EDITION PETERS

No. 6022

# QUINCY PORTER

## CONCERTO

FOR WIND ORCHESTRA

THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)

Dr. Porter, Professor of Music at Yale University, is one of the most distinguished of contemporary American composers. His work heard last night is easily assimilable.

The texture is rich without any clouding and the composer makes his points without bizarre effects. From slow—almost nostalgic—plaintive melody, the work develops into a scherzo-like rhythmic pattern, spirited and fresh.

*—Donald Steinfirst, Pittsburgh Post-Gazette, Pittsburgh, Pa.*

Yale's Quincy Porter was on hand at last night's American Wind Symphony concert and was introduced to the audience following the world premiere of his Concerto.

The largest crowd of the season attended the Point concert despite rain clouds overhead, and the applause indicated the program was enjoyed. *—James B. Ball, The Pittsburgh Press, Pittsburgh Pa.*

# QUINCY PORTER

## CONCERTO

### FOR WIND ORCHESTRA

*Commissioned by*
*MRS. CLIFFORD B. HEINZ*

*duration: 8 minutes*

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Published for
THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)
by

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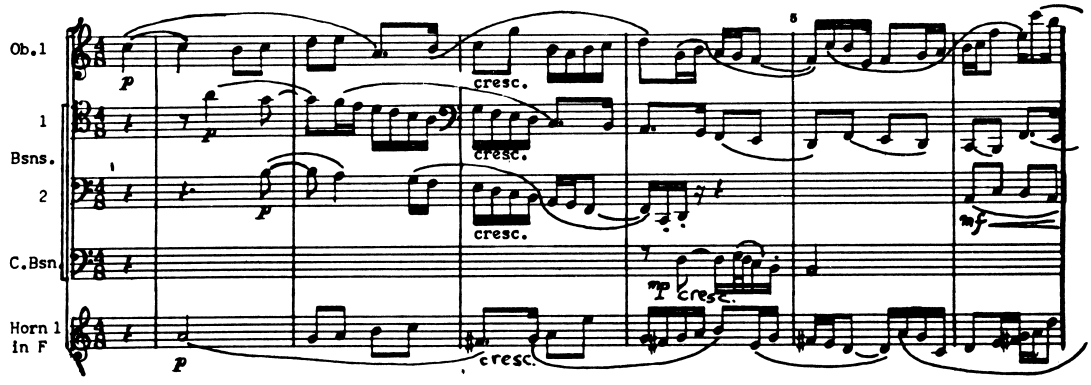
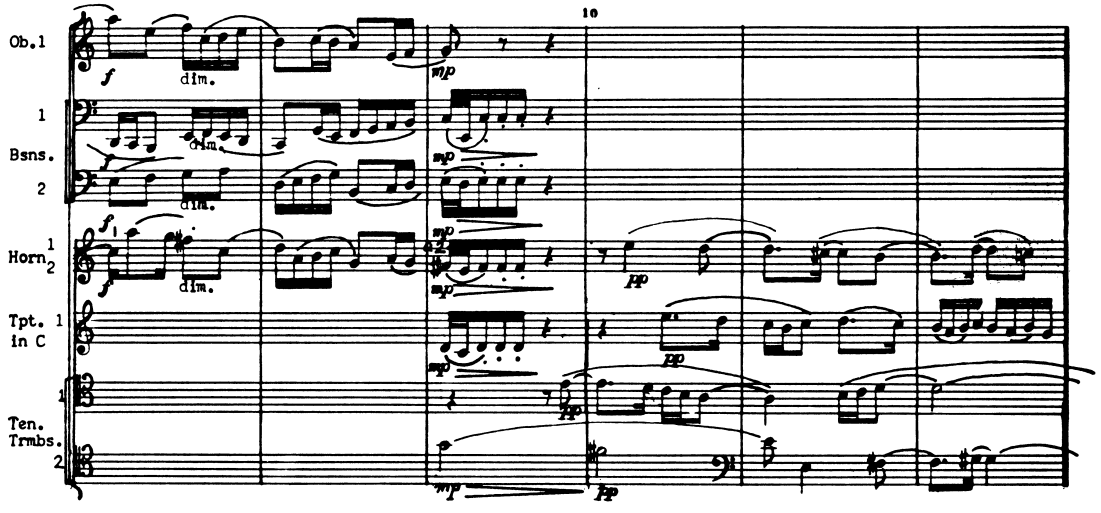
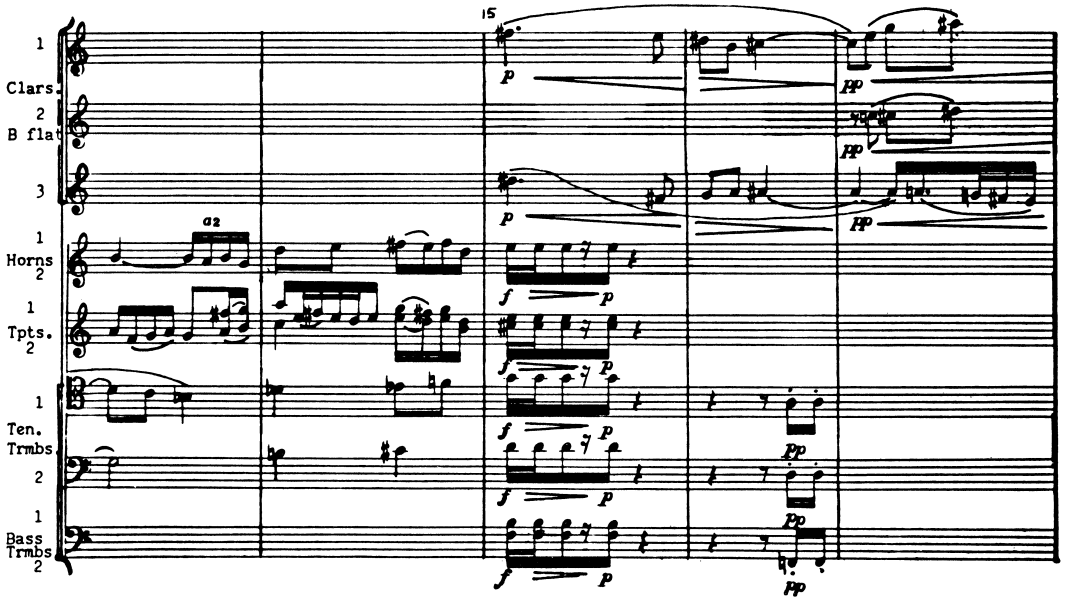
NEW YORK - LONDON - FRANKFURT

# CONCERTO FOR WIND ORCHESTRA

QUINCY PORTER

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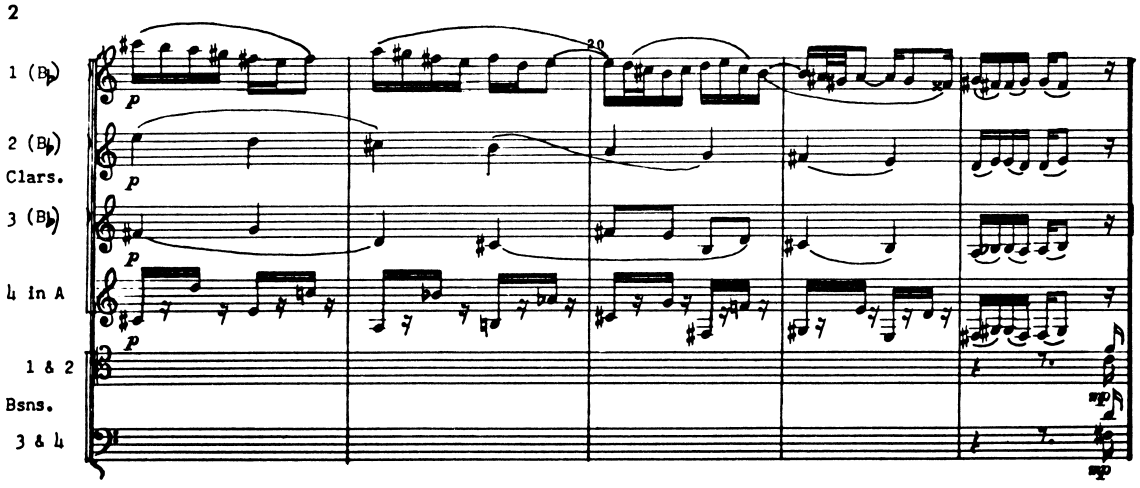
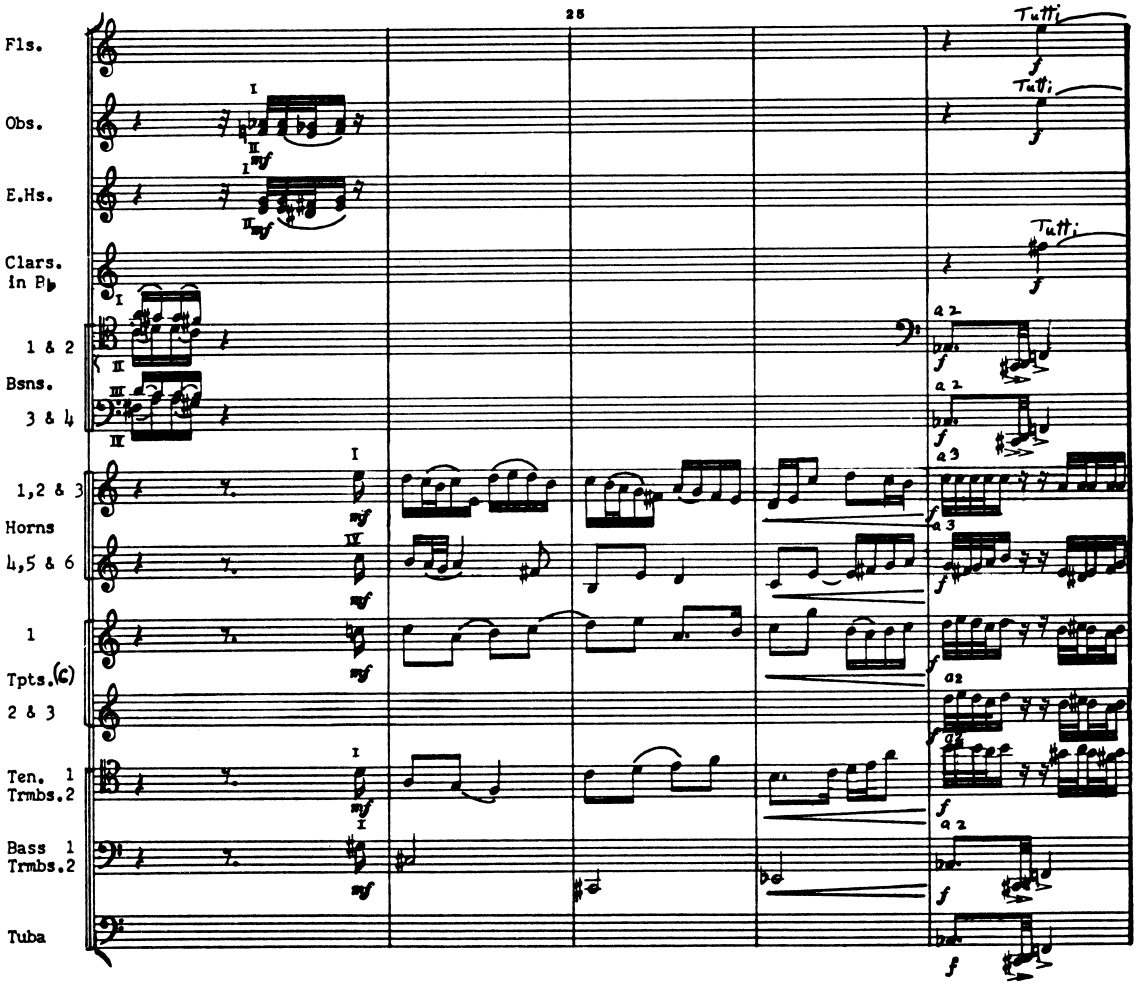
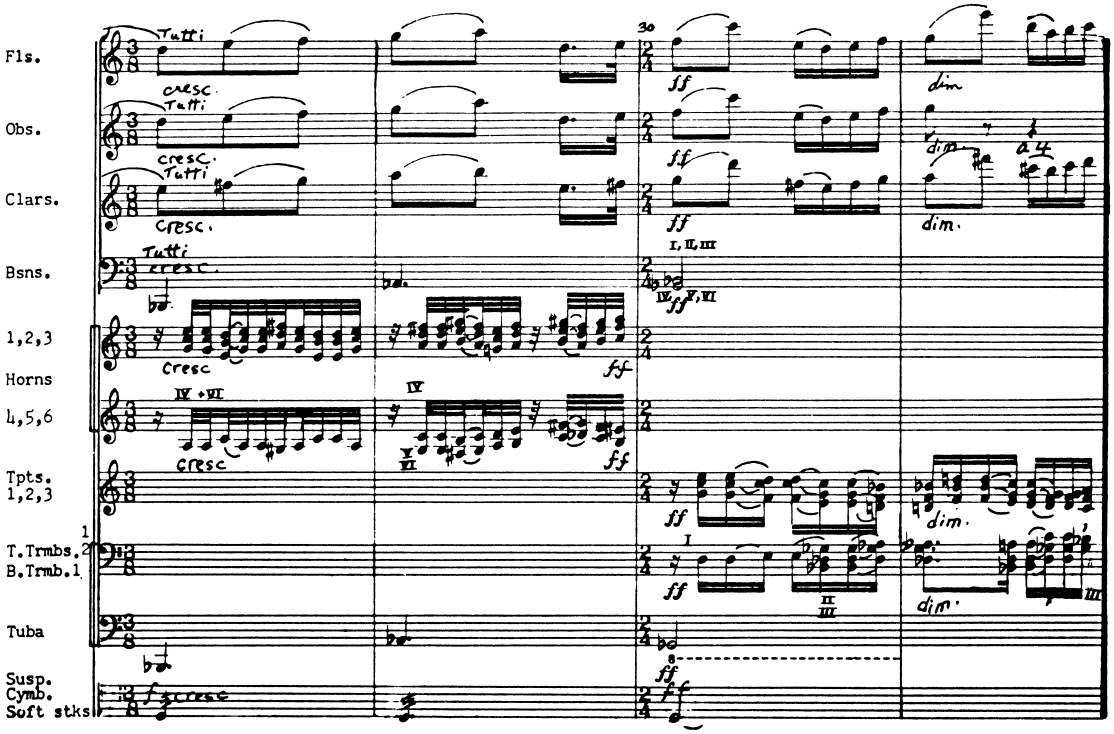
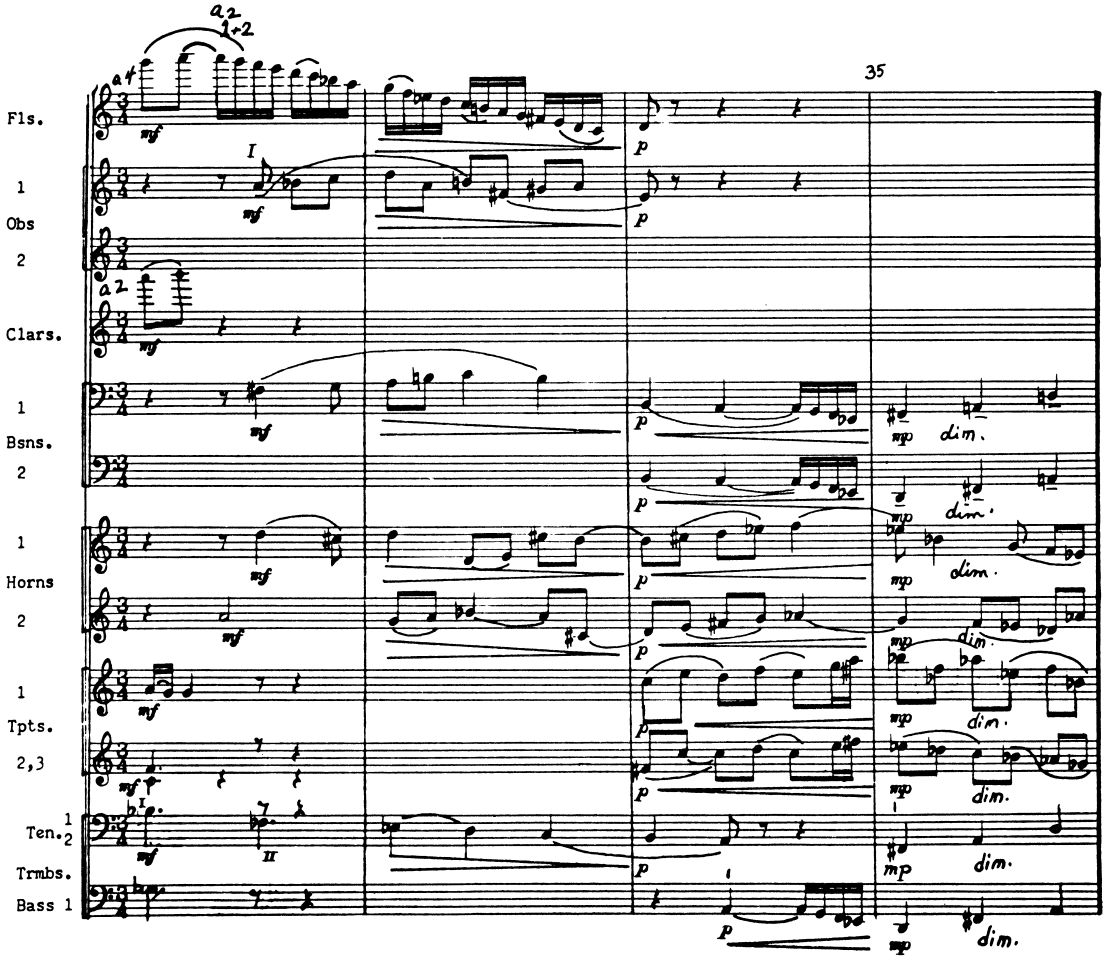
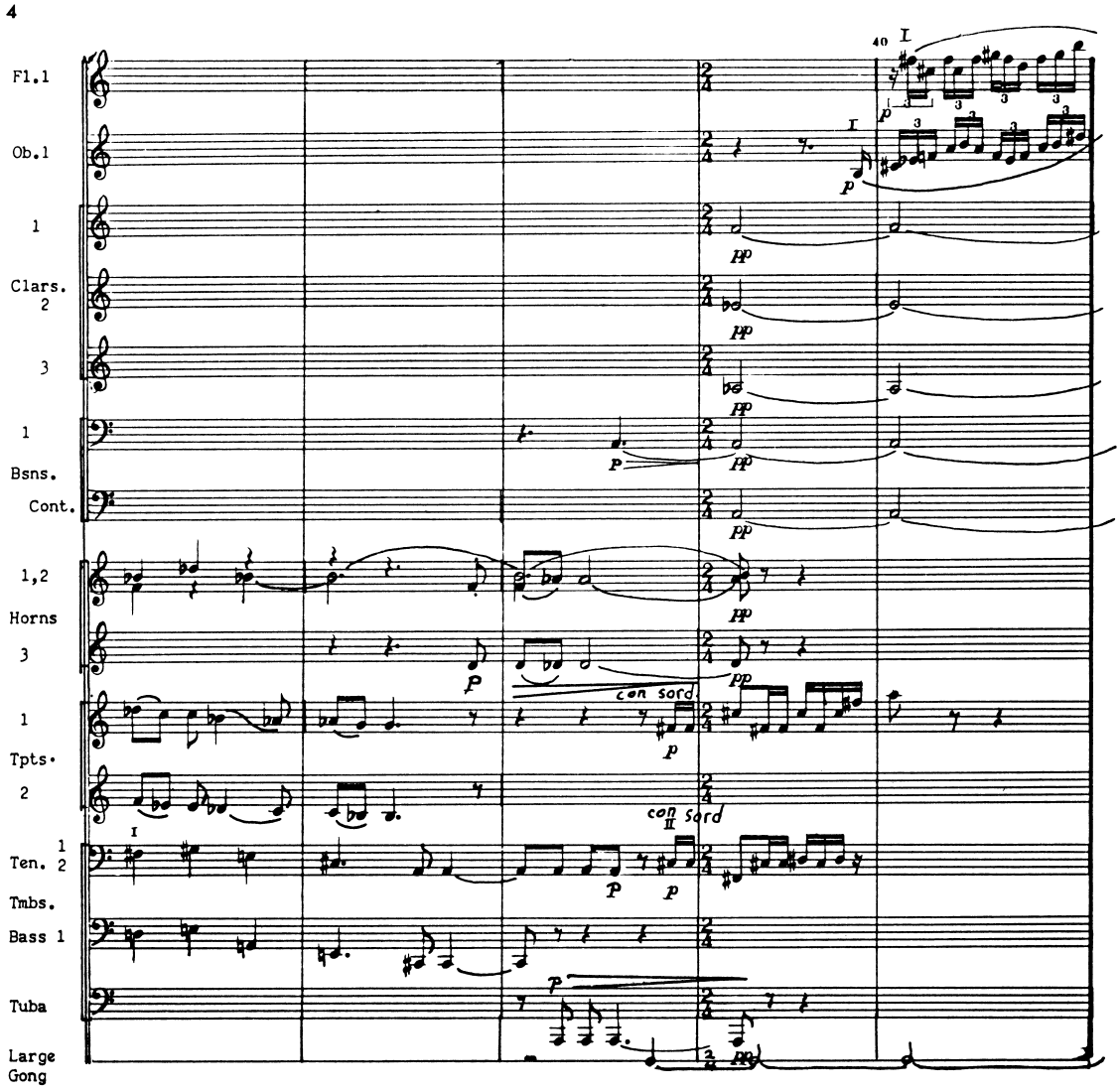
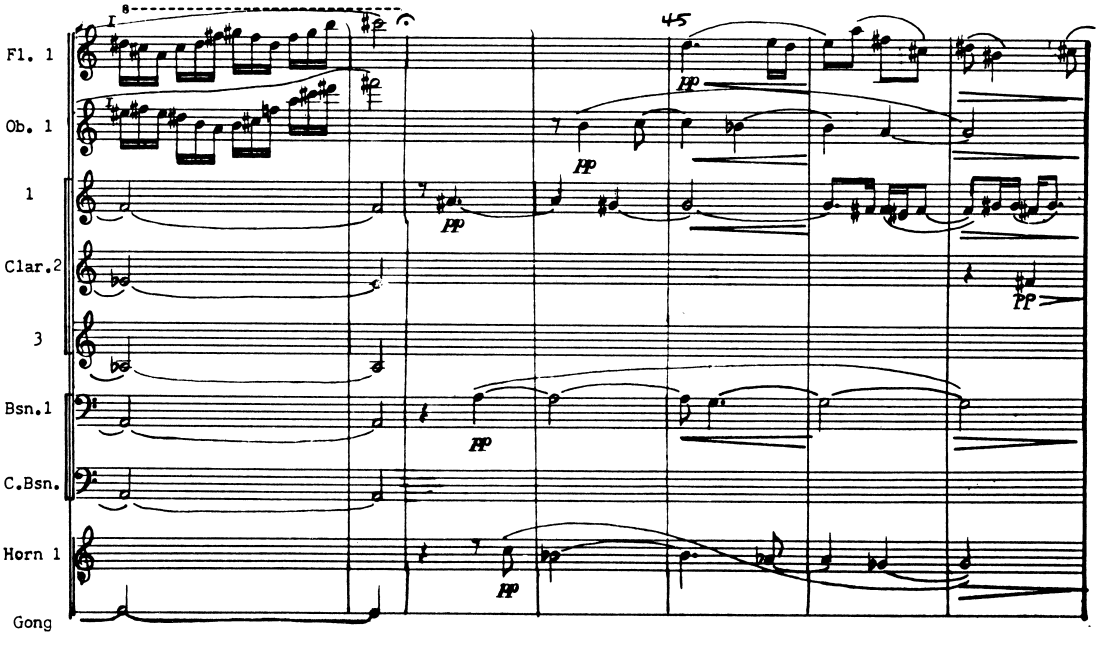

20
1 (B♭)
2 (B♭)
Clars.
3 (B♭)
4 in A
1 & 2
Bsns.
3 & 4
p
mp

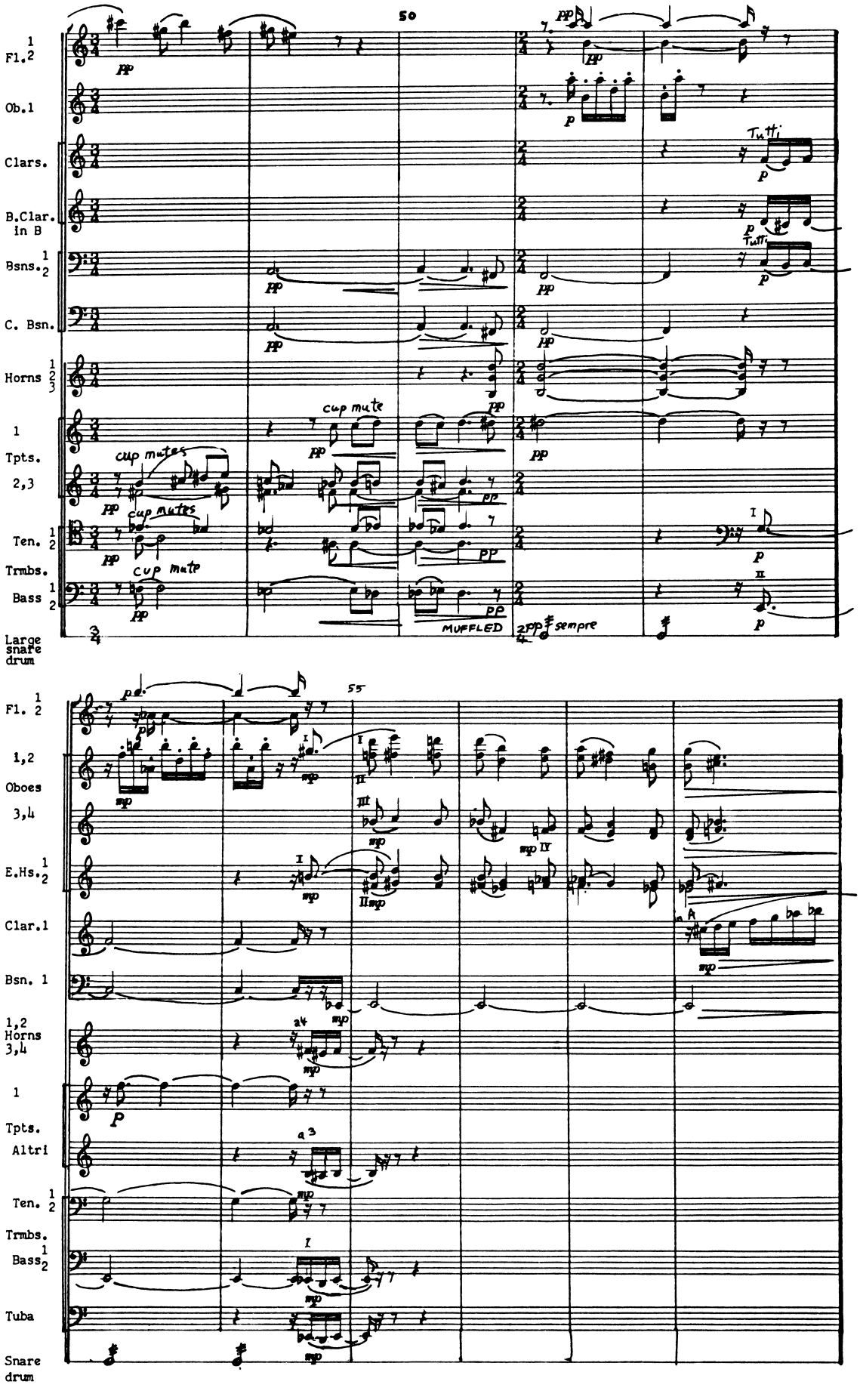

25
Fls.
Obs.
E.Hs.
Clars. in B♭
1 & 2
Bsns.
3 & 4
1,2 & 3
Horns
4,5 & 6
1
Tpts. (C)
2 & 3
Ten. 1 Trmbs. 2
Bass 1 Trmbs. 2
Tuba
Tutti
mf
f
a 2
a 3

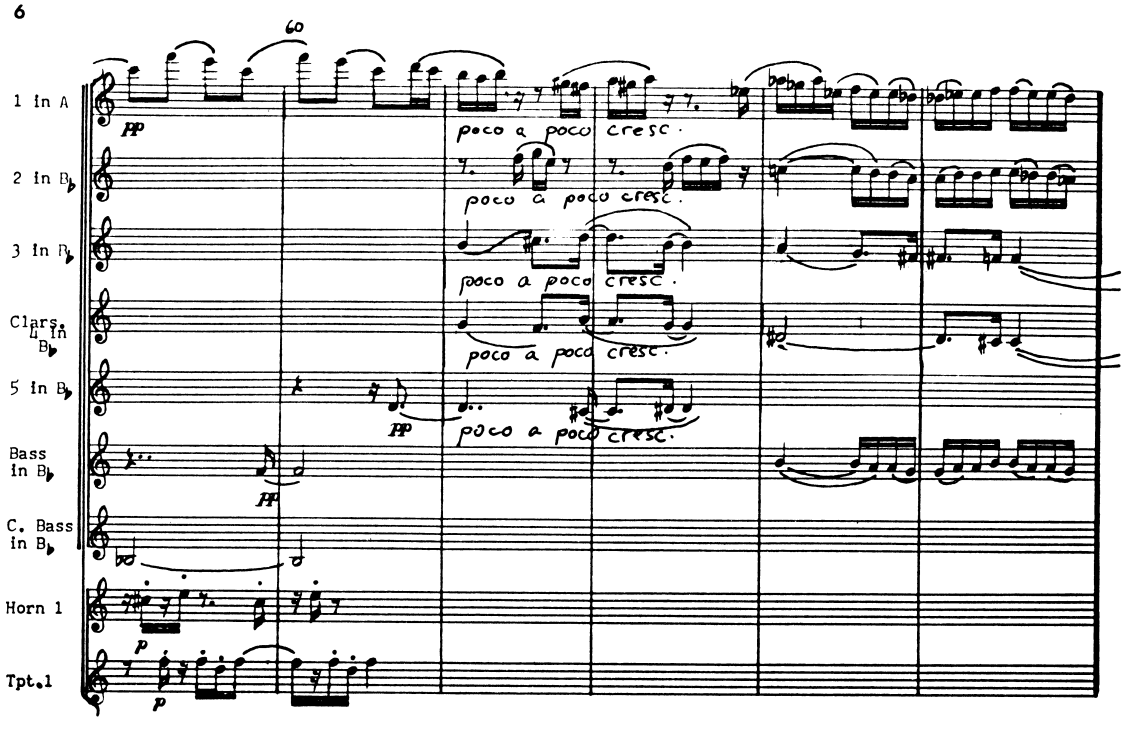

Fls.
Obs.
Clars.
Bsns.
1,2,3
Horns
4,5,6
Tpts.
1,2,3
T.Trmbs.
B.Trmb.
Tuba
Susp.
Cymb.
Soft stks
Tutti
cresc.
30
ff
dim.

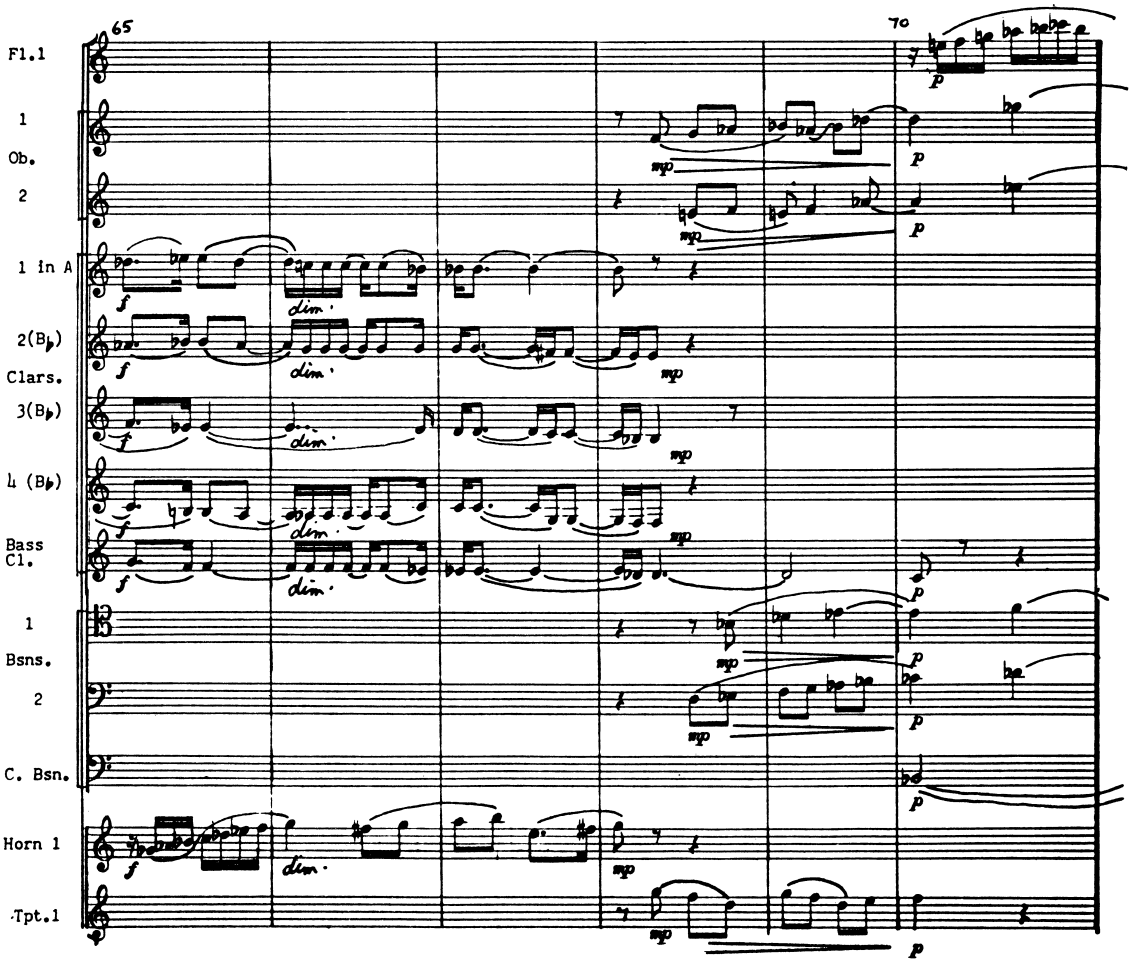

Fls.
Obs
Clars.
Bsns.
Horns
Tpts.
2,3
Ten.
Trmbs.
Bass 1
35
mf
p
mp
dim.

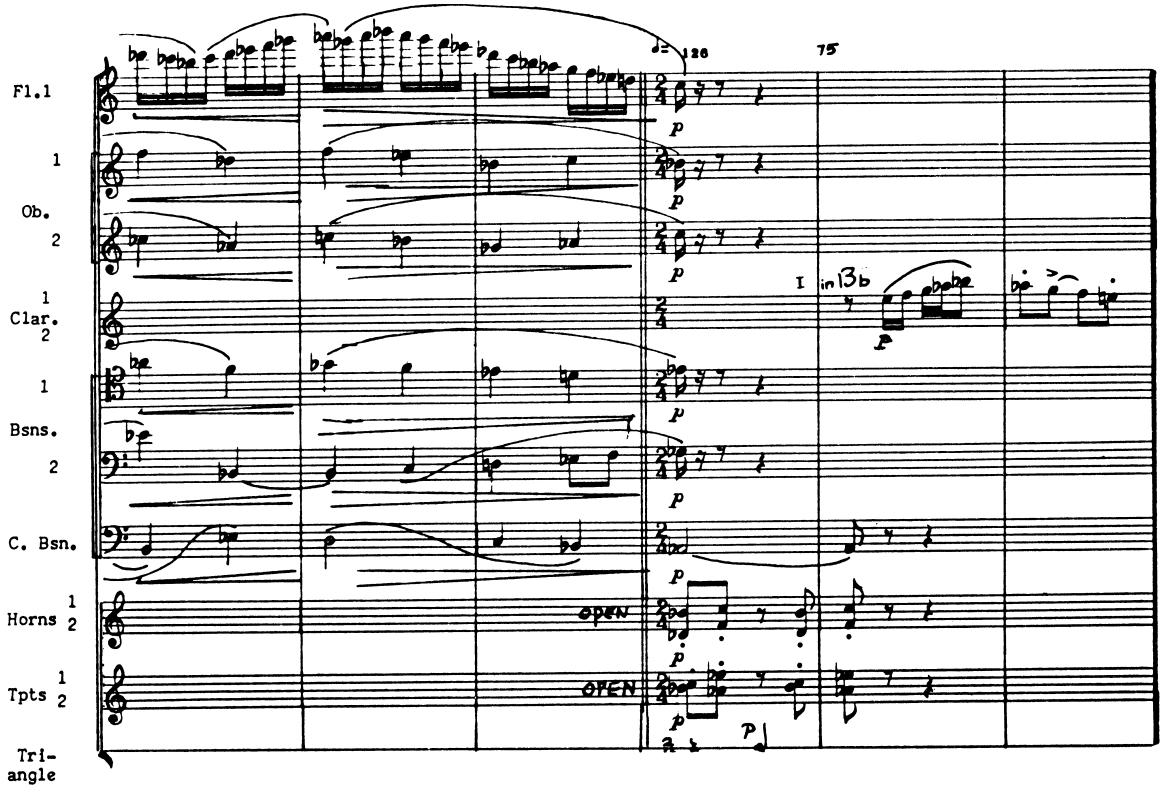

40
Fl.1
Ob.1
1
Clars.
2
3
1
Bsns.
Cont.
1,2
Horns
3
1
Tpts.
2
1
Ten.
2
Tmbs.
Bass 1
Tuba
Large
Gong
con sord
con sord

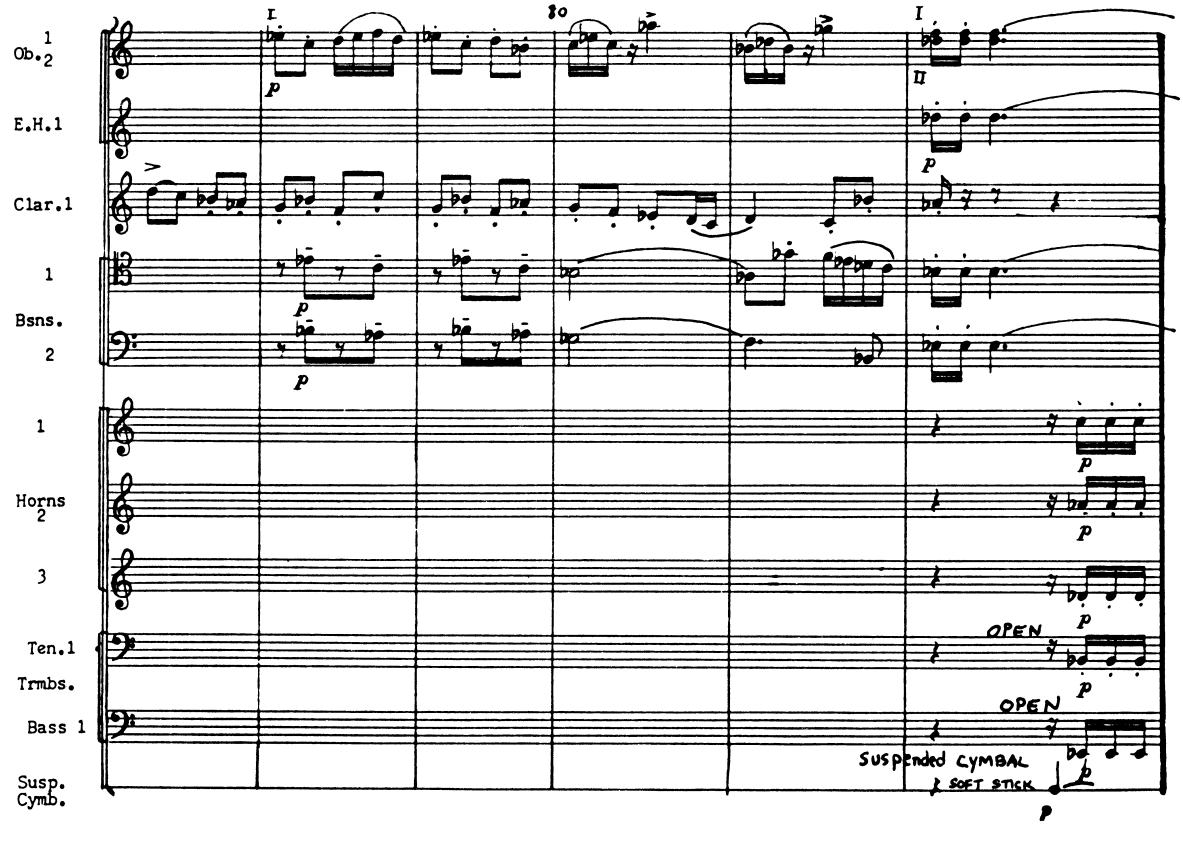

45
Fl. 1
Ob. 1
1
Clar.2
3
Bsn.1
C.Bsn.
Horn 1
Gong

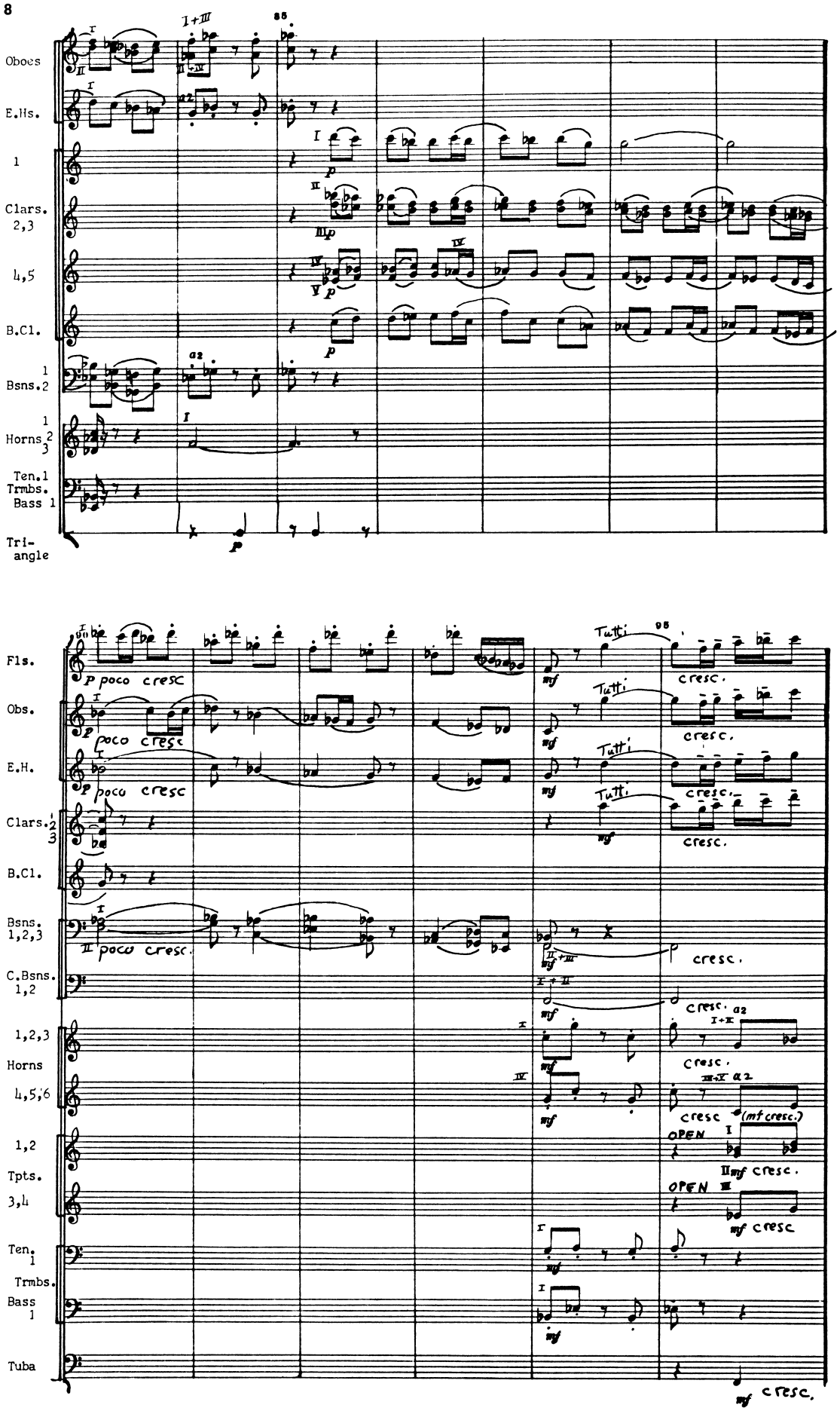

50
Fl. 1 2
Ob. 1
Clars.
B.Clar. in B
Bsns. 1 2
C. Bsn.
Horns 1 2 3
Tpts. 1
2,3
Ten. 1 2
Trmbs.
Bass 1 2
Large snare drum
cup mutes
cup mute
Tutti
MUFFLED
sempre
55
Fl. 1 2
Oboes 1,2
3,4
E.Hs. 1 2
Clar. 1
Bsn. 1
Horns 1,2
3,4
Tpts. 1
Altri
Ten. 1 2
Trmbs.
Bass 1 2
Tuba
Snare drum

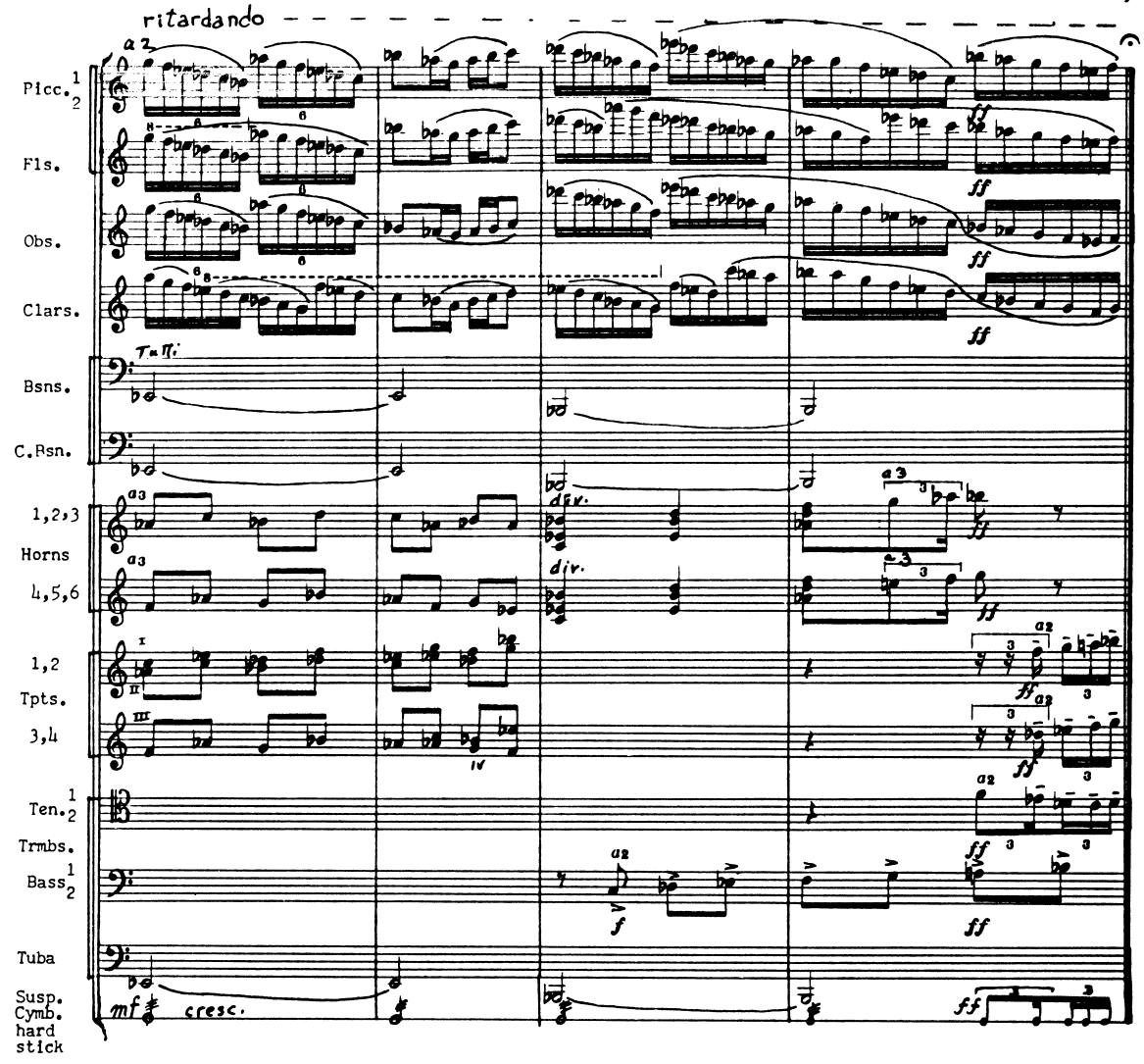

60
1 in A
2 in B♭
3 in B♭
Clars. 4 in B♭
5 in B♭
Bass in B♭
C. Bass in B♭
Horn 1
Tpt.1
pp
poco a poco cresc.
p

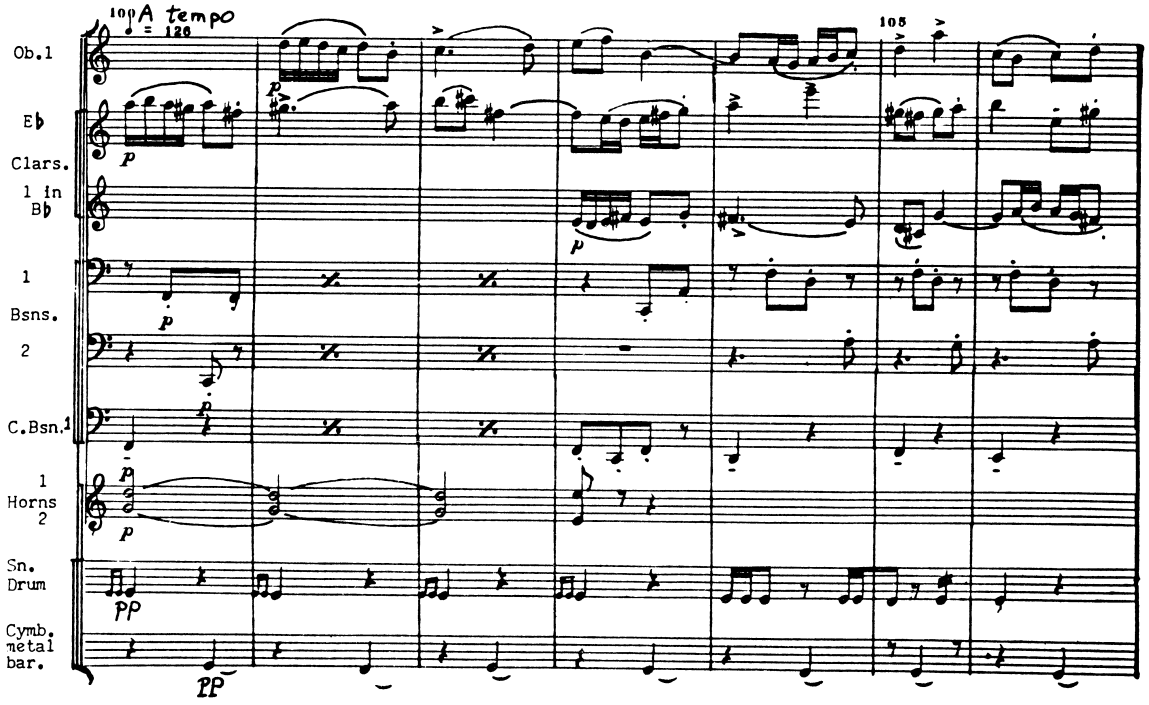

65
70
Fl.1
1
Ob.
2
1 in A
2(B♭)
Clars.
3(B♭)
4 (B♭)
Bass Cl.
1
Bsns.
2
C. Bsn.
Horn 1
Tpt.1
f
dim.
mp
p

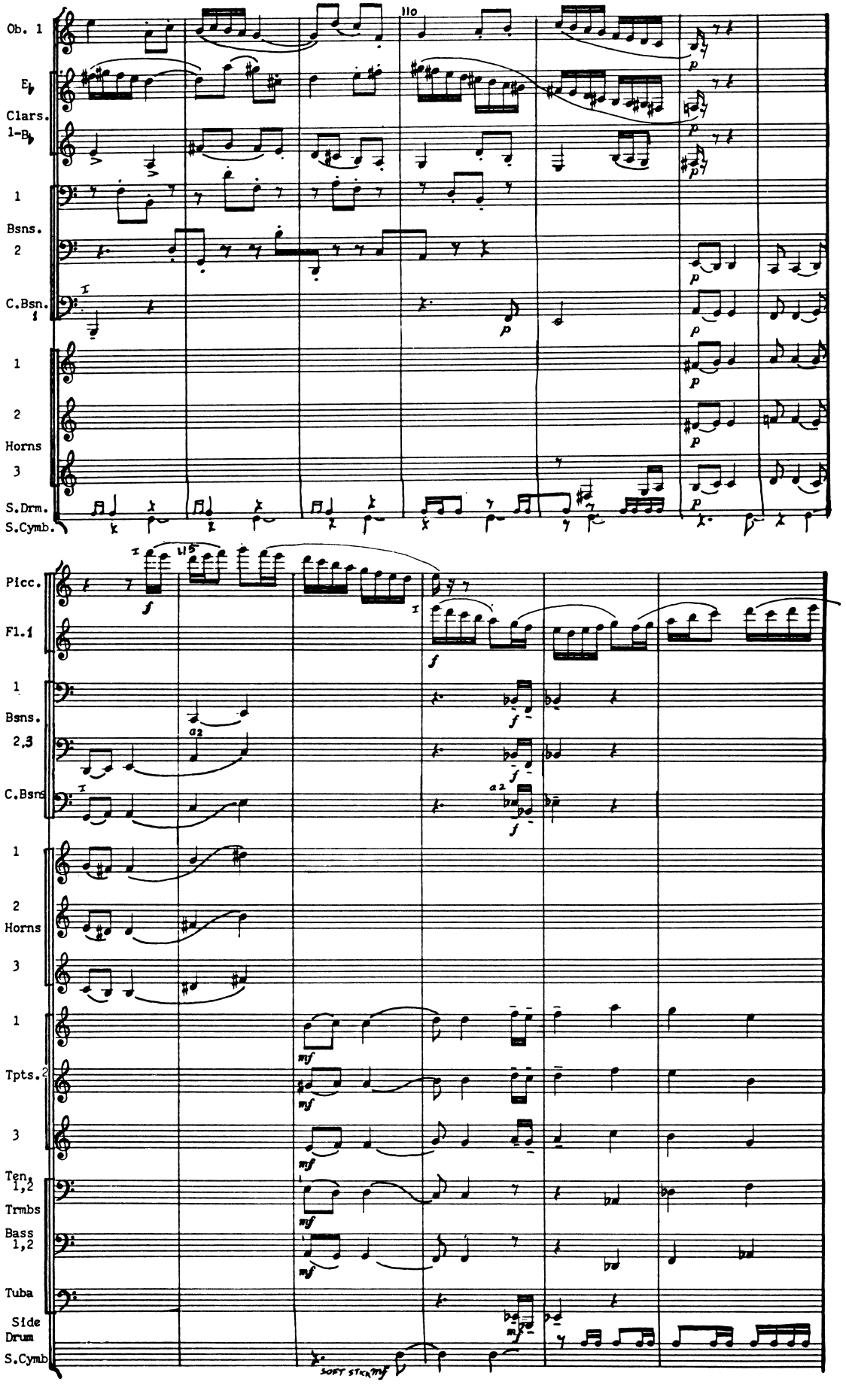

Fl.1
1
Ob.
2
1
Clar.
2
1
Bsns.
2
C. Bsn.
Horns 1 2
Tpts 1 2
Tri-
angle
♩= 126
75
I
in 13b
OPEN
OPEN

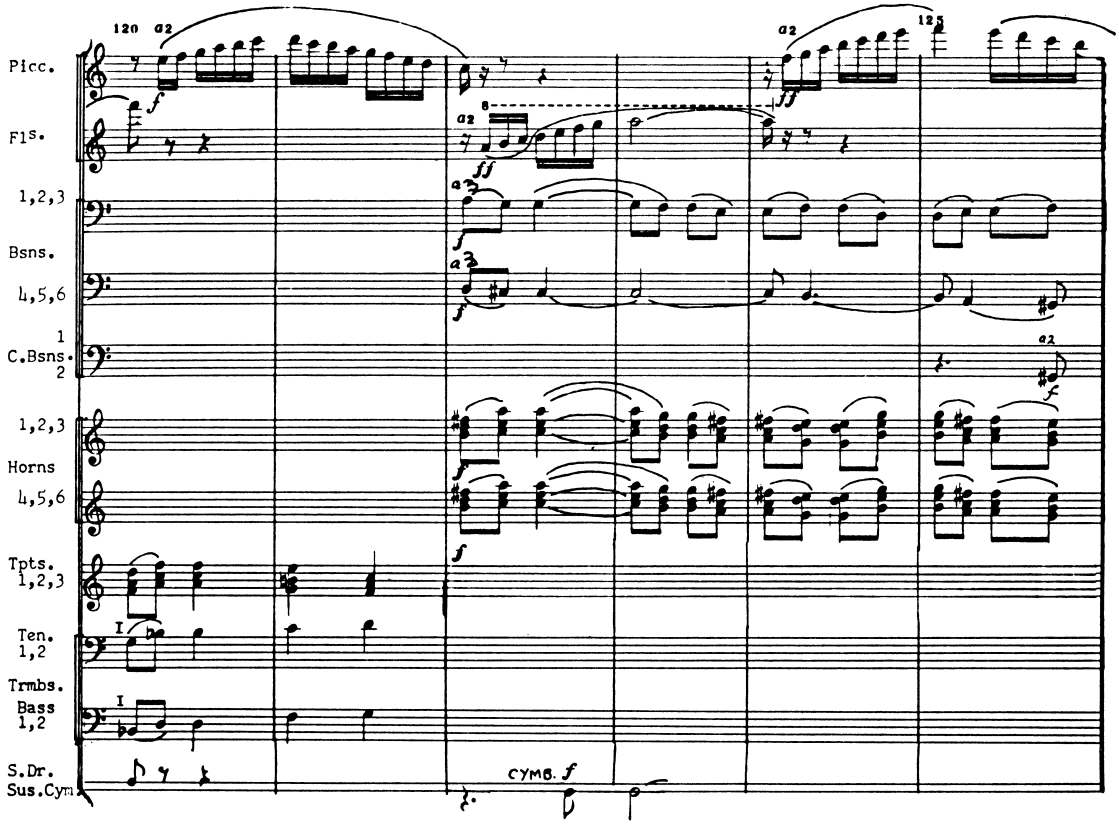

1
Ob. 2
E.H.1
Clar.1
1
Bsns.
2
1
Horns
2
3
Ten.1
Trmbs.
Bass 1
Susp.
Cymb.
I
80
I
II
OPEN
OPEN
Suspended CYMBAL
SOFT STICK

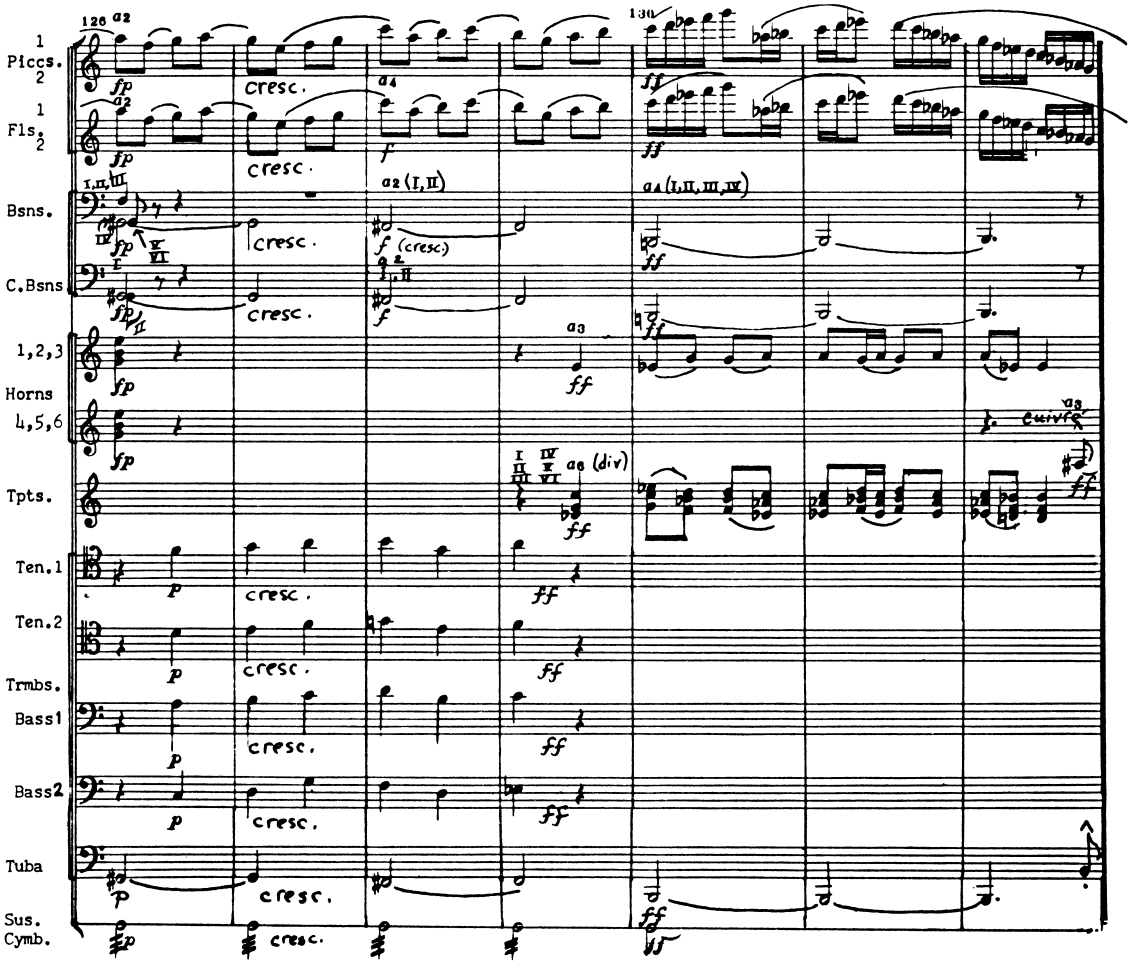

Oboes
E.Hs.
1
Clars. 2,3
4,5
B.Cl.
Bsns. 1 2
Horns 1 2 3
Ten. 1
Trmbs.
Bass 1
Tri-angle
Fls.
Obs.
E.H.
Clars. 1 2 3
B.Cl.
Bsns. 1,2,3
C.Bsns. 1,2
1,2,3
Horns
4,5,6
1,2
Tpts.
3,4
Ten. 1
Trmbs.
Bass 1
Tuba
poco cresc
Tutti
cresc.
OPEN
(mf cresc.)

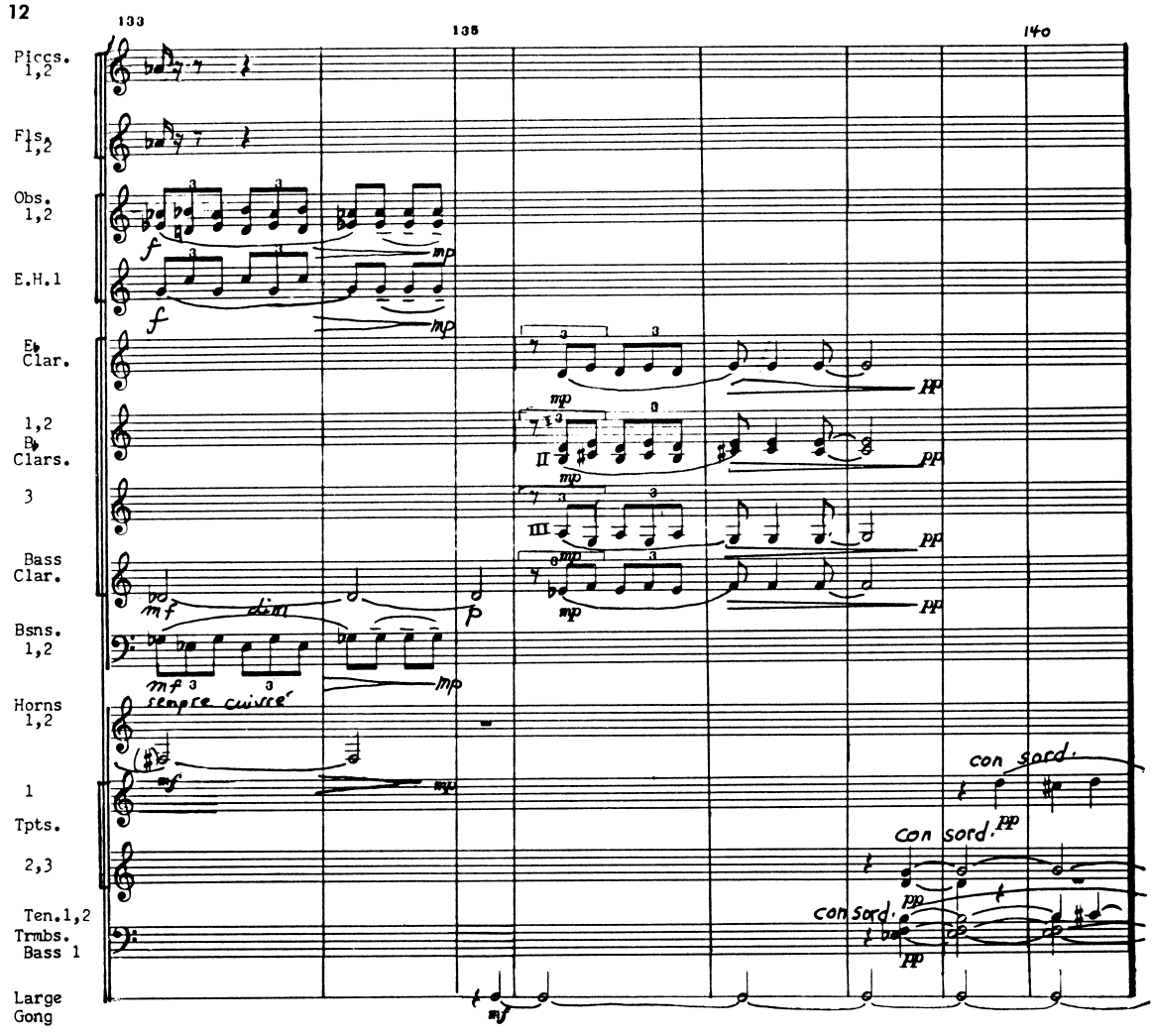

ritardando
Picc.
Fls.
Obs.
Clars.
Bsns.
C.Bsn.
1,2,3 Horns
4,5,6
1,2 Tpts.
3,4
Ten.
Trmbs.
Bass
Tuba
Susp. Cymb. hard stick
mf cresc.
ff
div.

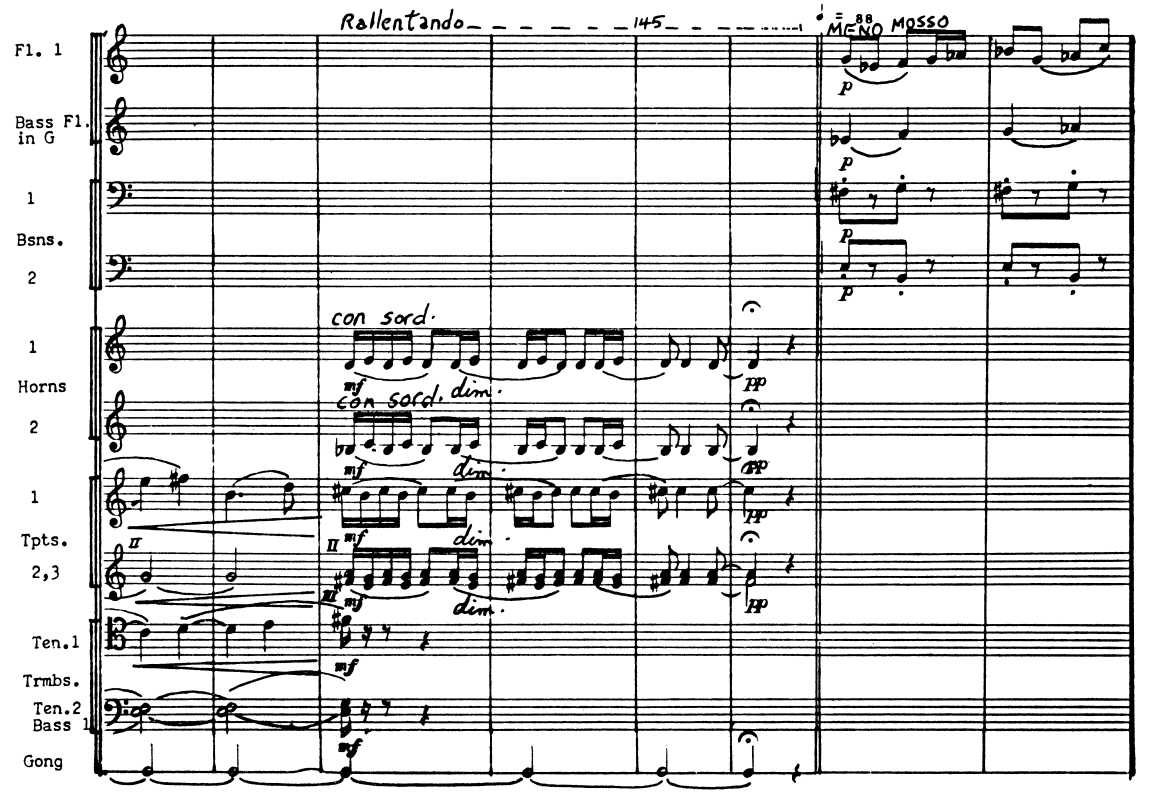

100 A tempo
♩ = 120
105
Ob.1
E♭ Clars. 1 in B♭
1 Bsns. 2
C.Bsn.
1 Horns 2
Sn. Drum
Cymb. metal bar.
p
pp

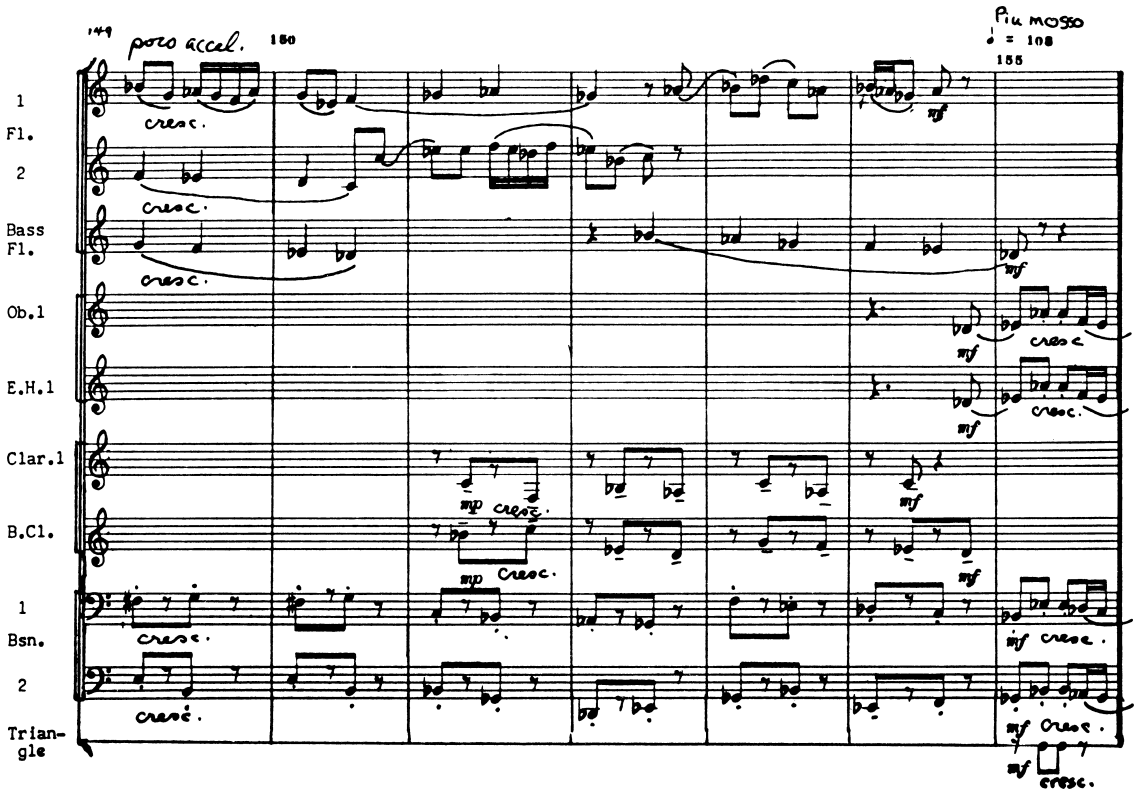

Ob. 1
E♭ Clars. 1-B♭
1
Bsns.
2
C.Bsn. 1
1
2
Horns
3
S.Drm.
S.Cymb.
110
115
Picc.
Fl. 1
1
Bsns.
2,3
C.Bsns
1
2
Horns
3
1
Tpts. 2
3
Ten. 1,2
Trmbs
Bass 1,2
Tuba
Side Drum
S.Cymb
a2
SOFT STICK

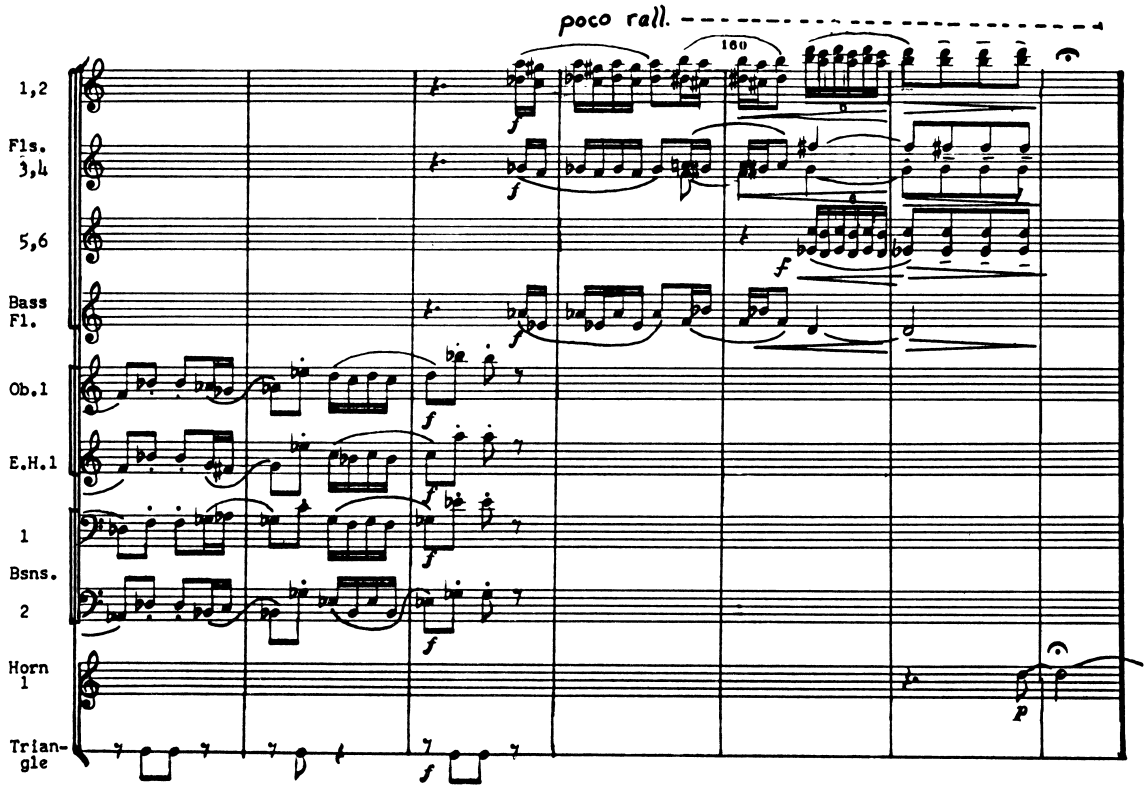

Picc.
Fls.
1,2,3
Bsns.
4,5,6
1
C.Bsns.
2
1,2,3
Horns
4,5,6
Tpts.
1,2,3
Ten.
1,2
Trmbs.
Bass
1,2
S.Dr.
Sus.Cym
cymb. f

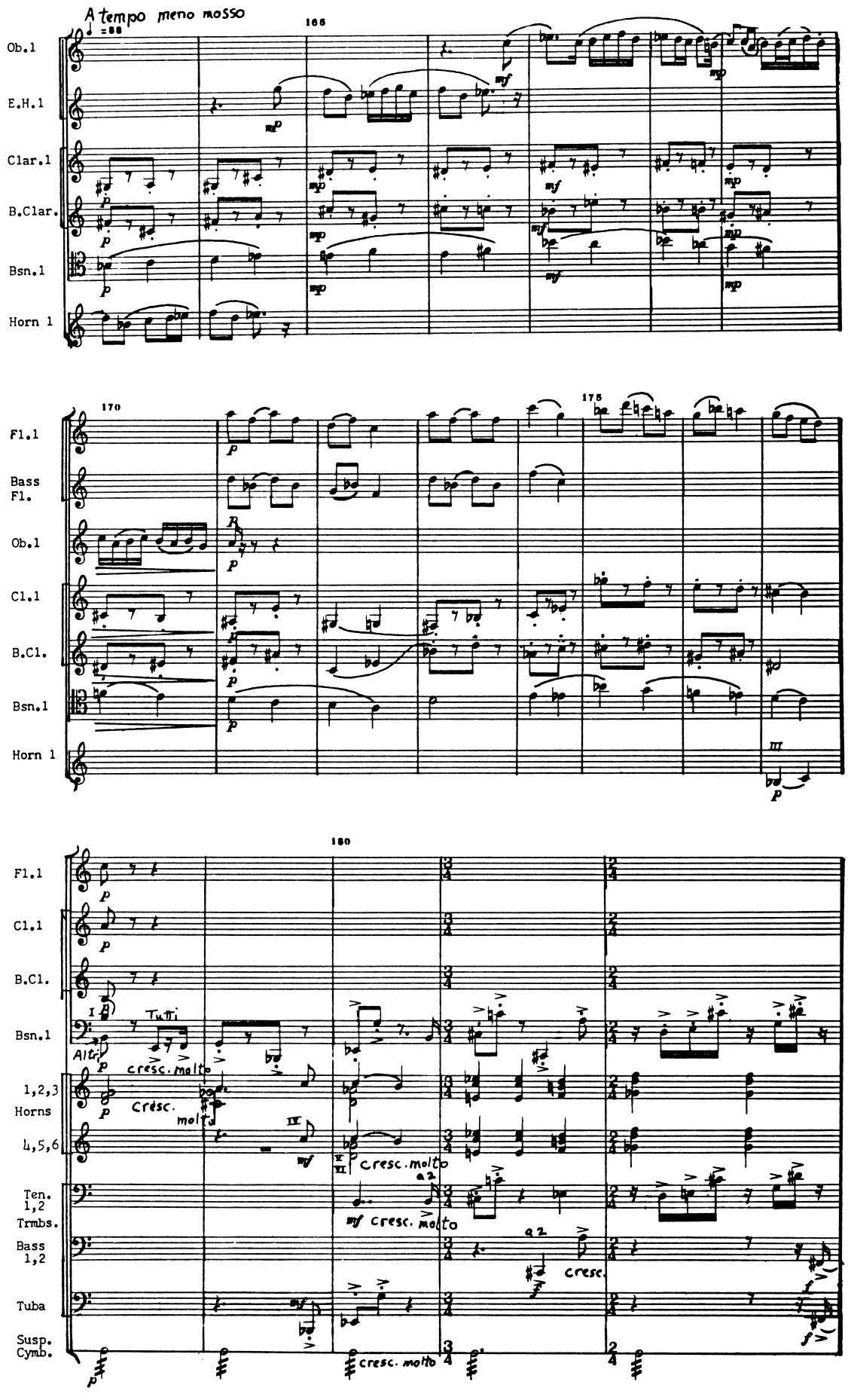

1
Piccs.
2
1
Fls.
2
Bsns.
C.Bsns
1,2,3
Horns
4,5,6
Tpts.
Ten.1
Ten.2
Trmbs.
Bass1
Bass2
Tuba
Sus.
Cymb.
cresc.
a2 (I,II)
a4 (I,II,III,IV)
a6 (div)
curve

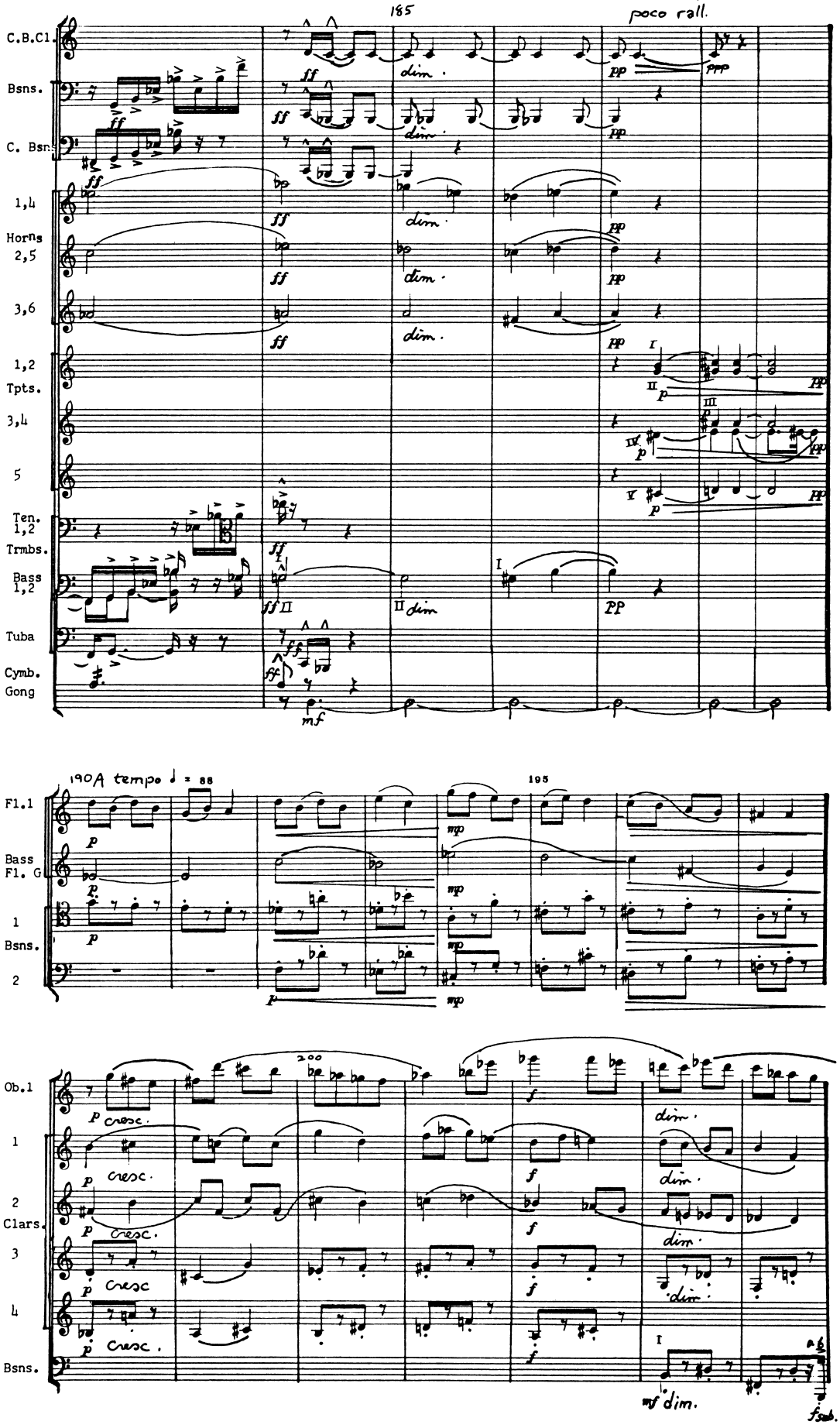

133
135
140
Piccs. 1,2
Fls. 1,2
Obs. 1,2
E.H.1
E♭ Clar.
1,2
B♭ Clars.
3
Bass Clar.
Bsns. 1,2
Horns 1,2
1
Tpts.
2,3
Ten.1,2
Trmbs.
Bass 1
Large Gong
sempre cuivré
con sord.
con sord.
con sord.

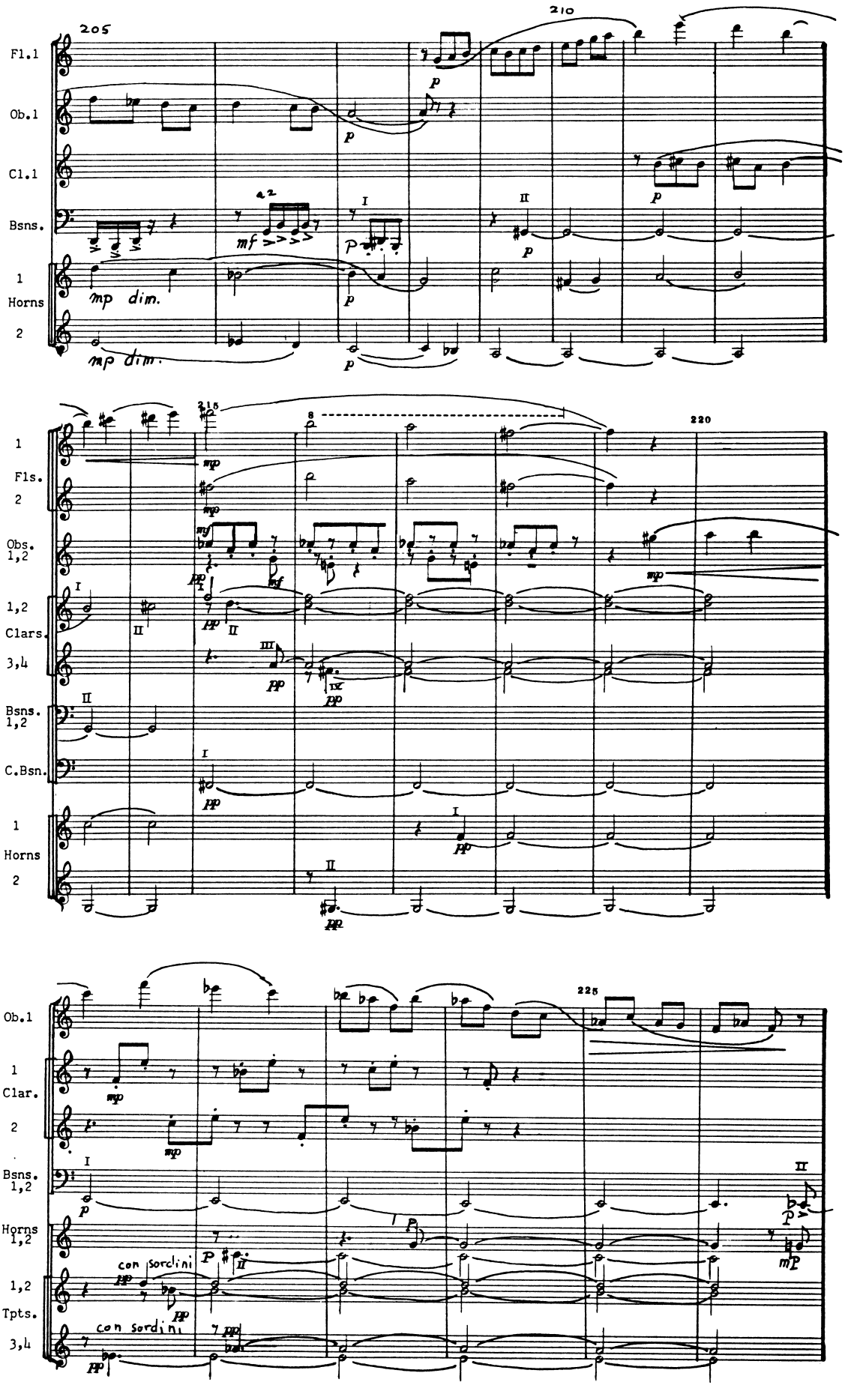

Rallentando
145
MENO MOSSO
Fl. 1
Bass Fl. in G
1
Bsns.
2
1
Horns
2
1
Tpts.
2,3
Ten.1
Trmbs.
Ten.2
Bass 1
Gong
con sord.
con sord. dim.

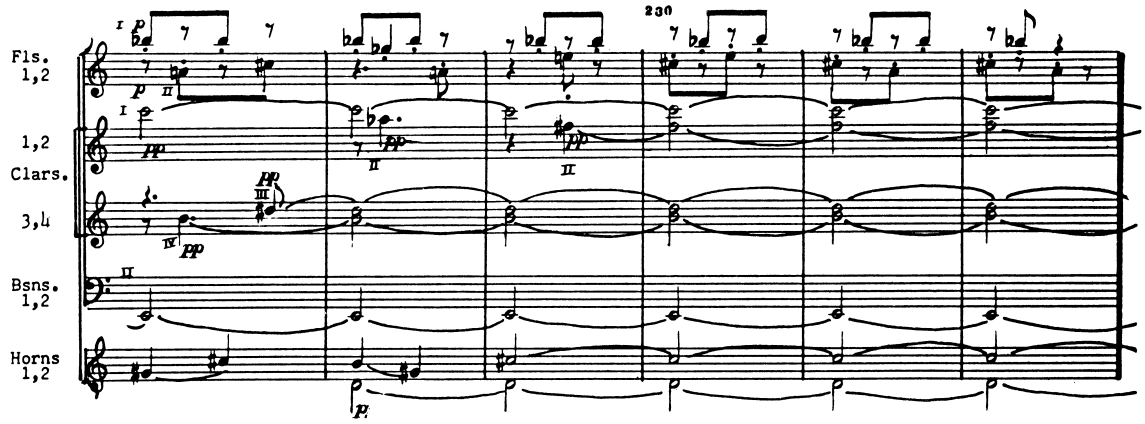

149
poco accel.
150
Più mosso
♩ = 108
155
1 Fl.
2
Bass Fl.
Ob.1
E.H.1
Clar.1
B.Cl.
1 Bsn.
2
Trian-gle
cresc.
mp
mf
cresc.

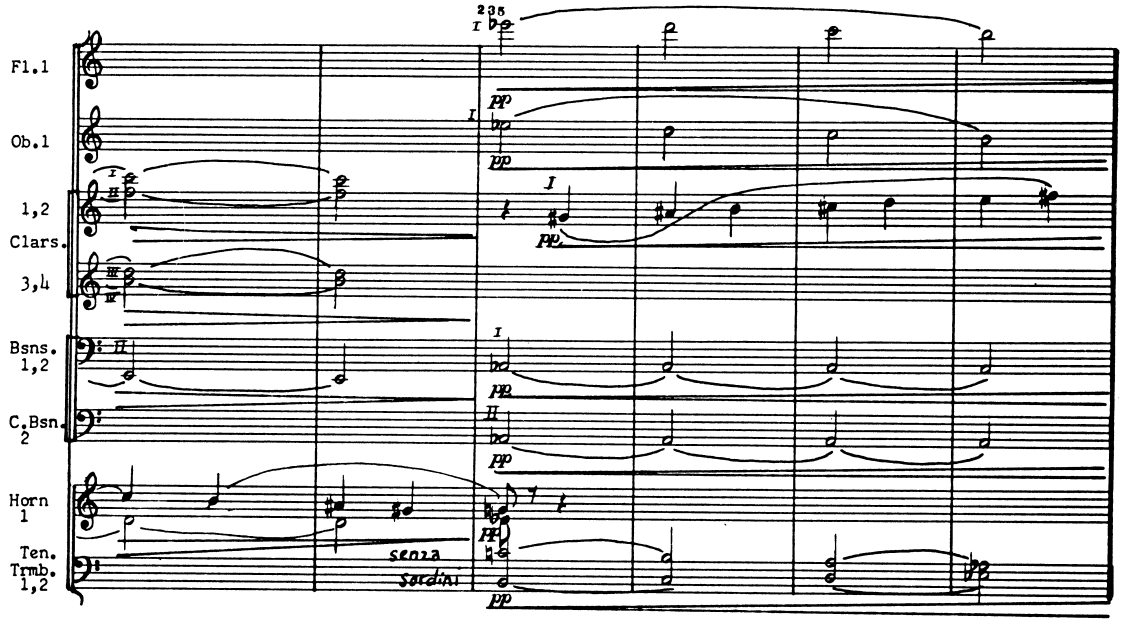

poco rall.
160
1,2 Fls.
3,4
5,6
Bass Fl.
Ob.1
E.H.1
1 Bsns.
2
Horn 1
Trian-gle
f
p

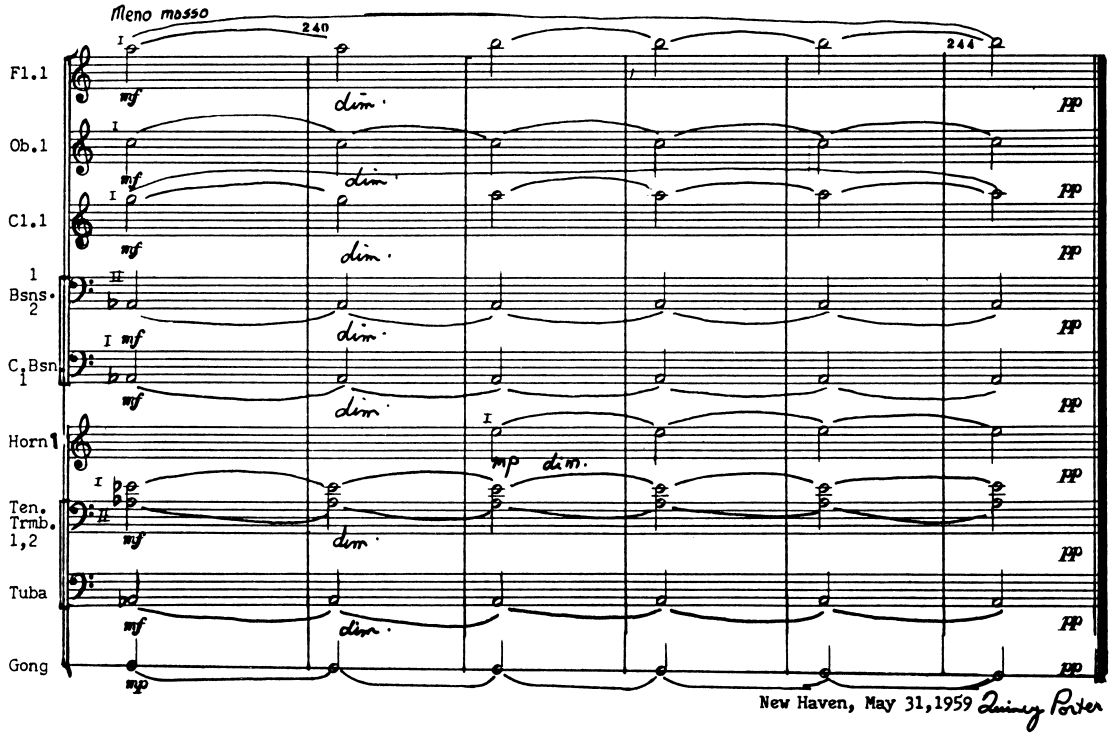

A tempo meno mosso
♩ = 88
165
Ob.1
E.H.1
Clar.1
B.Clar.
Bsn.1
Horn 1
170
175
Fl.1
Bass Fl.
Ob.1
Cl.1
B.Cl.
Bsn.1
Horn 1
180
Fl.1
Cl.1
B.Cl.
Bsn.1
Tutti
Alti
cresc. molto
1,2,3 Horns
Cresc. molto
4,5,6
cresc. molto
Ten. 1,2 Trmbs.
mf cresc. molto
Bass 1,2
a2
cresc.
Tuba
Susp. Cymb.
cresc. molto


185
poco rall.
C.B.Cl.
Bsns.
C. Bsn.
1,4
Horns
2,5
3,6
1,2
Tpts.
3,4
5
Ten.
1,2
Trmbs.
Bass
1,2
Tuba
Cymb.
Gong
190A tempo ♩ = 88
195
Fl.1
Bass
Fl. G
1
Bsns.
2
200
Ob.1
1
2
Clars.
3
4
Bsns.


205
210
Fl.1
Ob.1
Cl.1
Bsns.
1
Horns
2
mp dim.
mp dim.
a 2
mf
p
I
II
215
220
Fls.
Obs. 1,2
1,2
Clars.
3,4
Bsns. 1,2
C.Bsn.
Horns
225
Ob.1
Clar.
Bsns. 1,2
Horns 1,2
1,2
Tpts.
3,4
con sordini
con sordini
mp
pp
mf




New Haven, May 31, 1959 Quincy Porter

Robert Austin Boudreau and the American Wind Symphony Orchestra, which he founded and directs, have brought a fresh, new spirit to the ranks of serious music.

Virtually every phase of the operation represents a bold, yet meaningful, innovation.

*Instrumentation:* it is made up of three components: the normal percussion section of the symphony orchestra, plus symphony orchestra brass and woodwind sections each of double size. It is the first organization of its kind in the world, and its success has led to the formation of others.

*Repertoire:* many of the foremost composers of our times have been commissioned to create works utilizing the flexibility of this orchestra and its components. They have responded with compositions that are stimulating, exciting and significant.

*Personnel:* fifty-seven young professional musicians, selected from hundreds of candidates from universities and conservatories in the United States and abroad, combine youthful vitality and outstanding musicianship.

*Performance:* two specially designed barges, one for America and one for overseas, are the stages; the rivers of the world are the concert halls. Based in Pittsburgh since its inception in 1957, the American Wind Symphony Orchestra gives a concert series there and then tours the waterways of the United States and other countries.

While constantly seeking new horizons, the American Wind Symphony Orchestra has consistently entertained and broadened the musical experience of its public. As many as 25,000 persons have gathered along a riverbank to hear a single concert by this unique group in the U.S. and England.

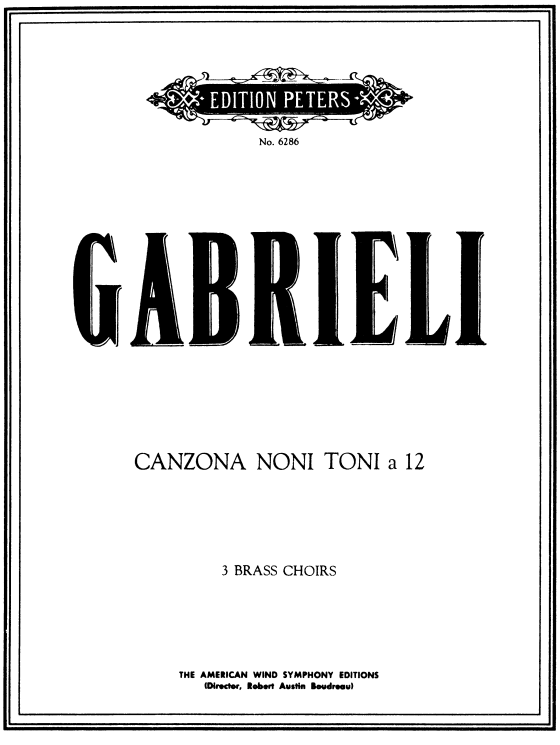
They have been joined by leading reviewers in hailing the succession of accomplishments by the American Wind Symphony Orchestra.

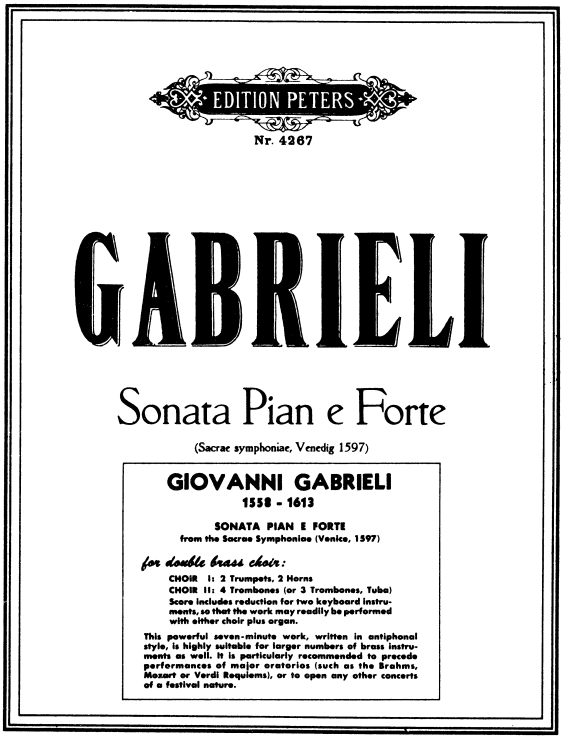
It is Mr. Boudreau's philosophy that 20th-century music should reflect 20th-century life just as the great music of earlier times reflected the ages that gave them birth.

That his organization's activities have inspired accompanying art exhibits, riverfront development projects and a better understanding among the peoples of the world through music has been particularly rewarding to Mr. Boudreau.

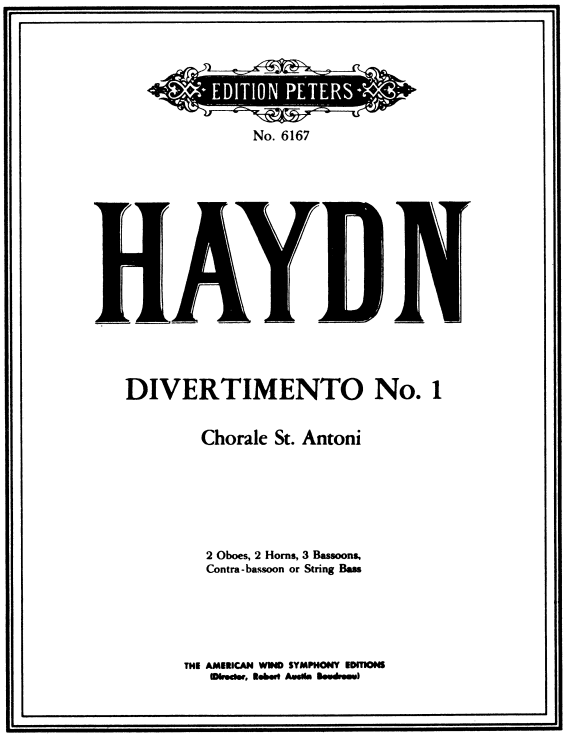
He holds a B.A. degree in English literature from Boston University and the B.S. and M.S. degrees from the Juilliard School of Music. He has completed his residence toward a doctorate at Columbia University. In 1954, he was awarded a Fulbright scholarship and continued his wind instrument studies at the Paris Conservatory. He has taught at Ithaca College and Lehigh University and was an associate professor of music at Duquesne University from 1955 to 1958.

Mr. Boudreau now devotes all of his time to the ever-growing American Wind Symphony Orchestra.


EDITION PETERS
No. 6286
GABRIELI
CANZONA NONI TONI a 12
3 BRASS CHOIRS
THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)


EDITION PETERS
Nr. 4267
GABRIELI
Sonata Pian e Forte
(Sacrae symphoniae, Venedig 1597)
GIOVANNI GABRIELI
1558 - 1613
SONATA PIAN E FORTE
from the Sacrae Symphoniae (Venice, 1597)
for double brass choir:
CHOIR I: 2 Trumpets, 2 Horns
CHOIR II: 4 Trombones (or 3 Trombones, Tuba)
Score includes reduction for two keyboard instruments, so that the work may readily be performed with either choir plus organ.
This powerful seven-minute work, written in antiphonal style, is highly suitable for larger numbers of brass instruments as well. It is particularly recommended to precede performances of major oratorios (such as the Brahms, Mozart or Verdi Requiems), or to open any other concerts of a festival nature.

EDITION PETERS
No. 6135
HÄNDEL
Music
for
Royal Fireworks
THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)


EDITION PETERS
No. 6167
HAYDN
DIVERTIMENTO No. 1
Chorale St. Antoni
2 Oboes, 2 Horns, 3 Bassoons,
Contra-bassoon or String Bass
THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)

No. 6067

# QUINCY PORTER

## DIVERTIMENTO
## for Woodwind Quintet

Flute, Oboe, Clarinet, Bassoon, Horn

# WIND SYMPHONY ORCHESTRA

**THE AMERICAN WIND SYMPHONY EDITIONS**

**Robert Austin Boudreau, Director**

**Performance materials available ON RENTAL**

**Duration in minutes (in parentheses) follows title**

**ADLER, Samuel (1925- )**
— **Diptych (15)**
4 (2 Picc) 4 (2 EH) 5 (E♭, 2 Bcl)
4 (2 Cbsn), 4441, T, P, Pf, Cel, Cb

**ALDANA, Mario Kuri (1932- )**
— **Four Bacabs (with Narrator)(16)**
9 (2 Picc, Bass Fl) 8 (2 EH) 8 (E♭, Bcl)
7 (Cbsn), 6661, T, P (2), Pf, Hp
— **Mascaras (14)**
Concerto for Marimba Solo and Wind Orchestra

**BENNETT, Robert Russell (1894- )**
— **Concerto grosso (16)**
Wind Quintet Soli and Wind Orchestra
Fl, Ob, Cl, Bsn, Hrn Soli, 7 (2 Picc)
7 (2 EH) 9 (E♭, Alto, Bcl, Cbcl)
7 (2 Cbsn), 5 6 (2 C, Flugelhrn) 6 1,
T, P, Cb
— **Ohio River Suite (20)**
1. The Allegheny—1859
2. The Monongahela—1909
3. The Ohio—1959
8 (2 Picc) 8 (2 EH) 10 (E♭, Alto, Bcl, Cbcl) 8 (2 Cbsn), 6 6 (2 C, Flugelhrn) 6 1, T, P, Cb
— **Overture to Ty, Tris and Willie (10)**
8 (2 Picc, 3 Alto) 6 (3 EH) 6 (3 Bcl)
6 (3 Cbsn), 6660, P
— **Three Humoresques (9)**
I: T, P (4), 2 Hps, Pf
II: 8 (2 Picc, 3 Alto) 6 (3 EH)
6 (3 Bcl) 6 (3 Cbsn), 0000
III: 0000, 6661, P (1)

**BENSON, Warren (1924- )**
— **Symphony for Drums**
Drum Soli and Wind Orchestra

**BLISS, Arthur (1891- )**
— **Greeting to a City (5)**
Two Brass Choirs (each: 2 Hrns, 2 Trps, 3 Trbs), Tba, T, P

**CHOU, Wen-chung (1923- )**
— **Metaphors (17)**
1. Spring
2. Summer
3. Autumn
4. Winter
6 (2 Picc) 6 (2 EH) 6 (2 E♭, 2 Bcl)
6 (2 Cbsn), 6461, T, P (5), 2 Hps, Pf

**EL-DABH, Halim (1921- )**
— **Nomadic Waves**
Double Wind Orchestra and Percussion
Orchestra 1: 4 (2 Picc) 3 4 (Bcl)
4 (Cbsn), 2221
Orchestra 2: 3 Alto Fl, 3 EH, 2 Bcl,
2 Cbsn, 4440
Percussion: 6 players

**GABRIELI, Giovanni (1557-1612)**
— **Canzona Noni Toni a 12 (6)**
3 Brass Choirs: 6 Trps, 6 Trbs
(or Hrns, Tba)
Score: Peters No. 6286 $3.50
Set of Parts $6.00; Extras, each $.50
Pocket Score: Peters No. 6286p $1.50

**HANDEL, George Frederick (1685-1759)**
— **Music for The Royal Fireworks (23)**
1. Ouverture
2. Bourrée
3. La Paix
4. La Réjouissance
5. Menuet
6. Menuet
0303 (Cbsn), 3300 T, P, Cb
Score: Peters No. 6135 $5.00
— **Water Music**
3 Fls (Alto Fl), 3 Obs (EH), 5 Bsns (Cbsn), 2 Hrns, 3 Trps, T

**HAYDN, Franz Joseph (1732-1809)**
— **Divertimento No. 1 (B♭)(Chorale St. Antoni)(10)**
2 Obs, 3 Bsns, Cbsn (Cb), 2 Hrns
Score and Set of Parts:
Peters No. 6167 $6.00
Extra Parts, each $.50

Pocket Score: Peters No. 6167p $1.00

**HOVHANESS, Alan (1911- )**
— **Symphony No. 4, Op. 165 (18)**
3 (6) Fl, 2 (6) Ob, 1 (2) EH, 2 (6) Cl, Bcl, 2 (6) Bsn, Cbsn, 4 (6) Hrn, 2 (6) Trp, 4 (6) Trb, Tba, P (4), Hp
Pocket Score: Peters No. 6129 $3.50
— **Symphony No. 7, Op. 178 (Nanga Parvat)(14)**
3 (6) Fl, 2 (6) Ob, EH, 2 (6) Cl, 2 (6) Bsn, 4 (6) Hrn, 2 (6) Trp, 3 (6) Trb, Tba, P (4), Hp
Pocket Score: Peters No. 6215 $3.50
— **Symphony No. 14, Op. 194 (Ararat)(14)**
5 (2 Picc) 363, 6661, P (6)
Pocket Score: Peters No. 6378 $5.00

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**KAY, Ulysses (1917- )**
— **Trigon (12)**
3 (Picc) 3 (EH) 4 (E♭, Bcl) 3 (Cbsn), 4441, T, P (3), Hp

**KLEINSINGER, George (1914- )**
— **Symphony of Winds (with Narrator)(14)**
3 (Picc) 3 (EH) 3 (Bcl) 2 (Cbsn ad lib), 4331, T, P, Cb
Full Score: Peters No. 6132 $15.00
Pocket Score: Peters No. 6132a $5.00

**LOPATNIKOFF, Nikolai (1903- )**
— **Concerto (19)**
3 (Picc) 3 (EH) 4 (E♭, Bcl) 3 (Cbsn), 4431, T, P, Hp

**MAYUZUMI, Toshiro (1929- )**
— **Music with Sculpture (14)**
8 (2 Picc, 3 Alto) 6 (3 EH) 7 (E♭, 3 Bcl) 6 (3 Cbsn), 6661, T, P (5), Hp, Cel, Cb
— **Texture (11)**
6 (2 Picc) 6 (2 EH) 6 (2 Bcl) 6 (2 Cbsn), 6661, T, P (4), Hp, Cel/Pf

**McBRIDE, Robert (1911- )**
— **Sunday in Mexico (15)**
5 (2 Picc) 5 (EH) 5 (E♭, Bcl) 5 (Cbsn), 3331, T, P (3), Hp, Cb

**McPHEE, Colin (1901- )**
— **Concerto (12)**
4 (Picc) 333 (Cbsn), 4331, T, P (3), Hp, Pf, Cb
Pocket Score: Peters No. 6203 $3.50

**MITCHELL, Lyndol (1923- )**
— **Battle Hymn of the Republic (6)**
3 (Picc) 2 4 (Bcl) 2, 3431, T, P (3), Cb (TTBB ad lib)
— **When Johnny Comes Marching Home (9)**
4 (2 Picc) 2 3 (Bcl) 2, 4331, T, P (3), Pf (TTBB ad lib)

**MOREL, Francois (1926- )**
— **Le Mythe de la Roche Percée (18)**
8 (2 Picc) 8 (2 EH) 8 (E♭, 2 Bcl) 8 (2 Cbsn), 6661, P (4), Pf, Cb

**ORREGO-SALAS, Juan (1919- )**
— **Psalms, Op. 51**
Narrator, 5 (Picc) 5 (EH) 5 (Bcl) 5 (Cbsn), 6441, T, P (4), Hp, Cb (2nd Hp ad lib)

**PORTER, Quincy (1897- )**
— **Concerto (8)**
9 (2 Picc, Bass Fl) 8 (2 EH) 9 (E♭, Bcl, Cbcl) 8 (2 Cbsn), 6641, P (2)
Pocket Score: Peters No. 6022 $5.00

**ROREM, Ned (1923- )**
— **Sinfonia for 15 Wind Instruments (9)**
3 (Picc) 3 (EH) 4 (E♭, Bcl) 3 (Cbsn) 2 Hrns (T, P, Pf/Cel ad lib)
Pocket Score: Peters No. 6137 $3.50

**SOMERS, Harry (1925- )**
— **Symphony for Woodwinds, Brass, Percussion (18)**
8 (2 Picc, 3 Alto) 6 (3 EH) 6 (3 Bcl) 6 (3 Cbsn), 6661, T, P (3)

**SURINACH, Carlos (1915- )**
— **Paeans and Dances of Heathen Iberia (14)**
1. Fertility Rite
2. Dance of the Playful Love
3. Pagan Ode
4. Dance of the Warriors
5. Shepherd's Song
6. Apotheosis

8 (2 Picc) 8 (2 EH) 8 (E♭, Bcl) 8 (2 Cbsn), 6661, T, P (3), Hp, Cb
Pocket Score: Peters No. 6123 $5.00

**VELASQUEZ, Leonardo (1936- )**
— **Chorale and Variations**
Wind Symphony Orchestra
— **Cuauhtemoc (20)**
Narration in Spanish
3 (Picc) 3 (EH) 4 (E♭, Bcl) 3 (Cbsn), 6441, T, P (3)

**VILLA-LOBOS, Heitor (1887-1959)**
— **Fantasia in 3 Movements in form of a "Choros" (15)**
8 (2 Picc) 8 (2 EH) 10 (E♭, Alto, Bcl, Cbcl) 8 (2 Cbsn), 6 6 (2 C, Flugelhrn) 6 1, T, P (4), Hp, Cb (Pf ad lib)
Full Score: Peters No. 6140a $15.00
Pocket Score: Peters No. 6140 $6.00

Many critics have written lyrically about the music of Quincy Porter. "Imagine music so lithe and well-tailored as to suggest a trim sloop taking the breeze and you have a hint of the clean, clear-headed sort of thing Quincy Porter has been turning out the past two decades. It has both form and expressiveness. It is forthright, vital and uninhibited, yet compact, terse and trenchant.

"It ranges emotionally from a sort of nervous exuberance in the fast movements to a wistful, tender serenity in the slow movements. When it is not buoyant and hopeful, it is likely to be a little nostalgic, with a touch of exotic color, unexpected in a native of New Haven, but understandable in a one-time pupil of Ernest Bloch. There is no groping, no uncertainty, even in the dreamy, evocative mystery of the adagios. It rides the sea smoothly, steadily and gracefully. Its implications are often witty, its abbreviations and understatements genial and stimulating. For all its meticulously polished workmanship, it is never content within the limitations of its chosen course."

This appraisal by the distinguished composer-critic Herbert Elwell appeared over a decade ago in *Modern Music*. He added that Porter's music "forges ahead with fine, fresh independence, yet it remains in unbroken continuity with the past. He achieves orientation and progressiveness, not by scuttling tradition, but by conserving those things which, because of their power to bring people together in agreement, are perhaps the most valuable things that could be nurtured in a world torn apart by uncertainty and confusion."

Quincy Porter, a direct descendant of the great New England divine, Jonathan Edwards, and the son and grandson of Yale professors, was born in New Haven, Connecticut, in 1897. During his early music studies he became proficient in playing both the violin and viola, and later studied composition with Horatio Parker as did his Connecticut predecessor, Charles Ives. His friends and classmates at Yale included both Douglas Moore and Roger Sessions.

Following his graduation, Porter went to Paris where he studied at Vincent d'Indy's Schola Cantorum; after his return, he played violin in the Capitol Theatre orchestra which was conducted by Eugene Ormandy. At this time both Porter and Roger Sessions were studying privately with Ernest Bloch and, when he was invited to teach at the Cleveland Institute, both young men accompanied him to continue their studies and also join the faculty there. For a time in Cleveland, Porter played viola in the de Ribaupierre Quartet, and his great interest and skill in writing for that medium dates from that period. Many performers and critics have observed that some of the finest contemporary quartet writing of the present is that done by Quincy Porter.

In 1928 Porter returned to Paris on a Guggenheim grant and remained there for the next three years. Ten years later, he was active in his most administrative post, as dean of Boston's New England Conservatory; four years later, he succeeded Wallace Goodrich as its director. In 1946 Porter was given a Professorship at Yale where he has since remained.