

Three American Rags
For Brass Quintet
Arranged by Charles Collier Jones



Charles Hunter, born in Columbia, Tennessee, in 1876, attended Nashville's School for the Blind trained as a piano tuner. His employment took him to St. Louis, Missouri, where he died of tuberculosis at age thirty. His compositions include *Tickled to Death*, *A Tennessee Tantalizer*, *Cotton Bolls*, and *Queen of Love*.



Joseph F. Lamb, born in Montclair, New Jersey, in 1876, was purchasing sheet music at John Stark & Son music publishing firm in New York where he met and was encouraged by Scott Joplin (born 1868). During his lifetime Lamb composed and worked as an arranger and as an accountant. His better known rags include *Sensation*, *Ethiopia*, *Cottontail*, and *American Beauty*. Mr. Lamb died in 1960.



Arthur Marshall, born in Missouri in 1881, was a protégé of Scott Joplin who for a time resided in Marshall's childhood home in Sedalia. Marshall collaborated with Joplin composing such rags as *Swipesy* and *The Lily Queen*, worked in Missouri and Chicago, and composed rags including *Kinklets*, *Ham And*, and *The Peach*. Mr. Marshall continued writing and performing music until 1917; he died in 1968.



Charles Collier Jones, born in Boston in 1928, grew up in Cambridge and Rockport, Massachusetts. He graduated from Yale University in 1952, where he majored in trumpet and studied composition with Paul Hindemith. After two years as trumpeter with the 173rd Army Band, Mr. Jones went on to graduate studies at Brandeis University, where he studied with Irving Fine and Leonard Bernstein; and New England Conservatory, where he studied with Francis Judd Cooke. He was trumpeter in the New Haven Symphony for two years and the Cape Ann Symphony for fourteen years. In Rockport and Gloucester he founded the Cape Ann Brass Quintet with William Bruns.

For most of his life Charles Collier Jones supported his family as a commercial lobsterman. In his retirement Mr. Jones teaches sailing.

These arrangements, in their sophisticated simplicity, are not technically demanding, but require musical interpretation. The ritards and accelerandos in *Champagne* are suggestions of the arranger, as is the slow tempo marking of the more difficult *Pippin*. Mr. Jones encourages ensembles to come up with their own interpretations of the music.

David A. Schwartz
Belmont, Massachusetts