpet, horn, trombone, and tuba

Level of Difficulty: 2-Advanced

Description: This piece begins in a *maestoso* 4/4, but after only two measures, switches to an *allegro* 3/4 and remains in this meter for the next 92 measures. This middle section is largely homophonic, with straight forward alternations and *tuttis*. The final section returns to 4/4 meter and features the first trumpets from each choir. The most difficult passage occurs three measures before the end of the piece. The two trumpets play a figure in canon that involves 16th and 32nd-notes in the upper register ascending to B-flat5. The melodic line in the first two trumpets lies in the upper register for much of the section in triple meter, with a highest pitch of A5.

Title: *In Nomine*

Composer: Gibbons

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 3'20"

Instrumentation: Choir I: B-flat trumpet, B-flat trumpet/piccolo trumpet, horn, trombone, and tuba; Choir II: C trumpet, C trumpet, horn, trombone, and tuba

Level of Difficulty: 2-Advanced

Description: The *Maestoso* marking may be misleading in this piece, where the difficulty lies not in the speed, but in rhythmic precision. The first section of 30 measures is characterized by a descending syncopated figure in quarter notes, which is traded amongst all of the voices. The second section, through measure 49, uses a motive which begins with a 16th-note rest, followed by three 16th-notes. Careful attention must be paid to rhythm as all the voices trade these similar passages at various times. The final section, marked *Meno Mosso*, is characterized by alternating 16th and 32nd-note ascending runs. The dynamics must be closely observed in this piece where the effectiveness depends largely on the gradual crescendo throughout. The tessituras in Choir I are high for all parts. The first trumpet must play up to B-flat5. The second trumpet must play up to E-flat6 on the piccolo trumpet, and the horn must play up to and end on D5. The trombone part is written in the tenor clef and ascends to B-flat4. The tuba part is active in the final section and has a highest pitch of C4. Note that both trumpet parts in Choir II are written in C, with a highest pitch of G5. The horn in Choir II also has a highest pitch of D5. The trombone has the same demands in range as the trombone from the first choir, but the tuba part, while exhibiting similar rhythmic challenges to that of the first choir, has a highest pitch of G3.

Title: *Echo Song*

Composer: Lassus

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2’20”

Instrumentation: Choir I: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba; Choir II: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 1-Intermediate

Description: The *Echo Song* is exactly as the title implies, with Choir II imitating Choir I throughout the piece. There are no significant technical challenges and all parts lie in a comfortable register. Due to the coordination problems inherent in creating the echo effect, the author recommends the use of a conductor.

Title: *Jubilate Deo*

Composer: Palestrina

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 2’30”

Instrumentation: Choir I: C trumpet, C trumpet, horn, trombone, and tuba; Choir II: C trumpet, C trumpet, horn, trombone, and tuba

Level of Difficulty: 2-Advanced

Description: This work is written for two choirs in the imitative style of the late Renaissance. Since the choirs rarely play together, the challenges lie mainly in coordination of entrances and endings. The parts within each choir display both an equal amount of polyphonic and homophonic textures. The final section, beginning in measure 87, switches to 3/4 meter, but the style remains consistent. The parts present no significant demands in range. The rhythm is challenging due to the eighth notes and syncopation in cut time at a metronomic quarter note equal to 80.

Title: *Magnificat*

Composer: Charles Theodore Pachelbel

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 3’35”

Instrumentation: Choir I: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba; Choir II: B-flat trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 2 Advanced

Description: This work is written in the antiphonal style, presenting difficulties in coordination between the two choirs. Alternating meter changes should also be considered problematic. In the opening section in 4/4 meter, the choirs play in a homophonic style independently of each other. When the piece changes to 3/4 meter, the choirs play in a canon for eight measures and then switch back into the antiphonal style. The choirs come together again in a rhythmic unison four measures before the section in 3/2 meter. Here, a quasi canon echoes the first and is equally

challenging to coordinate. At the final *allegro* section, the corresponding members of the two choirs must play in unison, which presents an additional challenge where spatial concepts and running 16th-notes are concerned. To aid in coordination, the author recommends the use of a conductor.

Title: *Canon*

Composer: J. Pachelbel

Recording: CBS Masterworks; “Brass in Berlin”; 1984

Type: Transcription

Publisher: Hal Leonard

Total Playing Time: 5’00”

Instrumentation: Choir I: Piccolo trumpet, B-flat trumpet, horn, trombone, and tuba; Choir II: Piccolo trumpet, B-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-professional

Description: Both piccolo trumpet parts are difficult in terms of range, technique, and endurance, playing multiple times up to E-flat6. Both parts feature melodic scalar passages in 32nd-notes. Both second trumpet parts exhibit the same rhythmic challenges in 32nd-notes, and several octave leaps at the end of the piece in the mid-to-upper registers. The second trumpet from Choir I plays up to B-flat5; the second trumpet from Choir II plays up to A-flat5. Both horn parts must execute 16th/32nd-note sequential patterns, and octave leaps in the mid-to-upper registers. Both horns play up to E-flat5. Both trombone parts alternate between bass and tenor clef, with a range extending up to B-flat4. The tuba parts divide the ostinato bass line in several

different ways, with a range of E-flat1 to B-flat3 for the tuba in Choir I, and E-flat1 to E-flat3 for the tuba in Choir II.

Triple Quintet

Title: *Vespers to the Blessed Virgin (1610)*

Composer: Monteverdi

Recording: CBS Masterworks; “Gabrieli/Monteverdi: Antiphonal Music”; 1989

Type: Transcription

Publisher: Hal Leonard Publishing Corporation

Total Playing Time: 15’30”

Instrumentation: Choir I: B-flat trumpet/E-flat trumpet/flugelhorn, B-flat trumpet/E-flat trumpet/piccolo trumpet/piccolo trumpet, horn, trombone, and tuba; Choir II: B-flat trumpet/E-flat trumpet/piccolo trumpet, B-flat trumpet/E-flat trumpet, horn, trombone, and tuba; Choir III: B-flat trumpet/E-flat trumpet, B-flat trumpet/E-flat trumpet, horn, trombone, and tuba

Level of Difficulty: 3-Professional

Description: This transcription includes five movements from the Vespers: *Deus in Adjutorium, Nisi Dominus* (Psalm 126), *Ave Maris Stella*, *Lauda Jerusalem* (Psalm 147), and *Sicut Erat in Principio*. It presents problems that typical of antiphonal music, therefore the author recommends the use of a conductor. With the exception of the third movement, all movements begin with the original chant in the low brass.

Deus in Adjutorium: This movement features all of the trumpets on E-flat trumpet, trading a fanfare figure which ascends by step to A5. The movement’s key of D major puts the E-flat trumpet in the key of B. To aid in performance, the author suggests the use of piccolo

trumpet in A. The fanfare is predominantly a feature for the trumpets and occasionally the horns. The trombones and tubas have simple, repetitive figures. The movement is rhythmically challenging due to the alternation of triple and duple meter.

Nisi Dominus: This movement is framed by rhythmically challenging, imitative polyphony played by all three choirs. The trumpets and horns are the most rhythmically complex, particularly the horn with tied and syncopated figures. The middle section makes full use of the antiphonal capabilities of the three choirs, each alternating solo sections. The following 6/8 section consists of a homophonic texture made up of dotted rhythms in each voice. The first trumpet in Choir II changes to E-flat trumpet 10 measures before the end, and must sustain A-flat5 and B5.

Ave Maris Stella: This movement is a slow hymn in 4/4 meter and is the least complex rhythmically of all of the movements. The middle section is mainly homophonic in 6/4 meter. A six measure solo is traded between the trombone, piccolo trumpet, and horn, which ascends into the upper register to A4 for the trombone, D6 for the piccolo trumpet, and D5 for the horn. The middle section calls for the tuba in Choir III to switch to euphonium. The trumpets of Choirs I and II must switch to E-flat and piccolo trumpets, with both piccolo trumpets playing up to D6. The final section is similar to the material contained in the opening movement.

Lauda Jerusalem: This movement calls for two flugel horns in Choir I, but may be played on two B-flat trumpets. The range is not technically demanding for the trumpets, with their highest note being B-flat5. Homophony is prominent within individual choirs. The sections that are not homophonic tend to feature smaller instrumental groups within each choir, which requires coordination of independent voices.

Sicut Erat in Principio: This movement is a repeat of the first movement, with an alternate ending, therefore featuring similar technical difficulties.

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APPENDICES

APPENDIX A

COMPLETE LIST OF PUBLISHED ARRANGEMENTS AND TRANSCRIPTIONS FOR
THE CANADIAN BRASS BY ARTHUR FRACKENPOHL

Quintet

- *Air on the G String*J.S. Bach
- *The Art of the Fugue* (limited edition)J.S. Bach
- *Art of the Fugue Suite*J.S. Bach
- *Brandenburg Suite*J.S. Bach
- *Brandenburg Suite II*.....J.S. Bach
- *Turkish March*..... Beethoven
- *Gypsy Rondo* Haydn
- *O Isis and Osiris* (with tuba solo)..... W.A. Mozart
- *Turkish Rondo* W.A. Mozart
- *Pictures at an Exhibition* (limited edition) Mussorgsky
- *The Four Seasons* (limited edition)..... Vivaldi

Quintet with Organ

- *O Holy Night* A. Adam
- *Silent Night*..... Franz Gruber
- *Hark! The Herald Angels Sing*..... Mendelssohn
- *In Dulci Jubilo* traditional German

- *Carol of the Bells* Leontovich

Double Quintet

- *Sing Ye to the Lord*.....J.S. Bach
- *Jubilate Deo* Gabrieli
- *Sonata Pian e Forte* Gabrieli
- *Sonata XIII* Gabrieli
- *In Nomine* Gibbons
- *Echo Song*Lassus
- *Jubilate Deo*Palestrina
- *Magnificat* C. Pachelbel
- *Canon* J. Pachelbel

Triple Quintet

- *Vespers to the Blessed Virgin (1610, limited edition)* Monteverdi

APPENDIX B

COMPLETE LIST OF PUBLISHED WORKS FOR BRASS (NON CANADIAN BRASS)

BY ARTHUR FRACKENPOHL

Solo Instrument and Piano

- Trumpet
 - *Aria and Rondo*Fiocco
 - *Sonata*Frackenpohl
 - *Sonatina for Piccolo*Frackenpohl
 - *Suite*.....Frackenpohl
 - *Two Proclamations*Frackenpohl
 - *Pink Panther* Mancini
- Horn
 - *Largo and Allegro*.....Frackenpohl
 - *Pink Panther* Mancini
- Trombone
 - *Divertimento*Frackenpohl
 - *Pastorale*Frackenpohl
 - *Sonata*Frackenpohl
 - *Variations on a March*.....Frackenpohl
 - *Pink Panther* Mancini
- Euphonium

- *Aria and Rondo*Fiocco
- *Air and Rondo*Frackenpohl
- *Divertimento*Frackenpohl
- *Sonata*Frackenpohl
- *Andante and Allelujah*..... W.A. Mozart
- *Laudamus Te* W.A. Mozart

- Tuba

- *Three Chopin Preludes*Chopin
- *Two Pieces from Children's Corner*Debussy
- *Basso Tomaso*Frackenpohl
- *Concertino*.....Frackenpohl
- *Sonata*Frackenpohl
- *Tuba Rag*Frackenpohl
- *Variations (The Cobbler's Bench)*Frackenpohl

Unaccompanied Solos

- Trumpet

- *Studies on Christmas Carols*.....Frackenpohl
- *Three Statements*Frackenpohl

- Horn

- *Studies on Christmas Carols*.....Frackenpohl
- *Three Movements*Frackenpohl

- Euphonium

- *Sonata for Solo Euphonium*Frackenpohl

- Trombone or Euphonium
 - *Bonebits*.....Frackenpohl
 - *Studies on Christmas Carols*.....Frackenpohl
- Bass Trombone or Euphonium
 - *Suite*.....Frackenpohl
- Tuba
 - *Five Sketches for Solo Tuba*.....Frackenpohl
 - *Sonata*Frackenpohl
 - *Studies on Christmas Carols*.....Frackenpohl
 - *Tubatunes*.....Frackenpohl

Duets

- *Five Bach Duos for Euphonium and Tuba*J.S. Bach
- *Goldberg Suite for Horn and Tuba*.....J.S. Bach
- *Suite in D minor for Euphonium and Tuba*.....J.S. Bach
- *Air and Dance for Violin and Tuba*Frackenpohl
- *Brass Duo for Horn or Euphonium and Tuba*Frackenpohl
- *Pop Suite No. 2 for Trombone or Euphonium and Tuba*Frackenpohl
- *Rumba, Refrain and Romp for Two Euphoniums (R3E2)*.....Frackenpohl
- *Ten Duets for Trumpet and Horn*Frackenpohl
- *Ten Duets for Trumpet and Trombone*Frackenpohl
- *Three Dances for Horn and Tuba*.....Frackenpohl
- *Baroque Dance Suite for Trumpet and Trombone*.....Handel
- *Sonata for Trumpet and Trombone*.....Handel

- *Euphonic Sounds for Euphonium and Tuba*Joplin
- *Three Chorale Preludes for Trombone or Euphonium and Tuba*Frackenpohl

Trios

- *Five Pieces*J.S. Bach
- *Three Chorale Preludes* Brahms
- *Brass Trio*Frackenpohl
- *Sedalia (tango rag)*Frackenpohl
- *Slow Rag and Fast March for Trumpet, Trombone and Piano*Frackenpohl
- *Sonata for Trumpet, Tuba and Piano*Frackenpohl
- *Song and Dance for Euphonium, Tuba and Piano*Frackenpohl
- *Three Movements for Three Brass*Frackenpohl
- *Suite* Handel

Quartets (2 Trumpets, Horn, and Trombone)

- *Brass Quartet*Frackenpohl
- *The Nonpareil*Joplin
- *Divertimento* W.A. Mozart
- *Three Pieces*.....Schumann

Trombone Quartets

- *Three Chopin Preludes*Chopin
- *Ballad and Bossa*Frackenpohl
- *Pop Suite No. 3*Frackenpohl
- *Quartet*Frackenpohl

Tuba Quartets (2 Euphoniums, 2 Tubas)

- *Sarabande, Gavottes and Gigue*J.S. Bach
- *In the Good Old Summertime*Frackenpohl
- *Pop Suite*Frackenpohl
- *St. Nicholas Ground*.....Frackenpohl
- *Suite*Frackenpohl
- *Suite No. 2*.....Frackenpohl
- *Funeral March of a Marionette*Gounod

Other Quartets

- *A Little Fourtubamusic for Four Tubas*.....Frackenpohl
- *Suite for Brass Trio and Percussion*Frackenpohl
- *Concerto for Four Trumpets*.....Telemann

Quartets and Organ (with Optional Tuba and Timpani)

- *Joyful, Joyful We Adore Three*..... Beethoven
- *Joy to the World*..... Handel

Quintet with Organ

- *God of Our Fathers*.....Warren

Quintets

- *Colonel Bogey March (with optional snare drum)*..... Alford
- *Two English Voluntaries*..... Avison and Arne
- *Ave Maria* Bach-Gounod
- *Chaconne*J.S. Bach
- *Fanfare Fugue*J.S. Bach

- *From Heaven Above to Earth I come*J.S. Bach
- *Alexander's Ragtime Band* Berlin
- *Toreador Song* Bizet
- *Variations and Fugue on the Star Spangled Banner* Buck
- *The Earl of Salisbury*Byrd
- *Espana*Chabrier
- *Chopin Suite*.....Chopin
- *Four Chopin Pieces*Chopin
- *A Christmas Jazz Suite*.....Frackenpohl
- *Adirondack Brass Rag*Frackenpohl
- *Alaska Brass Rag*Frackenpohl
- *Brass Quintet*Frackenpohl
- *Brass Quintet No. 2*.....Frackenpohl
- *Brass Quintet No. 3*.....Frackenpohl
- *Brass Quintet No. 4*.....Frackenpohl
- *Brass Quintet No. 5*.....Frackenpohl
- *Breviates for Brasses*Frackenpohl
- *Carillon Christmas*Frackenpohl
- *Colonial Sketches*.....Frackenpohl
- *Destiny (A Northwest Brassrag)*.....Frackenpohl
- *Easter Medley*Frackenpohl
- *European Carol Medley*.....Frackenpohl
- *Glad Rags*Frackenpohl

- *M. P. Rag*Frackenpohl
- *Maple Leaf Jazz*Frackenpohl
- *Pop Suite*Frackenpohl
- *Pop Suite No. 4 (Piedmont Suite)*Frackenpohl
- *Ragtime Suite*Frackenpohl
- *Rondo Ritmico*.....Frackenpohl
- *Three Patriotic Selections*.....Frackenpohl
- *Under the Double Eagle*Frackenpohl
- *Variations on Bill Bailey*.....Frackenpohl
- *Funeral March of a Marionette*Gounod
- *Every Valley (from Messiah with trombone solo)*Handel
- *Passacaglia in G Minor*Handel
- *St. Louis Blues*.....Handy
- *Adagio and Presto*Haydn
- *Introduction and Rondo*Haydn
- *“Stoptime” Rag (with hand-foot percussion)*Joplin
- *Three Joplin Rags*Joplin
- *Mississippi Rag*Krell
- *Three Lamb Rags*Lamb
- *Pink Panther*Mancini
- *Rudolph the Rednosed Reindeer*Marks
- *American Patrol*.....Meacham
- *Nocturne and Presto (with horn solo)*Mendelssohn

- *Presto* Mendelssohn
- *Let it Snow* Monroe/Cahn/Styne
- *King Porter Stomp (with optional improvisation)* Morton
- *Allelujah* W.A. Mozart
- *Romanze and Rondo (with horn solo)* W.A. Mozart
- *Cancan* Offenbach
- *Valse* Poulenc
- *William Tell Overture* Rossini
- *Pas Redouble* Saint Saens
- *Rifle Regiment* Sousa
- *Stars and Stripes* Sousa
- *Suite* Stravinsky
- *Nutcracker Nuggets* Tchaikovsky
- *Allegro Spiritoso* Telemann

Six Part Euphonium/Tuba Ensemble and Timpani

- *Funeral March (or for trombone ensemble)* Beethoven

Double Quintets

- *Double quintet Fanfare* Frackenpohl
- *Semper Fidelis* Sousa

Brass Ensemble

- *Aria and Fughetta* Frackenpohl

Brass Ensemble and Percussion

- *Bill Bailey* Cannon

- *Diversion in F*Frackenpohl
- *Hannaford Overture*Frackenpohl
- *Music for Shea*Frackenpohl
- *Rondo Marziale*.....Frackenpohl
- “*Stoptime*” Rag.....Joplin
- *The Junkman Rag*..... Roberts
- *Musetta’s Waltz*..... Puccini
- *Battle Hymn of the Republic* Traditional

Trombone Octets

- *Jesu, Joy of Man’s Desiring*J.S. Bach
- *Ballad and bounce (with rhythm section)*.....Frackenpohl

Trumpet Octet

- *Intrada and Allegro (two antiphonal quartets)*.....Frackenpohl

Tuba Octet

- *Eine Kleine Octubamusic*..... W.A. Mozart

Solos with Band

- *Divertimento for Trombone or Euphonium*Frackenpohl
- *Pastorale for Trombone*Frackenpohl
- *Tubarag*.....Frackenpohl
- *Variations for Tuba*.....Frackenpohl

Solos with Strings

- *Concertino for Tuba*.....Frackenpohl
- *Suite for Trumpet*Frackenpohl

Duet with Band

- *Song and Dance for Euphonium and Tuba*.....Frackenpohl

Quintet with Strings

- *Concerto for Brass Quintet and Strings*Frackenpohl

Quintet with Piano

- *Concerto for Brass Quintet and Piano*Frackenpohl

Brass with Chorus

- *We the People*Frackenpohl
- *Battle Hymn of the Republic* Traditional

Brass with Chorus and Organ

- *A Child This Day, Christmas Cantata*Frackenpohl
- *God Bless Our Native Land*Frackenpohl
- *Make a Joyful Noise*.....Frackenpohl
- *Marches of Peace*.....Frackenpohl
- *Shepherds Rejoice*.....Frackenpohl
- *Wassail*.....Frackenpohl
- *I Greet Thee Who My Sure Redeemer Art* Toulon
- *God of the Ages*..... Warren

APPENDIX C

DISCOGRAPHY

Transcriptions and Arrangements by Arthur Frackenpohl Recorded by

The Canadian Brass

- “Sacred Brass”; RCA
 - *Missa Ascendo ad Patrem, Exultate Deo, Ascendo ad Patrem* (Palestrina)
 - *Miserere* (Allegri)
 - *Io parto e non piu dissi, Io pur respiro, Resta di darma noia, Moro lasso* (Gesualdo)
- “Goldberg Variations”; RCA
 - All
- “Bolero and Other Classical Blockbusters”; RCA
 - *Turkish March* (Beethoven)
 - *Minute Waltz* (Chopin)
 - *Turkish Rondo* (Mozart)
- “The Mozart Album”; CBS Masterworks
 - *O Isis und Osiris* from *Magic Flute*, *Allelujah* from *Exultate Jubilate K. 165*, *Rondo Alla Turca K. 331*, *Theme and Variations K. 501 G Major*, *Adagio and Allegro K. 594 F Minor* (Mozart)
- “Vivaldi Four Seasons”; CBS Masterworks
 - All

- “Brass in Berlin”; CBS Masterworks
 - *Jubilate Deo, Sonata Pian e Forte, Sonata XIII* (Gabrieli)
 - *In Nomine* (Gibbons)
 - *Kanon* (J. Pachelbel)
 - *Magnificat* (Theodore Pachelbel)
 - *Jubilate Deo* (Palestrina)
 - *Echo Song* (Lassus)
 - *Sing Ye to the Lord* (Bach)
- “Canadian Brass Go For Baroque”; RCA
 - *Contrapunctus I* (Bach)
- “English Renaissance Music”; CBS Masterworks
 - *The Fitzwilliam Suite, Earle of Oxford’s March* (Byrd)
- “Gabrieli/Monteverdi Antiphonal Music”; CBS Masterworks
 - *Vespers to the Blessed Virgin (1610): Deus in adjutorium, Nisi Dominus, Ave Maria Stella, Lauda Jerusalem, Sicut erat in principio, Christmas Vespers: Laudate Dominum and Christe Redemptor Omnium* (Monteverdi)
 - *Canzon in Double Echo, Canzon V, Canzon XVI, Canzon XII, Canzon X, Canzon XIV* (Gabrieli)
- “Brass Busters”; RCA
 - *From Vespers to the Blessed Virgin (1610): Deus in Adjutorium, Nisi Dominus* (Monteverdi)
 - *Canzon in Double Echo* (Gabrieli)
 - *Symphony No. 5: Movement 1* (Beethoven)

- *Fantasia on a Theme by Thomas Tallis* (Vaughan-Williams)
- “Wagner for Brass”; Phillips
 - All: *Ride of the Valkyries (Die Walkure)*, *Sigfried’s Funeral March (Gotterdammerung)*, *Entry of the Guests*, *Pilgrim’s Chorus*, *O du, mein holder Abenstern (Tannhauser)*, *Prelude to Act III*, *Dance of the Apprentices*, *Entry of the Meistersingers*, *Waltzers Prize Song (Die Meistersinger von Nurnberg)*, *Traume (Wessendonk Lieder)*, *Overture (Rienze)*, *Prelude to Act III*, *Bridal Chorus*, *Elas’s Prosession to the Cathedral (Lohengrin)*
- “High, Bright, Light, and Clear”; RCA
 - *Brandenburg Suite*, *Air on the G String* (J.S. Bach)
- “Beethoven’s 5th Symphony and Overtures”; Phillips
 - “*Egmont*” *Overture Op. 84*, *Symphony No. 5 in C Minor Op. 67* (Beethoven)
- “Gabrieli for Brass”; Phillips
- “Sweet Songs of Christmas”; Canadian Brass Productions (CB)
 - *Adagio* (Albinoni)
- “Christmas with the Canadian Brass”; RCA
 - *Hark, the Herald Angels Sing* (Mendelssohn)
 - *Silent Night* (Gruber)
 - *O, Holy Night* (Adam)
- “Amazing Brass”; CB
 - *Air on the G String* (Bach)
- “Super Hits”; Sony
 - *Winter from Four Seasons*(Vivaldi)

- *Kanon* (Pachelbel)
- *Contrapunctus IX* from *Art of the Fugue* (Bach)
- *Rondo alla Turca* (Mozart)
- “Essential Canadian Brass”; Phillips
 - *Turkish Rondo* (Mozart)
- “Best of the Canadian Brass”; CBS Masterworks
 - *Deus in Adjutorium* (Monteverdi)
 - *Canzon V* (Gabrieli)
 - *Rondo alla Turca, Alleluiah* from *Exultate Jubilate K. 165* (Mozart)
 - *Kanon in D* (Pachelbel)
 - *Suite from the Four Seasons: Spring: Allegro, Winter: Largo, Summer: Presto, Autumn: Allegro* (Vivaldi)
 - *Contrapunctus I, VIII, and XIII (rectus)* (Bach)
- “Canadian Brass, Live!”; CBS Masterworks
 - *The Four Seasons: Spring: Allegro, Winter: Largo, Summer: Presto* (Vivaldi)
 - *Kanon* (Pachelbel)