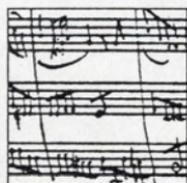




Houston Friends of Music
The Shepherd School of Music

Chamber



Music

Series

1995

1996



presenting the

SUMMIT BRASS

Trumpet

Allan Dean
David Hickman
Robert Sullivan
James Thompson

Trombone

Lisa Albrecht
Thomas Ashworth
Randall Hawes
Peter Sullivan

Horn

Thomas Bacon
William Klingelhoffer
David Krehbiel
Gail Williams

Tuba

Daniel Perantoni
Samuel Pilafian

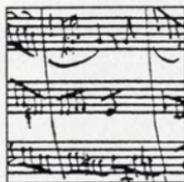
Percussion

Gray Barrier
Michael Udow

Conductor

Carl Topilow

Summit Brass is managed by Primo Concerts, Inc.
127 Jefferson Road, St. Louis, MO 63119



Thirty-sixth Season—Ninth Concert

SUMMIT BRASS

Stude Concert Hall Alice Pratt Brown Hall Rice University

April 10, 1996

8:00 p.m.

PROGRAM

- | | |
|---|---|
| George Frederick Handel
(1685-1759) | Overture to the Musick "Royal Fireworks"
Transcribed by Ralph Sauer |
| Tommaso Albinoni
(1674-1745) | Adagio
Transcribed by Carl Topilow |
| Dimitri Shostakovich
(1906-1975) | Concertino
Transcribed by Ken Singleton |

INTERMISSION

- | | |
|-------------------------------------|--|
| Anthony Plog | Scherzo |
| Rafael Méndez
(1906-1981) | Two Trumpet Trios
The Tre-Méndez Polka
Chiapanecas |
| Anthony Plog | Animal Ditties
Narrated by Thomas Bacon
Porpoise - Python
Dog - Ant - Centipede
Rhinoceros - Mule |

Selection to be Announced

Photographing and sound recording are prohibited.
We further request that audible paging devices not be used during performances.
Paging arrangements may be made with the ushers.

If it is anticipated that tickets will not be used, subscribers are encouraged to turn them in for resale.
This is a tax-deductible donation. Call 285-5400.

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PROGRAM NOTES

The "Royal Fireworks Music" was a product of Handel's maturity. It is essentially the last important purely instrumental composition that he wrote. It was generated by the need for special music for a huge celebration marking the signing of the Treaty of Aix-la-Chapelle in 1748, ending the War of the Austrian Succession. Ralph Sauer has transcribed the overture for brass and percussion from the original orchestration which required the services of twenty-four oboes, twelve bassoons, contrabassoon, nine trumpets, nine horns, a now obsolete instrument of the cornet family called the serpent, and three pairs of kettledrums. The premiere occurred at Green Park, London, on April 27, 1749. After the overture, there was a royal salute of one hundred and one brass ordinance. Accident marred the performance. A conflagration, started by some misguided fireworks, destroyed the pavilion built for the event and the Italian architect, who had been hired to provide the attractive decor, lost his head and drew his sword on the master of ceremonies, the Earl of Chesterfield. Handel's score was played again a month later, under more favorable circumstances in the chapel of the Foundling Hospital, before an audience numbering about fifteen hundred.

The Venetian composer Tommaso Albinoni described himself as a dilettante but the facts of his career reveal a serious and well-trained composer who, because of his affluent background, had no need to live by his profession. Like his contemporaries Alessandro and Benedetto Marcello, he was free to write music for his own pleasure and the result of this was an originality and inspirational level seldom achieved by seasoned professionals of the time. Bach highly esteemed Albinoni's skills and paid him the ultimate compliment by composing fugues on his thematic material.

The popular "Adagio" is only partly the work of Albinoni. Actually, it has only existed since the last year of World War II when three fragments of what had apparently been a movement of an Albinoni sonata were resurrected and sent to an Italian musicologist named Remo Giazotto. From

these bits and pieces, two brief scraps of melody and accompanying bass harmony, Giazotto recreated what has been described as "an imaginative evocation of the Italian Baroque." The serenity and the quiet ebb and flow of tension made it an ideal background for the film "Gallipoli" (1981), about the ill-fated British Dardanelles campaign of 1915.

The *Harvard Brief Dictionary of Music* defines "concertino" as a short concerto, often in one movement. Such an external form fit Shostakovich's succinct, epigrammatic style to a T. He had written full scale concerti for piano, violin, and cello. In fact, his first piano concerto was scored for string orchestra and a single trumpet. In the "Concertino," there is an economy of means, an artistic profundity and a creative individuality which all contribute to heightened emotional and dramatic interest. As in so many of the composer's later works, there are moments of intense personal expression, the logical outcome of a career which fluctuated between acclaim and denunciation.

Penned by the late great Hollywood trumpeter Rafael Méndez, "Chiapanecas" and "The Treméndez Polka" were two mainstays of the phenomenal trumpeter's repertoire. Known internationally as "The World's Greatest Trumpeter," Rafael Méndez was a prolific composer and arranger with over 700 original compositions and arrangements to his credit. Mr. Méndez often toured and recorded with his two sons, Ralph and Robert, and it was for such occasion that these two trios were written. Like so many Méndez compositions, these pieces mesh demanding technique, Mariachi flair, and subtle elegance for a style uniquely Méndez.

With "Animal Ditties," Anthony Plog has transformed the ensemble into a programmatic raconteur. The seven-movement composition, with poetic interpolations, is a series of zoological impressions in musical tones. A different selection of fauna is dealt with here than what one is familiar with in Saint-Saens' "Carnival of the Animals," but the effect is no less telling.

Program notes by T. Donley Thomas

Summit Brass



Summit Brass, America's premiere large brass ensemble, is often referred to as the "Dream Team" of brass. Founded in 1985 by trumpeter David Hickman along with his colleagues in the St. Louis Brass Quintet, the ensemble brings together some of the best soloists and players from major orchestras. Summit Brass has toured extensively and has released a number of recordings, both on the Pro Arte label and their own, Summit Records (for a catalog, call 800-543-5156).

Trumpeter Allan Dean is Professor of Music at the Yale School of Music, and is a member of the St. Louis Brass Quintet. David Hickman, trumpeter, founder and president of Summit Brass, is Regents Professor of Music at Arizona State University; he has appeared with over 400 orchestras worldwide, and has published ten music textbooks. Robert Sullivan is associate principal trumpet of the New York Philharmonic and is on the faculty of the Manhattan School of Music. James Thompson is principal trumpet of the Atlanta Symphony Orchestra, and is active as a soloist and teacher.

Formerly principal horn of the Houston Symphony and other orchestras, Thomas Bacon teaches at Arizona State University, and pursues an extensive solo and recording career. Another former principal horn of the Houston Symphony, William Klingelhoffer was a member of the Chicago Brass Quintet, and is now co-principal horn with the San Francisco Opera. David Krehbiel is principal horn of the San Francisco Symphony and chair of the brass department of the San Francisco Conservatory of Music. Gail Williams, winner of the Ein Heldenleben International Horn Society Solo Competition, is co-principal horn of the Chicago Symphony.

Lisa Albrecht, formerly with the San Antonio Symphony, is assistant principal trombone with the New York Philharmonic. Thomas Ashworth

plays both trombone and euphonium, and is Associate Professor of Music at the University of Minnesota; he has been the featured trombonist with the St. Paul Chamber Orchestra. Bass trombonist Randall Hawes was a member of Woody Herman's Young Thundering Herd and now plays with the Detroit Symphony. Peter Sullivan is principal trombone with the Montreal Symphony and has been on the faculty of McGill University.

Tubist Daniel Perantoni is Professor of Music at Indiana University and a member of the St. Louis Brass Quintet; he has recorded a number of solo albums. Samuel Pilafian teaches tuba at Boston University and is a founding member of the Empire Brass ensemble; he has performed and recorded with the Boston Symphony, the New York Philharmonic, and Pink Floyd, among others.

Gray Barrier, percussion, has toured with the New York cast of "Godspell" and is Assistant Professor of Music at the University of Northern Colorado. Michael Udow is principal percussionist with the Santa Fe Opera and heads the percussion program at the University of Michigan. Conductor Carl Topilow is director of the orchestra program at the Cleveland Institute of Music and is music director of the National Repertory Orchestra; he has appeared as guest conductor with the orchestras of Atlanta, Baltimore, Cleveland, and others.

