



## PROGRAM

*Fanfare for A Celebration* (1995) Mary Judge  
(b. 1949)  
Shepherd School Brass Choir

*Fugue No.1 in C Major, BWV 846* Johann Sebastian Bach  
*from The Well-Tempered Clavier, Book I* (1685-1750)

*Fugue No.1, Op. 87* (1951) Dmitri Shostakovich  
(1906-1975)

*Fugue on a Theme by* Christopher Beaudry  
*Harold Faltermeyer* (2002) (b. 1979)

### NOVUS

*Serenade for Brass* (1965) Robert Starer  
*Allegro* (1924-2001)  
*Andante*  
*Vivace*

*Keystone Celebration* (1989) John Cheetham  
(b. 1939)  
Shepherd School Brass Choir

### INTERMISSION

*Fanfare for Michael* (2002) Arthur Gottschalk  
(b. 1952)

*Symphony for Brass and Percussion* (1952) Alfred Reed  
*Maestoso – Allegro ma non troppo* (b. 1921)  
*Largo*  
*Con moto*

Shepherd School Brass Choir

*The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.*

## PROGRAM NOTES

### **Fanfare for A Celebration** . . . . . Mary Judge

Mary Judge is currently Principal Librarian of the Cincinnati Symphony Orchestra, a position she has held since 1975. She is an accomplished composer and active in the arts, serving as board member of the Cincinnati Commission on the Arts and Contemporary Dance Theatre, and serving as past president of the Cincinnati Film Society. Her **Fanfare for A Celebration** was written for and dedicated to the Cincinnati Symphony's Centennial Celebration. It was performed and recorded by Monarch Brass at the International Women's Brass Conference in 2000.

Mary Judge provided the following comments on her **Fanfare for A Celebration**: "One of my duties as Principal Librarian of the Cincinnati Symphony Orchestra was to help Maestro López-Cobos with the Centennial Fanfare project. I prepared a list of living composers who had pieces played by the Cincinnati Symphony during his first eight years as Music Director. I presented this list to him so he could invite these composers to join the Centennial Celebration by writing a fanfare. As I walked back to the library, I heard Maestro calling me back. 'Mary, this list is incomplete!' Of course I was surprised and speechless. I had carefully researched all of this information. He then said, 'Your name isn't on here! You are a composer, the Cincinnati Symphony has playing one of your pieces, and you are living!'

I was very honored to be asked to compose this fanfare and be among the many great composers who have saluted our Centennial. My fanfare begins with the trumpets announcing the first theme. This melody is actually based on an earlier work I wrote – a piece for chamber ensemble, chorus, and soloists based on the poetry of Walt Whitman. The opening melody is set to these words: 'I celebrate myself, and sing myself... the atmosphere is all joy! Joy in the ecstasy of life... all over Joy!'

These words seemed an appropriate place to begin the fanfare. The second theme uses all of the twelve tones of the scale, but the many fifths and fourths give a feeling of openness and tonality rather than atonality. Both themes are introduced by one of the brass sections, and then the entire brass section plays it again in a celebratory style. The form is ABA with rhythmic and melodic variations of each theme. The ending combines both the themes in a contrapuntal final flourish. I strived to compose a simple and elegant tribute to the Cincinnati Symphony Orchestra."

– Note by Benjamin Jaber

### **Fugue No. 1 in C Major, BWV 846** . . . . . Johann Sebastian Bach

### **Fugue No. 1, Op. 87** . . . . . Dmitri Shostakovich

### **Fugue on a Theme by Harold Faltermeyer** . . . Christopher Beaudry

Johann Sebastian Bach completed his composition and compilation of the **Well-Tempered Clavier** in 1722 when he was between positions, leaving Cöthen for a new post at Leipzig. The complete **Well-Tempered Clavier**, twenty-four sets of preludes and fugues in all the major and minor keys, was originally intended as an educational device. In addition to its purpose as a collection of technical exercises, it also demonstrated the new system of equal temperament. **Fugue No. 1 in C Major** is unique in that it is solely dependent upon the subject. This is one of the few examples from Bach's fugal output in which he does not introduce a second theme. **Fugue No. 1** was arranged for NOVUS by former member Josh Salisbury.

Influenced by the works of J. S. Bach, Dmitri Shostakovich traveled to Leipzig in 1950 to experience the 200th anniversary of Bach's death. Inspired by the pilgrimage, Shostakovich began composing his Opus 87 Preludes and Fugues upon his return. Completed in 1951 and clearly influenced by the **Well-Tempered Clavier**, Shostakovich's Opus 87 is also a composition of twenty-four sets of preludes and fugues for solo piano in all major and minor keys.

**Fugue on a Theme by Harold Faltermeyer** was composed for NOVUS by Christopher Beaudry in the fall of 2002. It is an attempt by the composer to combine elements of two completely different genres into one piece of music. The subject is a well known theme by film composer Harold Faltermeyer, whose music can be heard on the soundtracks of such films as **Top Gun** (1986), **Tango and Cash** (1989), **Fletch** (1984), and **Beverly Hills Cop** (1984). The form of the composition is that of a Baroque-style fugue complete with Bach-inspired thematic devices (inversion, retrograde, augmentation, etc.) and strict Baroque counterpoint. Christopher Beaudry is a native of Putnam, Connecticut, and is the bass trombonist and an arranger for NOVUS. He holds Bachelors and Masters degrees in Performance from the Eastman School of Music and has performed with the Iris Chamber Orchestra, the Buffalo Philharmonic, and the Meridian Arts Ensemble.

— Note by Christopher Beaudry

### **Serenade for Brass** . . . . . Robert Starer

Robert Starer was born in Vienna and studied composition at the Juilliard School of Music and with Aaron Copland as a fellow at the 1948 Tanglewood Music Center. He has written in virtually every medium and was the recipient of two Guggenheim Fellowships and an award from the American Academy Institute of Arts and Letters.

Starer's music is characterized by chromaticism, modality, and driving rhythms. His melodies frequently have a plaintive, poignant lyricism, with small intervals and motivic repetitions. At other times they are jagged and wedge-like. Such may be said about the advent of his **Serenade for Brass**, completed in 1965. Its opening Allegro features these characteristics in splashes and stings of tone all the way to its slightly more subdued finish. The second movement, marked Andante, features a gentle opening rhythmic motive of twos following threes. Things start to move a bit in the middle section with more of a disjunct, syncopated feel moving all the way back to the original slow tempo and 3/2 rhythms. The concluding Vivace movement features the typical pyrotechnics that any great brass piece should employ – fast, loud, and full of life complete with occasional episodes of contrast, drawing in the listener right to the stately conclusion.

— Note by Benjamin Jaber

### **Keystone Celebration** . . . . . John Cheetham

Commissioned in 1988 by the Summit Brass, **Keystone Celebration** is in simple A-B-A form. It opens with a joyful melody sounded on the chimes, and soon after embellished with horn, trombone, and trumpet entrances. As the texture thickens, the mood shifts from heroic to unstable, setting the character for the rest of the piece.

The development of the piece demonstrates rhythmic and harmonic instability with an underlying ostinato from the trombone section. The relentless double tonguing from the collective brass contributes to the uneasiness of the B section. The piece comes full circle with the recapitulation of the A section, although this time on a more grandiose scale.



## SHEPHERD SCHOOL BRASS CHOIR

### **Trumpet**

Ryan Gardner  
Carl Lindquist  
James McClarty  
Christopher Scanlon  
Philip Scoles \*  
Zebediah Upton

### **Horn**

Angela Bagnetto  
Emily DeRohan  
Christopher Hine  
Robert Johnson  
Lizz Porter

### **Horn (cont.)**

Deborah Rathke  
Callie Siverson

### **Trombone**

Michael Clayville  
Steven Parker  
Michael Selover  
John Widmer  
Logan Wild

### **Bass Trombone**

Chrisopher Beaudry

### **Euphonium**

Dr. Grady Hallman \*

### **Euphonium (cont.)**

Michael Selover

### **Tuba**

Aubrey Ferguson  
William Samson

### **Timpani**

Brian Vogel

### **Percussion**

Brandon Bell  
Evan Bertrand  
Seth Rowoldt

\* Guest

## NOVUS

Michael Clayville, tenor trombone  
Michael Selover, tenor trombone  
John Widmer, tenor trombone  
Christopher Beaudry, bass trombone

## SHEPHERD SCHOOL BRASS FACULTY

Marie Speziale, Professor of Trumpet and Brass Department Chair  
William Ver Meulen, Professor of Horn  
David Waters, Associate Professor of Trombone  
David Kirk, Associate Professor of Tuba

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