SHEPHERD SCHOOL
BRASS ENSEMBLE

DAVID WATERS, Conductor

Wednesday, November 20, 1991
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY

the Shepherd School of Music
PROGRAM

Canzona, Op. 8 No. 3  Biagio Marini
                   (1595-1665)

Canzon Primi Toni  Giovanni Gabrieli
                   (1555-1612)

Canzon in Double Echo  Giovanni Gabrieli

Canzon Quarti Toni  Giovanni Gabrieli

Requiem and Resurrection (1969)  Alan Hovhaness
                                    (b. 1911)

for brass choir and percussion

                                       (b. 1935)

INTERMISSION

BLAST! (1991)(Premiere)  Richard Lavenda
                        (b. 1955)

The Call of Many (1991)(Premiere)  Jonathan Howard
                                    (b. 1969)

William Ver Meulen, conductor

Angels  Carl Ruggles
        (1876-1971)

for muted brass

Symphony for Brass and Percussion, Op. 16 (1950)  Gunther Schuller
                                                  (b. 1925)

Andante - Allegro
Vivace
Lento desolato
Introduction - Allegro
DAVID WATERS, Chairman of the Brass Department and Artist Teacher of Trombone at The Shepherd School of Music, received his Bachelor's degree from the University of Houston and his Master of Music degree from the University of Texas. His instructors have included artist teachers of the Chicago Symphony Orchestra, the New York Philharmonic, and the Metropolitan Opera Orchestra. Mr. Waters has played professionally with a number of show orchestras, jazz, and chamber music ensembles in addition to playing with the Austin Symphony, the National Orchestra Association in New York City, and the North Jersey Wind Symphony. He is presently Bass Trombonist with the Houston Symphony.
Canzona . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Biagio Marini
Canzon . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Giovanni Gabrieli

During the Renaissance, trombones were used primarily as unisonal support of choral parts in sacred and secular works. In his opera, *Orfeo* (1607), Monteverdi used trombones much more independently for mood and special effect. Biagio Marini continued with the vocal homophonic and polyphonic style of his teacher, Monteverdi. His *Canzona* (1626) shows this alternation of homophonic and polyphonic writing. This example of early instrumental chamber music is the first work specifically composed for four trombones.

Giovanni Gabrieli wrote the magnificent finish to a remarkable period of music. St. Mark’s Cathedral became the center for all public musical life in Venice in the sixteenth century. It was one of the most richly decorated buildings in the world, with sculptures, mosaics, bronzes, gold, and jewels. There were two organ lofts, one on each side, allowing for groups of musicians to face each other across a large, resonant church. Giovanni became organist at St. Mark’s after the death of his uncle, Andrea Gabrieli (1510-1586), who had held the position since 1566. The *Sacrae Symphoniae* (1597) was a collection of works containing for the first time specific instructions concerning instrumentation and dynamics. These were written for a “choir” of brass instruments and of strings and brass. Although the usual polychoral composition at the time was in eight parts for two choirs, Gabrieli expanded the idea to several larger choirs. The three works presented tonight are in 8, 12, and 15 parts. The music emphasizes color and contrast; rhythms are simple and strong. The feeling is splendid, proud, and devout.

— Note by David Waters

Requiem and Resurrection . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Alan Hovhaness

The music begins with a solemn funeral procession in seven beats. A wild passage of chaotic music with trombones and percussion leads to a mysterious and veiled hymn in five beats, followed by a religious ceremonial in antiphonal dialogue between brass choir and priest-like horns. A chaotic passage for bells introduces a joyous and serene canzona of faith in resurrection. Again the bells sound in wild chaos, leading to the finale, an ecstatic temple dance in seven beats. This music is a tribute to the tragedy and heroic resurrection of the Armenian people. It also expresses world tribulation and prophecy of resurrection into a new age.

— Note by the composer
Alan Hovhaness, born in Massachusetts in 1911 of Armenian-Scottish ancestry, became an organist at the Armenian Church of Watertown, Mass. There he studied Armenian music, performance practice, notations, and traditions. With Rockefeller and Fulbright grants, he studied for several years in India, Japan, and Korea. His unique style reflects all of these cultures.

*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. *Symphony No. 3*, commissioned by the Amarillo Symphony, will be premiered in May 1992.

*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. It is dedicated to the opening of Alice Pratt Brown Hall.

— Note by David Waters

*BLAST!* . . . . . . . . . . . . . . . . . . . . . . . . . . Richard Lavenda

*BLAST!* was composed for the Shepherd School Brass Ensemble to commemorate the opening of Stude Concert Hall. The architecture of this hall had a major influence on the construction of the piece; it is for two equally matched antiphonal brass quintets, each with a percussionist.

— Note by the composer

Richard Lavenda joined the faculty of the Shepherd School of Music in 1987 and is currently Assistant Professor of Composition and Theory. He has been commissioned and performed by, among others, the Houston Symphony, the Pierrot Plus Ensemble, Earplay, Fischer Duo, Bricolage, Duo Vivo, and Duo Patterson. Performances of his music have taken place recently in Czechoslovakia, Finland, Minnesota, Indiana, Illinois, California, Florida, and Texas. Upcoming performances are scheduled in Australia, Germany, Czechoslovakia, Austria, and the U.S.
**The Call of Many**  . . . . . . . . . . . . Jonathan Howard

As the title suggests, the piece is based on numerous musical gestures, or horn “calls,” that form the structural and harmonic foundations of the work. The various combinations of these gestures create a primarily polyphonic piece. The first and second horns are placed the furthest distance apart and act as competitors for the center of attention. Their challenges escalate throughout the piece, reaching the culmination in an embellished duel immediately before the closing section. The remaining six horns are divided into two choirs, each providing loyalty to either the first or second horn. Symmetry is prominent throughout the piece, not only in the stage positions and entrances, but also in the harmonic and chordal structures. The piece moves through many sudden and gradual changes, suggesting a multiplicity of mood. *The Call of Many* was written for and is dedicated to my fellow horn players of the Shepherd School of Music.

— Note by the composer

**Angels**  . . . . . . . . . . . . . . . . . . Carl Ruggles

Carl Ruggles was born in 1876 in Marion, Massachusetts. He was a violinist, conductor, and later a well-respected painter. Only a dozen pieces for piano, voice and piano, string orchestra, and large orchestra have survived. His *Sun-Treader* and *Evocations* and *Vox clamans in deserto* are perhaps the best known. However, rarely have so few works earned their composer such enthusiasm and devotion. Ruggles could be highly critical of others, but was even more exacting of himself. He destroyed all of his earlier music except that which survived by accident. *Angels* is a hymn for six trumpets. Tonight we perform the later trumpet-trombone version.

— 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 covers 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