A SURVEY OF THE SOLO AND CHAMBER WORKS FOR TRUMPET, HORN, TROMBONE, EUPHONIUM AND TUBA BY THE HUNGARIAN COMPOSER FRIGYES HIDAS

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Hidas composed more than 135 compositions. Of these 135 compositions 67 feature the trumpet, horn, trombone, euphonium, and tuba in a solo setting, a homogenous chamber setting, or a heterogeneous chamber setting.

The first section of this project presents the significance of the topic, state of research, and methodology. Chapter 1 provides a narrative detailing the collaboration of Hidas with Gusztáv Hôna and László Szabó, Sr. Chapter 2 provides a brief description of characteristics found in Hidas’ compositions. Appendix A and B provides a survey of the 67 works for brass instruments that Hidas composed. Included in this survey is information pertaining to the title, editor, publisher and date of publication, total measures, duration, ranges, degree of difficulty, clefs, special effects/techniques, instrumentation, dedications, analytical information, general comments, recordings, and rental details.
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CHAPTER 1
INTRODUCTION

Significance

Frigyes Hidas was born in Budapest in 1928 and died in 2007. He studied sacred music and conducting at the Liszt Academy with László Somogyi and composition with János Viski. During his lifetime he was the conductor of the National Theatre Orchestra (1952–1966), and played piano and celeste with the Hungarian Radio and Television Symphony Orchestra (1970–1990). In addition to his conducting and performing career Hidas was a highly prolific composer. His work as a composer earned him the Erkel Prize in 1959 and 1980, the Béla Bartók–Ditta Pásztory Prize in 1993, and the Artist of Merit in 1987¹. His oeuvre as a composer includes:

- 20 works for concert band
- 29 concerti for orchestra or concert band
- 60 chamber works for winds and strings
- 10 works for orchestra
- 4 unaccompanied works
- 6 works for chorus
- 6 works for the stage

Included among these 135 compositions are 67 that are written for trombone, trumpet, horn, tuba and euphonium in a solo setting, a homogenous chamber setting, or a heterogeneous chamber setting. The importance of these 67 works cannot be overstated because brass instruments in a solo and chamber setting lack the breadth of repertoire that other instruments such as the violin or piano possess.

In addition to having a large oeuvre for brass, Hidas stands out as being somewhat of an anachronism. While his contemporaries were fully embracing the newer compositional genres of the 20th century, such as serialism, aleatoric music, electro-acoustic music, chance music, music concrète, and the avant garde, Hidas chose to compose in a more eclectic style. Stephen Hendrickson, author of the dissertation *Frigyes Hidas: An Analysis and Discussion of Selected Works for Trombone*, describes Hidas’ style as “rarely directly [quoting] Hungarian folk melodies but may employ some of the lively folk rhythms…sometimes uses the compositional techniques common to the twentieth century (atonal segments and jazz progressions)… [chose mainly to rely] on the formal and harmonic structures of the eighteenth and nineteenth centuries… many of his works … use other Baroque and Classical forms, including the Ritornello and a much older design from the troubadours and Minnesingers - the Bar form.”² In an interview conducted in 1998 by David Manson for the *International Trombone Journal*, Hidas is quoted as saying he believed himself to be the “last Hungarian romantic composer.”³

Review of Literature

The amount of research about Hidas is limited. At this time only one major study about Hidas has been undertaken—Stephen M. Hendrickson’s dissertation entitled *Frigyes Hidas: An Analysis and Discussion of Selected Works for Trombone*. In this 1998 dissertation Hendrickson provides the groundwork for further studies about the composer by compiling all the biographical information that was available at that time. In addition to this information, he provides a thorough analysis of three of Hidas’ most performed works: *Seven Bagatelles* for 12

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trombones, *Rhapsody* for bass trombone and band, and *Meditation* unaccompanied bass trombone. These three analyses provide the reader with an excellent overview of the different compositional techniques Hidas utilized. Hendrickson also added appendices at the end of his dissertation that provided a complete listing of works and discography.

Another major source of information about Hidas is the article written by the Hungarian musicologist György Kroó in the *New Grove Dictionary of Music and Musicians*. He supplies a comprehensive but succinct analysis of Hidas’ compositional style.

Hidas often used Baroque concerto form, particularly in a set of concertinos intended as modern “Brandenburgs” and incorporated the B-A-C-H motif. Although not closely attached to the Hungarian folksong school, he wrote in a post-Kodaly style until the mid-1960s, his lively rhythms sometimes influenced by jazz. Later works showed a deepening concern with structure, sometimes including serial elements, although Hidas never departed from evident tonality.²

Two separate articles that contain information pertaining to Hidas’ works for brass instruments are the Fall 1988 *International Trombone Journal*, and the Spring 1983 *Brass Bulletin*. In addition the Spring 1969 journal *Tempo*, and the September 1982 edition of *Notes: Quarterly Journal of the Music Library Association* each have an article that compares Hidas’ compositional language to other Hungarian composer’s compositional language.

The *ITA Journal* article is a composer profile written by David Manson. The profile restates information found in the Grove article while adding his opinion on Hidas music: “His compositions are without pretense, accessible, and very idiomatic.” ⁵ Manson also includes a listing of Hidas’ brass chamber music, trombone ensemble music, solo trombone music, and trombone concertos. The second source, the *Brass Bulletin* article, is similar to the *ITA Journal* article. In this article the *Brass Bulletin* provides brief biographical information, an abridged

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listing of his works for all brass instruments, and concert band. Also provided is a score for brass quintet entitled *Little Fanfare*.

In the spring 1969 edition of the journal *Tempo*, author Stephen Walsh wrote an article entitled, “An Outsider’s View.” In this article Walsh reviews music from Hungary that has been written since 1959, music that he perceives as “making an important contribution within the fairly broad framework of the avant-garde.”

Walsh spends the majority of the article discussing composers such as Ferenc Farkas, Rudolf Maros, and Zsolt Durkó. When Walsh does mention Hidas it is to say that he is a “lightweight [artist] of a derivative turn which renders [him] of less interest outside Hungary, though [his] music is not without merit.” While Walsh’s opinion of Hidas is less than flattering it is important to note the date of the article and that in hindsight, Hidas’ music, at least to trombone players, has been of great interest.

György Kroó’s article in the September 1982 edition of *Notes: Quarterly Journal of the Music Library Association* entitled “New Hungarian Music” is similar to Walsh’s article in that *Notes* attempts to bring more attention to the works of various Hungarian composers. Kroó begins his article by tracing the evolution of Hungarian music from 1905 to 1982. He then compares Bartók’s and Kodály’s usage of folksongs to György Kurtág’s and Andras Szőllősy’s avant-garde compositions. Within the article he makes a contrast between the ranges of styles present in Hungary in the 1980s by describing “the tonal-diatonic music of Frigyes Hidas [at] one pole, with his concerti and chamber pieces for different wind instruments all marked by an

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idiomatic treatment of the instruments and virtuosic writing... the other pole is represented by electronic music and acoustic electro-acoustic experiments of László Dubrovay.”

The use of surveys of works or annotated bibliographies to provide information about unknown or lesser-known compositions to the amateur and professional musician is not new. One of the first trombone-related papers written specifically to address this issue was Donald Hummel’s 1976 dissertation entitled *A Selected and Annotated Bibliography of Original Works for Trombone Trio*.

In his dissertation Hummel provides a comprehensive listing of 53 published and unpublished trombone trios. In addition Hummel states that the goal of his paper is “to substantiate the existence and document the availability and nature of this repertoire [trombone trios] so that performers and teachers may gain access to it, thereby forming their own qualitative judgment.” Hummel’s annotations provide an aesthetic description of the music as well as cursory theoretical observations.

Stephen Lee Wilson’s dissertation entitled *An Annotated Bibliography of Original Trombone Quartets Published Between 1992 and 2002* continues the work of Lemke and Thompson by providing comprehensive annotations using the above mentioned rubric. Wilson’s impetus for writing his dissertations was a belief that “the study of trombone literature has gradually been improving over time but is still lacking in crucial areas.”

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12 Ibid, 1.
Methodology

The survey of Hidas’ works that are provided in this project are formatted based on the rubric found in J. Mark Thompson and Jeffrey Jon Lemke’s book, *French Music for Low Brass Instruments*. Thompson and Lemke’s book was originally two separate dissertations that the authors combined into a single source. Their bibliography provides a comprehensive rubric that covers information ranging from publication data, range and difficulty, to available recordings of the listed pieces. This project provides the following information.

1. **Title**: Complete title of work with opus and/or subtitles. Translations of titles are included.
2. **Editor**: Names of anyone responsible for editing, arranging, or adapting the work.
3. **Publisher and publishing date**: Lists publisher of work and date of publication or copyright.
4. **Measures**: Total number of measures in entire work followed by measure totals of each individual movement when appropriate.
5. **Duration**: Approximate length of work in minutes and seconds.
6. **Range**: Ranges used in *The New Harvard Dictionary of Music*, in which middle C is designated c’. This is a reference to lowest and highest pitches in the work, not the tessitura.

7. **Degree of difficulty**: Grading choices are based on range, rhythm and meter, and tonality. Difficulty is divided into two different grades.

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Collegiate

Professional

8. Clefs: One letter abbreviation is used for each clef.

G – Treble

A – Alto Clef

T – Tenor Clef

B – Bass Clef

9. Special effects/techniques: A listing of any difficult or unusual performance techniques within the piece. This includes multiphonics, glissandi, multiple tonguing, mutes, ornaments, and trills.

10. Instrumentation: Instruments for which the piece was written. Abbreviations for instruments used can be found in appendix C

11. Dedication: Listings of whom the piece was written for, dedicated to, or commissioned by.

12. Analytical information: tempo descriptors, numerical tempo markings, and meter are listed. Meter is listed from smallest to largest.

13. General comments: anything else pertinent to the piece that was not mentioned in the above sections.

14. Recordings: Available recordings of the selected work. Information about available recordings are listed in appendix D.

15. Rental: Whether the work is only available for hire.

The following is a sample entry:

**Title:** *Fantasy* for trumpet

**Publisher:** Budapest: Editio Musica Budapest, 1984

**Total Measures:** 196

**Duration:** 7'

**Range:** \( a^\flat - e^b' \)

**Degree of Difficulty:** professional
Clefs: G
Special Techniques:
Instrumentation: tpt in C, pn; solo tpt, 2 fl, 2 ob, 2 cl, 2 bn, 3 hn, 2 tpt, timp, perc, arp
Dedication: Commissioned by the Hungarian Ministry of Culture for the 1984 International Trumpet Competition
General Comments:
Recordings: 4, 16
Rental: Yes

Survey entries for the solo works of Hidas can be found in Appendix A while his chamber works can be found in Appendix B.
CHAPTER 2
COLLABORATIONS

A discussion about the brass music of Frigyes Hidas cannot take place without mentioning Gusztáv Hőna and László Szabó, Sr.. In addition to being close friends of Hidas, these men were responsible for numerous commissions of the works listed in this survey.

László Szabó, Sr. was the second trumpet player of the Hungarian Opera Orchestra, and taught trumpet and brass chamber music at the Music Conservatory of the Hungarian Army. While only three of Hidas’ works list a dedication to Szabó, Hőna believes that the majority of them were written for Szabó, especially the sextets.15

Gusztáv Hőna was born on November 10, 1948 into an artistic family. His father “a sculptor, was an amateur musician who played the trumpet and violin and sang in a band that included the elder Hőna’s brother on trombone, saxophone and cello.”16 When Hőna first expressed an interest in music, his father declared that the trombone would be his instrument17.

During his childhood Hőna would study the trombone at a local music school and then at the Béla Bartók Conservatory of Music in Budapest before being accepted into the Franz Liszt Academy of Music in 1968.18 At the Academy he would study trombone with András Pehl and Lázló Újfalusi. In 1972, while still at the Academy, he was awarded the position of principal trombonist with the Hungarian Radio and Television Orchestra. It was in the Radio Orchestra that Hőna and Hidas would first meet, but it would not be until the late 1970s that Hőna would begin to ask Hidas for compositions. Hőna’s inspiration to commission Hidas for new trombone

15 Gusztáv Hőna, e-mail message to author, April 5, 2013.
17 Ibid, 14.
18 Ibid, 14.
compositions grew out his desire to form a trombone quartet (Höna Trombone Quartet), and his interactions with William F. Cramer, trombone professor at Florida State University.

In the 1970s the Los Angeles Philharmonic traveled to several Eastern bloc countries on a cultural trip sponsored by the U.S. State Department. \footnote{Ibid, 14.} While in Budapest, the trombone section of the Philharmonic gave a masterclass at the Liszt Academy. Höna was in attendance at this class, and it was then that he “realized that [the American] approach to the instrument was completely different” than the Hungarian approach. From this moment on he was “determined to learn the ‘American’ way” of trombone playing.” \footnote{Bruce Gunia. “Gusztáv Höna: 2010 ITA Award Winner.” \textit{International Trombone Journal} 40, no. 4, (October, 2012), 14.} It would not be until 1976 at the First International Brass Congress in Montreux, Switzerland that Höna would have a chance to make this dream come true. At the brass congress Höna would meet William F. Cramer. During this initial interaction with Cramer, Höna expressed his desire to come to the U.S. and study the “American” way of playing. This desire finally came to fruition in the summer of 1978 when Höna was given permission to travel to America to study with Cramer for three months. These three months were the genesis of a lifelong friendship between Höna and Cramer. Gusztáv has remarked that Cramer counseled him not only on trombone playing but life in general; he would later refer to him as his “American Father.” \footnote{Ibid, 15.}

Cramer, one of the founding members of the International Trombone Association, was also the first chairman of the ITA Commissions Committee. John Marcellus, trombone professor at the Eastman School of Music, and a former student of Cramer remarked that “through [Cramer’s] efforts on the Commissions Committee he was instrumental in developing solo literature for the trombone and standardizing the trombone ensemble into a basic 12-part
ensemble. The list of commissions and composers he was able to cajole into writing was enormous…”22 The first piece Höna commissioned from Hidas was the 1979 Fantasia for unaccompanied trombone, the year after he spent his summer with Cramer. Without the influence of Cramer, Höna might have never begun commissioning Hidas for trombone music.

When Höna was initially asked about his relationship with Hidas and how the compositions for trombone developed, he remarked that

Mr. Hidas wrote most of his trombone pieces because I asked him. As I told you from 1970–1990 he was the piano player and recording conductor of the Hungarian Radio Orch. We were together a lot of the time and I was always asking him for pieces. The solo (Fantasy, 1977) the duet, (Introduction e Fughetta for two trombones, 1977), the trio (Interludio for three trombones, 1977), and the quartet (Scherzo e Chorale for four trombones, 1977) was written for my trombone quartet: the idea was how to establish a quartet. There is one player (solo), then comes another player (duet), one more player (trio), then a bass trombone player. So there are four players and the trombone quartet is now ready to play. After the original pieces he composed one more quartet (Four in Hand, 1985). When we celebrated the anniversary years of the Liszt Academy trombone faculty, I asked him for a Signal. It is for 10 trombones, 4 trumpets, 2 tubas, and 4 echo trombones. When I was invited for one of Trombone Workshop in Nashville, Tennessee I asked him to compose a piece for many trombones. He composed the Seven Bagatelles for 12 trombones. We played it in Nashville with I think ca.78 trombone players! After Nashville, more and more professional trombone players knew his name so they also asked him to compose music for them. So, the Baroque Concerto for alto trombone was composed for Carsten Svanberg, the Movement was written for my teacher William F. Cramer etc.23

In addition to the trombone commissions, Höna also influenced Hidas’ heterogeneous brass chamber works. In 1979, Höna established the Modern Brass Ensemble; a septet of three trumpets, one horn, two trombones, and one tuba.24 This instrumentation is important because Hidas uses it for his Brass Septet. Minus the horn, it is the same instrumentation he uses for his

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23 Gusztáv Höna, e-mail message to author, April 4, 2012.
24 Ibid.
sextets. While it is beyond the scope of this project, further research into Gusztáv Höna and the Modern Brass Ensemble deserves attention.
Chapter 3

CHARACTERISTICS OF HIDA’S MUSIC

Meter and Rhythm

One of the defining elements of Hidas’ music is his use of meter and rhythm. In order to understand Hidas’ use of meter and rhythm one must first have a working definition of the two terms. Mieczyslaw Kolinski, in his article, “A Cross-cultural Approach to Metro-rhythmic Patterns” provides this definition, “rhythm may be defined as organized duration, metre as organized pulsation functioning as a framework for rhythmic design.” 25 Three elements of meter and rhythm that are found throughout the music of Hidas are heterometricity, the use of isochronal and non-isochronal rhythms, and asymmetric meters.

Of the 67 brass pieces surveyed in this project, 40 utilize asymmetric meter. Asymmetric meter is defined as meter that has odd as opposed to even grouping, e.g. 3+2 in 5/8, 3+3+2 in 8/8, or 3+2+2 in 7/8. Example 1 provides an example of these patterns.

Example 1. Hidas, Rhapsody for bass trombone and piano, mm. 10–17

Hidas’ use of these asymmetric meter can be directly related to the Hungarian folksong tradition establish by Kodaly and Bartók, and to what Bartok called the “Bulgarian rhythm.”

“Bulgarian rhythms” are defined by Bulgarian musicologist Dobri Hristov as “very fast equal-length pulsations at the rate of about three to four hundred pulses per minute [which] are grouped into longer beats that consist of either two or three pulses.” Bartok’s first discovered examples of these “Bulgarian rhythms” during his first folksong collecting expedition to Bulgaria in 1912. He then confirmed his discovery after reading Vasil Stoin’s Grundriss der Metrik und Rhythmik der bulgarischen Volksmusik in the late 1920s or early 1930s. Stoin’s book discusses the work Hristov and his “systematic study of the additive, asymmetrical metre’s in Bulgarian folk music”

Hidas’ use of the 3+3+2 pattern in Ex. 1 is of interest because of its use in multiple ethnic cultures. As Bartók discovered later in life, asymmetric rhythms were not confined to Bulgaria, they appear all over south-eastern Europe, or the Balkan region. Timothy Rice, an expert in the field of folk music from the Balkans, posits a theory that the dissemination of these asymmetric rhythms throughout southeastern Europe could be from the influence of the Ottoman Empire. This theory is given weight by the work of Romanian ethnomusicologist Constanin Brăiloiu. In Brăiloiu’s work, dealing with Turkish folk music, these 3+3+2 rhythms are labeled “aksak” “Aksak means ‘limping’ or slumping, a reference to asymmetric ‘limping’ movement created by

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28 Ibid, 196.
29 Ibid, 196.
30 Ibid, 196.
such rhythms. This rhythm is also referred to in the folk songs of the Roma of Macedonia as a čoček rhythm.

Another distinction of asymmetric meter is that it can be both isochronous and non-isochronous. Isochronal is defined as an event or occurrence, for our purpose a rhythm, which reoccurs at regular intervals. Therefore, a non-isochronal occurrence would be a rhythm that did not occur at regular intervals. In asymmetric meters these two events often can occur at the same time. An example in the music of Hidas’ where an isochronal and non-isochronal rhythm occurs simultaneously is at m. 80 in the last movement of the Double Concerto for tenor and bass trombone. (Ex. 2)

Example 2. Hidas, Double Concerto for tenor and bass trombone, Mvt III, mm. 80–81

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Hidas’ music is non-isochronal because “the downbeats are unevenly spaced”\textsuperscript{34} within the measure. It is isochronal because the pattern repeats every eight beats.

Large quantities of Hidas’ music can also be defined as heterometric, meaning that it is marked by a diversity of meter. An excellent example of this is in Hidas’ trombone quartet entitled \textit{Scherzo e Corale} (Ex.3). As one can observe, the first two pages of the score have multiple meters listed.

Example 3. Hidas \textit{Scherzo e Corale}, Score pages 1 and 2

\begin{center}
\includegraphics[width=\textwidth]{scherzo_e_corale.png}
\end{center}

\textbf{Melodic Content}

A unifying characteristic of Hidas’ music is the way he creates his melodic shapes with phrases. While these characteristics are not evident in all of his music, they are found in numerous examples.

• Phrases start on anacrusis
• Usually half step motion in the first three notes which may be followed by or include a triad or seventh chord
• Contour of line usually ascends first then descends
• Ending of phrase has some type of third/sixth motion followed by some type of second motion

Below are two examples that demonstrate these principles. Example 4 is a phrase from the first movement of the Double Concerto for tenor and bass trombone and orchestra. Example 5 is a phrase from the first movement of the Concerto for Horn No. 2.

Example 4. Hidas, Horn Concerto No. 2, mm. 1-10 (horn part)

Example 5. Double Concerto for tenor and bass trombone and orchestra, mm. 48-59 (trombone part)
Form

Another characteristic of Hidas’ music is his choice of older forms. Hendrickson opines that Hidas uses modified versions of ritornello and bar form within his music. Bar form is a musical design associated with the poetic forms of the German Minnesinger and Meistersinger. The form is represented in music by a phrase structure of AAB. Both the opening and closing movements of Seven Bagatelles for 12 trombones are bar form (ex. 6).

Example 6. Hidas, Seven Bagatelles for 12 trombones, Mvt. I. Moderato Festivo

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38 Ibid, 21.
A ritornello is “a recurrent musical section that alternates with different episodes of contrasting material. The repetition can be exact or varies to a greater or lesser extent.”

Ritornellos are generally found in solo concerto or concerto grosso of the Baroque period. Hidas follows the basic structure of a ritornello form in the opening movement of *Quintetto Concertatne* for brass quintet and symphonic orchestra. In this movement he alternates between a ritornello statement from the tutti, or full orchestra, followed by an episodic statement by the concertino, or brass quintet. This alternation could also be viewed as a call and response or antiphonal structure. Further analysis to determine the exact nature of the structure is required. This type of analysis is beyond the scope of this project.

Chorales

It is not unusual for brass ensembles to play chorales. Chorales are often used by teachers with their students, or by professional brass ensembles to refine tuning, ensemble balance, and blend. Hidas’ music is unusual in that he ends nine of his 67 compositions with a chorale.

- *Brass Septet*
- *Five Little Movements for Brass*
- *Five Movements* for brass sextet
- *Scherzo e Corale*
- *Training Patterns* for brass quintet
- *Training Patterns* for brass sextet
- *Tuphonium*

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- *Quartet for Trombones*
- *Variable Spirits*

It could be surmised that Hidas’ fondness for using chorales, always at the end of his compositions, developed out of his occupation as an organ player, or perhaps his studies in sacred music at the Liszt Academy. When László Marosi, orchestra conductor at the University of Central Florida and close friend of Hidas, was asked whether these chorales developed from Hidas’ organ playing or sacred studies the study he replied “The sacred”\(^{40}\). Marosi ascribes Hidas’ use of chorales to his devout Catholicism.\(^{41}\)

**Pedagogical Music**

*Training Patterns* for brass quintet and *Training Patterns* for brass sextet are two of seven works that Hidas’ composed specifically with younger students. Hidas had this to say about *Training Patterns*:

I have written and compiled the pieces of my “Training Patterns” for young brass players. I admit that my aim has definitely been to help them get away sometimes from the indispensable yet more tedious chores of playing solo studies, and at the same time to assist them in finding access, with a kind of playful seriousness, to the existing world of chamber music playing and instrumental coordination. Certain pieces of the series include, of course, obvious pedagogical tasks as well (practicing the solution of rhythmic, speech problems, etc.). The laconic brevity of the various items is meant to prevent the possible flagging of attention. Through forms easy to comprehend, clear build-up and last but not least with ideas “provoking” young musicians to use their own imagination, this series intends to serve as a kind of “warming up training” to the “decisive matches” of professional ensemble playing.\(^{42}\)

\(^{40}\) László Marosi, email message to author, March 23, 2013.  
\(^{41}\) *Ibid*  
• 5 x 5
• *Academic Quintet*
• *Brass Septet*
• *Performance Pieces* for brass
• *Training Patterns* for brass quintet
• *Training Patterns* for brass sextet
• *Quartettino* per ottoni

After reviewing these seven pieces, it is interesting to note what is considered suitable for younger students in Hungary vs. other parts of the world. A more thorough discussion of this is beyond the scope of this project, but implications for further research are numerous.
CHAPTER 4
CONCLUSION

The 67 compositions for trumpet, horn, trombone, euphonium, and tuba by the Hungarian composer Frigyes Hidas represent an untapped wealth of material for brass players around the world. After reviewing the information presented in this project one might wonder why Hidas’ music is not played with more frequency. Possible explanations are the unconventional orchestration, e.g. sextets and septets for his brass music, the difficulty of the rhythms and meter involved, or possibly a lack of awareness that it even exists. Whatever the case, Hidas’ brass music deserves to be recognized for its idiomatic qualities and its combination of new and old styles without sacrificing a sense of melody. Implications for further research would be Hidas’ orchestral music and more importantly his music for the wind band medium. Just as Gusztáv Höna has been in invaluable resource for research into the trombone and brass ensemble of Hidas, László Marosi, orchestra conductor at the University of Central Florida is an untapped resource into the wind band music of Hidas. Marosi conducted almost all the premieres of Hidas’ wind band music while conductor of the Liszt Academy Wind Orchestra and the Budapest Symphonic Band.
APPENDIX A

SOLO COMPOSITIONS
Trumpet

Title: *Fantasy* for trumpet  
Publisher: Budapest: Editio Musica Budapest, 1984  
Total Measures: 196  
Duration: 7'  
Range: $a^\text{-} - e'^\text{b}$  
Degree of Difficulty: professional  
Clefs: G  
Instrumentation: tpt in C, pn; solo tpt, 2 fl, 2 ob, 2 cl, 2 bn, 3 hn, 2 tpt, timp, perc, arp  
Dedication: Commissioned by the Hungarian Ministry of Culture for the 1984 International Trumpet Competition  
Recordings: 5, 19  
Rental: Yes

Title: *Concerto No. 2* for trumpet and orchestra  
Publisher: Budapest: Editio Musica Budapest, 1984  
Total Measures: 349. I. 163; II. 72; III. 114  
Duration: 14'  
Range: $d' - g''$  
Degree of Difficulty: professional  
Clefs: G  
Special Techniques: triple-tongue, double-tongue  
Instrumentation: tpt in C, pn; solo tpt, 2 fl, 2 ob, 3 cl, 2 bn, 3 hn, 2 tpt, 3 trbn, tuba, timp, 3 perc, arp, cel, archi  
Recordings: 10  
Rental: yes

Horn

Title: *Concerto* for horn and orchestra  
Publisher: Budapest: Editio Musica Budapest, 1968  
Total Measures: 554. I. 228; II. 89; III. 237  
Duration: 19'57"  
Range: $d - b^\text{b}'$  
Degree of Difficulty: professional
Clefs: G

**Instrumentation:** hn and pn; solo hn, picc sn-d, 3 bgo, cym (picc, alto, bass), tam-t, tri, glsp, vib, clvs, xyl, mba, Chin.bl, tbl.bl, gui, cel, arp, archi

**Dedication:** Francis Tarjáni

**Analytical Information:**
- I. Maestoso \( Q = 84: 3/4, 4/4 \); Quasi cadenza, Vivace \( \dot{d} = 112: 2/4, 4/4, 5/4, 6/4, 7/4, 8/4, 10/4; \) Allegretto \( Q = 112: 6/4; \) Moderato \( Q = 88: 4/4; \) Allegretto \( Q = 112: 6/4; \) \( Q = 104: 4/4; \) Vivace \( \dot{d} = 112: 5/4, 6/4, 7/4, 10/4; \) Prestissimo \( \dot{d} = 126: 6/4. \)
- II. Larghetto \( Q = 60: 4/4; \) Piu mosso \( Q = 112: 5/4, 6/4, 7/4, 10/4; \)

**Title:** Concerto No. 2 for horn

**Publisher:** Budapest: Editio Musica Budapest, 1968

**Total Measures:** 504. I. 192; II. 41; III. 271

**Duration:** 18'

**Range:** B# - b''

**Degree of Difficulty:** professional

**Clefs:** G

**Special Techniques:** second mvt. unaccompanied, stopped horn

**Instrumentation:** solo hn, archi

**Analytical Information:**
- I. Moderato \( Q = 96: 4/4, 6/4, 9/8, 12/8, 15/8; \) Maestoso \( Q = 84: 3/4; \) tutti - 9/8 solo, 4/4 tutti - 12/8 solo; \( Q = 88: 4/4; \) Piu mosso \( Q = 100: 4/4; \) Moderato \( Q = 92: 4/4; \) \( Q = 92: 4/4; \) Cadenza, \( \) Tempo I \( Q = 96: 4/4; \) Comodo \( Q = 80: 4/4; \) Andante \( Q = 69: 4/4. \)

**Recordings:** 6

**Rental:** Yes

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**Title:** Concerto No. 3 for horn and band

**Publisher:** Stormworks: Europe, 2007

**Total Measures:** 384. I. 120; II. 62; III. 202

**Duration:** 13'

**Range:** D - b♭'

**Degree of Difficulty:** professional

**Clefs:** G

**Instrumentation:** solo hn, picc, 2 fl, 2 ob, 2 bn, E♭cl, 3 cl, bcl, 4 hn, 4 tpt, 3 trbn, euph, tba, db, glsp, xyl, timp, 3 perc

**Dedication:** Monica Giardini

III. Allegro Q. = 126: 6/8

Trombone

Title: Baroque Concerto for alto trombone and string orchestra  
Publisher: Budapest: Editio Musica Budapest, 1984  
Total Measures: 318. I. 126; II. 53; III. 139  
Duration: 11'  
Range: f - e''  
Degree of Difficulty: professional  
Clefs: A  
Instrumentation: solo atrbn, archi  
Dedication: Carsten Svanberg  
Analytical Information:  
I. Vivace ≈ 88: 2/2, 2/4, 3/4  
II. Moderato Q = 84: 5/4, 6/4, 7/4,  
III. Allegro Molto ≈ 92: 4/4; Cadenza; Choral Q = 63: 4/4

Title: Birthday Concerto  
Publisher: Stormworks: Europe, 1998  
Total Measures: 347. I, 130; II. 76; III: 141  
Duration: 12’  
Range: G♭ - d''  
Degree of Difficulty: professional  
Clefs: T, B  
Instrumentation: ttrbn and pn; solo ttrbn, 2 fl, ob, 2 cl, bn, 3 hn, 2 tpt, archi, timp  
Dedication: Prof. Gusztáv Hőna  
Analytical Information:  
I. Allegretto Q = 104: 3/4, 4/4, 5/4; Moderato Q = 92: 4/4; Tempo I Q = 104: 3/4, 4/4, 6/8, 9/8, 12/8  
II. Andantino (trbn unaccompanied) Q = 68: 3/4  
III. Allegro assai Q = 152: 3/4, 4/4, 6/4; Poco meno: 6/8, 8/8, 9/8; Tempo I: 3/4, 4/4, 7/8;  
Poco meno: 4/4, 9/8; Moderato Q = 98: 4/4

Title: Concerto per Trombone e Orchestra  
Publisher: Budapest: Editio Musica Budapest, 1981  
Total Measures: 335  
Duration: 17’  
Range: E - c''  
Degree of Difficulty: professional  
Clefs: T, B  
Instrumentation: ttbn and pn; solo ttrbn, archi, perc, timp
Dedication: Prof. Gusztáv Hőna

Analytical Information:
Rentals: Yes

Title: Domine, Dona Nobis Pacem
Publisher: Switzerland: Editions Marc Reift, 1991
Total Measures: 109
Duration: 6’30”
Range: E - c”
Degree of Difficulty: collegiate
Clefs: T, B
Instrumentation: ttrbn, org
Analytical Information: Moderato Q = 88
Recordings: 20

Title: Fantasia per trombone
Publisher: Budapest: Editio Musica Budapest, 1979
Total Measures: 58
Duration: 3’14”
Range: D - db”
Degree of Difficulty: collegiate
Clefs: T, B
Special Techniques: Triple Tongue
Instrumentation: ttrbn
Dedication: Prof. Gusztáv Hőna
Analytical Information: 4/4
Recordings: 21

Title: Double Concerto for tenor and bass trombone and symphony orchestra
Publisher: Budapest: Editio Musica Budapest, 1989
Total Measures: 597. I. 276; II. 81; III. 240
Duration: 18’
Range: ttrbn: G - eb”; btrbn: B’ - f#”
Degree of Difficulty: professional
Clefs: ttrbn: T, B; btrbn: B
Special Techniques: bass trombone uses multiphonics at a M10th above written note in second movement
Instrumentation: solo ttrbn and btrbn, picc, 2 fl, 2 ob, 2 cl, bcl, 2 bn, 4 hn, 2 tpt, timp, perc, arp, cel, archi
**Dedication:** The original *Double Concerto* for orchestra was dedicated and written for Gusztáv Hőna and Sándor Balogh, tenor and bass trombone soloists, the Budapest Symphony Orchestra, Ádam Medveczky conductor. Premiered June 7, 1990.

**Analytical Information:**

II. Adagio Semplice: 2/2: = 58 – 60
III. Allegro Q = 144: 3/4, 4/4; Allegro Q = 136: 2/4, 3/4, 4/4, 3/8, 5/8, 3+3+2/8; Allegretto Q = 104

**General Comments:** Only published duet for tenor and bass trombone that has both orchestral and wind band versions

**Recordings:** 8

**Rental:** Yes

**Title:** *Florida Concerto* for tenor and bass trombone and wind orchestra

**Publisher:** Switzerland: Editions Marc Reift, 1991

**Total Measures:** 597. I. 276; II. 81; III: 240

**Duration:** 18’

**Range:** trtb: G - e₂”; btrb: B’ – f♯’

**Difficulty:** professional

**Clefs:** trtb: T, B; btrb: B

**Special Techniques:** bass trombone uses multiphonics at a M10th above written note in second movement

**Instrumentation:** trtb, btrb, pn; solo trtb and btrb, picc, 2 fl, 2 ob, Ebcl, 3 cl, bcl, 2 bn, 2 asax, tsax, bsax, 3 tpt,4 hrm,3 trb, bar, tba, db, timp, sn-d, BD, glsp, vib, tpl.bl, susp.cym

**Dedication:** Premiered by Gusztáv Hőna, Roy Pickering tenor and bass trombone soloists, FSU Wind Orchestra James Croft conductor November 19, 1991. Wind version of double concerto was commissioned by a consortium of Florida universities.

**Analytical Information:** see double concerto listing above

**Recordings:** 13

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**Title:** *Meditation* for bass trombone

**Publisher:** Budapest: Editio Musica Budapest, 1980

**Total Measures:** 127

**Duration:** 6’14’’

**Range:** E’ - a’

**Degree of Difficulty:** professional

**Clefs:** T, B

**Special Techniques:** glissandi

**Instrumentation:** btrb

**Dedication:** Tom Everett

**Analytical Information:** Allegretto: 4/4, 6/4; Allegro ma non troppo: 4/4; Andante: 4/4; Allegretto: 4/4; Allegro: 4/4; Allegretto: 4/4
Recordings: 9

Title: Movement for trombone and piano
Publisher: Budapest: Editio Musica Budapest, 1983
Total Measures: 146
Duration: 6’38”
Range: F# - e”
Degree of Difficulty: professional
Clefs: T, B
Instrumentation: ttrbn
Dedication: Dr. William Cramer

Analytical Information: Andante moderato Q = 58: 4/4; Q = 69: 4/4; Allegro Q.=80: 6/8, 8/8;
Poco meno Q. = 76: 6/8, 9/8; Moderato Q. = 54: 6/8; Andante Q. = 69: 6/8; Piu mosso Q = 90:
3/4
Q = 120: 3/4; Meno Q =100: 3/4; Q = 132: 3/4; Q = 100: 3/4; Andante Moderato Q = 58: 4/4;
Q. = 58: 6/8; Q. = 72: 9/8; Moderato Q = 88: 4/4, 3/4; Larghetto Q = 60: 4/4
Recordings: 2, 12

Title: Rhapsody for bass trombone and wind orchestra
Publisher: Budapest: Editio Musica Budapest, 1983
Total Measures: 260
Duration: 10'
Range: B’ - f#'
Degree of Difficulty: professional
Clefs: B
Special Techniques: triple-tongue, double-tongue, complex meter
Instrumentation: btrbn and pn; solo btrbn, fl, ob, 3 cl, bcl, bn, 2 asax, 2 tsax,  4 hn, 3 tpt, 3
trbn, euph, tba, timp, perc, mba, vib. glsp, susp. cym, 3 tpl.bl, 2 bgo, rtl, sn-d, BD
Dedication: Donald Knaub
Analytical Information: Animato Q = 120: 2/4, 3/4, 5/8, 6/8, 7/8, 8/8, 9/8; Allegretto Q = 104:
3/4; Meno Q = 100: 3/4; Allegretto Q = 108: 3/4; Allegro Q = 132: 3/4, 4/4; Allegretto Q = 112:
3/4, 4/4; Sostenuto Q = 76: 3/4, 4/4, 5/4, 6/4; Andante Q = 68: 3/4, 4/4, 5/4; Allegretto Q = 108:
3/4; Cadenza; Animato Q = 126: 2/4, 3/4, 4/4, 5/8, 6/8, 7/8, 8/8, 9/8, 3/8 + 3/4; Allegro Q = 132: 4/4
Recordings: 14

Title: Tuba Concerto
Publisher: Stormworks: Europe, 1996
Total Measures: 266
Duration: 9’30’’
Range : F#’ - bb’
Degree of Difficulty: professional

Tuba
Clefs: B
Special Techniques: straight mute, double-tongue
Instrumentation: tba, pn; solo tba, picc, 2 fl, 2 ob, 2 bn, Ebcl, 3 cl, bcl, 2 asax, 2 tsax, bsax, 4 hn, 4 tpt, 4 tbn, euph, timp, 2 perc
Dedication: Dr. Jeffery L. Funderburk

Title: Scherzo
Publisher: Uetz, 2004
Total Measures: 88
Duration: 2’30”
Range: tba: B♭' - e'
Degree of Difficulty: collegiate
Clefs: B
Instrumentation: tba, pn
General Comments: Also arranged for tuba and 4 horns

Title: Euphoniada: concerto for euphonium and wind orchestra
Publisher: Johann Kliment KG, 1996
Total Measures: 307
Duration: 9’48”
Range: e – b’’ (given for B♭ euph)
Degree of Difficulty: collegiate
Clefs: G (euph in B♭)
Special Techniques: double-tongue
Instrumentation: euph, pn; solo euph, picc, 2 fl, 2 ob, Ebcl, 3 cl, bcl, 2 bn, 2 asax, tsax, bsax, 2 flg, 3 tpt, 4 hn, 3 trbn, 2 tba, db, perc, timp, drum-set
Dedication: Dr. Richard L. Johnson
Recordings: 11
APPENDIX B

HETEROGENOUS AND HOMOGENOUS CHAMBER COMPOSITIONS
Trumpet

Title: *Trumpet Duos*
Editors: Rudolf Borst, István Loránd
Publisher: Budapest: Editio Musica Budapest, 1973
Total Measures: 132. I. 39; II. 27; III. 66
Duration: 4’30”
Range: tpt 1: d' - f#", tpt 2: B - f"
Degree of Difficulty: collegiate
Clefs: G
Instrumentation: 2 tpts
Analytical Information:
I. Allegretto Q. = 104: 6/8, 12/8
II. Lento rubato: 3/4
III. Allegretto giocoso ♩ = 160 - 180: 3/8, 4/8"
General Comments: Folio of trumpet duets that features standard composers such as Bach, Mozart, and R. Schumann. Also includes works by Hungarian composers such as Bogár, Hidas, and Balázs.

Title: *Only Two*
Publisher: unpublished
Duration: 6’49”
Degree of Difficulty: collegiate
Clefs: G
Instrumentation: tpt, arpa
Dedication: György Geiger, Éva Maros
Recordings: 7

Horn

Title: *Chamber Music for 4 Horns*
Publisher: Budapest: Editio Musica Budapest, 1974
Total Measures: 439. I. 43; II. 59; III. 72; IV. 90; V. 175
Duration: 12’
Range: hn 1: a♭ - c""; hn 2: d♭ - g'; hn 3: c - e'; hn 4: c - e#
Degree of Difficulty: professional
Clefs: G
Special Techniques: stopped horn, mute, rips
Instrumentation: 4 hns
Analytical Information:
II. Allegro moderato, giocoso: 6/8, 12/8, 15/8, 18/8.

Title: 8 Miniatures for Three Trombones
Publisher: Stormworks: Europe, 2006
Total Measures: 324. I. 54; II. 55; III. 69; IV. 46; V. 22; VI. 34; VII. 27; VIII: 17
Duration: 16’
Range: trbn 1: B - b♭; trbn 2: G♯ - g; trbn 3: B♭ - e♯
Degree of Difficulty: collegiate
Clefs: trbn 1: T, B, trbn 2: T, B, trbn 3: B
Special Techniques: triple-tongue, complex meter
Instrumentation: 3 trbn

Analytical Information:
I. Animato Q = 122: 3/4
II. Animato Q. = 122: 6/8, 9/8, 12/8
III. Animato giocoso Q = 126: 3/4, 4/4, 5/8, 6/8
IV. Andante Q = 66: 3/4, 4/4; Moderato Q = 96: 4/4; Sostenuto Q = 76: 3/4; Andante Q = 66: 4/4
V. Animato Q = 120: 3/4, 4/4, 5/4
VI. Andante Q = 66: 4/4
VII. Allegro Assai Q. = 144: 9/8
VIII. Comodo Q = 80: 4/4

Title: 1 x 5 for bass trombone and woodwind quintet
Publisher: Budapest: Editio Musica Budapest, 1994
Total Measures: 390. I. 57; II. 135; III. 62; IV:136
Duration: 12’30’’
Range: F♯ - d’
Degree of Difficulty: collegiate
Clefs: B
Special Techniques:
Instrumentation: btrbn, fl, ob, cl, hn, bn
Dedication: Mr. Roy Pickering

Analytical Information:
I. Moderato † = 88: 2/2, 6/8, 4/4
II. Allegretto Giocoso Q. = 108: 6/8; Moderato Q. = 88: 9/8
III. Sostenuto Q = 80: 5/4, 6/4, 7/4; Piu mosso Q = 92
IV. Allegretto Q = 104: 4/4; Cadenza; Allegro † = 72: 2/2; Moderato Q. = 88: 5/8, 6/8, 9/8, 7/8, 2/4

General Comments: “The piece, which is unique in its selection of performing forces, was written for bass trombone and wind quintet in 1989 at the request of Sándor Balogh, bass trombonist at the Orchestra of the Hungarian Broadcast. The première of the work was given by the trombonist Balogh and the Woodwind Quintet of the Hungarian Broadcast. In this
composition just as elsewhere Frigyes Hidas exploits the characteristics of the woodwind instruments thoroughly.”

**Title:** *Alteba Trio* for alto, tenor and bass trombone  
**Publisher:** Budapest: Editio Musica Budapest, 1987  
**Total Measures:** 349. I. 71; II. 105; III. 53; IV: 120  
**Duration:** 12'  
**Range:** atrbn: d# - c"; ttrbn: F - b♭'; btrbn: B' - d'  
**Degree of Difficulty:** professional  
**Clefs:** atrbn: A, ttrbn: T, B; btrbn: B  
**Special Techniques:** glissandi  
**Instrumentation:** atrbn, ttrbn, btrbn  
**Dedication:** Mr. Tom Everett  
**Analytical Information:**  
I. Moderato Pesante Q = 72: 2/4, 3/4, 4/4  
II. Allegro giocoso Q = 112: 6/8, 7/8, 8/8, 9/8, 11/8  
III. Andante Q = 69: 6/8, 9/8  
IV. Vivace Q = 160: 4/4, Allegro Q=126: 3/4, 12/8

**Title:** *Four In Hand* for four trombones  
**Publisher:** Budapest: Editio Musica Budapest, 1986  
**Total Measures:** 303. I. 32; II. 65; III. 45; IV. 32; V. 129  
**Duration:** 10'  
**Range:** ttrbn 1: d' - e"; ttrbn 2: B♭ - b'; ttrbn 3: B - f'; btrbn 4: C- d'  
**Degree of Difficulty:** professional  
**Clefs:** ttrbn 1: T, B; ttrbn 2: T, B; ttrbn 3: T, B; btrbn 4: B  
**Special Techniques:** glissandi  
**Instrumentation:** 3 ttrbn, 1 btrbn  
**Dedication:** Prof. Gusztáv Hőna  
**Analytical Information:**  
I. Allegro Moderato: 3/4, 4/4  
II. Scherzo: 2/4, 3/4, 3/8, 4/8, 5/8, 9/16  
III. Andante leggiero: 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8; Moderato: 4/4, 5/4, 6/4, 7/4, 8/8  
IV. Allegretto semplice: 4/4 (attacca)  
V. Vivace: 3/4, 4/4, 5/4, 6/4, 6/8, 7/8  
**Recordings:** 17

**Title:** *Interludio* per tre tromboni

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**Publisher:** Budapest: Editio Musica Budapest, 1979  
**Total Measures:** 87  
**Duration:** 3’14”  
**Range:** trbn 1: a - b'; trbn 2: d - f#; trbn 3: C - d'  
**Degree of Difficulty:** collegiate  
**Clefs:** trbn 1: T, B; trbn 2: B; trbn 3: B  
**Instrumentation:** 3 trbn  
**Dedication:** Prof. Gusztáv Hőna  
**Analytical Information:** Moderato: 3/4, 4/4, 5/4  
**Recordings:** 1

**Title:** *Introduzione e fughetta* per due tromboni  
**Publisher:** Budapest: Editio Musica Budapest, 1979  
**Total Measures:** 94  
**Duration:** 2’30’’  
**Range:** trbn 1: B - b'; trbn 2: F - g'  
**Degree of Difficulty:** collegiate  
**Clefs:** trbn 1: T, B; trbn 2: B  
**Instrumentation:** 2 trbn  
**Dedication:** Prof. Gusztáv Hőna  
**Analytical Information:** Lento ma non troppo: 4/4; Allegretto: 3/4, 4/4, 5/4, 6/4

**Title:** *Little Fanfare* for 12 trombones  
**Publisher:** Budapest: Edition Musica Budapest, 1990  
**Total Measures:** 85  
**Duration:** 5’  
**Degree of Difficulty:** collegiate  
**Clefs:** atrbn: A; trbn 1 - 9: T, B; btrbn 1/2: B  
**Instrumentation:** 1 atrbn, 9 trbn, 2 btrbn  
**Dedication:** Tom Everett  
**Analytical Information:** Moderato festivo Q = 104: 4/4; *ψ* = 69: 4/2. Vivace Q = 138: 4/4  
**Tempo I Q = 104: 4/4  
**Rental:** yes

**Title:** *Scherzo e Chorale* per quattro tromboni  
**Publisher:** Budapest: Editio Musica Budapest, 1979  
**Total Measures:** 124  
**Duration:** 3’22”’  
**Range:** trbn 1: b - c’; trbn 2: d# - g#’; trbn 3: A - e’; trbn 4: C# - c’’  
**Degree of Difficulty:** collegiate  
**Clefs:** trbn 1: T, B; trbn 2: B; trbn 3: B; trbn 4: B  
**Instrumentation:** 4 trbn
Dedication: Prof. Gusztáv Hőna

Analytical Information: Allegro: 2/4, 2/8, 3/8, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8

Title: *Seven Bagatelles* for 12 Trombones
Publisher: Budapest: Editio Musica Budapest, 1981
Total measures: 270. I. 22; II. 31; III. 40; IV. 63; V. 31; VI. 56; VII. 27
Duration: 11’20”
btrbn 1/2: F' - f
Degree of Difficulty: collegiate
Special Techniques: straight mute, glissandi
Instrumentation: 10 ttrbn, 2 btrbn
Dedication: Prof. Gusztáv Hőna, Commissioned by International Trombone Association 1980

Analytical Information:
I. Moderato festivo: 3/4, 4/4
II. Scherzando: 9/8, 12/8
III. Sostenuto cantabile: 3/4, 4/4, 5/4
IV. Allegro giocoso: 3/4, 5/4, 6/4, 3/8, 6/8, 7/8, 8/8, 9/8,
V. Lento lugubre: 4/4
VI. Valse moderato: 3/4
VII. Moderato festivo: 3/4, 4/4, 5/4

General Comments: “The work composed for a chamber music ensemble of rare setting (10 trombones + 2 bass trombones) shows a cyclic layout which is born out by the order of the bagatelles and their movement-like arrangement (Moderato festivo, Scherzando, Sostenuto cantabile, Allegro giocoso, Lento lugubre, Valse moderato, Molto festivo). The sonorous proportions and dynamics relationships are given by the instrumentation itself which facilitates rendering. The *Seven Bagatelles* develop, above all, the ability to instill character into one’s playing.”

For a thorough analysis of each movement see Steven M. Hendrickson's 1998 dissertation entitled "Frigyes Hidas: An Analysis and Discussion of Selected Works for Trombone" 

Recordings: 15

Title: *Suite für Posaunenquartett*
Publisher: Switzerland: Editions Marc Reift, 1991
Total Measures: 302. I. 53; II. 89; III. 121; IV. 39
Duration: 10'
Range: atrbn: bb - e"; ttrbn 1: G# - bb'; ttrbn 2: A - f'; btrbn: B' - db'
Degree of Difficulty: collegiate
Clefs: atrbn: A; ttrbn 1: T, B; ttrbn 2: B; btrbn: B

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Special Techniques: glissandi, double-tongue, complex meter
Instrumentation: 1 atrbn, 2 ttrbn, 1 btrbn
Analytical Information:
I. Allegretto energico Q = 112: 4/4
II. Allegro vivace Q = 152: 1/4, 4/4; Meno Q = 144: 1/4, 4/4, 5/8, 6/8, 8/8  Q = 152: 4/4, 6/4, 3/8, 5/8, 11/8; Presto Q = 176
III. Vivace Q = 168: 3/4, 5/4
IV. Moderato festivo Q = 88: 4/4
General Comments: Movement one is a solo for bass trombone. Movement two is a duet for a tenor trombone and bass trombone. Movement three is a trio for two tenor trombones and one bass trombone. Movement four is a quartet for three tenor trombones and one bass trombone.

Title: Variable Spirits
Publisher: Unpublished, 1995
Total measures: 254
Duration: 7'
Range: atrbn: g# - e', ttrbn 1: e - c'', ttrbn 2: Bb - c''; ttrbn 3: E - bb'; ttrbn 4: F - bb'; ttrbn 5: F - g'; ttrbn 6: F - d'; btrbn 1: C - c#
Degree of Difficulty: professional
Special Techniques: straight mute, double-tongue
Instrumentation: 1 atrbn, 6 ttrbn, 1 btrbn
Dedication: Prof. Heinz Fadle
Recordings: 18

Title: Quartet for Trombones
Publisher: Uetz, 1996
Total Measures: 233. I. 61; II. 153; III. 19
Duration: 10’30’’
Range: ttn 1: f# - bb'; ttn 2: e - g'; ttn 3: F - c'; ttn 4: G – C
Degree of Difficulty: collegiate
Clefs: ttn 1: T, B; ttn 2: T, B; ttn 3: B; ttn 4: B. First and second trombones have tenor and bass clef versions
Instrumentation: 4 trombones
Analytical Information: I: Moderato Q = 96: 3/4, 4/4
II. Allegretto Q = 100: 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 4/4, 6/4, 9/4
III. Choral Q = 76: 4/4, 6/4
General Information: Same piece as Tuba Quartet, but written a M2 up.
Tuba/Euphonium

Title: *Tuphonium*
Publisher: Stormworks: Europe, 1997
Total Measures: 215
Duration: 6’
Range: euph 1: F - c; euph 2: B - g; tba 1: E - d; tba: G - b
Degree of Difficulty: collegiate
Clefs: B
Special Techniques: complex meter
Instrumentation: 2 euph, 2 tba
Analytical Information: Moderato Q = 100: 3/4, 4/4, 5/4, 5/8, 6/8, 7/8; Choral Q = 58: 4/4

Title: *Tuba Quartet*
Publisher: Úetz, 1995
Total Measures: 233. I. 61; II. 153; III. 19
Duration: 10’30”
Range: euph 1: e - a; euph 2: d - f; tuba 1: E – b; tuba 2: B - f
Degree of Difficulty: collegiate
Clefs: Euph 1: B; Euph 2: B; Tuba 1: B; Tuba 2: B. Euphonium parts come in C and B. Tuba parts come in C, B, and Eb.
Special Techniques:
Instrumentation: 2 euph, 2 tuba
Analytical Information:
I. Allegretto Q = 96: 3/4, 4/4
II. Allegretto Q = 100: 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 4/4, 6/4, 9/4
III. Choral Q = 76: 4/4, 6/4
General Information: same piece as *Quartet for Trombones*, but written a M2 down

Brass Ensemble

Title: *5 x 5* for brass quintet
Publisher: Budapest: Editio Musica Budapest, 1986
Total Measures: 293. I. 50; II. 88; III. 32; IV. 59; V. 64
Duration: 10’39”
Range: tpt 1 in C: b' - a"; tpt 2 in C: G - e"; hn in F: A - g"; rtbn: B - b; tba: C# - e";
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; hn: G; trbn: T, B; tba: B
Special Techniques: Flutter tongue, Glissando in Trombone, Triple Tongue, Double Tongue, Complex meters
Instrumentation: 2 tpt, hn, trbn, tba
Dedication: To the excellent students of Professor László Szabó
Analytical Information:
I. Allegro moderato: 2/4, 3/4, 4/4, 6/4
II. Allegretto Giocoso: 5/8, 6/8, 8/8, 9/8
III. Moderato: 3/4, 4/4, 5/4
IV. Allegretto Moderato: 3/4, 4/4
V. Vivace: 3/8, 5/8, 6/8, 8/8, 9/8, 3/4, 4/4

**General Comments:** "Five by five (1983) by Frigyes Hidas (b.1928) was written for the brass quintet at the Hungarian Military Officers Music School at the request of László Szabó Sr, the choir master and teacher there. The composer wanted to distinguish the work from the many other works he had already written for brass quintet - hence title, Five by five, which refers at once both to the number of performers, and to the number of movements. The opening movement performs a quasi-introductory function. The playful, light-toned second movement is followed by the moderato middle movement, which unwinds in a single broad melody. The large form of the work following the cyclical principles is completed by two further faster movements. It is the pedagogical aim of the work to bring out both the technical and musical development of music students while they are acquiring the "workshop secrets" of chamber music making."  

**Recordings:** 3, 16

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**Title:** *Academic Quintet*

**Publisher:** Budapest: Editio Musica Budapest, 1986

**Total Measures:** 298. I. 79; II. 54; III. 33; IV. 132

**Duration:** 10'

**Range:** tpt 1 in C: c' - a"; tpt 2 in B♭: b - a"; hn in F: f#" - f"; trbn: G - g'; tba: B♭ - B

**Degree of Difficulty:** collegiate

**Clefs:** tpt 1: G; tpt 2: G; hn: G; trbn: T, B; tba: B

**Special Techniques:** straight mutes, complex meter

**Instrumentation:** 2 tpt, hn, trbn, tba

**Dedication:** Prof. László Szabó

**Analytical Information:**

I. Allegretto Moderato Q = 88: 3/4, 4/4, 5/4, 3/16, 5/16, 6/16, 7/16, 8/16, 9/16, 10/16, 14/16, 15/16, 16/16

II. Andante Q = 69: 3/4, 4/4, 5/4; Sostenuto Q = 76: 3/4, 4/4; Andante Q = 69: 3/4, 4/4

III. Comodo Q = 84: 2/4, 3/4

IV. Allegro animato Q. = 126: 6/8, 9/8

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**Title:** *Brass Septet*

**Publisher:** Budapest: Editio Musica Budapest, 1984

**Total Measures:** 257. I. 33; II: 23; III: 82; IV: 28; V: 75; VI: 16

**Duration:** 15'

**Range:** tpt in C: d - g#"; tpt 1 in B♭: d' - f#"; tpt 2 in B♭: c' - f"; hn in F: b - f";

trbn 1: F# - g#; trbn 2: F - eb'; tba: G# - bb'

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Title: *Concerto* for brass quintet and symphonic band
Publisher: Stormworks: Europe, 2003
Total Measures: 651. I. 214; II. 139; III. 298
Duration: 14'30''
Range: tpt 1 in C: d' - b''; tpt 2 in C: a - g''; hn in F: a - g''; trbn: B - a'; tba: Bb' - db'
Degree of Difficulty: professional

### Analytical Information:
II. Lento e = 52: 2/2; Poco piu mosso Q = 80: 3/4, 4/4, 5/4, 6/4, 7/4; Tempo I q = 52: 2/2
Recordings: 22

Title: *Concerto* for brass quintet and fanfare band
Instrumentation: Solo 2 tpts, hn, trbn, tba; 2 ssax, 2 asax, 2 tsax, bsax, 4 hn, 2 flg, 2 tpt, 3 trbn, euph, tba, timp, 3 perc

### General Comments:
Same information as Concerto for Brass Quintet and Symphonic Band

Title: *Five Little Movements for Brass*
Publisher: Stormworks: Europe, 1998
Total Measures: 234. I. 37; II. 42; III. 37; IV. 57; V. 61
Duration: 9'
Range: hn 1: bb - a''; hn 2: f - g''; hn 3: bb - g''; hn 4: d - g''; tpt 1 in C: e' - c''; tpt 2 in C: b - a''; tpt 3 in C: b - g''; trbn 1: A - d''; trbn 2: F - g'; trbn 3: D - d'; tba: F' - c
Degree of Difficulty: collegiate
Title: *Five Movements* for brass sextet
Publisher: Budapest: Editio Musica Budapest, 1981
Total Measures: 347. I. 37; II. 93; III. 84; IV. 107; V: 26
Duration: 16'15''
Range: tpt 1 in B: d' - b''; tpt 2 in B: d' - a''; tpt 3 in B: c' - f#''; trbn 1: A# - b'; trbn 2: G# - g'; tba: C - f#
Degree of Difficulty: professional
Clefs: tpt 1: G; tpt 2: G; tpt 3: G; trbn 1: T, B; trbn 2: B; tba: B
Special Techniques: all parts need a straight mute, double-tongue, triple-tongue, glissandi
Instrumentation: 3 tpt, 2 trbn, tba
Dedication:
Analytical Information:
Signal: Moderato: 4/4, 6/4
Scherzo 1: Allegro con brio: 4/4
Interludium: Moderato molto: 4/4, 5/4
Scherzo 2: Allegro vivace: 6/8, 9/8, 12/8, 3/4, 4/4
Choral: 2/4, 3/4, 4/4
Recordings: 16

Title: *Little Fanfare*
Publisher: Brass Bulletin
Total Measures: 18
Duration: 40''
Degree of Difficulty: collegiate
Clefs: tpt 1: G, tpt 2: G, hn: g, trbn: B, tuba: B
Special Techniques:
Instrumentation: 2 tpts, hn, trbn, tba
Analytical Information: Allegretto: 3/4, 4/4
Title: *Little Suite* for 3 trumpets and trombone
Publisher: Budapest: Editio Musica Budapest, 1985
Total Measures: 186, I. 42; II. 21; III. 86; IV: 37
Duration: 6’
Range: tpt 1 in Bb: d# - g’’; tpt 2 in Bb: eb’’ - d”’; tpt 3 in Bb: bb - d”’; trbn: B - e’
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; tpt 3: G; trbn: B
Special Techniques: double-tongue
Instrumentation: 3 tpt, trbn
Analytical Information:
I. Allegro moderato Q = ca 116: 4/4,
II. Andante moderato ℡ = ca 80: (8/8), 3/4, 4/4
III. Tempo di valse moderato ½ = 72: 3/4
IV. Allegro vivace Q = 132: 3/8, 4/4

Title: *Musik für Bläser*
Publisher: Budapest: Editio Musica Budapest, 1985
Total Measures: 175, I. 24; II. 30; III: 36; IV: 75
Duration: 6’30’’
Range: tpt 1 in C: d’ - c’’’; tpt 2 in C: c’ - f#”; tpt 3 in C: c’’ - d”’; tpt 4 in C: B - f#;
tpt 5 in C: A - d’; trbn 1: A - d”’; trbn 2: B - a’; trbn 3: G - f’; trbn 4: E - d’; trbn 5: D - b”
Degree of Difficulty: professional
Clefs: tpt 1: G; tpt 2: G; tpt 3: G; tpt 4: G; tpt 5: G; trbn 1: T; trbn 2: T, B; trbn 3: B; trbn 4: B; trbn 5: B
Special Techniques: straight mutes, glissandi, double-tongue
Instrumentation: 5 tpts, 5 trbns
Dedication: Prof. Armin Rosin and the brass of the Stuttgart Philharmonic
Analytical Information:
I. Animato Q = 120: 3/4, 4/4
II. Andante Q. = 63: 12/8
III. Allegro Q = 138: 4/4
IV. Animato Q = 118: 4/4 Meno Q = 104: 4/4

Title: *Performance Pieces* for Brass
Editors: Dr. László Ujfalusi, Ferenc Steiner
Publisher: Budapest: Editio Musica Budapest, 1987
Total measures: 160, I. 15; II. 28; III. 34; IV. 16; V. 39; VI. 28
Duration: 4’30’’
Range: trbn: d - d’
Degree of Difficulty: collegiate
Clef: B
Special Techniques: double-tongue
Analytical Information:
I. Moderato Q = 88: 4/4
II. Andante Q = 66: 3/4, 4/4
III. Allegretto Q. = 100 - 108: 6/8
IV. Allegro Q = 138: 4/4
V. Vivace \( \frac{Q}{\delta} = 58 \) (Q = 160 cca): 3/4
VI. Animo Q = 116: 2/4”

**General Comments:** A folio of short solos for younger brass players, Features pieces by standard composers such as Bach, Lully, Corelli, Mozart, and Tchaikovsky. Works by Hungarian composers such as Hidas, Bengraf, Bogár. Music is written for Trombone, Euphonium, Tuba, Bass Flugelhorn, and Bb Tenor Horn.

**Title:** *Play* for brass quintet
**Publisher:** Budapest: Editio Musica Budapest, 1983
**Total measures:** 153
**Duration:** 5’
**Range:** tpt 1 in B\( \flat \): g’ - c”; tpt 2 in B\( \flat \): e\( \flat \)’ - g”; hn in F: c’ - g”; trbn: F - f`; tba: G’ - b\( \flat \)
**Degree of Difficulty:** collegiate
**Clefs:** tpt 1: G; tpt 2: G; hn: G; trbn: B; tba: B
**Special Techniques:** double-tongue, complex meter
**Instrumentation:** 2 tpts, hn, trbn, tba
**Analytical Information:** Allegretto giocoso: 3/4, 4/4, 5/4, 6/4, 5/8, 6/8, 7/8

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**Title:** *Quartettino* per ottoni
**Publisher:** Budapest: Editio Musica Budapest, 1979
**Total Measures:** 202. I: 53; II: 14; III: 66; IV: 30; V: 39
**Duration:** 7’30”
**Range:** tpt 1 in B\( \flat \): e’ - g”; tpt 2 in B\( \flat \): e’ - e”; trbn: f - f`; bass: F - b\( \flat \)
**Degree of Difficulty:** collegiate
**Clefs:** tpt 1: G; tpt 2: G; trbn: B; bass: B
**Special Techniques:** glissandi, double-tongue
**Instrumentation:** 2 tpts, trbn, bass
**Analytical Information:**
II. Moderato Q = 84: 4/4
III. Allegro Q. = 100: 6/8; Meno Q. = 80: 6/8; Allegro Q. = 100: 6/8
IV. Andante: 3/4, 4/4
V. Allegretto grazioso: 4/4

**General Information:** “This composition written for absolute beginners with teaching purposes in mind consists of five short movements. It promotes solving the basic problems of ensemble playing, by being a piece easy to perform and having a range of sound suitable for beginners. Bass part could be played on tuba, tenor trombone, or bass trombone.”

Title: *Quintettino* No. 1
Publisher: Switzerland: Editions Marc Reift, 1993
Total Measures: 107
Duration: 3'30''
Range: tpt 1 in B♭: f' - a''; tpt 2 in B♭: d# - f''; hn in F: a# - f''; tbn: B - g#; tba: E♭ - d♭
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; hn: G; trbn: T, B; tba: B
Instrumentation: 2 tpts, hn, trbn, tba
Analytical Information: Allegro Giocoso Q = 84: 5/8, 6/8, 7/8, 9/8

Title: *Quintettino* No. 2
Publisher: Switzerland: Editions Marc Reift, 1993
Total Measures: 82
Duration: 2'
Range: tpt 1 in B♭: a' - a''; tpt 2 in B♭: f' - f''; hn in F: b♭ - g''; trbn: B♭ - f'; tba: C# - b
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; hn: G; trbn: B; tba: B
Special Techniques: glissandi, complex meter
Instrumentation: 2 tpts, hn, trbn, tba
Analytical Information: Vivace Q = 160: 3/8, 5/8, 8/8, 9/8, 10/8, 11/8, 3/4, 4/4, 5/4

Title: *Quintettino* No. 3
Publisher: Switzerland: Editions Marc Reift, 1993
Total Measures: 126
Duration: 3'
Range: tpt 1 in B♭: f' - c'' or f''; tpt 2 in B♭: c' - b♭''; hn in F: d' - ab''; trbn: B♭ - bb'; tba: B♭' - bb
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; hn: G; trbn: T, B; tba: B
Special Techniques: double-tongue
Instrumentation: 2 tpts, hn, trbn, tba
Analytical Information: Allegro vivace Q = 152: 5/8, 2/4, 3/4, 4/4

Title: *Quintetto Concertanto* for brass quintet and symphonic orchestra
Publisher: Budapest: Editio Musica Budapest, 1986
Instrumentation: solo 2 tpts, hn, trbn, tba; 2 fl, 2 ob, 2 cl, 2 bn, 3 hn, cel, timp, perc, archi
General Comments: Same piece as Concerto for Brass Quintet and Band that is published by Stormworks: Europe. This is the original version.
Recordings: 4
Rental: Yes
Title: *Quintetto D’Ottoni*
Publisher: Budapest: Editio Musica Budapest, 1982
Total Measures: 202
Duration: 9’
Range: tpt 1 in B♭: db’ - a’; tpt 2 in B♭: c’ - f#’; hn in F: g# - g”; trbn: B - f#’; tba: A’ - d#
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; hn: G; trbn: B; tba: B
Special Techniques: straight mutes in all parts, stopped horn
Instrumentation: 2 tpts, hn, trbn, tba
General Information: “In this work parallel chords, i.e. one of the most significant technical ordering devices of the composer come into full display. The part of the 2nd trumpet starts, for example, with consecutive fourths and similar arrangements can be encountered in the ensemble of the three other instruments as well. Later on thirds step into the role of fourths. Following the homophonic motion there is a music texture with solo accompaniment. The novelty coming in with the final movement is the effect produced by alternating bars.”*47

Title: *Scherzo*
Publisher: Uetz, 2004
Total Measures: 88
Duration: 2’30”
Range: tuba: B♭ - e’; hn 1: e’ - b”; hn 2: a - e’; hn 3: c’ - g#”; hn 4: f - e”
Degree of Difficulty: collegiate
Clefs: tuba: B; hn 1: G; hn 2: G; hn 3: G; hn 4: G
Instrumentation: tuba, 4 hn
General Comments: Also arranged for tuba and piano

Title: *Sestetto Per Ottoni*
Publisher: Budapest: Editio Musica Budapest, 1974
Total Measures: 70
Duration: 3’
Range: tpt 1 in C: b - g”; tpt 2 in C: c’ - d”; tpt 3 in C: b - d”; trbn 1: A – e; trbn 2: G - c’; tba: E – g
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; tpt 3: G; trbn 1: B; trbn 2: B; tba: B
Special Techniques: double-tongue, straight mutes in all parts, glissandi
Instrumentation: 3 tpts, 3 trbns

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Title: *Signal*
Publisher: Unpublished, 1981
Instrumentation: 4 tpts, 10 trbns, 2 tbas
Dedication: Prof Gusztáv Hőna

Title: *Six Studies* for brass sextet
Published: Budapest: Editio Musica Budapest, 1982
Total measures: 256. I. 35; II. 32; III. 33; IV. 42; V. 39; VI. 75
Duration: 10’
Range: tpt 1 in B♭: e - b’’; tpt 2 in B♭: c’ - g#’’; tpt 3 in B♭: c’ - g#’’; trbn 1: F - b♭’; trbn 2: E - g’;
tba: G#’’ - e♭’
Degree of Difficulty: professional
Clefs: tpt 1: G; tpt 2: G; tpt 3: G; trbn 1: T, B; trbn 2: B; tba: B
Special Techniques: all parts use straight mutes, glissandi, complex meter
Instrumentation: 3 tpts, 2 trbn, tba
Analytical Information:
I. Moderato energico: 2/4, 3/4, 4/4
II. Allegro leggiero: 2/8, 3/8, 6/8, 7/8, 8/8, 10/8, 11/8, 3/4, 4/4, 5/4
III. Andante lugubre: 4/4
IV. Moderato solenne: 3/4, 4/4, 5/4, 5/8
V. Adagio cantabile: 3/4, 4/4, 5/4
VI. Allegro: 1/4, 3/4
General Information: “Similar to cyclic works the movements, which could also be described as performance pieces or concert studies, are each of different character. The fact that they were conceived as studies is manifest in that the composer elaborated a rhythmic idea or treated a technical problem in depth in each of them. The 'cast' of the setting changes, however: sometimes the ensemble falls into two parts, on other occasions the parts are imitating and of equal importance. The 'Six Studies' provide chamber music for intermediate and advanced pupils.”

Title: *Three Little Scherzos* for brass quintet
Publisher: Budapest: Editio Musica Budapest, 1984
Total Measures: 258. I. 71; II. 83; III. 104
Duration: 7’
Range: tpt 1 in B♭: f’ - c’’; tpt 2 in B♭: c’ - f#’’; hn in F: c’ - g’; trbn: A♭ - a♭’; tba: A♭’ - e♭’
Degree of Difficulty: collegiate
Clefs: tpt 1: G; tpt 2: G; hn: G; trbn: T, B; tba: B

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**Special Techniques:** rips in tpt part, glissandi  
**Instrumentation:** 2 tpts, hn, trbn, tba  
**Analytical Information:**  
I. Allegro molto: 6/8, 9/8, 12/8, 15/8  
II. Scherzo brillante: 4/4, 3/8, 5/8, 7/8, 8/8, 9/8  
III. Allegretto scherzando: 2/8, 3/8, 5/8, 6/8, 2/4, 3/4  
**Recordings:** 16

**Title:** *Training Patterns 1* for brass quintet  
**Publisher:** Budapest: Editio Musica Budapest, 1983  
**Total Measures:** 380. I. 17; II. 15; III. 50; IV. 48; V. 53; VI. 14; VII. 12; VIII. 42; IX. 21; X. 45; XI. 27; XII. 36  
**Duration:** 27’29”  
**Range:** tpt 1 in B♭: e’ - g”; tpt 2 in B♭: d’ - f”; hn in F: c’ - e”; trbn: A - g”; tba: C - c#”  
**Degree of Difficulty:** collegiate  
**Clefs:** tpt 1: G, tpt 2: G, hn: G; trbn: T, B; tba: B  
**Special Techniques:**  
**Instrumentation:** 2 tpts, hn, trbn, tba  
**Analytical Information:**  
I. Allegretto moderato: 4/4  
II. Andante: 7/4, 8/4  
III. Allegretto: 4/4, 3/8  
IV. Tempo di valse: 3/4  
V. Allegretto: 1/4, 4/4  
VI. Lento lugubre: 4/4  
VII. Moderato: 6/4  
VIII. Allegro moderato: 2/2, 3/2  
IX. Allegretto: 4/4  
X. Vivace: 3/8, 2/4  
XI. Andante grazioso: 6/8, 2/4  
XII. Allegretto scherzando: 4/4, 6/4  
**General Comments:** “Written for brass quintet and sextet this series presents a unique venture. The volumes contain the basis of chamber music for young brass players which lend themselves for teaching purposes as well. The works provide young musicians with the possibility of starting chamber music already as beginners and of getting acquainted at an early phase with the exciting world of instrumental ensemble playing. The composer states the aim of the series in the Preface as follows: ‘Through forms easy to survey, clear build-up and last but not least with ideas' provoking' the young musicians to use their own fantasy this series intends to serve as a kind of ‘warming up training' to the 'Decisive Matches' of professional ensemble playing.”49  
**Recordings:** 16

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**Title:** Training Patterns 2 for brass quintet  
**Publisher:** Budapest: Editio Musica Budapest, 1983  
**Total Measures:** 256. XIV. 39; XV. 31; XVI. 11; XVII. 30; XVIII. 23; XIX. 37; XX. 22; XXI. 14; XXII. 16; XXIII. 38; XXIV. 15  
**Duration:** 27'29''  
**Range:** tpt 1 in B♭: e' - a''; tpt 2 in B♭: c' - f''; hn in F: a - g''; trbn: G - f; tba: D - b  
**Degree of Difficulty:** collegiate  
**Clefs:** tpt 1: G; tpt 2: G; hn: G; trbn: T, B; tba: B  
**Special Techniques:** straight mute in 1st tpt, double-tongue, complex meter  
**Instrumentation:** 2 tpts, hn, trbn, tba  
**Analytical Information:**  
XIII. Allegretto moderato: 4/4  
XIV. Larghetto: 6/8  
XV. Allegretto: 2/4, 3/4  
XVI. Andantino: 6/8, 7/8, 9/8  
XVII. Andante cantabile: 3/4, 4/4  
XVIII. Andantino: 5/8, 6/8  
XIX. Allegretto moderato: 3/8, 6/8  
XX. Allegretto moderato: 4/4, 5/4  
XXI. Allegro vivo, giocoso: 1/8, 4/4  
XXII. Allegro giocoso: 4/4  
XXIII. Moderato giocoso: 6/16, 8/16, 9/16, 10/16, 11/16, 12/16, 16/16  
XXIV. Solemne: 3/2, 4/2  
**General Comments:** Part 2 of the training patterns for Brass Quintet. Contains # 13 - 24 of series.  
**Recordings:** 16

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**Title:** Training Patterns 1 for brass sextet  
**Publisher:** Budapest: Editio Musica Budapest, 1983  
**Total Measures:** 254. I. 21; II. 14; III. 18; IV. 32; V. 59; VI. 25; VII. 44; VIII. 41  
**Duration:** 16'57''  
**Range:** tpt 1 in B♭: e' - a''; tpt 2 in B♭: d' - a♭''; tpt 3 in B: c# - f#''; trbn 1: C - a♭'; trbn 2: Ab - d'; tba: D – c’  
**Degree of Difficulty:** collegiate  
**Clefs:** tpt 1: G; tpt 2: G; tpt 3: G; trbn 1: B; trbn 2: B; tba: B  
**Special Techniques:** hemiola  
**Instrumentation:** 3 tpts, 2 trbn, tba  
**Analytical Information:**  
I. Allegretto giocoso: 4/4  
II. Andante semplice: 5/8, 6/8, 7/8, 9/8, 10/8, 11/8  
III. Allegro moderato: 4/4  
IV. Allegro: 4/4  
V. Allegretto giocoso: 6/8  
VI. Moderato: 3/4  
VII: Moderato, ma non troppo: 4/4
VIII: Allegro leggiero: 4/4 or 2/2

Recordings: 16

**Title:** Training Patterns 2 for brass sextet
**Publisher:** Budapest: Edition Musica Budapest, 1983
**Total Measures:** 196. XI. 50; X. 20; XI. 32; XII. 16; XIII. 18; XIV. 28; XV. 17; XVI. 15
**Duration:** 16'57''
**Range:** tpt 1 in B♭: f# - a''; tpt 2 in B♭: d' - f''; tpt 3 in B♭: a# - d''; trbn 1: D# - f'; trbn 2: G - d♭'; tba: C - b♭
**Degree of Difficulty:** collegiate
**Clefs:** tpt 1: G; tpt 2: G; tpt 3: G; trbn 1: B; trbn 2: B; tba: B
**Special Techniques:** ornamentation in 2nd tpt part
**Instrumentation:** 3 tpts, 2 trbn, tba

**Analytical Information:**
IX. Allegro: 3/4
X. Largo: 4/4
XI. Allegretto giocoso: 3/8, 5/8, 6/8, 3/4, 4/4
XII. Andantino: 5/4, 7/4
XIII. Allegretto: 4/4
XIV. Allegretto: 6/8, 9/8
XV. Moderato: 3/4, 4/4
XVI. Choral: 3/2, 4/2

**Recordings:** 16

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**Title:** Triga for trumpet, horn, and trombone
**Publisher:** Switzerland: Editions Marc Reift, 1993
**Total Measures:** 149
**Duration:** 5'30''
**Range:** tpt in B♭: e' - a''; hn in F: b - a''; trbn: F - g
**Degree of Difficulty:** collegiate
**Clefs:** tpt: G; hn: G; trbn: B
**Special Techniques:** straight mutes in all parts, double-tongue
**Instrumentation:** tpt, hn, trbn
**Dedication:** Prof. Martin Göß
**Analytical Information:** Moderato Q = 92: 3/4, 4/4; Q. = ca 114: 3/8, 6/8; Adagio Q = 60: 4/4, 6/4; Animato Q = 116: 4/4; Moderato Q = 84: 4/4

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**Title:** Trio for horn, trombone and tuba
**Publisher:** Budapest: Editio Musica Budapest, 1981
**Total Measures:** 130
**Duration:** 6'30''
**Range:** hn in F: a# - a''; trbn: C - a'; tba: A' - d♭'
**Degree of Difficulty:** collegiate
Clefs: hn: G; trbn: T, B; tba: B

Special Techniques: complex meter

Instrumentation: hn, trbn, tba


General Information: “This single movement is divided into several passages which differ in mood and build-up depending on the relation of the players and instruments to each other. First the trombone and the tuba accompany the melody performed on the horn, then all three instruments play a chordal-homophonic texture of identical rhythm.”

APPENDIX C

LIST OF INSTRUMENT ABBREVIATIONS
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<td>picc sn-d</td>
<td>Piccolo Snare Drum</td>
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<td>Glockenspiel</td>
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<td>Guiro</td>
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52
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APPENDIX D

DISCOGRAPHY
1. 4.1

The St. Louis Symphony Trombone Section
Steve Lange, associate principal trombone
Timothy Myers, principal trombone
Gerry Pagano, bass trombone
Jonathan Reycraft, utility trombone

The Trombones of the St. Louis Symphony Records
Interludio

2. Beyond the End of the Century

Joseph Alessi, trombone
Jonathan Feldman, piano
Summit Records DCD-309

Movement for trombone and piano

3. Brass Music by Contemporary Hungarian Composers

The Brass Quintet of the “Béla Bartók” Music High School of Budapest
László Szabó Sr, conductor
Hungaroton Classic HCD31680

Five by Five

4. Con Eleganza

Rennquintett

Peter Leiner and Uwe Zaiser, trumpet
Sjön Scott, horn
Jochen Scheerer, trombone
Ralf Rudolph, tuba

Bayer Records BR100245

Quintetto Concertante for brass quintet and orchestra
Three Little Scherzos for brass quintet
5. Chamber Music from Central Europe: Music for Piano and Wind Instruments from Hungary, Poland, and the Czech Republic
   Jeff Silberschlag, trumpet
   Jan Petr, piano
   MMC Recordings, LTD. MMC2057
   *Trumpet Fantasy*

6. Contemporary Hungarian Music for Horn
   Imre Magyari, horn
   Solti Chamber Orchestra
   Ervin Lukács, conductor
   Hungaroton Classics HCD32073
   *Horn Concerto No. 2*

7. Contemporary Hungarian Music for Trumpet and Harp
   György Geiger, trumpet
   Éva Maros, harp
   Hungaroton Classic HCD 31734
   *Only Two*

8. Double Concerto for tenor and bass trombone and orchestra
   Dr. Gusztáv Hőna, tenor trombone
   Sándor Balogh, bass trombone
   Hungarian Radio Orchestra
   Ádám Medveczky, Conductor
   Unpublished Recording
   *Double Concerto for tenor and bass trombone and orchestra*

9. First Song
   Ben van Dijk, bass trombone
10. Hungarian Contemporary Trumpet Concertos
   György Geiger, trumpet
   Hungarian Symphony Orchestra
   András Ligeti, Conductor
   Hungaroton Classics HCD 32251
   *Trumpet Concerto No. 2*

11. László Marosi
   ?, Euphonium
   Concert Band of the "Franz Liszt" Music Academy in Budapest
   László Marosi, conductor
   Johann Kliment JJK1009
   *Euphoniada*

12. Name Game: Contemporary Works with Trombone
   András Fejér, trombone
   Maki Tamamoto, piano
   Hungaroton Classic HCD 31948
   *Movement for trombone and piano*

13. Oeuvres Du XXe Siècle Pour Trombone Solo Et Orchestre d'Harmonie
   Jean Raffard, tenor trombone
   Vincent Debès, bass trombone
   Musique des gardiens de la paix de la préfecture de police
   Philippe Ferro, conductor
   *Éditions Passions* EP041001
   *Florida Concerto for tenor and bass trombone and wind orchestra*
14. Sound Waves
   Donald Knaub, bass trombone
   Rex Woods, piano
   Crystal Records CD680
   *Rhapsody for bass trombone*

15. Staatliche Hochschule für Musik Heidelberg-Mannheim: Bläserkammermusik
   Posaunen-Ensemble der MHS Mannheim
   Staatliche Hochschule für Musik Heidelberg-Mannheim MH 1092
   *Seven Bagatelles for 12 Trombones*

16. Training Patterns: Works for Brass Ensemble
   Ewald Brass Quintet
   Lebente Bakó and Tamás Tarkó, trumpet
   András Kovalcsik, horn
   Péter Magyar and Nándor Kasza, trombone
   Attila Peresztegi, tuba
   Hungaroton Classic HCD 32688
   *Five Movements*
   *Training Patterns for brass quintet*
   *Training Patterns for brass sextet*
   *5 x 5*

17. Trombones and more Vol. 1
   Harry Ries & co.
   Wolf Records EMGE-CD 1001
   *Four in Hand*

18. Trombonly & Friends
   Students of Professor Heinz Fadle’s trombone class
19. Trompete & Orgel
   András Verpeléti, trumpet
   Christian Schmitt, organ
   Pink Tonträger PK1194
   *Trumpet Fantasy*

20. Veni Creator Spiritus: Music for Trombone and Organ
   Philip Swanson, trombone
   Barbara Burns, organ
   MSR Classics MS1137
   *Domine, Dona Nobis Pacem*

21. WASBE 2005 12th International Conference: Singapore
   Boston Brass
      Jeff Conner and Rich Kelly, trumpet
      J.D. Shaw, horn
      Ed Clough, trombone
      Andrew Hitz, tuba
   WASBE International Youth Wind Orchestra
   Felix Hauswirth, conductor
   Mark Custom Recording Service, Inc. 6044-MCD
   *Concerto for Brass Quintet and Wind Orchestra*

22. What To Do
   Michael Crist, trombone
   Dana Recording Project, Youngstown State University
   *Fantasia for trombone*
BIBLIOGRAPHY

Articles, Books, and Websites


Dissertations


Scores


