

*SHEPHERD SCHOOL
BRASS ENSEMBLE*

DAVID KIRK, conductor

Saturday, February 4, 1995

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Music for the Royal Fireworks

Overture

Bourrée

La Paix

Le Rejouissance

Menuet

George Frideric Handel

(1685-1759)

arr. Neil Balm

Antiphony No. 2 (based on Christmas Motet)

Giovanni Gabrieli

(1557-1612)

Third Fanfare for the Uncommon Woman (1991)

Joan Tower

(b. 1938)

INTERMISSION

A Parliament of Owls (1991)

Samuel Jones

(b. 1935)

Symphony for Brass and Percussion,

Op. 16 (1950)

Gunther Schuller

(b. 1925)

Andante; Allegro

Vivace

Lento desolato

Introduction: Quasi cadenza; Allegro

SHEPHERD SCHOOL BRASS ENSEMBLE

Trumpet

Mark Austin

George Chase

Dennis de Jong

Kenneth Easton

Edward Martinez

John Urness

Trombone

Nathaniel Dickey

Don Immel

Jimmy Nowell

Bass Trombone

Carl Muller

Horn

Wade Butin

Kelly Daniels

Stephen Foster

Tricia Giesbrecht

Dietrich Hemann

Katherine Loesch

Rebecca Novak

Jeffrey Rogers

George Warnock

Euphonium

Nathaniel Dickey

Tuba

Mark Barnette

Justin Thomas

Timpani

Joanna Nelson

Percussion

Frank Ronneburg

DAVID KIRK has served as Principal Tubist with the Houston Symphony since 1982. Before coming to Houston, he studied at Juilliard with Don Harry. He has been a guest performer with the Boston Symphony and the Grand Teton Music Festival Orchestra. As a pedagogue, he has given master classes at the Cleveland Institute of Music, the New England Conservatory, and the Shiga Kogen Music Festival in Japan. Since coming to Houston, he has served on the Shepherd School's faculty, where he is presently Associate Professor of Tuba. Mr. Kirk's duties at the Shepherd School include teaching private lessons, master classes, and conducting the orchestral brass repertoire class.

ACKNOWLEDGEMENT

Thanks to Eric Ward for the use of equipment.

PROGRAM NOTES

Third Fanfare for the Uncommon Woman Joan Tower

Third Fanfare for the Uncommon Woman was commissioned by Carnegie Hall in collaboration with the Empire Brass Quintet and members of the New York Philharmonic brass section to help celebrate Carnegie Hall's 100th Anniversary. This fanfare is part of a trilogy of fanfares, the first of which was written for the Houston Symphony's sesquicentenary. Knowing Copland's *Fanfare for the Common Man* and being a great admirer of his music, I decided not only to write a tribute to him, but to balance things out a little by writing something for women — in this case, for women who are adventurous and take risks. It was recently released on an album of American music recorded by the St. Louis Symphony. The *Third Fanfare* is scored for two brass quintets that are partially antiphonal. There are motifs that are tossed back and forth, between the two horns and four trumpets, and between the two quintets.

The *Third Fanfare* is dedicated with admiration and love to Frances Richard, Director of the Symphony and Concert Department at ASCAP.

— Note by the composer

A Parliament of Owls Samuel Jones

Samuel Jones was the founding dean of The Shepherd School of Music, and during those early years assembled a distinguished faculty and planned an innovative curriculum. His orchestral, operatic, choral, and chamber works are performed throughout the country.

A Parliament of Owls was originally for four brass and timpani. Dr. Jones has expanded the piece to eleven brass and has added more music, resulting in a much larger work. Composed to commemorate the opening of Alice Pratt Brown Hall, the work was premiered in November 1991 by the Shepherd School Brass Ensemble.

— Note by David Waters

Symphony for Brass and Percussion, Op. 16 Gunther Schuller

Gunther Schuller was born in 1925 in New York City and began to compose at an early age. He was a successful hornist and later led the New England Conservatory of Music. His music demonstrates many styles, including film scores, jazz-influenced works, orchestral works, operas, and chamber pieces. *Symphony for Brass and Percussion*, written in 1949 and 1950, is one of the most important works in the brass repertoire. It has influenced many other composers in their approach to brass composition. Mr. Schuller writes, "The purpose in writing this work was, of course, to write a symphony. Secondarily, it provided me with an opportunity to . . . show that members of the brass family are not limited to the stereotypes of expression usually associated with them. . . . Indeed, these instruments are capable of the entire gamut of expression. The concept of the *Symphony for Brass and Percussion* is of four contrasting movements, each representing one aspect of brass characteristics. Unity is maintained by a line of increasing intensity (not loudness) that reaches its peak in the last movement."

— Note by David Waters