

# *Quintet Concerto* Program Information

## Instrumentation

1	Solo Flute	1	Bassoon	1	Bass Trombone
1	Solo Oboe	2	E♭ Alto Saxophone 1	1	Euphonium (B.C.)
1	Solo B♭ Clarinet	2	E♭ Alto Saxophone 2	1	Euphonium (T.C.)
1	Solo Bassoon	2	B♭ Tenor Saxophone	1	Tuba
1	Solo F Horn	2	E♭ Baritone Saxophone	1	String Bass
1	Piccolo	2	B♭ Trumpet 1	1	Percussion 1 (snare drum)
3	Flute 1	2	B♭ Trumpet 2	1	Percussion 2 (tambourine and tam-tam)
3	Flute 2	2	B♭ Trumpet 3	1	Percussion 3 (cymbals)
1	Oboe	1	F Horn 1	1	Percussion 4 (bass drum)
3	B♭ Clarinet 1	1	F Horn 2	1	Percussion 5 (xylophone and tenor drum)
3	B♭ Clarinet 2	1	F Horn 3	1	Timpani
3	B♭ Clarinet 3	1	F Horn 4	1	Piano
2	B♭ Bass Clarinet	1	Trombone 1		
1	B♭ Contrabass Clarinet	1	Trombone 2		

## Performance Notes

Performance time: 10:00.

This score is a transposing score.

The B♭ Contrabass Clarinet part is duplicated throughout the String Bass part provided (but not notated in the score). Either of these instruments may be used.

## Program Listing

*Quintet Concerto* for Wind Quintet and Concert Band (2010)

John M. Tarrh (b. 1947)

## Program Notes

This work is dedicated to Jeffrey P. Leonard for his nearly three decades of passionate commitment to teaching music in the Lexington, MA public schools and for his success at creating and sustaining a music program that consistently produces and inspires many outstanding young musicians. In addition, Jeff is widely recognized for his expertise in performing, arranging, and conducting. It was Jeff who originally suggested that I write this piece and, without his vision, it would not exist.

My *Quintet Concerto* is a single movement in sonata form. Three contrasting themes in different tonalities are introduced first by the woodwinds, then the brass (which begin with a fanfare), followed by percussion. The quintet enters with its version of these thematic materials, but in reverse order. A more extended development section follows, with the themes elaborated in their original order. A *tutti* version of the brass fanfare ushers in the recapitulation, which recasts the themes in the home key in reverse order. A brief coda brings the work to an energetic close.

John M. Tarrh