ALICE PRATT BROWN HALL

Shepherd School of Music
Rice University
The embossing on the cover of this program is a reproduction of the capital design on the columns throughout Alice Pratt Brown Hall.
Alice Pratt Brown Hall Dedication
Rice University
Friday, October 4, 1991
3:00 p.m.

Shepherd School Chamber Winds

P R E S I D I N G

Josephine E. Abercrombie, Chair
Buildings and Grounds Committee
Board of Governors, Rice University

R E M A R K S

For the Board
Charles W. Duncan, Jr., Chair

For the University
George Rupp, President

For the Shepherd Society
Charlotte A. Rothwell, President

For the Shepherd School of Music
Michael Hammond, Dean

A D J O U R N M E N T

Shepherd School Chamber Winds

Reception
Lummis and Wintermann Courtyards
Alice Pratt Brown Hall
Alice Pratt Brown was a resident of the Houston community since 1926 when she came to the city as the bride of George R. Brown. Their philanthropic interests over the years included educational, health, and humanitarian institutions of both local and national significance.

Alice Pratt Brown was born March 4, 1902, in Siloam Springs, Arkansas, the daughter of Mr. and Mrs. Minot Tully Pratt. She received her B.A. degree from Southwestern University in Georgetown, Texas in 1925, and an honorary degree of Doctor of Humane Letters in 1982. She married George R. Brown on November 25, 1925, and became his life partner as a philanthropist, civic leader and patron of the arts and humanities. She was active in many civic and cultural activities, including service as trustee of the Houston Museum of Fine Arts; member of the State Commission on Arts and Humanities, 1975-82; and trustee of the Kennedy Center for the Performing Arts, 1968-75.

Over a long period of time, as an individual and through The Brown Foundation, Mrs. Brown demonstrated her interest in and support of educational and cultural causes. Her support includes major gifts to most of the larger colleges and universities in Texas and a number elsewhere.

Almost every arts and cultural organization in Houston as well as many throughout the State have been recipients of Mrs. Brown’s generosity. She was one of this city’s most caring residents whose contributions to the arts, education, medicine, and parks and recreation remarkably enhanced the quality of life for Houston’s citizens.

Alice Pratt Brown died April 12, 1984. She will always be remembered as an outstanding leader of this community. Her vision, leadership, and personal and financial support were unexcelled. She played a very significant role in the development of education and the arts in the Houston area.

Dr. Kenneth Pitzer, president of Rice, said in 1966 when he presented both George and Alice with Rice’s gold medal for distinguished service, “George was fortunate to find and marry Alice and his good fortune has also been Rice’s good fortune.”
Since Sallie Shepherd Perkins first endowed the Shepherd School in 1950, Houston’s musical community has awaited the day that Rice University’s School of Music would have a home. Today that home is a reality, thanks to those individuals, foundations and corporations who contributed so generously and unselfishly toward the construction of this magnificent building named Alice Pratt Brown Hall. I anticipate that the impressive structure designed by Ricardo Bofill will become a symbol of excellence in musical performance, bringing honor to the city, to Rice University, and to Alice Pratt Brown, to whom we dedicate it today. I can’t help but be pleased that the Texas-sized building is large enough to honor all who have played a part in its history.

Located near the western end of the campus, Alice Pratt Brown Hall will serve as the University’s western face to the city, and it is appropriate that, at this time in the life of the university, that face represents the arts. Long noted for its scientific and technical expertise, Rice now has the facility to expand its cultural presence in the community. Alice Pratt Brown Hall joins Jones Hall and the Wortham Theater Center in providing the city of Houston first-class venues for the performing arts.

On behalf of the Board of Governors of Rice University, I would like to acknowledge the contributions that three significant groups of people have made to the building we dedicate today. First, I express grateful thanks and deep appreciation to the donors whose generosity made construction of the building possible. Secondly, I thank the Shepherd Society for the leadership, nurture and support it has provided the music school on a continuing basis for many years. And last, I express our profound admiration and deepest thanks to Michael Hammond, the faculty, and the staff of the Shepherd School for their leadership during the music school’s coming of age. We as a community are indebted to all of you for your various and significant contributions.

The voices of students, faculty, administration, alumni, governors and friends of Rice are joined in thanksgiving as we dedicate this magnificent structure. There could be no finer monument to the memory of Alice Pratt Brown, a lifelong patron of the arts, than the building that bears her name.

Charles W. Duncan, Jr.
Long known for its achievements in science and engineering, Rice University acquired in 1975 a resplendent new voice — The Shepherd School of Music. The boldest of a number of advances in the arts and letters then underway at Rice, this new school owed its young existence to the generosity of Sallie Shepherd Perkins both during her lifetime and upon her death in 1968. It continues to signal the commitment of the University to the arts and letters as well as the sciences and engineering.

The Shepherd School was founded in an era of great artistic growth in Houston — the Houston Symphony, the Houston Grand Opera, and the Houston Ballet each rose to national stature during this period. Drawing upon that increase of talented musicians and the heightened musical sophistication of Houston audiences, the school set for itself a demanding educational mission. Turning aside from the familiar conservatory approach, it looked instead to music’s traditional place in education: not a craft set apart but rather central to learning at its most encompassing. That same breadth and integration attends the Shepherd School today. To gain admission its students must be both musically accomplished and intellectually bright — the equal of other Rice students. When they graduate, they leave as highly skilled musicians who are also well educated men and women.

In the decade and a half since its founding, the Shepherd School has advanced more rapidly than any other academic division at Rice. Today its faculty is internationally distinguished, its students are talented and intelligent, and its curriculum is one of the strongest anywhere. And now, thanks to the generosity of music-loving Houstonians, the Shepherd School, housed in Alice Pratt Brown Hall, will be celebrated as much for its beautiful body as for its lovely voice.

Alice Pratt Brown Hall will influence every aspect of the Shepherd School, from continuing to attract distinguished faculty and gifted students to giving the School a sense of identity and a physical presence that only a building can provide. The University will benefit even more broadly, for Bofill’s splendid design embellishes an already beautiful campus while at the same time answering a need for a major auditorium. Full of energy and talent and excitement, Alice Pratt Brown Hall awaits us all — students, teachers, concert-goers — offering an artistic meeting place between the Shepherd School and the larger university, and between Rice and the Houston community.

George Rupp
Mission

In planning Alice Pratt Brown Hall, we described to Ricardo Bofill, the architect, the daily activities of the school, our attitudes toward music and education and our aspirations for the future. We hoped that Mr. Bofill and his colleagues would find a way to house these activities and to express the school’s values so that all who use the building would sense immediately the mission undertaken by those who work and study here.

In those discussions there was talk of the great church at the end of the piazza in Assisi. The public can enter that ceremonial space to participate in the liturgy or just to view Giotto’s fine frescoes on the life of St. Francis. These experiences need not involve an awareness of the chapter rooms at the lower level of the building, where the monks studied together, took their meals, had their meetings and planned the services of the upper church. Even less does the visitor need to take into account the many small cells or private rooms opening out into the Umbrian hills where individual monks carried on their solitary quests.

This seemed an apt image because the daily life of a musician moves through similar stages: very private and inward activity is then joined to more social forms of study and preparation before finally moving into a public and ceremonial space to be offered to the larger community. Everything begins with the concentrated effort of individuals and ends in communal celebration.

Ricardo Bofill has expressed these stages wonderfully. The building’s east wing contains individual practice rooms and private teaching studios. Its colonnade faces the rest of the university, emphasizing the student-teacher bond and welcoming all other Rice students and faculty.

The central core of the structure is made up of classrooms, small rehearsal spaces, a recording studio and an electronic music studio—rooms in which groups of students and teachers work together. The north and south arcades provide quiet, attractive places for reflection and talk.

The west wing, opening out to the city, houses the grand foyer, the concert and recital halls, the opera studio, the organ hall and the orchestra rehearsal hall. These are the spaces where all the activity that has gone on before is brought to fruition. Here the musicians’ efforts are made complete by the participation of the discerning and, we hope, enjoying community.

The beauty and dignity of this building also suggest the Shepherd School’s aspirations to be one of the world’s outstanding centers for the education of highly gifted musicians who welcome the challenge of a university atmosphere that is serious and demanding. For singers, instrumentalists, composers, musicologists, from freshmen through the doctorate, this can be a university music school that will help to establish the standards and the shape of higher education in music well into the future.

Alice Pratt Brown Hall expresses this goal and makes it possible.
Community

From its beginnings the Shepherd School has been closely involved with the Houston musical community. A number of its teachers are members of the Houston Symphony Orchestra. Others have served the Houston Grand Opera and the city’s choruses and churches in various ways. These relationships are important because professional musicians can more readily be attracted to centers where there is professional training of a high level being provided for younger musicians. Serious music students, in turn, wish to study with successful working professionals.

For some time now this enrichment has been a two-way street. Not only does the school draw from the ranks of established Houston musicians, but now the school’s graduates are to be found in virtually every musical organization in the city. Three of the last five violinists added to the roster of the Houston Symphony as a result of national auditions are Shepherd School alums. The Ballet Orchestra and the newly formed Opera Orchestra for the HGO are made up to a remarkable extent by former students of the school (current students also show up in these groups when extra players are needed), and members of the HGO chorus are also Shepherd School graduates. Many of Houston’s major church organists and professional choir singers, together with private and school music teachers and established local chamber ensembles, come from the Shepherd School too. The School’s composers’ works have been performed throughout the city. In fact, for many years the Shepherd School has offered the only regular presentation of new music concerts, through its Syzygy Series.

Chamber music has benefitted from the school’s co-sponsorship of an important series of concerts each year with the Houston Friends of Music. Now this much-loved, more intimate form of music has been enhanced in Houston by Da Camera, whose founder and Music Director has been the Starling Professor of Violin at the Shepherd School for nine years. Both the Houston Friends series and several of the Da Camera series will be played in the Stude Concert Hall.

Many other cooperative efforts could be cited. All of them point to the same facts: the entire community benefits from the close affiliations of the city’s artistic groups with one another. Further, the future of Houston’s musical life, its quality and its scope, is derived more and more from the kind of students the Shepherd School can attract and the kind of education and artistic preparation they receive. It has always been this way. Go to a city with a rich musical life and you will find a first-rate music school very much at the heart of things.

The Shepherd School is a far more exciting place for its many links to the community. It is far richer for its intellectual and social give-and-take within Rice University. It could not have functioned without the faithful support and interest through the years of the Shepherd Society, a group of over 900 Houstonians who have taken a special interest in the students of the school, their needs, and their dreams.

Starting in the fall of 1992, a new aspect of the Shepherd School’s involvement with the city will be developed. At that time a preparatory program for pre-college
musicians will begin, offering to young people about age 12 and above periods of study encompassing ear training, music theory, performance and ensemble coaching. The goal is to stimulate young talented people to an earlier recognition and nurturing of their full musical gifts. At the same time it is hoped that such a program will encourage early musical training generally throughout the city. *Ars longa, vita brevis* remains as true today as it ever was.

Michael Hammond

A L I C E P R A T T B R O W N H A L L
I have considered the Rice University Shepherd School of Music as a drawn reflection on the Beaux Arts plan of the Rice campus.

Music is one of man's greatest resources: it speaks, illuminates, inspires, soothes, and moves. True music and true architecture are sisters in spirit. In designing the concept for the Shepherd School of Music, my aims were both esthetic and practical. The challenge was not a simple one: to design the classrooms, meeting rooms, rehearsal rooms, administrative building, and, of course, a splendid, vast, and perfect auditorium within the confines of well-defined and minimal economic conditions. This requirement exacted from us a rational and pure line of thinking and creativity.

On one hand, we exploited, in the best sense of the word, our Spanish and Mediterranean cultures which, since time immemorial, have brought forth very elegant spaces employing inexpensive materials. On the other hand, we applied a substantiated European proficiency of instilling rationality and clarity to complex building programs.

To my mind the new Shepherd School of Music finishes and complements the existing campus edifices, upon which were left the stamps of James Stirling and Cesar Pelli. Concerning the exterior of the School of Music, my desire was to integrate my beliefs and visions in as harmonious a fashion as possible, the secret being to adhere to a limited and luminous palate of colors. I believe we have achieved all of these objectives.

Technically, the design of the Shepherd School of Music has been an opportunity for The Taller de Arquitectura to further our search for the quintessential acoustical space, which has interested us so much in Europe. I have chosen materials such as red brick with architectonic concrete elements which not only harmonize with the predominant Rice University buildings, but with a simple vocabulary lend a modern classical ambiance to the Rice campus.

From the beginning this undertaking has been a stimulating endeavor for Taller de Arquitectura. Harmony was at the forefront of all of our creativity. Harmony, beauty, music: these ideals took us from the initial design phase through to the completion of Alice Pratt Brown Hall.

Ricardo Bofill
Brief History of the Shepherd School of Music

Named for Benjamin A. Shepherd, the Shepherd School of Music was inaugurated on September 19, 1975. Shepherd, an early Houston banker and millionaire, passed his love of music on to his family, especially to his granddaughter, Sallie Shepherd Perkins. Years later, Mrs. Perkins — who had become an important force in music in her state as president of the Virginia Federation of Music Clubs — determined to pay homage to her grandfather by establishing in his memory an important school of music. She chose Houston as the location of the school, since Ben Shepherd had made his fortune here, and she chose Rice as the school’s parent institution. She began negotiations with the Rice Board of Governors, and in 1950 the agreement calling for the creation of the Shepherd School of Music was signed. It bore her signature and, on behalf of Rice, the signature of the man who was at that time the Chairman of the Board, George R. Brown.

Mrs. Perkins immediately began to transfer funds allowing Rice to staff a small music department, chaired by Arthur Hall, which functioned under the name Shepherd School of Music. It was not until after her death in 1968, however, when the University received the bulk of her bequest, that Rice could proceed with the implementation of the complete music school which Mrs. Perkins had envisioned. Her gift to Rice amounted to some 4.5 million dollars.

After an extensive search, the University appointed this writer in 1973 to establish the new school. During these early years, the philosophy of the school was formulated, a distinguished faculty was assembled, an innovative curriculum established, and the Shepherd Society was formed. The school immediately began to attract students from all over the country. When I stepped down as dean in 1979, the fledgling school had grown from zero to some 135 majors, and it was firmly established as an important addition to the University’s program.

The school’s second dean was Alan Ross, who served a successful but short two-year term. Under Dean Ross’ leadership the school increased its course and degree offerings and enlarged its choral activities.

Larry Livingston was appointed the school’s third dean in 1981. Under his vital direction the Shepherd School enjoyed another period of intense expansion, growing to some 230 students and initiating doctoral curricula in selected areas. Dean Livingston appointed many new distinguished faculty members,
and the musical standards of the school continued the steady growth which had characterized the school since its beginning. During this period the school began to receive international attention as outstanding students from all over the world came to Rice for their musical training.

The Shepherd School’s current dean is Michael Hammond, who began his tenure in 1986 and whose remarkable panoply of talents has earned him universal recognition as a modern-day “Renaissance man.” Among his many contributions to the school are strengthened cross-campus academic ties, expanded international recognition, and the steady growth of musical standards. Of all his contributions, however, the one which will eternally stand out is the tangible one which surrounds us, the creation of the magnificent new home of the Shepherd School, Alice Pratt Brown Hall. Dean Hammond’s invaluable experience as the former president of SUNY Purchase and the planner of its music building has been reflected in the quality and practicality of our own new facility.

In a few short years, the Shepherd School has grown from a dream in Sallie Shepherd Perkins’ mind into its destiny as one of the nation’s finest schools of music. With the invaluable efforts of its outstanding faculty and staff, the inspired achievements of its gifted students, the dedicated support of its friends and its parent university, and now housed in one of the finest facilities of its kind anywhere, the Shepherd School of Music is fully poised to take its place as one of the preeminent music schools of the 21st century.

Samuel Jones
Shepherd School of Music

FACULTY

Michael Hammond, Dean, Elma Schneider Professor of Music

Eric Arbiter, Assistant Professor of Bassoon

Robert Atherholt, Artist Teacher, Oboe

Virginia Babikian, Professor of Voice; Chairperson of Voice

Walter Bailey, Associate Professor of Musicology

Wayne Brooks, Artist Teacher, Viola

Richard Brown, Associate Professor of Percussion

George Burt, Associate Professor of Theory and Composition

Marcia Citron, Associate Professor of Musicology

Brian Connelly, Artist Teacher, Piano

Paul Cooper, Lynette S. Autrey Professor of Theory and Composition; Composer-in-Residence

Aralee Dorough, Artist Teacher, Flute

Ken Dye, Lecturer in Music

Paul Ellison, Professor of Double Bass; Chairperson of Strings

Csaba Erdelyi, Professor of Viola

Christoph Eschenbach, Artist-in-Residence

Norman Fischer, Artist Teacher, Cello

Raphael Fliegel, Professor Emeritus of Violin

Kenneth Goldsmith, Associate Professor of Violin

Arthur Gottschalk, Associate Professor of Theory and Composition

Lynn Griebling, Artist Teacher, Voice

Clyde Holloway, Professor of Organ

Thomas Jaber, Assistant Professor of Music; Director of Choral Ensembles

Samuel Jones, Professor of Theory and Composition; Director of Graduate Studies

Benjamin Kamins, Artist Teacher, Bassoon

David Kirk, Lecturer in Tuba

Richard Lavenda, Assistant Professor of Theory and Composition

Jeanette Lombard, Artist Teacher, Voice

Sergiu Luca, Dorothy Richard Starling Professor of Violin

David Malone, Lecturer in Double Bass
Honey Meconi, Assistant Professor of Musicology

Ellsworth Milburn, Professor of Theory and Composition; Chairperson of Theory and Composition
    Norma Newton, Artist Teacher, Voice
    Paula Page, Artist Teacher, Harp
    John Perry, Artist Teacher, Piano

Richard Pickar, Associate Professor of Clarinet; Chairperson of Woodwinds

Larry Rachleff, Associate Professor of Music; Music Director, Shepherd School Symphony Orchestra
    Beatrice Rose, Lecturer in Harp

Robert Roux, Associate Professor of Piano; Chairperson of Keyboard

Anne Schnoebelen, Joseph and Ida Kirkland Mullen Professor of Musicology; Chairperson of Musicology
    Dean Shank, Artist Teacher, Secondary Piano and Piano Technology
    Shirley Trepel, Professor of Cello
    William Ver Meulen, Artist Teacher, Horn
    Pieter Visser, Adjunct Lecturer in Organ
    David Waters, Artist Teacher, Trombone; Chairperson of Brass and Percussion
    James Wilt, Artist Teacher, Trumpet
    Carol Wincenc, Professor of Flute

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    Martin Merritt, Orchestra Manager; Facilities Coordinator
    JoAnn Pierson, School Secretary
    Donald Russell, Technical Director
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Rice University wishes to express its gratitude to those individuals, foundations and corporations whose generosity made possible the construction of this building for the Shepherd School of Music.

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Larry Rachleff, conductor
Sergiu Luca, violin

Rice Chorale
Thomas Jaber, director

Stude Concert Hall
October 4, 1991 8:30 p.m.
October 5, 1991 7:30 p.m.
October 6, 1991 7:30 p.m.
October 7, 1991 8:00 p.m.

DEDICATION CONCERT

Medieval Plainsong: Te Deum Laudamus

Gloria In Excelsis Deo

Rice Chorale


Shepherd School Symphony Orchestra
Rice Chorale

Concerto No. 1 in G minor for Violin and Orchestra, Op. 26

Vorspiel. Allegro moderato
Adagio
Finale. Allegro energico

Shepherd School Symphony Orchestra
Sergiu Luca, soloist

INTERMISSION

Concerto for Orchestra

Introduzione
Gioco delle coppie
Elegia
Intermezzo interrotto
Finale

Shepherd School Symphony Orchestra

Guillaume Dufay
(c. 1400-1474)

Paul Cooper

Max Bruch
(1838-1920)

Béla Bartók
(1881-1945)
RICE CHORALE

Thomas Jaber, Music Director
Kimberly Camp, Assistant Conductor
Donald Doucet, Pianist

Peter Adamczyk
Plato Alexander
Matthew Allen
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Anna Gonzales
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Brett Granger
Mark Gremillion
Steve Gutheinz
Jason Haddox
Stuart Hall
Minh Han
Ben Harris
Cari Harris
Tanya Haygood
Caroline Heatherton
Colin Hendricks
James Hickman
Shannon Hobbins
Susan Hoffman
Christine Hopper
Paul Howard
Marcia Huffman
Ronnie Jackson
Mariane Jüschke
Kara Kane
Nikkola Karlsson
Yigal Kass
Joe Key
Ashley Kim
Mark Kim
Rainey Knudson
Katrina Kropa
Elizabeth Lam
Lorelle Lamascus
Glenn Larratt
Graham LeBron
Erik Leidal
Agata Lichos
Corrie Lisk
Grace Lo
Shiva Franca Ma
Colin MacAllister
Thomas Maddox
Nicholas Mahieu
Mary Louise Marent
R. Reece Marshall
Jennifer Maxwell
Justin McCarthy
Wendy McGahee
Katy McKinnon
Christopher Michel
Kevin Moody
Beth Munkres
Robert Murry
Emily Myrick
Jocelyn Neal
Paul Neal
Jeffrey Nytch
Kate O’Connell
David Palmer
Clinton Patterson
Dariusz Pawlas
Maria Penfold
Stephanie Petrushek
Anthony Potocznia
Kent Reep
Richard Reigh
Claire Rieffel
Christopher Robinson
Christopher Rodriguez
Deric Rosenblatt
Scott Rudy
Andrew Rye
Brian Sadovsky
Michael Sandfort
Paul Schleuse
Melanie Schmutz
Aaron Schnurbusch
Stephen Scott
Amy Scurria
Dawn Sheridan
Kerrie Showalter
Jeanne Stein
Katharine Steinberg
Alex Stutler
Frederick Sultan
Mark Swindler
John Tripp
Tam Truong
Karin Verspoor
Kathleen Webster
Meredith Weiss
Cory West
Nathan Wight
Kandi Wiley
Thomas Winckler
Paula Wirth
Shellene Wright
Joanna Yeoman
SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Larry Rachleff, Conductor

Violin I
Yenn-Chwen Er, concertmaster
Johnny Chang
Mihaela Oancea
Eitan Ornay
Julie Savignon
Zachary Carretin
Zhang Zhang
Inga Ingver
Barbara Wittenberg
Amy Chang
Yong Chun Li
Sylvia Pataki Ver Meulen

Violin II
Melissa Yeh, principal
Magdalena Villegas
Jeanine Tiemeyer
Sarah Mauldin
Colleen Branren
Yoong-han Chan
E. Patrick Horn
Vanessa Cook
Maribeth Frank
Bradford Lee

Viola
Rifat Qureshi, principal
Tibor Molnár
Ivo Nábelek
Anne Miller
Rudolf Haken
Bin Sun
Wei-Guo Yin
Karl Kessler
Ronald Arden
Cynthia Frank Bayer

Cello
Darratt Adkins, principal
Mary Beth Melvyn
Katherine de Béthune
Jeanne Jaubert
Allison Braid
Peter Farthun
Molly Ritsema
Jennifer Crowell
Brady Lanier
Cornelia Watkins

Double Bass
John Pérez, principal
Pamela Lopes
Robert Beck
Kurt Johnson
Richard Hardie
David Murray
P. Kellach Waddle
Nicholas Walker

Flute
Elizabeth Buck
Kris Guthrie
Susan Kerbs

Oboe
Kyle Bruckmann
Margaret Butler
Jeffrey Champion

Clarinet
Benjamin Brady
Joanne Griggs
Scott McAllister

Bass Clarinet
Benjamin Brady

Bassoon
Eric Anderson
Charles Bailey
Kellie Dunlap
James Rodgers

Horn
Elizabeth Cook
Christopher Jordan
Iris Rosenstein
Ross Snyder
Martha Thompson
Elizabeth Zwicky

Trumpet
Ramona Galey
James Lake
Troy Rowley
Timothy Shaffer

Solo Trumpet
Randal Adams
Jeffrey Grass
Edgar Johnson
Daniel Shipman

Trombone
Thomas Hagen
Brent Phillips
Bradley White

Tuba
James Court
Danny Urban

Timpani and Percussion
John Burgardt
Christi Campbell
Catherine Lee
Andrea Moore

Harp
Juliette Buchanan
Constance Slaughter

Assistant Conductor
David Colson

Orchestra Manager
Martin Merritt

Orchestra Librarian
Kellie Dunlap

Stage Technicians
Tibor Molnár
James Rodgers
Iris Rosenstein
Troy Rowley

Library Assistants
Elizabeth Cook
Anne Miller
Jen Wu
PAUL COOPER made his professional debut as a composer as a result of a commission from the Los Angeles Philharmonic Orchestra in 1953, and since that time has built an impressive reputation as a composer, author, critic and teacher. He has received virtually every award and honor offered in the United States: a Fulbright Fellowship to Paris, two Guggenheim Fellowships to London and awards or grants from the National Endowment for the Arts, Ford, Rockefeller, Rackham and the National Academy and Institute of Arts and Letters, as well as yearly awards from ASCAP since 1966.

Educated at the University of Southern California in Los Angeles, and at the Conservatoire National and the Sorbonne in Paris, his illustrious teachers included Ingolf Dahl, Ernest Kanitz, Roger Sessions, Halsey Stevens and the famed Nadia Boulanger. Paul Cooper is presently Lynette S. Autrey Professor of Music and Composer-in-Residence at The Shepherd School of Music. Music for a Festive Occasion was originally composed for the inauguration of George Rupp, the fifth president of Rice University. At the request of Dean Michael Hammond, it has been rescored for the dedication of Alice Pratt Brown Hall.

LARRY RACHLEFF is presently Music Director of The Shepherd School Symphony Orchestra. He recently held the position of conductor of the Opera Theater and Chamber Orchestra at the University of Southern California. Previously, Mr. Rachleff was on the faculty at the Oberlin Conservatory, where he served as Music Director of the Orchestra and Conductor of the Contemporary Music Ensemble. Last summer, Professor Rachleff was in residence as guest conductor at the Tanglewood Institute, the National Music Camp at Interlochen, Michigan and the Music Academy of the West. Among his recent professional invitations are conducting appearances with the Hartford Symphony, the Los Angeles Chamber Orchestra, the New World Symphony and the Chicago Lyric Opera Orchestra.

Mr. Rachleff has conducted all-state orchestras and festivals throughout the United States, Italy, Switzerland and Canada. This year’s guest conducting schedule included trips to Wisconsin, Iowa, Georgia, New York, Minnesota, Illinois, Michigan, Colorado, Australia and again to Europe. He has performed professionally with the Philadelphia Orchestra and Aspen Music Festival Orchestra, as well as with chamber ensembles throughout the country.

SERGIU LUCA, called a “fiddler’s fiddler” by the Washington Post, has enjoyed a world-wide career. He combines an unparalleled diversity of repertoire with inspired virtuosity as a soloist with orchestras as well as in recitals annually at major music capitals around the world. Since his American debut in 1965 with the Philadelphia Orchestra and with Leonard Bernstein and the New York Philharmonic on a national television program, he has performed with leading orchestras in Europe, Latin America and the United States.

Mr. Luca’s many recordings attest to his sensitivity for varied styles and periods of music. He made a sensation with his recordings of the complete unaccompanied works of J. S. Bach, the first rendering on an original instrument. Subsequent recordings of music by Bartok, Schumann, Mendelssohn, Schubert, Tartini, Janacek and William Bolcom, as well as orchestral recordings with Leonard Slatkin and the St. Louis Symphony and with David Zinman and the Rochester Philharmonic gained him international acclaim.

Presently Starling Professor of Violin at The Shepherd School of Music, Mr. Luca is also General Director of Da Camera.

THOMAS JABER is director of Choral Music and Assistant Professor of Vocal Coaching at The Shepherd School of Music. In addition to the responsibilities of coaching graduate student and senior voice majors, Mr. Jaber conducts three choral groups at The Shepherd School. These ensembles have been heard nationwide on both the NPR and CBS Radio Networks.

Before moving to Houston in 1988, Mr. Jaber was Music Director of the Opera Theater of Temple University. He also worked as a vocal coach and conductor at Philadelphia’s Academy of Vocal Arts and was a member of the faculty at the Curtis Institute of Music.

Mr. Jaber has appeared in recital with many of the country’s finest performers. As a keyboard artist, he is the continuo organist on three recordings of cantatas by J. S. Bach with Helmuth Rilling. For twelve seasons, he has been the principal accompanist at the Fred Waring Summer Music Workshops. In addition to conducting for the Waring Organization’s PBS Television special featuring the U.S. Chorus, Mr. Jaber has been a guest conductor and choral clinician for the Brightleaf Music Workshop at Duke University for several seasons.

From 1978-1988, Mr. Jaber was the organist/choirmaster of the distinguished First Presbyterian Church in Philadelphia and is currently organist at the Chapelwood United Methodist Church in Houston.