

Notes

Quartet for Trumpet, Horn, Trombone, and Piano was written in February, 2001 for the Borealis Brass Trio of Fairbanks, Alaska, and was commissioned by John and Teresa Harbaugh. It was premiered at Frostburg State University in Frostburg, Maryland on September 22, 2001 by Lori Anton, Trumpet; Bryan Anton, Trombone; Sandra Woodward, French Horn; and Joan DeVeve Dixon, Piano. John Harbaugh requested a work "romantic in nature", and that translated into music that is rather tonal, rather restless in mood, with the piano supplying most of the rich, timbral background over which the brass instruments are allowed to be unabashedly melodic.

The keyboard part is written for piano. However, there are two places where the tempo slackens, and in these places (measure 100 through measure 117 and measure 189 through measure 219) an organ could be used effectively (instead of piano). Adjustment should be made, of course, for the organ pedal range, the bass notes played an octave higher where necessary. The organ registration should be a warm sound: strings with possible added flutes or light diapasons.

Emma Lou Diemer

A native of Kansas City, Missouri, Emma Lou Diemer received her degrees in music composition from the Yale School of Music (BM, MM) and the Eastman School of Music (Ph.D.). She studied further in Brussels on a Fulbright Scholarship and at Tanglewood. She is Professor Emeritus at the University of California, Santa Barbara where she taught theory and composition from 1971 to 1991. She was composer-in-residence with the Santa Barbara Symphony 1990-92, and organist at First Presbyterian Church in Santa Barbara 1984-2001.

Diemer has received annual ASCAP awards since 1962 for performances and publications. Other recognition includes a Louisville Orchestra Student Award, a Ford Foundation Young Composers Grant for a 2-year composer-residency in the Arlington, Va schools, an NEA fellowship in electronic music, a 1992 Kennedy Center Friedheim award for her *Concerto in One Movement for Piano*, the 1995 American Guild of Organists Composer of the Year award, and merit awards from both Yale and Mu Phi Epsilon.

In publication since 1957, her music includes works for orchestra, band, chamber ensembles, solo instruments, voices, and electronic pieces. She has received numerous commissions from schools, churches, and professional groups. Her music is published by Oxford University Press, Hildegard Publishing Company, Carl Fischer, The Sacred Music Press, Arsis Press, Colla Voce Music, and others. Recordings include piano and chamber music on the Vienna Modern Masters label (*Encore*), North/South Consonance (*Sextet for Piano, Flute, Oboe, Clarinet, Violin, and Cello*), Leonarda (*Fantasy*), Contemporary Record Society (*Homage to Cowell, Cage, Crumb, and Czerny* for two pianos; *Suite of Homages* for orchestra), Master Musicians Collective (*Concerto in One Movement for Piano* and *Santa Barbara Overture*), and others.

Her philosophy in writing music has been to compose in a number of mediums from songs and hymns to concertos and symphonies, with the level of difficulty ranging from quite easy to quite difficult, depending on the needs and capabilities of the performers.