

*SHEPHERD SCHOOL
BRASS ENSEMBLE*

DAVID KIRK, conductor

Saturday, February 15, 1997

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Two Canzoni

Canzon Primi Toni
Sonata Octavi Toni

Giovanni Gabrieli
(1557-1612)
ed. Robert King

Elegy in Memory of Maurice Ravel

David Diamond
(b. 1915)

Nonet for Brass, Op. 49

Wallingford Riegger
(1885-1961)

INTERMISSION

... Pa...sa...ca...li...a...
(1996) (Premiere)

Robert McCauley
(b. 1958)

Symphony for Brass (Quintet No. 1)

Moderato
Adagio, Allegro vivace, Adagio
Allegro moderato

Viktor Ewald
(1860-1935)

SHEPHERD SCHOOL BRASS ENSEMBLE

Trumpet

Jeffrey Castle

Jens Larsen

Michael Myers

Brian Seitz

Matthew Swihart

Mitchell Wechsler

Peter Wiseman

Horn

Elizabeth Matchett

Kimberly Penrod

Jeffrey Rogers

Horn (cont.)

Shane Smith

Martina Snell

Trombone

Benjamin Pelletier

Sean Reed

Steven Wills

Bass Trombone

Gregory Harper

Tuba

Carson McTeer

Bryan Smith

Synthesizer

Beth Winterfeldt

Harp

Cathy Lin

Naoko Nakamura

Timpani and Percussion

Meredith Nelson

DAVID KIRK has served as Principal Tubist with the Houston Symphony since 1982. Before coming to Houston, he studied at the Juilliard School 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, New World Symphony, and the University of Cincinnati National Orchestral Brass Symposium. Since coming to Houston, he has served on the faculty of The Shepherd School of Music, where he is presently Associate Professor of Tuba. Mr. Kirk's duties at the Shepherd School include teaching private lessons, holding master classes, and conducting the orchestral brass repertoire class.

PROGRAM NOTE

... *Pa*...*sa*...*ca*...*li*...*a*...

Robert McCauley

As you audience members look at the title, I imagine many questions spring to mind. Here are answers to some obvious ones: (1) It is pronounced like the word "passacaglia" from which the title and the musical structure are derived. Also, like the title, external elements intrude — breaking the expected form, extending it, yet interfering with the (musical) grammar of the moment. (2) Though the format of the title may perplex some listeners, it was created concurrently with the composing of this work for brass, and accurately represents my structural intentions. The theme and first five variations in this piece were composed when I was thirteen. I have wrestled with various aspects of this music trying to bring it to completion in the twenty-five years since. When the chance to compose this music for brass was presented to me, I wrote my vision of what beautiful is — volatile, sparking, and mercurial.

— Note by the composer



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