

THE CONTRIBUTIONS OF THOMAS G. EVERETT TO BASS TROMBONE  
REPERTOIRE, LITERATURE, AND RESEARCH

Christopher J. Gassler, B.M., M.M.

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APPROVED:

Vern L. Kagarice, Major Professor  
Deanna Bush, Committee Member  
Donald C. Little, Committee Member  
John Scott, Chair of the Doctor of Musical Arts Committee  
James Scott, Dean of the College of Music  
C. Neal Tate, Dean of the Robert B. Toulouse School of  
Graduate Studies

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Thomas G. Everett's activities as a catalyst for bass trombone repertoire and scholarship are significant in the development of further research in the field, and in the development of new performance repertoire. An examination of Everett's life and musical influences precedes the detailing of his pursuits of new solo/chamber music for the bass trombone.

A discussion of Everett's efforts in obtaining new performance repertoire by means of commission or request is followed by an examination of four pieces composed for Everett. The four pieces profiled are *Sonata Breve* by Walter Hartley, *Prelude, Fugue, and Big Apple* by Walter Ross, *Everett Suite* by Ulysses Kay, and *100 Bars for Tom Everett* by András Szöllösy. Three of these four pieces, the Hartley, Ross, and Kay selections, are the repertoire for the performance recital portion of this research. Everett's contributions in the area of publication, including details of his *Annotated Guide to Bass Trombone Literature* are addressed as well as his role as founder of the International Trombone Association (ITA) and the implications of this organization's existence upon the growth of knowledge in the area of trombone pedagogy and performance.

Two appendices account for the pieces in which Everett was involved in bringing to the repertoire. A third appendix is an annotated bibliography of Everett's trombone-related periodical publications.

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## CHAPTER ONE

### INTRODUCTION

Thomas G. Everett (b. 1944) has been among the most active and influential trombone performers and scholars in the twentieth century. Aside from his profession as a full time conductor of the Harvard University Bands since 1971, he has been a leader in promoting the bass trombone as a viable solo instrument and been the impetus behind the development of many significant solo/chamber works for the bass trombone. Everett also has been a significant scholar of the trombone and with over thirty publications to his credit. Among these publications are literature bibliographies, biographies, and pedagogical articles. Additionally, Everett is the founder of the International Trombone Association, the principal organization for the promotion of trombone scholarship and the development of repertoire.

Immediately after completing his education at Ithaca College, Everett began work as a high school band director. Seeking to remain active as a bass trombone performer, he planned to perform solo recitals whenever possible. While preparing his earliest recital programs, Everett was dissatisfied with the fact that the solo repertoire for the bass trombone was very limited and he decided to improve the situation through commissioning composers for new pieces. He also composed three pieces for the bass trombone. As a result of this initiative, Everett has commissioned, composed, or had written for him fifty-seven pieces for bass trombone, all composed between 1966 and 1989. The pieces include unaccompanied works (18), solos with piano (6), solos with

orchestra or band accompaniment (6), solos with jazz ensemble (3), and a diverse mixture of chamber music (24) including numerous duets and pieces with electronics.

In addition to his ambitions to improve the breadth of the bass trombone repertoire, Everett sparked the formation of a professional organization for the purpose of promoting scholarship and repertoire development for all trombonists. The International Trombone Association (hereafter ITA), founded by Everett in 1972, has grown into an organization with a membership numbering over four thousand that serves the entire international community of trombonists with the aforementioned purpose. Since its inception, the ITA has commissioned many works for alto, tenor, and bass trombone as well as various trombone ensembles. Annual composition contests and a publishing arm are an extension of the ITA's dedication to new repertoire.

Everett's publications also represent a significant contribution in terms of advancing trombone-related scholarship. He has published thirty-one trombone-related periodical articles of diverse focus since 1971. Everett has authored many biographies and interviews of prominent trombonists. He has also written articles that address pedagogical and performance practice issues of the bass trombone. His periodical articles have appeared in several different publications, though most have appeared in the *International Trombone Association Journal*. In terms of publishing, Everett's most valuable contribution has been the *Annotated Guide to Bass Trombone Literature*,<sup>1</sup> the principal bibliography detailing the solo and chamber music repertoire for the bass trombone, as well as pedagogical materials and discography. This volume has been published in three editions: 1973, 1978, and 1985. Its progenitor was a 1971 article by

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<sup>1</sup> Thomas G. Everett, *Annotated Guide to Bass Trombone Literature*, 3<sup>rd</sup> ed., Brass Research Series, ed. Stephen Glover, no. 6 (Nashville: The Brass Press, 1985).

Everett published in the periodical *Instrumentalist*,<sup>2</sup> in which Everett detailed several of the solo pieces for bass trombone available at the time of its publication.

It is clear that Thomas G. Everett has been extremely important to the trombone community in the latter half of the twentieth century. He has been a catalyst in encouraging new repertoire and in advancing trombone-related research not only through his own efforts, but also through the founding of the International Trombone Association. He is unique in that his contributions are varied. While many in the music world have published, many have pioneered new literature, and a few have been leaders in professional organizations, Everett has been a leader in all three areas for the trombone community with great impact and success.

#### Purpose

The purpose of this document is to bring awareness of Everett's contributions to the trombone community, and, more specifically, to the bass trombone solo/chamber repertoire. While there has been universal recognition that Everett is a dedicated soldier on behalf of the bass trombone repertoire and that he has shown unusual dedication to scholarship and professional development through the International Trombone Association, an overall accounting of the size and scope of his contributions to the trombone community is necessary to anchor his significant place in the historical landscape.

One specific goal of this document is to give proper and deserved credit to Everett as a champion of bass trombone literature by providing an inventory of pieces in whose

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<sup>2</sup> Thomas G. Everett, "Solo Literature for the Bass Trombone," *Instrumentalist*, 26, no. 5 (December 1971): 43-47.

origins Everett has been a catalyst. There are many pieces that Everett was involved in for which there is no accounting of his involvement. Many of the pieces commissioned by, requested by, or written for Everett are not identified as such in their published forms, nor does Everett assign himself credit for encouraging composers in every applicable instance within his definitive bibliography of bass trombone literature. This document creates an accounting of Everett's activities in the development of bass trombone repertoire.

Secondarily, it is hoped that bass trombone performers through this research may discover some pieces that have been rarely performed since their composition. Many of the pieces that Everett has gained for the bass trombone repertoire are still unpublished and this document intends to raise an awareness of the existence of some pieces that may deserve more performance and possibly publication.

#### Limitations

First and foremost, it should be noted that Everett is an important musician in a variety of areas. In addition to being a principal figure in the trombone community, he is an innovator in wind ensemble literature and an avid jazz historian, with numerous publications to his credit in those areas. This document's focus is solely on the contributions of Everett to the bass trombone repertoire and trombone-related research.

Second, this document does not seek to recount the details of each of the fifty-seven pieces for bass trombone commissioned by or written for Everett. Four representative pieces have been selected for a refined focus, three of which have been chosen for performance in conjunction with this document. Everett himself, having cited them as being among the best pieces that he has acquired, selected these four pieces.

Lastly, this document will not seek to present a complete history of the International Trombone Association. Details are included regarding the association's founding by Everett and its growth within the model that Everett envisioned, however a more detailed history would duplicate research by Stephen Dale Sudduth (see Status of Related Research below).<sup>3</sup>

### Methods

The method for this study relies on various key components. Primarily, the author conducted an extended personal interview with Everett, as well as subsequent shorter conversations. Since the primary source is living, this was viewed as the best use of this source. Additionally, a number of letters and electronic mail documents from Everett to this author serve as primary sources. Secondly, Everett has assisted in this research by providing copies of numerous letters that he has received from a multitude of composers regarding requests and commissions of compositions. Finally, numerous periodical sources and bibliographic sources are key in amassing the necessary information contained herein.

### Status of Related Research

In terms of Everett's or others' activities in repertoire development for the bass trombone, there is no known related research. Related research does exist in the area of the history of the International Trombone Association. A 1998 dissertation by Stephen Dale Sudduth details the creation, growth, and accomplishments of the International

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<sup>3</sup> Stephen Dale Sudduth, "A History of the International Trombone Association: The Advancement of Performance, Teaching, and Literature, 1972-1997" (D.M.A. diss., University of North Carolina – Greensboro, 1998).

Trombone Association from its founding in 1972 through 1997.<sup>4</sup> In light of Sudduth's excellent research, it is not necessary to present further information, as it would be redundant.

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<sup>4</sup>Sudduth, "A History of the ITA."

## CHAPTER TWO

### GENERAL BIOGRAPHY OF THOMAS G. EVERETT

Thomas Gregory Everett was born on December 4, 1944 in Germantown, Pennsylvania, the second son of Walter and Janette Everett, and was raised in New Hyde Park, New York, on Long Island.<sup>1</sup> Everett's musical studies began in the fifth grade when he started on the cornet. In the tenth grade, Everett was convinced to switch to the baritone horn by his high school band director as somebody was needed to play the euphonium solos in the Gustav Holst *Second Suite in F for Military Band*. Everett remained playing the baritone horn and was an all-county performer in Nassau County, New York by the end of his high school days.<sup>2</sup>

In 1962, Everett enrolled at Ithaca College in Ithaca, New York as a music education major. In his naïveté, Everett expected to audition for the symphony orchestra, jazz ensemble, and brass chamber music on the baritone horn, all ensembles he had performed in while at his local high school on Long Island. He quickly realized that the baritone horn was not normally used in the symphony orchestra, nor in the jazz ensemble, or in a brass quintet. This rude awakening at the start of his college studies made Everett aware that his possibilities of performing with these desired ensembles hinged upon his converting to the trombone. During his freshman year at Ithaca, Everett switched permanently to the trombone. He ultimately switched to the bass trombone a year later

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<sup>1</sup> Thomas G. Everett, Lexington, MA, electronic mail to Christopher J. Gassler, McAllen, TX, 14 February 2001, file in possession of the author.

<sup>2</sup> Thomas G. Everett, interview by author, 11 June 1999, Boothbay Harbor, ME, video tape recording.

after his first exposure to a recording of George Roberts, entitled *Meet Mr. Roberts*. In 1966, Everett became the first bass trombonist to graduate from Ithaca College.<sup>3</sup>

Following his graduation from Ithaca College, Everett began working as an instrumental music instructor in the Ithaca public schools under the supervision of Frank L. Battisti. He also enrolled part-time as a graduate student at Ithaca College. After one year at his position in Ithaca, a local tax referendum threatened many music teachers' jobs and Everett reacted by accepting a position as a high school band director in Batavia, New York.<sup>4</sup>

During the four years that Everett spent in Batavia, he studied part-time at the Eastman School of Music and became the bass trombonist of the Genesee Symphony Orchestra, in addition to being the orchestra manager. It was during these years in Batavia that Everett began to explore the solo repertoire of the bass trombone, to commission composers for new music, and to perform solo recitals.<sup>5</sup>

In the fall of 1971, Everett left Batavia to accept a position as director of bands at Harvard University in Cambridge, Massachusetts, a position he retains to this day. Among those recommending Everett for the Harvard position was Frank L. Battisti, who had become the Wind Ensemble conductor at the New England Conservatory of Music in Boston, Massachusetts and who had been the interim director at Harvard in the year before Everett's hiring.<sup>6</sup>

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<sup>3</sup> Everett, interview by author.

<sup>4</sup> Thomas G. Everett, telephone interview by author, 20 September 2001, transcript in possession of the author.

<sup>5</sup> Everett, interview by author, Boothbay Harbor.

<sup>6</sup> Frank L. Battisti, Newton, MA, electronic mail to Christopher J. Gassler, McAllen, TX, 22 September 2001, file in possession of the author.

After arriving in the Boston area, Everett was active as a bass trombone performer in addition to his duties at Harvard. He worked extensively as a freelance musician, appearing with the Boston Pops Orchestra, the Bolshoi Ballet Orchestra, and the Tommy Dorsey Orchestra, among many others. He also has taught as part-time faculty in various stints since 1971 at Brown University, the New England Conservatory of Music, and Phillips Academy. Everett also was a regular chamber music performer for many years with various ensembles in the Boston area. Most notable among these were the Boston Trombone Ensemble of the 1970s and the Ars Antigua Trio, a trombone trio founded by Everett that specialized in ancient and new musics. This ensemble was in existence from 1972-1992.<sup>7</sup>

In addition to his duties at Harvard and his bass trombone performing, Everett still found time to found, organize, and lead the International Trombone Association from its genesis in 1972. Everett served as the ITA's president from its founding in 1972 until 1976 and its festival director from 1977-1985.<sup>8</sup> He continues service to this organization on the Council of Past Presidents. Additionally, Everett has been the most prolific author for the *International Trombone Association Journal*, a publication created concurrently with the association itself.

As of 2002, Everett has been married for eighteen years to his wife Betsy. Betsy Everett, formerly a flutist, practices in the Boston area as a family therapist.<sup>9</sup>

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<sup>7</sup> Everett, e-mail 14 February 2001.

<sup>8</sup> Stephen Dale Sudduth, "A History of the International Trombone Association: The Advancement of Performance, Teaching, and Literature, 1972-1997" (D.M.A. diss., University of North Carolina – Greensboro, 1998), 21.

<sup>9</sup> Everett, telephone interview by author.

## CHAPTER THREE

### EVERETT'S MUSICAL INFLUENCES

As with any artist, prominent influences are important to examine. In the case of Thomas G. Everett, the musical influences are very important to illustrate the impetus behind his desire to promote the bass trombone as a solo instrument and thus seek to contribute to the repertoire by commissioning new music. His primary musical influences, as cited by Everett himself, fall into two main categories. The first category consists of the people from whom Everett learned the art of trombone performance. Among these are Roger Smith (Metropolitan Opera Orchestra), Allen Ostrander (New York Philharmonic), Donald Knaub (Eastman School of Music and University of Texas at Austin), and Emory Remington (Eastman School of Music).<sup>1</sup>

The second category is more abstract, yet more relevant to the topic. These were the musicians who contributed to Everett's vision of the bass trombone as a solo instrument and also contributed to his desire to find new music for performance. This second category consists of George Roberts, Davis Shuman, Frank L. Battisti, and Stuart Dempster. Of these four, Everett personally knew only one – Frank L. Battisti – at the time he began seeking and performing new works for bass trombone in 1969. Everett worked under Battisti in the Ithaca school system in Ithaca, New York for one year. The remaining three of this second group are people that Everett admired from afar and sought to emulate in his musical life.<sup>2</sup>

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<sup>1</sup> Thomas G. Everett, interview by author, 11 June 1999, Boothbay Harbor, ME, video tape recording.

<sup>2</sup> Everett, interview by author.

## Trombone Instructors

In 1962, Everett began musical studies at Ithaca College as a euphonium student. He quickly realized that playing the euphonium would not afford the opportunities to perform with the symphony orchestra or brass chamber groups, so within his first year, a switch to trombone was made. His instructor at Ithaca College who guided him through this transition and taught him the fundamentals of trombone was Hubert Hutchinson.<sup>3</sup>

According to Everett, during the summer after his first year at Ithaca College, he decided to seek instruction from Roger Smith of the Metropolitan Opera Orchestra and the Juilliard School of Music. Everett states that Smith's primary contribution to his mastery of the trombone was developing an understanding of the slide and the certitude of pitch locations on the slide. Additionally, he states that a Smith built up his confidence by teaching him to develop a facility upon and control of the instrument. Due to the fact that Everett had switched to trombone only after enrolling in college and was lagging in trombone technique, he found these summer studies with Mr. Smith very valuable. Everett studied with Smith for two summers.<sup>4</sup>

Another New York City area trombonist sought out by Everett for additional studies was Allen E. Ostrander (1909-1994), bass trombonist of the New York Philharmonic from 1946 to 1975.<sup>5</sup> Everett began playing bass trombone (as opposed to the standard tenor trombone) in his third year at Ithaca College. Though Everett had only one lesson with Ostrander, he states that the impression was lasting. This lesson took place while Everett was a junior at Ithaca. According to Everett, Ostrander made clear to

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<sup>3</sup> Everett, interview by author.

<sup>4</sup> Everett, interview by author.

<sup>5</sup> Hal Reynolds, "Allen E. Ostrander 1909-1994: A Personal Remembrance," *International Trombone Association Journal*, 23, no. 2 (Spring 1995): 16.

him what the highest performance standards on the bass trombone were. Having no other colleagues at Ithaca that played bass trombone and thus no example to emulate, Everett said that this was an important experience to be shown what the standards of quality performance on the instrument were.<sup>6</sup>

In the final stages of his undergraduate music education degree at Ithaca, Everett found himself in the Rochester, New York area for a student-teaching assignment in the fall of 1965. While in the area, Everett inquired about study with Emory Remington at the Eastman School of Music. Though Remington was not able to fit him into his schedule at that time, Everett was referred to Donald Knaub, also of the Eastman School of Music and later of the University of Texas at Austin. This represented the only period of regular study with a bass trombonist for Everett, as the experience with Ostrander had been a single lesson. Everett relates that his studies with Knaub were important for developing a sound concept on the bass trombone. This is significant in light of the different qualities of sonority between tenor trombone and the larger bass trombone. Additionally, Everett states that Knaub was the only teacher with whom he studied any literature for the instrument, exploring some of the French bass trombone repertoire.<sup>7</sup>

Finally, in terms of trombone teachers, Everett did later have the opportunity to study with Emory Remington (1891-1971) and perform part-time in the Eastman Trombone Choir for two years. Emory Remington taught at the Eastman School of Music from 1922 until his death in 1971.<sup>8</sup> He was an innovator in the use of the trombone choir to enhance the musical experience of his trombone students throughout

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<sup>6</sup> Everett, interview by author.

<sup>7</sup> Everett, interview by author.

<sup>8</sup> Mary E. Reynolds, "Emory Remington: Portrait of a Legend," *International Trombone Association Journal* 19, no. 2 (Spring 1991): 16, 18.

his tenure at Eastman. Everett states that Remington's teaching centered on a singing approach to the instrument and developing legato playing as well as injecting confidence into the player. Performing with the Eastman Trombone Choir during this time also afforded the opportunity to consistently perform with other bass trombonists of a high caliber, among whom was Hal Janks, currently bass trombonist with the Metropolitan Opera Orchestra in New York City.<sup>9</sup>

#### Extra-academic Musical Influences

As important as the actual trombone teachers were to Everett, he felt it necessary in interview to bring to light a group of four people who were a part of his development as a musician and who helped to shape his goals for the bass trombone and its repertoire without being teachers in the academic sense.

#### George Roberts

George Roberts is widely credited with as being the individual who gave the bass trombone a voice as a solo instrument. Roberts' background was from various jazz orchestras, including time with the Gene Krupa band and three years with the Stan Kenton Orchestra. After leaving the Stan Kenton Orchestra in 1952, Roberts moved to Los Angeles, California where he was a mainstay in the West Coast recording industry for over thirty years.<sup>10</sup> Upon arriving in Los Angeles, Roberts worked with Nelson Riddle's orchestra. Roberts' concept of the bass trombone as a singing, melodic instrument ultimately influenced Riddle's writing for his orchestra and the bass trombone

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<sup>9</sup> Everett, interview by author.

<sup>10</sup> Bill Spilka, "An Interview with George Roberts," *New York Brass Conference for Scholarships Journal* 12 (1984): 33.

sound of Roberts became a signature of the Nelson Riddle Orchestra.<sup>11</sup> In addition to several recordings with the Nelson Riddle Orchestra, Roberts recorded extensively as a soloist. These recordings were revolutionary in that they explored the lyrical and soloistic possibilities of an instrument that had simply been a sidelight in most ensembles. They also highlight the tone quality that became the signature feature of Roberts' performance throughout his career. For his role in establishing the bass trombone as a viable solo instrument, George Roberts has been universally dubbed *Mr. Bass Trombone* for over a generation by the trombone community.

In Everett's second year at Ithaca College, he became exposed to a solo recording of George Roberts entitled *Meet Mr. Roberts*, a record which ultimately precipitated Everett's permanent switch from tenor to bass trombone. Everett describes that experience and its effect on him:

I heard a solo album of his . . . it was called *Meet Mr. Roberts*. It was just George playing nice little melodies with a dance band background. But the sound – the sound is what captured me. I had never heard anything so relaxed, so personal. When you hear Frank Sinatra, you say, “Hey, that’s Frank Sinatra.” When you hear George Roberts, you say, “Hey, that’s George Roberts.” And that sound – to tell you the truth, I started looking for a bass trombone the next day. I had no idea what the difference would be. It’s quite a difference blowing a bass trombone than a tenor trombone. But George Roberts is the single reason why I picked up the bass trombone, why I was drawn to it, my sound concept, my love for it - it all comes from hearing him. To this day, I still smile when I hear that sound. There are many other sounds. But that was the sound that first attracted me because it was so distinctive, so personal. It was friendly – user friendly! He played melodies. It wasn’t screaming technical stuff, but it was so musical and melodic. That really captured me.<sup>12</sup>

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<sup>11</sup> Elecia Hill, “George Roberts: Tribute to a Legend,” *International Trombone Association Journal* 16, no. 1 (Winter, 1988): 25-27.

<sup>12</sup> Everett, interview by author.

The idea that Roberts is central to the identity of the bass trombone as a solo instrument is not unique to Everett's thinking. In a letter dated September 25, 1970 from Gunther Schuller to Everett responding to a request of any compositions for bass trombone, Schuller closes the letter with a post script that reads, "P.S. Maybe we should also work to create a monument for George Roberts one of these days!!!"<sup>13</sup>

#### Davis Shuman

Davis Shuman was a trombonist of the Metropolitan Opera Orchestra as well as a trombone instructor at the Juilliard School of Music from 1946 until his death in 1966 at the age of fifty-four.<sup>14</sup> Though Shuman is often notoriously remembered for his invention of the *angular trombone*, a trombone with the slide bent to the right at an obtuse angle intended to facilitate slide movement, he left a mark on the trombone world as one of the first to promote the tenor trombone as a solo instrument.<sup>15</sup> Shuman was a frequent recitalist and was responsible for acquiring several key works for tenor trombone from several well-known composers such as Darius Milhaud and Ernest Bloch. This desire to have new repertoire to perform when there existed little for the instrument was what struck Everett about Davis Shuman. Everett states:

Where did this influence come from – playing original literature and going out there and making it when it didn't exist? Davis Shuman, no question about it. I remember buying a Golden Crest album in a cutout bin in my freshman year of high school with this gentleman playing a broken trombone. It was Davis Shuman playing his angular trombone. I picked up the record as a novelty. I read about him and picked up a couple of other albums. And I found out this man was having pieces written for him

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<sup>13</sup> Gunther Schuller, Boston, MA to Thomas G. Everett, Batavia, NY, 25 September, 1970, transcript in possession of Thomas G. Everett, Lexington, MA.

<sup>14</sup> Uncited, "Davis Shuman: Unique Master of the Trombone," *New York Brass Conference for Scholarships Journal* 6 (1978): 38.

<sup>15</sup> Douglas Yeo, "David Taylor: Bass Trombone. An Interview and Appreciation, Part II," *International Trombone Association Journal* 20, no. 1 (Winter, 1992).

– the Milhaud [Concertino d’Hiver], the Bloch [Symphony]. It goes on and on. Maybe that’s where I first said “Hey, this man said ‘I’m tired of playing horn concertos. I want to make the trombone a solo instrument. I’m tired of playing Mozart horn concertos. I’m tired of playing Haydn baritone trios. Someone’s got to start this.’” He was [doing this] in the late forties. He was so ahead of his time, . . . the fact that he was commissioning new music when most trombonists were quite content to sit in the section. And to play new music and get out there and play by themselves – unless it was a jazz chorus, they thought he was crazy. He was a hero.<sup>16</sup>

### Frank L. Battisti

Frank L. Battisti, formerly conductor of the New England Conservatory of Music Wind Ensemble, the Harvard University Band, and Ithaca High School Band is another influence on Everett in terms of his dedication to seeking out new music. Battisti, director of the Ithaca High School Band from 1955 until 1967, has been a leader in the development new wind ensemble repertoire. Battisti began commissioning composers to write new music for the wind ensemble in 1957 while employed as the band director at Ithaca High School.<sup>17</sup> Battisti began seeking out music at a time when there was not an abundance of significant repertoire. His activities with the Ithaca High School program have become the subject of a book by Brian Norcross entitled *One Band That Took A Chance: The Ithaca High School Band From 1955 to 1967 Directed by Frank Battisti*.<sup>18</sup> While a student at Ithaca College, Everett closely observed Battisti and later was employed as an assistant to Battisti. Everett moved on to Batavia, New York after one year under Battisti in Ithaca.

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<sup>16</sup> Everett, interview by the author.

<sup>17</sup> Dennis Winter, “Frank L. Battisti: The Role of the Conductor/Educator,” *Instrumentalist* 35 (January, 1981): 14.

<sup>18</sup> Brian Norcross, *One Band That Took A Chance: The Ithaca High School Band From 1955 to 1967 Directed by Frank Battisti* (Fort Lauderdale: Meredith Music, 1994).

Of Battisti's commitment to new music and generating new repertoire, Everett states:

[Davis Shuman] maybe was a very strong influence along with Frank L. Battisti, who was director of bands at Ithaca High School, where I had my first teaching job which was teaching in the Ithaca public schools – teaching trombone there while I did my masters at Ithaca College. He felt the same way [as Shuman]. He said the wind ensemble, the band, did not have enough quality literature. So this is in the mid-1960s. He was commissioning works from [Vincent] Persichetti, [Walter] Hartley, Warren Benson, Gunther Schuller - you name it. He felt that content, literature, is what we do. It doesn't matter how perfectly you play it - it's the content. It doesn't matter how much you read, it's what you read. Now that I look back, they [Shuman and Battisti] were two major influences in me unconsciously commissioning to try and develop the literature.<sup>19</sup>

#### Stuart Dempster

Stuart Dempster has been a stalwart in the performance of avant-garde music for trombone since the early 1960s. He has had pieces written for him by composers as notable as Luciano Berio, Jacob Druckman, Ernst Krenek, and Pauline Oliveros, among many others.<sup>20</sup> Dempster has been on the faculty at the University of Washington in Seattle since 1968 and has authored the principal text of extended techniques for avant-garde trombone performance, *The Modern Trombone: A Definition of its Idioms*.<sup>21</sup>

As Everett was getting more involved in seeking new repertoire for bass trombone, he was contacting as many composers and performers as he could to search for new music. Among those contacted was Dempster. According to Everett, he sought Dempster's advice on how to approach composers, what it costs to commission composers for new pieces, and of any existing music that Dempster could enlighten him

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<sup>19</sup> Everett, interview by author.

<sup>20</sup> Frank L. McCarty, "An Interview with Stuart Dempster," *Instrumentalist* 38 (May, 1974): 36.

<sup>21</sup> Stuart Dempster, *The Modern Trombone: A Definition of its Idioms* (Berkeley, CA: University of California Press, 1979).

to.<sup>22</sup> Dempster's reply, dated July 12, 1970, opens with his opinion that there is little distinction between the tenor and bass trombone vis à vis solo repertoire. He states that, "In a symphonic sense the distinction is very real (and in George Roberts dance band playing) but there it ends." The second paragraph contains information about many of the pieces that Dempster had commissioned that were for, as he labeled it, tenor-bass trombone. His reference to tenor-bass trombone refers to the large bore tenor trombone equipped with an F valve, such as is commonly used by tenor trombonists in orchestral performance. Dempster refers to Ernst Krenek's *Five Pieces*, Luciano Berio's *Sequenza V*, Jacob Druckman's *Animus I*, John Cage's *Solo*, and Barney Childs' *Sonata* as possible pieces that could be performed on bass trombone as well as tenor-bass trombone.<sup>23</sup>

According to Everett, who is not in agreement with Dempster as to the lack of distinction between tenor and bass trombone, the letter made a big impression on him in terms of the level of commitment that Dempster showed toward generating new music. Everett cites Dempster as a key influence that drove him to have a firm dedication toward seeking new music and performing it. Everett later learned that Dempster had secured loans in order to commission many of the works such as the Berio *Sequenza V* that are now cornerstones of the trombone repertoire. In light of this, Everett states that his respect for Dempster's efforts has deepened.<sup>24</sup>

These various individuals and their combined influences created in Everett a desire not only to perform on the bass trombone, but a desire to seek and champion new music for his chosen instrument. The credit assigned by Everett appears to be that of a

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<sup>22</sup> Everett, interview by author.

<sup>23</sup> Stuart Dempster, Seattle to Thomas G. Everett, Batavia, NY, 12 July, 1970, transcript in possession of Thomas G. Everett, Lexington, MA.

<sup>24</sup> Everett, interview by author.

well balanced musician in that his influences include not only those who were direct mentors, but also those from whom Everett could observe from strictly a musical level and from whom he could glean understanding and maturity as an artist. It should be noted that as time has passed, Everett has developed close and enduring friendships with all of the artists mentioned above, with the exception of Davis Shuman, who passed away prematurely in 1966. In the case of Shuman, Everett has done research into his career and work and presented a lecture on this topic at the International Trombone Festival in May 1999 in Boulder, Colorado.

## CHAPTER FOUR

### EVERETT'S EFFORTS IN BASS TROMBONE REPERTOIRE DEVELOPMENT WITH FOCUS ON FOUR REPRESENTATIVE PIECES

Thomas G. Everett has assembled an impressive dossier of accomplishments in the music field, some more visible than others. Although bass trombone performance has never been Everett's primary musical vocation, he carries great personal satisfaction from his activities in developing new solo/chamber repertoire for the bass trombone in the period 1969-1989. His principal occupation is as the conductor of the Harvard University Band, an ensemble that has been on the forefront of exploring new music for the wind ensemble over the past three decades. But Everett displays a passion for the bass trombone and this passion has led to his being a catalyst for bringing new repertoire about for an instrument that was desperately lacking substantive performance repertoire.

While teaching in the Batavia, New York school system as a high school band director, Everett began to realize that he was searching for something more as a performer. He was at this time (1967-1971) performing with the Genesee Symphony Orchestra in Genesee, New York and freelancing on occasion, but Everett states that he wanted to be more fulfilled in performing on bass trombone. He decided in 1969 to perform a solo recital, despite never being required to perform as a soloist for his Music Education degree at Ithaca College.<sup>1</sup>

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<sup>1</sup> Thomas G. Everett, interview by author, 11 June 1999, Boothbay Harbor, ME, video tape recording.

In the planning stages for this first solo recital, to be performed in January 1970, Everett first decided that he wanted to perform an entire program of repertoire originally intended for the bass trombone. Upon consulting the available music catalogs to browse for repertoire to perform, he was surprised to find that a precious few solo pieces existed for the bass trombone. Everett then decided to fix the problem through appropriation of new pieces for the instrument.<sup>2</sup>

For his first recital in January 1970, Everett commissioned two new pieces. The first commission was *Sonata Breve* for unaccompanied bass trombone by Walter Hartley and the second *Introduction and Allegro Moderato* for bass trombone and piano by Harry W. Gay. Completing the program of his first recital was Alec Wilder's *Sonata* (1962) for bass trombone and piano and Everett's own composition, *Duos for Bass Trombone and Clarinet*.<sup>3</sup> All of the pieces performed on this recital were, at the time, unpublished.<sup>4</sup> While a single recital might not be a particularly significant event, the preparation and exploration into the repertoire sparked Everett's curiosity about the condition of the bass trombone repertoire. Of this event, Everett states:

I'm going to do a recital of all bass trombone literature. No more bassoon stuff. No more tuba stuff. No more tenor [trombone] stuff down an octave. all bass trombone music. And to my shock I went through the Robert King catalog there was only a few things published—the [Patrick] McCarty *Sonata*, the [Randell] Croley [*Variazioni Piccola*], and there was a couple of others—but there were very few pieces written for, or at least identified for bass trombone. So I realized [that] to put a recital together I would have to find some manuscript stuff.<sup>5</sup>

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<sup>2</sup> Everett, interview by author.

<sup>3</sup> Thomas G. Everett, bass trombone, recital program, 29 January 1970, Batavia, NY, original in possession of Thomas G. Everett, Lexington, MA

<sup>4</sup> Thomas G. Everett, *Annotated Guide to Bass Trombone Literature*, 3<sup>rd</sup> ed., Brass Research Series, ed. Stephen Glover, no. 6 (Nashville: The Brass Press, 1985).

<sup>5</sup> Everett, interview by author.

After a successful experience in preparing and performing this recital, Everett decided to perform another recital in November 1970. Of the second recital, Everett states:

I did another recital the next [school] year, because I had so much fun doing this. There was less material for me now so I had to commission or discover more stuff and I did not want to do transcriptions. I wanted to do original things written [for the bass trombone]. I thought the bass trombone had its own distinctive sound and possibilities. That's when I commissioned [Samuel] Adler's *Canto II* and Jim Brown's *Impromptu*, a piece with tape.<sup>6</sup>

In addition to the Adler (for unaccompanied bass trombone) and the Brown pieces, Everett again performed an original composition, *Vietnam 70* for bass trombone, tenor saxophone, and contrabass as well as a piece by Phillip Glass, *Diversions* for two flutes and bass trombone, and a 1958 piece by Walter Hartley entitled *Arioso* for bass trombone and piano. The opening piece on this second recital was Girolamo Frescobaldi's *Canzona I per Basso Solo*, a piece for unspecified bass instrument with organ.<sup>7</sup> Everett vigorously defends the choice of this piece in that when it was composed in 1628, Frescobaldi specified only for a bass instrument. Thus, since it is not a transcription from another instrument, Everett felt that he could consider it originally written for his instrument, among others.<sup>8</sup>

Invigorated by the quest for music to perform for his first two recitals, Everett actively sought new solo/chamber repertoire for the bass trombone until 1989. He appeared often as a soloist, performing most of the new works written for him. Within

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<sup>6</sup> Everett, interview by author.

<sup>7</sup> Thomas G. Everett, bass trombone, recital program, 23 November 1970, Batavia, NY, original in possession of Thomas G. Everett, Lexington, MA

<sup>8</sup> Everett, interview by author.

the time frame of 1966 (the year of the first composition for bass trombone by Everett himself, the *Duos for Bass Trombone and Clarinet*) until 1989 (the date of the last two compositions written for Everett), Everett was involved in bringing fifty-seven new pieces to the bass trombone repertoire. Within these fifty-seven pieces, there are eighteen pieces for unaccompanied bass trombone; six for bass trombone and piano; four for bass trombone with strings or orchestra; two for bass trombone with band or wind ensemble; three for bass trombone with jazz ensemble; five for bass trombone with tape or electronics; fourteen duets for bass trombone with another instrument; five for bass trombone in mixed chamber music settings.<sup>9</sup>

Of the pieces that Everett did manage to appropriate, there is evidence of Everett's own tastes in the types of pieces that were written. The most populous category of pieces written for Everett is that of unaccompanied pieces. Of performing unaccompanied pieces, Everett states:

I like unaccompanied pieces. . . It seems like you spend all of your time playing incomplete music if you don't have the piano or orchestra there. And unaccompanied music like the Bach *Cello Suites*, I play them all of the time because it is complete music. You've got full responsibility for it there and you don't need anyone else to play it.<sup>10</sup>

Everett was able to gain pieces for the repertoire in a variety of ways. Twenty-one were from Everett commissions. Everett himself composed three of the fifty-seven pieces gained. He received twenty-one pieces through requests where there was no commission fee involved. Twelve pieces were written for Everett without either request or commission. Everett was consistently commissioning pieces from 1969 thru 1980 (see

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<sup>9</sup> Thomas G. Everett, Lexington, MA to Christopher J. Gassler, McAllen, TX, 7 February 2001, original in possession of the author.

<sup>10</sup> Everett, interview by author.

Appendix B for details). Pieces that were requested (without commission fee) began to appear in 1971, suggesting that as a reputation for premiering new works developed, Everett was able to lure composers to compose for the bass trombone based the knowledge that they could be assured of receiving performances of their pieces. Commenting on his approach to soliciting a composer for a work, Everett states:

..When I approached a composer, [I would say], ‘Hello. I’m Tom Everett. I’ve enjoyed your music. It’s nice to meet you. By the way, have you ever written for the bass trombone? Here [is] a list of some of the pieces I have premiered and have been written for me. I’m not the best bass trombonist, but I’ll tell you you’ll get a lot of performances.’ Then they hear the word *performances*—in the plural.<sup>11</sup>

With as many pieces as Everett was able to secure, it seems obvious that there were composers solicited who refused or otherwise could not deliver a piece for bass trombone at Everett’s request. Among the notable refusals that Everett has received is in a 1970 letter from Gunther Schuller, at the time president of the New England Conservatory of Music, in which Schuller politely refuses Everett by stating simply that, ‘I am sorry to report that I do not so far have a work written especially for that instrument.’ No further comment from Schuller in the letter indicates that he would ever attempt to craft a piece for Everett.<sup>12</sup>

Other refusals of note include one from Harold Faberman of Oakland, California. Faberman informs Everett in a letter dated May 12 (no year indicated), that he has, ‘.more to write than I can cover.’<sup>13</sup> Another refusal comes to Everett in 1972 from Darius Milhaud, actually written by his wife Madelein on his behalf in which she states that

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<sup>11</sup> Everett, interview by author.

<sup>12</sup> Gunther Schuller, Boston, MA, to Thomas G. Everett, Batavia, NY, 25 September 1970, original in the possession of Thomas G. Everett, Lexington, MA.

<sup>13</sup> Harold Faberman, Oakland, CA, to Thomas G. Everett, Lexington, MA, 12 May with no year given, original in the possession of Thomas G. Everett, Lexington, MA.

Milhaud, “is working very hard to fulfill some commissions—and some of them are long and important. His health is not very good. Therefore he is sorry but obliged to refuse your offer.”<sup>14</sup>

Everett had other composers that were interested in writing pieces, but for various reasons the pieces never materialized. Among the notable composers from whom Everett had a positive response yet music never came about was Karel Husa, retired from Cornell University. In a letter to Everett dated May 4, 1975, Husa writes, “.but I can assure you, when I have a moment I can write a piece, I will.”<sup>15</sup> Though Husa is still living as of this writing, no solo piece for the bass trombone has appeared as a result of Everett’s efforts. Similarly, Vladimir Ussachevsky, late director of The Electronic Music Center of Columbia and Princeton Universities, states in a 1974 letter to Everett, “My interest in writing for bass trombone and tape is still with me. It would not seem likely, however, that I could undertake anything before 1975.”<sup>16</sup> Ussachevsky died in 1990 without having written a piece for Everett.

In researching the repertoire gained for the bass trombone by Everett, he was asked to identify the pieces with which he was most pleased. Four of the nine pieces from Everett’s response to this question are given attention below as to the circumstances surrounding their creation. Three of these four became the repertoire to be performed in the recital accompanying this document.<sup>17</sup> The documenting of Everett’s interaction with

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<sup>14</sup> Madelein Milhaud, Paris, France, to Thomas G. Everett, Cambridge, MA, 1 February 1972, original in the possession of Thomas G. Everett, Lexington, MA.

<sup>15</sup> Karel Husa, Ithaca, NY to Thomas G. Everett, Cambridge, MA, 4 May 1975, original in the possession of Thomas G. Everett, Lexington, MA.

<sup>16</sup> Vladimir Ussachevsky, New York, NY to Thomas G. Everett, Cambridge, MA, 9 July 1974, original in the possession of Thomas G. Everett, Lexington, MA.

<sup>17</sup> Thomas G. Everett, Lexington, MA to Christopher J. Gassler, McAllen, TX, 1 February 2001, original in possession of the author.

the composers of the pieces detailed below provides insight into his mode of operation in soliciting music from so many diverse composers. The pieces selected represent a fair cross section of the repertoire that Everett sought out. Two of the pieces, Walter Hartley's *Sonata Breve* and Ulysses Kay's *Everett Suite*, are unaccompanied. The other two pieces, Walter Ross's *Prelude, Fugue, and Big Apple* and András Szöllösy's *100 Bars for Tom Everett* are for bass trombone with electronic tape and bass trombone with three bongos, respectively.

In discussion with Everett, this author has observed that there are intriguing stories behind so many of the pieces, most of it anecdotal and some of it humorous. It is regrettable that this document cannot practically chronicle all of these tales while maintaining its focus on the broader picture of Everett's many and diverse contributions.

#### Walter Hartley *Sonata Breve*

Walter Hartley was born 1927 in Washington, District of Columbia. His interest in music composition took him to the Eastman School of Music, where he earned all three of his degrees, with his ultimate being a Ph.D. in composition in 1953. Hartley is currently Professor Emeritus and Composer-in-Residence at State University College, Fredonia, New York. Hartley's compositional output stands at over two hundred works, with most published.<sup>18</sup> Among his compositions are a large number of works for each of the brass instruments.

Hartley's *Sonata Breve* was the first piece commissioned for the bass trombone by Everett, having been written for his first recital in January 1970. The piece was completed in November 1969 and is scored for unaccompanied bass trombone. It

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<sup>18</sup> Walter S. Hartley, "Hartley – Home Page," <http://www.walterhartley.com>, May 2002.

consists of two short movements, *allegro moderato* and *presto*. Everett says that he decided to commission a piece from Hartley because of his familiarity with Hartley's brass music and also that Hartley was conveniently available in Fredonia, New York (teaching at Fredonia College) at a time when Everett was living nearby in Batavia, New York. Specifically, Everett states that he enjoyed Hartley's *Suite for Unaccompanied Tuba* and could hear his music sounding well on the bass trombone.<sup>19</sup>

Walter Hartley had experience in writing for the trombone from his days as a student at the Eastman School of Music. In an article written by Hartley included in the first issue of the *International Trombone Association Journal*, Hartley describes in detail how he came to an appreciation for the trombone while studying at Eastman in the late 1940s and early 1950s. He states that Emory Remington, professor of trombone at Eastman from 1922-1971, informed him that, "the existing literature for the trombone did not match their aspirations for it, and that if I and my fellow composers were to write some new trombone music it would immediately be played."<sup>20</sup>

In obtaining a piece via commission for the first time, Everett recounts that he had no idea what to expect to pay in the way of commission fees. He purposefully avoided the topic of money until he was actually picking up the piece from Hartley. Everett states:

I still remember getting *Sonata Breve*. I had never mentioned a thing about money to Walter Hartley. And afterward, he said, "Well, what about my commission fee?" I said, "Well, we've never discussed that, have we Walter?" He said, "No." It ended up that in my situation—I was in my second year out of college and I didn't have much money [to give him]—*Sonata Breve* cost me fifty dollars. It is [now] probably one of the most played

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<sup>19</sup> Everett, interview by author.

<sup>20</sup> Walter S. Hartley, "The Trombone in My Music," *International Trombone Association Journal* 1, no. 1 (1972): 19.

pieces for bass trombone. For twenty-five dollars a movement, I think I got my money's worth—we all got our money's worth.<sup>21</sup>

Hartley's *Sonata Breve* has become one of the standards of the bass trombone repertoire. Jeffrey Reynolds of the Los Angeles Philharmonic released it on a commercial recording in 1973 on the Crystal Records label.<sup>22</sup>

Walter Ross *Prelude, Fugue, and Big Apple*

American composer Walter Ross was born in Lincoln, Nebraska in 1936. His composition studies were with Robert Palmer and Karel Husa while earning his D.M.A. at Cornell University (1966).<sup>23</sup> He has also studied composition with Alberto Ginastera in Argentina while working toward his degree at Cornell. Ross currently is on the faculty of the University of Virginia in Charlottesville, Virginia.<sup>24</sup>

Having heard that Ross had composed some solo pieces, including his first *Trombone Concerto* (1971), for Per Brevig of the Metropolitan Opera Orchestra in New York, Everett decided to request a piece for bass trombone from Ross. The piece was completed in 1973 and later published in 1977 by Boosey and Hawkes.

According to Ross, he received many requests from bass trombonists for a composition following the composition of his first concerto for tenor trombone in 1971. Ross composed *Prelude, Fugue, and Big Apple* in 1973 for bass trombone and electronic tape, adding to a collection of pieces he had written for other solo instruments with

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<sup>21</sup> Everett, interview by author.

<sup>22</sup> Jeffrey Reynolds, *The Big Trombone*, Crystal S383, 1973, cassette.

<sup>23</sup> Nicolas Slonimsky, ed., *Baker's Biographical Dictionary of Musicians*, 6<sup>th</sup> ed. (New York: Schirmer Books, 1978), 1456.

<sup>24</sup> Walter Ross, "Walter Ross, Biographical Information," <http://www.people.virginia.edu/~wbr/biography.html>, May 2002.

tape.<sup>25</sup> The title page of the composer's manuscript reads "For Thomas Everett." However, that inscription is not included on the 1977 published version of the piece. According to Everett, he was not able to perform the piece immediately after its composition and it was premiered by John Marcellus, professor of trombone at Eastman School of Music. In deference to this fact, Ross deleted reference to Everett at the time of publication.<sup>26</sup>

The first two movements, the *Prelude* and the *Fugue*, are, as the composer relays, an old idea. Ross, however, thought that a dance would, in his words, "complete the work." Ross states, "I searched for several months and finally found a woman in her fifties who remembered the Big Apple dance and demonstrated it to me. After her demonstration, I finished the composition within the week."<sup>27</sup> Per Brevig of the Metropolitan Opera Orchestra in New York has commercially released *Prelude, Fugue, and Big Apple* on a recording for CRI records.<sup>28</sup>

#### András Szöllösy *One Hundred Bars for Tom Everett*

Hungarian composer András Szöllösy was born in Szászváros, Transylvania on February 27, 1921. His composition studies were with Zoltan Kodály and Iános Viski at the Budapest Academy of Music. Szöllösy began teaching at the Budapest Academy of Music in 1950, teaching music history and music theory.<sup>29</sup>

The piece *One Hundred Bars for Tom Everett* was written in 1981 by request of Everett, although the request was indirect. Everett made the acquaintance of Hungarian

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<sup>25</sup> Walter Ross, "Prelude, Fugue, and Big Apple," <http://www.people.virginia.edu/~wbr/compositions/brprefuba.html>, May 2002.

<sup>26</sup> Thomas G. Everett, interview by author, 23 May 2002, Denton, TX.

<sup>27</sup> Walter Ross, "Prelude, Fugue, and Big Apple," <http://www.people.virginia.edu/~wbr/compositions/brprefuba.html>, May 2002

<sup>28</sup> Per Brevig, Composers Recordings Incorporated, CRI-340.

<sup>29</sup> John S. Weissmann, "Szöllösy, András," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 6<sup>th</sup> ed., vol. 18 (London: Macmillan, 1980; reprint, 1995), 496 (page citations are to the reprint edition).

musician Balint András Varga at a convention in 1979. As the political situation in many eastern European countries was easing slightly, Varga, director of promotion for Hungarian music publisher Editio Musica Budapest, was seeking to promote music of several Hungarian composers for more exposure in the United States. Seizing the opportunity, Everett asked Varga if it was possible to correspond with some composers about writing for the bass trombone. Varga suggested to Everett that the language barrier might be a hindrance, but if Everett would like to share with him what he was seeking, as well as characteristics of the instrument, he would spread the word among some Hungarian composers.<sup>30</sup>

As a result of the conversation, the first response was from Frigyes Hidas, who composed *Meditation* for unaccompanied bass trombone in 1980. In 1981, Everett was surprised to receive from Szöllösy the *100 Bars for Tom Everett*. Everett's surprise stemmed from the fact that Szöllösy is a major composer in Hungary and Everett never expected to receive a piece without a significant commission fee from a composer of Szöllösy's stature.<sup>31</sup>

Everett states that although *100 Bars for Tom Everett* is among the best pieces of those written for him, its short duration tends to, in his opinion, leave the listener wanting more. Everett repeatedly corresponded with Szöllösy for ten years after receiving the piece about possibly adding another movement or two in order to create a suite.<sup>32</sup> This

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<sup>30</sup> Everett, interview by author, 11 June 1999, Boothbay Harbor, ME, video tape recording.

<sup>31</sup> Everett, interview by author.

<sup>32</sup> Thomas G. Everett, Lexington, MA, to Christopher J. Gassler, McAllen, TX, 1 February 2001, original in the possession of the author.

proposed addendum has never come to be. David Taylor, a noted New York City bass trombonist, recorded and released *100 Bars for Tom Everett* in 1993.<sup>33</sup>

### Ulysses Kay *Everett Suite*

Ulysses Simpson Kay, a prominent composer of African-American descent, was born on January 7, 1917 in Tucson, Arizona. Kay received degrees from the University of Arizona and the Eastman School of Music and studied composition with leading pedagogues Howard Hanson, Paul Hindemith, and Otto Luening. Throughout his lifetime, Kay received numerous commissions and was bestowed with several honorary doctorates.<sup>34</sup>

Kay's *Everett Suite* is the most recent piece that Everett has had written for him, dating from 1989. This piece was a result of contact between Everett and Kay for the 1988 "Share A Composer" event in the Boston area. During this event, Everett was able to spend time with Kay and asked him for a piece for bass trombone. The piece, completed by Kay in 1989, was not publicly performed after receipt from Kay until 2001. In correspondence from Everett to this author in which Everett was citing the best of the pieces written for him, Everett asked if this author would like to perform this unperformed piece. *Everett Suite* was subsequently premiered April 9, 2001 in Edinburg, Texas and again performed as part of a lecture/recital honoring Everett at the International Trombone Festival on May 22, 2001 in Nashville, Tennessee.

Unfortunately, Ulysses Kay passed away before being able to secure publication of the piece through Carl Fischer, Incorporated, the publisher of Kay's later works.

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<sup>33</sup> David Taylor, "Past Tells," New World 80436, 1993, Compact Disc.

<sup>34</sup> Eileen Southern, "Kay, Ulysses," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 6<sup>th</sup> ed., vol. 9 (London: Macmillan, 1980; reprint, 1995), 834 (page citations are to the reprint edition).

Fischer representatives informed Everett that publication would be possible if a recording of the piece could be examined. Following the premiere performance in 2001, Everett delivered a recording of this author's performance to Carl Fischer, Incorporated.<sup>35</sup> As of this writing, there has been no further development toward publication.

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<sup>35</sup> Thomas G. Everett, Lexington, MA electronic mail to Christopher J. Gassler, McAllen, TX, 15 January 2002, file in possession of the author.

## CHAPTER FIVE

### EVERETT'S TROMBONE-RELATED SCHOLARLY PUBLICATIONS

As impressive as Everett's efforts in seeking new performance repertoire for the bass trombone have been, those were not his only activities from which the trombone community has benefited. Everett has also been a champion of scholarship on behalf of the trombone and has contributed greatly to the field of knowledge through his numerous publications.

Within the breadth of trombone-related publications credited to Everett, there lie two distinct areas of contribution. First, is Everett's reference work, the *Annotated Guide to Bass Trombone Literature*.<sup>1</sup> The second is Everett's long list of periodical publications that cover a diverse scope of subject matter within the larger context of trombone performance and pedagogy.

#### *Annotated Guide to Bass Trombone Literature*

Everett's *Annotated Guide to Bass Trombone Literature* represents a significant contribution not only as a valuable reference guide, but also in the fact that it has been an element in the growth of the bass trombone repertoire and the general maturation of the identity of the bass trombone as a viable solo instrument. This is evident in the growth of the subject area of the *Annotated Guide to Bass Trombone Literature* within the three editions (1973, 1978 and 1985). The first edition contained two hundred eighteen entries, followed by five hundred twenty-seven in the second and seven hundred twenty-six in the

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<sup>1</sup> Thomas G. Everett, *Annotated Guide to Bass Trombone Literature*, 3<sup>rd</sup> ed., Brass Research Series, ed. Stephen Glover, no. 6 (Nashville: The Brass Press, 1985).

third.<sup>2</sup> This reference guide has served to enlighten performers of new, hard to find, and interesting repertoire, and has contributed to the performance of many pieces that might otherwise have been unnoticed.

Everett's vision for the *Annotated Guide to Bass Trombone Literature* developed as the volume itself evolved through its three editions. In the introduction to the third edition, Everett writes:

*Annotated Guide to Bass Trombone Literature* was published to inform the reader about literature (especially difficult to locate manuscripts) for the bass trombone; to assist students and performers in preparing balanced and diverse recital programming; and, to encourage bass trombonists to play music specifically intended for the bass trombone. The hope was to call attention to the possibilities of the bass trombone as a solo instrument, and to further the diversity and the quality of the music written for the instrument.<sup>3</sup>

The *Annotated Guide to Bass Trombone Literature* had its original conception by Everett while he was a graduate student at Ithaca College. According to Everett, his first class as a graduate student in 1966 contained in its curriculum a requirement to create an annotated bibliography of a particular subject area for a final project. Everett's chosen area was trombone solo literature. After completing the project for the class, Everett kept researching the material. He eventually decided to focus solely on bass trombone repertoire and ceased researching tenor trombone music.<sup>4</sup>

Everett's continued research led to the publication of an article in 1971 for *Instrumentalist* magazine. This article in the December 1971 issue contains forty-eight

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<sup>2</sup> Everett, *Annotated Guide*, 6.

<sup>3</sup> Everett, *Annotated Guide*, 5.

<sup>4</sup> Thomas G. Everett, interview by author, 11 June 1999, Boothbay Harbor, ME, video tape recording.

annotated entries of solo/chamber repertoire composed for bass trombone.<sup>5</sup> In the introduction to the bibliography in the article, Everett explains that the works included are those originally conceived for the bass trombone. Omitted are arrangements and transcriptions.<sup>6</sup>

It should also be noted that Everett chose to omit from this article, as well as from the *Annotated Guide to Bass Trombone Literature*, many of the Paris Conservatory contest pieces commonly used for pedagogical purposes. Everett's reasoning, explained both in the 1971 article as well as in the introduction to the three editions of his book, is that these pieces were, for most part, originally intended for tuba, although the score may read that the piece is for tuba, bass trombone, bass saxhorn, or other instruments. Everett wrote to Alphonse Leduc music publishers in Paris, France requesting clarification of the original intent of the composer in these instances. The response from Alphonse Leduc was that the first instrument listed on the score was the instrument that the piece was originally conceived for. The publisher added any other instruments listed on the score.<sup>7</sup>

Following the publication of his first annotated bibliography of solo literature for bass trombone in this article, Everett was invited to lecture as an expert on bass trombone repertoire at the second National Trombone Workshop taking place in the spring of 1972 in Nashville, Tennessee. After his presentation at the National Trombone Workshop, Steven Glover of the publisher The Brass Press asked Everett if he had an interest in refining the bibliography and publishing it. Work began immediately and The Brass

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<sup>5</sup> Thomas G. Everett, "Solo Literature for the Bass Trombone," *Instrumentalist* 26, no. 5 (December, 1971): 43-47.

<sup>6</sup> Everett, "Solo Literature for the Bass Trombone," 43.

<sup>7</sup> Unidentifiable individual on behalf of Alphonse Leduc publishers, Paris, France to Thomas G. Everett, Batavia, NY, 28 October 1970, original in the possession of Thomas G. Everett, Lexington, MA.

Press published the first edition of the *Annotated Guide to Bass Trombone Literature* the next year, 1973.<sup>8</sup>

The original concept article and the subsequent *Annotated Guide* filled a major gap in the reference literature for the bass trombone. Prior to these publications, bass trombonists were forced to rely on more general lists of tenor and bass trombone repertoire, none of which contained detailed annotations. Further, many of these lists did not contain information about pedagogical materials and discographies, features which the *Annotated Guide* contains in addition to its inventory of solo/chamber performance repertoire for the bass trombone. The only publication catering specifically to the bass trombone as a repertoire reference resource was a 1961 article by John Christie in *Instrumentalist* in which only six solo pieces originally composed for bass trombone are listed. Other categories in the Christie article include “Adaptations and Transcriptions” and “Standard [Tenor] Trombone Literature Playable on Bass Trombone.”<sup>9</sup>

#### Periodical Publications

Everett has contributed mightily to the trombone community through a vast array of periodical articles covering a broad topic range within the context of trombone scholarship. Everett has, through his prolific publication, without a doubt been the most published author in the thirty-year history of the *International Trombone Association Journal*. His total of trombone-related periodical publications stands at thirty-one. This total does not factor in Everett’s publications in other areas of musical interest or knowledge, such as wind conducting and jazz history.

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<sup>8</sup> Everett, interview by author.

<sup>9</sup> John M. Christie, “Music for Bass Trombone,” *Instrumentalist* 15, no. 7 (February, 1961): 44.

Among Everett's thirty-one trombone-related articles, thirteen have been biographical, nine have been repertoire lists or bibliographies, and two have been pedagogical in nature. The distribution of his thirty-one articles among various publications is very heavily slanted toward the *International Trombone Association Journal*. Everett has published twenty-one articles in the *Journal*. The next most frequent publisher is *Instrumentalist*, which has published five Everett articles. An annotated bibliography of Everett's periodical publications is included in this document as Appendix C.

It is clear that Everett has been a significant scholar for the trombone since his first publication in 1971. His numerous repertoire lists/bibliographies are a valuable resource in addition to the cornerstone that is the *Annotated Guide to Bass Trombone Literature*. His many biographical articles have oriented the trombone community with many of its leading performers and documented their histories for future generations.

## CHAPTER SIX

### EVERETT'S FOUNDING OF THE INTERNATIONAL TROMBONE ASSOCIATION

Of Thomas G. Everett's many activities in the music world, certainly none has had a direct effect on as many people as his founding of the International Trombone Association. The mission of the International Trombone Association (hereafter ITA) is reflective of the musical ideals to which Everett holds, those of promoting new literature and scholarship for the trombone. The founding of the ITA occurred in 1972 while Everett was attending the National Trombone Workshop in Nashville, Tennessee, an event at which Everett was presenting a lecture on bass trombone literature. Since its inception in 1972, the ITA has grown into a worldwide organization with membership over four thousand.

The concept of an organization of trombonists began in 1967 as Everett began corresponding with bass trombonist Tom Streeter of Illinois Wesleyan University while Streeter was performing in a United States Air Force band in Washington, District of Columbia. Everett and Streeter had been exchanging information about new music for bass trombone as well as discussing the idea of an international bass trombone society, whose purpose would be to encourage new literature and raise awareness of the possibilities that the bass trombone had as a solo instrument.<sup>1</sup> John Marcellus of the Eastman School of Music, then with the National Symphony Orchestra in Washington,

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<sup>1</sup> Thomas Streeter, Bloomington, IL, electronic mail to Christopher J. Gassler, McAllen, TX, 21 September 2001, file in possession of the author.

suggested in correspondence to Everett that creating an organization for all trombonists (tenor and bass alike), would benefit everyone more.<sup>2</sup>

While at the second National Trombone Workshop in Nashville, in 1972, Everett discussed the ideas of an organization with many of the top trombonists in attendance. Everett then asked workshop organizer Henry Romersa for some time to discuss the idea with the whole body of workshop participants before the close of the weeklong meeting. In this convocation, Everett proposed forming an organization of trombonists and held discussion over such things as dues and future publications. The formal creation of the association then ensued in a rather bizarre fashion. Everett states:

We went on [with discussion] and someone said, "It's getting near dinner hour. Let's go." I said, "Wait a minute – what about this idea of this trombone organization." With that, William Cramer of Florida State University, who had a booming voice, said, "I nominate Tom Everett as president and authorize him to form the association." And with that, everyone else said, "We second the motion." And [then] everyone cleared out the room...That's it. That's how it got started.<sup>3</sup>

Everett remained behind with Streeter as the crowd left and they set to organizing the new ITA. Everett served a pair of two-year terms as the ITA president and Streeter served as the initial treasurer, with his wife assisting as the secretary. Everett later tapped G.B. Lane of the University of South Carolina to become secretary and Larry Weed of Valencia Community College (Florida) became the first editor of the ITA's *Journal*, the publication of which began in the 1972-73 academic year.<sup>4</sup>

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<sup>2</sup> Thomas G. Everett, interview by author, 11 June 1999, Boothbay Harbor, ME, video tape recording.

<sup>3</sup> Everett, interview by author.

<sup>4</sup> Stephen Dale Sudduth, "A History of the International Trombone Association: The Advancement of Performance, Teaching, and Literature, 1972-1997" (D.M.A. diss., University of North Carolina – Greensboro, 1998), 16.

The ITA has grown into an organization that fulfills the purposes that Everett envisioned in its founding. To date, the ITA has commissioned twenty-two pieces from an impressive list of composers with such notables as Luciano Berio and Iannis Xenakis. The publishing arm of the association, the ITA Press, currently carries thirty-two original works for trombone in its catalog.<sup>5</sup> Annual weeklong festivals are held at which the top trombone artists of the world are featured as well as presentations and lectures relating to history, pedagogy, and performance practice. When asked if the ITA has fulfilled expectations that he had at its inception, Everett states:

...One of my goals, which has been achieved – I’m very pleased – is that the trombone world has come together and they exchange ideas. When you go to a festival, there will be a [jazz player] sitting across from a [symphony player] sitting across from an [avant-garde artist]. There is a mutual respect and a sharing. They all know they do their thing very well, but they are curious about the other, and there is an open sharing.<sup>6</sup>

An exhaustive history of the ITA has been written in a 1998 dissertation by Stephen Dale Sudduth of the University of North Carolina – Greensboro entitled “A History of the International Trombone Association: The Advancement of Performance, Teaching, and Literature, 1972-1997.” This dissertation documents not only the founding and the history of the ITA, but also its complete committee memberships, scholarship winners, and festival artist rosters along with many other resources from the ITA’s 1972 founding through 1997. The author recommends this volume for further study of the ITA.

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<sup>5</sup> Steven Greenall, “The Executive Director’s Desk,” *International Trombone Association Journal*, 29, no. 3 (Summer, 2001): 12.

<sup>6</sup> Everett, interview by author.

## CHAPTER SEVEN

### CONCLUSIONS

It is clear that Thomas G. Everett has been a vital contributor to the growth of the bass trombone repertoire as well as the scholarly interests of the trombone community over the past thirty-plus years. The depths of his contributions combined with the breadth of the areas they cover make him a unique personage.

In terms of bass trombone performance repertoire, Everett has not only contributed by seeking new compositions from composers. He has also been a visible performer and has doubtlessly contributed to the greater understanding of the bass trombone as viable solo instrument by other performers and, perhaps more importantly, by composers through his frequent recitals of the new music written for him. Among the repertoire contributions also stand several superb quality compositions that will remain as standard repertoire for generations to come.

Many of the pieces that Everett has been involved in bringing to the bass trombone repertoire have become standard works and are frequently performed. The most performed of these pieces are the Walter Hartley *Sonata Breve* and the Frigyes Hidas *Meditation*, both for unaccompanied bass trombone. These pieces have found favor among many performers and represent the most visible of the Everett repertoire contributions. Arguably the most inspired pieces from an artistic standpoint are the Warren Benson *Largo Tah* for bass trombone and marimba and the Samuel Adler *Canto II* for unaccompanied bass trombone. These two pieces are not only from very high

profile composers of their time, but contain compositional artistry of the highest degree among the pieces brought to the repertoire by Everett.

Through frequent publishing, Everett aided the trombone community in becoming more familiar with its leaders and innovators, its literature, and other thought-provoking issues. These publications have also provided a source body for a new generation of researchers and have raised questions to be answered through research in the future.

In establishing a professional organization of trombonists, Everett has established dialogue between the different disciplines in the world of trombone performance and has provided a stage for scholars and performers. The International Trombone Association continues to aid in the growth of the professional and student musicians it serves and does much to promote new music and an expanded knowledge base within the field.

It should be understood that Everett has not been the only person to pursue his particular activities outlined in this document. Others have been involved in new music for tenor and bass trombone, many have contributed to the success of the International Trombone Association, and many have conveyed valuable research in the quest for greater knowledge of their art. Everett stands apart not only for the fact that he has a well-balanced role in a multitude of areas, but also because he has consistently been an innovator and a catalyst into exploring new areas.

#### Recommendations for Further Research

In the author's opinion, further research needs to be done in the area of bass trombone repertoire to explore performers who have created relationships with composers to gain a larger body of performance repertoire. Performers such as David Taylor and James Fulkerson of New York, Thomas Streeter of Illinois Wesleyan

University, and Stuart Dempster of the University of Washington are individuals whose accomplishments and contributions to the repertoire, as well as their performance standards, are of value for the general body of knowledge in this field.

Additionally, exploration and analysis of the pieces of music that have and will develop into the standard repertoire will be necessary in order to gain as much understanding as possible of these works. Many pieces for bass trombone by major composers such as Charles Wuorinen, Alan Hovhaness, and Philip Glass have yet to be given a thorough study or the performance exposure that they deserve from the vast pool of very capable bass trombone performers active today.

APPENDIX A

LIST OF WORKS FOR BASS TROMBONE BROUGHT TO THE REPERTOIRE BY  
EVERETT AND CLASSIFIED BY INSTRUMENTAL SETTING

LIST OF WORKS FOR BASS TROMBONE BROUGHT TO THE REPERTOIRE BY  
EVERETT AND CLASSIFIED BY INSTRUMENTAL SETTING

Unaccompanied Bass Trombone

- Adams, Stan. *Five Moods for Bass Trombone Alone*, Manuscript, 1976.
- Adler, Samuel. *Canto II*, Oxford University Press, 1970.
- Allison, Howard K. *Evolution*, Music Materials Development Center, 1971.
- Anderson, T.J. *Minstrel Man*, Bote & Bock, 1978.
- Blank, Allan. *Four Comments*, Associated Music, 1975.
- Cope, David. *BTRB*, The Brass Press, 1974.
- Everett, Thomas. *Natural D*, Seesaw Music, 1971.
- Fine, Vivian. *Discourse of Goatherds*, Manuscript, 1989.
- Fulkerson, James. *Pattern VIII*, Manuscript, 1972.
- Hartley, Walter. *Sonata Breve*, Tenuto Press, 1969.
- Hidas, Frigyes. *Meditation*, Editio Musica Budapest, 1980.
- Johnston, Gary. *Revelstoke Impressions*, The Brass Press, 1973.
- Kay, Ulysses. *Everett Suite*, Manuscript. 1989.
- Kloth, Timothy. *Non Inconsequenza*, Seesaw Music, 1980.
- Lund, Gudrun. *Five Boys I Know*, Manuscript, 1981.
- Premru, Raymond. *Prelude and Dance*, Composer's Manuscript Edition, 1976.
- Presser, William. *Three Folktales*, Tenuto Press, 1975.
- Wolking, Henry. *Seven Vignettes*, TAP Music, 1977.

### Bass Trombone and Piano

Brandon, Sy. *Fantasia*, Manuscript Publications, 1973.

Brown, Newell Kay. *Postures*, Seesaw Music, 1972.

Gay, Harry. *Introduction and Allegro Moderato*, Erico, 1971.

Gay, Harry. *Rondo on a Ground*, Erico, 1972.

Lewis, Malcolm. *Movement*, Manuscript, 1973.

Vollrath, Carl. *Sonata*, TAP Music, 1980.

### Bass Trombone with Strings or Orchestra

Andrix, George. *Free Forms*, G. Schirmer, 1974.

Pilss, Karl. *Concerto*, Robert King Music, 1974.

Smith, Hale. *Soliloquy, Dialogue and Commentaries*, Theodore Presser, 1985.<sup>1</sup>

Somers, Paul. *Two Pieces*, Manuscript, 1971.

### Bass Trombone with Band or Wind Ensemble

Jacob, Gordon. *Cameos*, Emerson Edition, 1978.

Wauchope, Douglas. *Fanfare and Bolero*, Manuscript, 1981.

### Bass Trombone with Jazz Ensemble

Brown, Ray. *Tomás Gato*, Manuscript, 1975.

Roberts, Wilfred. *A Little Tune for a Big Horn*, Kendor Music, 1975.

Wilson, Phil. *Evening Ballad*, Outrageous Mothers, 1981.

### Bass Trombone in Chamber Music

Brant, Henry. *Sanders*, Manuscript, 1983.

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<sup>1</sup> Everett has informed this author that this piece was never completed by the composer and will not ever be completed.

Everett, Thomas. *Three Comments*, Seesaw Music, 1970.<sup>2</sup>

Harris, Roger. *Women Go to Heaven and Men Go to Hell*, Seesaw Music, 1976.

Korte, Karl. *Concertino*, E.C. Schirmer, 1978.

Stroud, Richard. *The Brass Ring*, "Quintet No.4," Seesaw Music, 1972.

#### Bass Trombone and Tape or Electronics

Brown, James E. *Impromptu*, The Brass Press, 1970.

Diemente, Edward. *Dimensions VI*, Manuscript, 1983.

Diemente, Edward. *Hosanna II*, Seesaw Music, 1972.

Diemente, Edward. *Things Heard*, Manuscript, 1980.

Ross, Walter. *Prelude, Fugue, and Big Apple*, Boosey and Hawkes, 1973.

#### Duets with Bass Trombone

Adams, Stan. *Retrobackers* (tenor and bass trombones), Manuscript, 1974.

Bassett, Leslie. *12 Etudes in the Form of Duos* (tenor and bass trombones), C.F. Peters, 1977.

Benson, Warren. *Largo Tah* (marimba), Theodore Presser, 1978.

Coolidge, Richard. *Illuminations* (vibraphone), Kendor Music, 1975.

Diemente, Edward. *Orbits I* (horn), Smith Publications, 1975.

Everett, Thomas. *Duos for Bass Trombone and Clarinet* (clarinet), Seesaw Music, 1966.

Goldstaub, Paul. *Graphic I* (bassoon), Manuscript, 1972.

Lund, Gudrun. *Innocent Music* (flute), Manuscript, 1983.

Owen, Nancy. *Piece for B-flat Clarinet and Bass Trombone* (clarinet), Manuscript, 1966.

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<sup>2</sup> This piece was originally entitled *Vietnam 70* in its manuscript form. At its 1979 publication, the title appears as *Three Comments*.

Payne, Frank Lynn. *Concert Suite* (trumpet), The Brass Press, 1973.

Pederson, Tommy. *The Crimson Gallop* (two bass trombones), Kendor Music 1977.

Pinkham, Daniel. *Tucket III* (two tenor-bass trombones), E.C. Schirmer, 1981.

Szöllösy, András. *A Hundred Bars for Tom Everett* (bongos), Editio Musica Budapest,  
1981.

Trump, James. *Piece for Bass Trombone and B-flat Clarinet* (clarinet), Manuscript,  
1966.

APPENDIX B

LIST OF WORKS BROUGHT TO THE BASS TROMBONE REPERTOIRE BY  
EVERETT CLASSIFIED BY APPROPRIATION METHOD

## APPENDIX B

The pieces on this list are those that Thomas G. Everett has been involved in bringing to the bass trombone solo/chamber repertoire. This list is classified by the method by which Everett appropriated the pieces. Categories listed are Everett compositions, commissions, pieces requested (without commission fee), and pieces written for Everett (without request or commission fee).

### Everett Compositions

Everett, Thomas. *Duos for Bass Trombone and Clarinet* (clarinet), Seesaw Music, 1966.

Everett, Thomas. *Natural D*, Seesaw Music, 1971.

Everett, Thomas. *Three Comments*, Seesaw Music, 1970.<sup>1</sup>

### Commissions

Adler, Samuel. *Canto II*, Oxford University Press, 1970.

Anderson, T.J. *Minstrel Man*, Bote and Bock, 1978.

Andrix, George. *Free Forms*, G. Schirmer, 1974.

Bassett, Leslie. *12 Etudes in the Form of Duos*, C.F. Peters, 1977.

Benson, Warren. *Largo Tah*, Theodore Presser, 1978.<sup>2</sup>

Blank, Allan. *Four Comments*, Associated Music, 1975.

Brown, James E. *Impromptu*, The Brass Press, 1970.

Brown, Newell Kay. *Postures*, Seesaw Music, 1972.

Coolidge, Richard. *Illuminations*, Kendor Music, 1975.

Cope, David. *BTRB*, The Brass Press, 1974.

Diemente, Edward. *Dimensions VI*, Manuscript, 1983.

Diemente, Edward. *Hosanna II*, Seesaw Music, 1972.

Diemente, Edward. *Orbits I*, Smith Publications, 1975.

Diemente, Edward. *Things Heard*, Manuscript, 1980.

Gay, Harry. *Introduction and Allegro Moderato*, Erico, 1971.

Hartley, Walter. *Sonata Breve*, Tenuto Press, 1969.

Jacob, Gordon. *Cameos*, Emerson Edition, 1978.

Kloth, Timothy. *Non Inconsequenza*, Seesaw Music, 1980.

Payne, Frank Lynn. *Concert Suite*, The Brass Press, 1973.

Presser, William. *Three Folktales*, Tenuto Press, 1975.

Smith, Hale. *Soliloquy, Dialogue and Commentaries*, Theodore Presser, 1985.<sup>3</sup>

Requests (without commission fee involved)

Adams, Stan. *Five Moods for Bass Trombone Alone*, Manuscript, 1976.

Adams, Stan. *Retrobackers*, Manuscript, 1974.

Allison, Howard K. *Evolution*, Music Materials Development Center, 1971.

Brandon, Sy. *Fantasia*, Manuscript Publications, 1973.

Brant, Henry. *Sanders*, Manuscript, 1983.

Fine, Vivian. *Discourse of Goatherds*, Manuscript, 1989.

Goldstaub, Paul. *Graphic I*, Manuscript, 1972.

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<sup>1</sup> This piece was originally entitled *Vietnam 70* in its manuscript form. At its 1979 publication, the title appears as *Three Comments*.

<sup>2</sup> This piece was co-commissioned by Everett and the Society for Commissioning New Music.

<sup>3</sup> This piece was co-commissioned by Everett and the Society for Commissioning New Music. Everett has informed this author that this piece was never completed by the composer and will not ever be completed.

Harris, Roger. *Women Go to Heaven and Men Go to Hell*, Seesaw Music, 1976.

Hidas, Frigyes. *Meditation*, Editio Musica Budapest, 1980.

Kay, Ulysses. *Everett Suite*, Manuscript, 1989.

Korte, Karl. *Concertino*, E.C. Schirmer, 1978.

Lewis, Malcolm. *Movement*, Manuscript, 1973.

Pilss, Karl. *Concerto*, Robert King Music, 1974.

Premru, Raymond. *Prelude and Dance*, Composer's Manuscript Edition, 1976.

Ross, Walter. *Prelude, Fugue, and Big Apple*, Boosey and Hawkes, 1973.

Somers, Paul. *Two Pieces*, Manuscript, 1971.

Stroud, Richard. *The Brass Ring*, "Quintet No.4," Seesaw Music, 1972.

Szöllösy, András. *A Hundred Bars for Tom Everett*, Editio Musica Budapest, 1981.

Vollrath, Carl. *Sonata*, TAP Music, 1980.

Wilson, Phil. *Evening Ballad*, Outrageous Mothers, 1981.

Wolking, Henry. *Seven Vignettes*, TAP Music, 1977.

Pieces Written for Everett (without request or commission fee)

Brown, Ray. *Tomás Gato*, Manuscript, 1975.

Fulkerson, James. *Pattern VIII*, Manuscript, 1972.

Gay, Harry. *Rondo on a Ground*, Erico, 1972.

Johnston, Gary. *Revelstoke Impressions*, The Brass Press, 1973.<sup>4</sup>

Lund, Gudrun. *Five Boys I Know*, Manuscript, 1981.

Lund, Gudrun. *Innocent Music*, Manuscript, 1983.

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<sup>4</sup> It should be noted that this piece was commissioned by a third party, yet written for Everett. Commission was paid by Stephen Glover.

- Owen, Nancy. *Piece for B-flat Clarinet and Bass Trombone*, Manuscript, 1966.
- Pederson, Tommy. *The Crimson Gallop*, Kendor Music, 1977.
- Pinkham, Daniel. *Tucket III*, E.C. Schirmer, 1981.
- Roberts, Wilfred. *A Little Tune for a Big Horn*, Kendor Music, 1975.
- Trump, James. *Piece for Bass Trombone and B-flat Clarinet*, Manuscript, 1966.
- Wauchope, Douglas. *Fanfare and Bolero*, Manuscript, 1981.

APPENDIX C  
ANNOTATED BIBLIOGRAPHY OF PERIODICAL ARTICLES  
AUTHORED BY EVERETT

## ANNOTATED BIBLIOGRAPHY OF PERIODICAL ARTICLES

AUTHORED BY EVERETT

“Albert Mangelsdorff Interview,” *International Trombone Association Newsletter* 5, no. 1 (1977): 20-21.

Transcript of an interview with European jazz trombonist Albert Mangelsdorff conducted at the 1977 International Trombone Workshop by Everett and transcribed by Bob Rusch.

“An Annotated Bibliography of Methods and Studies for Bass Trombone with F Attachment,” *Brass World* 7, no. 1 (1972): 28-37.

In spite of the title, this bibliography touches briefly on some performance literature as well as duets and trio literature useful pedagogically in addition to method books. Detailed annotations are organized by grading the difficulty I-VI, I being the simplest.

“Basic Literature for Bass Trombone Study,” *Instrumentalist* 33, no. 5 (Dec. 1978): 62-66.

This annotated listing is organized similar to a syllabus, being subdivided into three categories: junior high, high school, and college level material. Methods are listed along with a balanced amount of suggested solo literature.

“The Boston Symphony Orchestra Personnel History and Interview,” *International Trombone Association Newsletter* 6, no. 4 (1979): 10-12+.

Essentially an interview by Everett of the Boston Symphony trombone section in 1979 – Ronald Barron, Norman Bolter and Gordon Hallberg. Basic discussion of orchestral performance practices, preparations and personal career interests.

“A Brief Glimpse at the USSR,” *Brass Bulletin-International Brass Chronicle* 14 (1976): 16-18.

An account of musical experiences while Everett was on tour in the USSR in 1975. Particular attention is paid to the interactions with Russian brass players as well as descriptions of performance practice witnessed in concerts of Russian orchestras observed by the author.

“Carl Fontana: Master of Bebop,” *International Trombone Association Journal* 21, no. 1 (Spring 1993): 14-18.

Essentially a biography of American jazz trombonist Carl Fontana.

“Carl Fontana on Record and Compact Disc Part II,” *International Trombone Association Journal* 21, no. 2 (Summer 1993): 26-35.

Second part of a biography of American jazz trombonist Carl Fontana, this segment focuses principally on the discography and events surrounding recording sessions in Fontana’s career. Also included is a transcription of Fontana solo on *A Beautiful Friendship* (1974) as well as a selected discography list of Fontana recordings.

“Charles Colin’s Brass Conference for Scholarships,” *International Trombone Association Newsletter* 3, no. 2 (1976): 9-10.

This short article is a review of the fourth New York Brass Conference for Scholarships held January 9-11, 1976. Relays trombone-related events from the conference.

“Contemporary Trombone Quartet Literature,” *Brass World* 9 (1974): 18-20.

A prosaic evaluation of ten trombone quartet pieces, all composed between 1949 and 1973. Detailed information includes ranges of the parts as well as unique performance issues for each piece discussed.

“A Conversation with Christian Lindberg,” *International Trombone Association Journal* 17, no. 1 (Winter 1989): 23-31.

An extended interview with Swedish trombone virtuoso Christian Lindberg. Interview covers biographical material, literature issues and is followed by a discography.

“A Conversation with John Swallow,” *International Trombone Association Journal* 14, no. 3 (Summer 1986): 13-18.

Interview with prominent American trombonist/pedagogue John Swallow. Touches issues of biography and exploring new music during Swallow’s tenure with the New York Brass Quintet. Also touches on Swallow’s experience in exploring new solo repertoire and his collaboration with several composers.

“Get Ready, Get Set, Warm-up,” *Instrumentalist* 38, no. 10 (May 1984): 40-41.

A short pedagogical article covering the various stages of physical and mental preparation for brass performance.

“A Handlist of Trombone-related Theses and Dissertations Published Between 1983 and 1986,” *International Trombone Association Journal* 16, no. 1 (Winter 1988): 16-17.

Exactly as the title indicates, this list includes title, year, author and institution of each writing listed.

“History and Update of ITA Scholarship Winners,” *International Trombone Association Journal* 13, no. 1 (Winter 1985): 9-11.

A biographical update of past winners of International Trombone Association solo competition winners. Several prominent trombonists are among the list and this is valuable information for any of their individual biographies.

“The International Trombone Association,” *Instrumentalist* 28, no. 7 (Feb. 1974): 42-43.

This article is a short narrative describing the, at that time, fledgling International Trombone Association. The article states the goals and founding principles of the association and doubtlessly functioned as fine publicity for the association in its early years.

“An Interview with Frank Rehak,” *International Trombone Association Journal* 15, no.2 (Spring 1987): 36-45.

Reprint of a 1984 article for *Cadence* magazine. An update follows with new material. Valuable resource of historical anecdotes from active jazz trombonist Frank Rehak. Includes details of interactions with many other significant jazz musicians, including J.J. Johnson, Quincy Jones and more.

“An Interview with Miloslav Hejda,” *International Trombone Association Journal* 2 (1973-74): 68-70.

A short interview with Czech trombonist Miloslav Hejda. This interview seems very valuable considering its creation was at a time when contact with Eastern Europe was limited.

“J.J. Johnson: The Architect of the Modern Jazz Trombone,” *International Trombone Association Journal* 16, no. 2 (Spring 1988): 31-33.

First of a three segment exposé of American jazz trombonist J.J. Johnson. This segment is primarily biographical information and prosaic.

“J.J. Johnson on Record: An Overview,” *International Trombone Association Journal* 16, no. 2 (Spring 1988): 34-35.

This is the second of a three segment exposé of American jazz trombonist J.J. Johnson. This segment deals with experiences in the recording industry and has a prosaically annotated selected discography.

“J.J. Johnson: On the Road Again,” *International Trombone Association Journal* 16, no. 3 (Summer 1988): 22-29.

Final installment of a three segment exposé of American jazz trombonist J.J. Johnson. This segment is primarily a transcript of an interview of Johnson by Thomas G. Everett.

“The Literature of the Ars Antigua Trio: A Ten-Year Commissioning Project,” *International Trombone Association Journal* 15, no. 3 (Summer 1987): 44-47.

This article is a detail of the activity of trombone trio including Everett in commissioning new repertoire for trombone trio. Annotated list of works acquired through these efforts is the gist of the article.

“Phil Wilson’s Slide for Life,” *International Trombone Association Journal* 29, no.3 (Summer, 2001): 26-34.

A biographical writing detailing the life and career of American jazz trombonist Phil Wilson. Includes a selected discography as well as two Wilson solo transcriptions.

“Recent Significant Bass Trombone Literature,” *International Trombone Association Journal* 21, no.1 (Winter 1993): 48-49.

This compilation of fourteen entries is meant as an update to the 1985 edition of the *Annotated Guide to Bass Trombone Literature*.

“Solo Literature for the Bass Trombone,” *Instrumentalist* 26, no. 5 (Dec. 1971): 43-47.

This article is the progenitor of Everett’s reference work, *Annotated Guide to Bass Trombone Literature*. Contains annotations of over forty pieces detailing publisher, range, and technical demands. Also includes an address list of composers and publishers at end of article.

“A Survey of Orchestral Bass Trombonists,” *International Trombone Association Journal* 7 (1979): 23-26.

This is a prosaic evaluation of responses to a questionnaire of forty orchestral bass trombonists. The information includes information about equipment used, studies used and repertoire performed.

“A Survey of Orchestral Bass Trombonists Part II,” *International Trombone Association Journal* 8 (1980): 23-24.

The second part of the above mentioned article.

“A Survey of Studio and Big Band Bass Trombonists,” *International Trombone Association Newsletter* 5, no. 3 (1978): 9-16.

A list form exposition of responses to a questionnaire of leading jazz and commercial bass trombonists. Issues explored include equipment, discography, and basic pedagogical discussion.

“The Tenor/Bass Trombone and Bass Trombone Literature with Pre-Recorded Tape,” *International Trombone Association Journal* 3 (1975): 10-11.

A summary of a 1974 lecture delivered at the International Trombone Workshop by Everett, this article details pieces available for trombone with electronic tape. Included also are pedagogical discussions of performance practice issues relevant to performing with electronic tape.

“Trombone and Euphonium Reviews,” *Brass World* 9 (1974): 20-23, 35.

An annotated list of several methods and solo pieces available for pedagogical purposes.

“Tunings for the Double Valve Bass Trombone,” *Instrumentalist* 30, no. 10 (May 1976): 47-54.

A pedagogical article dealing with the issue of options in tuning the two valve sections of the modern bass trombone. Includes a balanced view of several options as well as a list of studies for mastering use of the double valve bass trombone.

“Unaccompanied Bass Trombone Solos,” *International Trombone Association Journal* 1 (1972-73): 23-27.

A prelude to the first edition of *Annotated Guide to Bass Trombone Literature*, this list with detailed annotations address range, performance challenges, and publication information. Contains composer and publisher address list at end of article.

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