

*SHEPHERD SCHOOL
BRASS CHOIR*

MARIE SPEZIALE, Conductor

featuring

WILLIAM VERMEULEN, Horn

and

NOVUS

Thursday, March 31, 2005

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Ceremonial Fanfare (2004)

Arthur Gottschalk
(b. 1952)

Litanies (1937)

Jehan Alain
(1911-1940)
arr Thomas Conroy

Le Edad de Bronce (2004)
(*Fantasia concertante sobre Hesiodo*)

Icli Zitella
(b. 1966)

El despertar
Los oficios de Ares
Epilogo. en la Mansion del Hades

William VerMeulen, soloist

INTERMISSION

Flight of the Four Kings
(2005) (*Premiere*)

Christopher Brubeck
(b. 1953)

NOVUS

*Three Movements for Brass Choir
and Percussion* (1983)

Frank Proto
(b. 1941)

Allegro energico
Frantic, slowly
Tempo rubato

William VerMeulen, soloist

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

Ceremonial Fanfare

Arthur Gottschalk

Ceremonial Fanfare was written for the 2004 investiture of David Leebron as President of Rice University. Arthur Gottschalk attended the University of Michigan at Ann Arbor where he received his Bachelor of Music, Master of Arts in Music Composition and English Literature, and Doctor of Musical Arts degrees, studying with Ross Lee Finney, Leslie Bassett, George Balch Wilson, and William Bolcom. He is currently a Professor and Chair of Music Theory and Composition at the Shepherd School of Music. Among other awards he has been Composer-in-Residence at the Columbia/Princeton Electronic Music Center a recipient of the Charles Ives Prize of the National Academy of Arts and Letters, a Composer-in-Residence at the 2002 Piccolo Spoleto Festival, and most recently the winner of the 2004 Auchincloss Prize of the Society for New Music. His music is performed regularly in Europe, South America, Taiwan, and Australia, is recorded on Crystal, Summit, Capstone, and Golden Crest, and is published by Seesaw Music, Shawnee Press and Ballerbach Music (ASCAP).

– Note by Zebediah Upton

Litanies

Jehan Alain

Jehan Alain wrote an important body of organ music in his short life. From a family of organists, his tradition links to Guilmant and Vierne (his father's teachers) and Bloch, Dukas, and Dupré (his own teachers at the Conservatoire National Supérieur de Musique de Paris). He composed more than 140 works for piano, chamber ensembles, orchestra, and voice. *Litanies* is one of his most popular organ works and is a standard in the professional organists' repertoire. This piece often serves as an encore. Tonight you will be hearing a shortened version of the piece set for brass ensemble and timpani.

A repeated Gregorian chant-type motive is the focal point of the work. Alain states at the beginning of the score. "When the Christian heart does not find any more new words in the distress to beseech the mercy of God, it unceasingly repeats the same invocation with a vehement faith. The reason reaches its limit. Only the faith continues its rise."

Alain entered the army in 1939 at twenty-eight years of age and was killed in action only one year later.

– Note by Thomas Conroy

Le Edad de Bronce

Icli Zitella

La Edad De Bronce (The Bronze Age), by Venezuelan composer Icli Zitella, was commissioned and premiered for the 36th annual International Horn Society Symposium. The piece is based on a passage from *The Works and Days* by the Greek poet Hesiod. Specifically, the subject is a race of men that preceded the human race that the gods created out of bronze. The race embodied pride and aggression and exterminated themselves as a result of their violence. The tale is composed of three episodes, first the heavens, then the place of warlike confrontations, and finally the descent of the race into the region of the dead. The composer in his notes states, "The first movement is structured in the manner of a baroque concerto, with its soloistic episodes framed between ritornelli of the tutti. The second movement has a modular form with tension being directed toward a point that connects it with the last movement. a slow intonation by the horn, above a pedal tone of the vibraphone, which symbolizes the static state of death. This work endeavors to be a metaphor on the futility of human effort, evidenced by the fact that it is not only swept away by time, but by the fanaticism of people who measure their value by the brilliance of their weapons."

The piece is composed for solo horn, brass quintet, piano, and percussion. Tonight's performance is the U.S. premiere of this piece.

– Note by Brandon Beck

Chris Brubeck first distinguished himself as a jazz musician, performing and recording with his father the legendary Dave Brubeck. He plays bass, trombone, piano, guitar and sings, and in the past few decades has earned international acclaim as composer performer, and leader of his own groups. On stage, Chris' irrepressible enthusiasm is matched by his fluid command of jazz, blues, folk, funk, pop, and classical musical styles. As an award-winning composer he is clearly tuned into the pulse of contemporary music. Now, entering the twenty-first century, Chris' natural talents have positioned him to assume a leadership role in the genre-bending renaissance of modern classical music. Noted Boston Pops conductor Keith Lockhart says, "without putting too much of an onus on Chris Brubeck, we're always looking for the new Gershwins who can take the sounds in American popular musical culture and integrate them into the context of the orchestra, much the way Gershwin and Bernstein did."

Flight of the Four Kings is one of eleven new works commissioned especially for Novus in January 2005 by the Shepherd School of Music and is receiving its world premiere performance tonight. All eleven pieces were recorded by Novus in March 2005 in Los Angeles and will be released as the ensemble's debut CD in May of 2005.

The piece is a highly energetic magical journey that takes the audience back to time of lamps, genies, and stories that can keep you occupied for a thousand and one nights. With a fanfare in the opening bar we take off from the ground, immediately twisting and turning through the air perhaps on a magic carpet. A soaring middle section with a sustained legato melody takes us high in the night sky, but danger lurks ahead. Fast meter changes and soloistic lines are passed back and forth between all four parts as we dip, dodge, and duck our way out of harm's way. A sparkling moment is shared, and we return with a fanfare back to safety and then speed off into the unknown, enjoying every second of our ride.

— Note by Mike Selover

Three Movements for Brass Choir and Percussion

Frank Proto

In 1983, WGUC-FM in Cincinnati, Ohio, was approached by National Public Radio to inaugurate a new international digital broadcast service. This new technology was going to be used to broadcast a live concert of the College-Conservatory of Music's splendid Brass Choir conducted by Betty Glover from the United States to Sweden. Frank Proto was asked to compose a piece for this grand event.

The music in the **Three Movements** resides in a style that while not classical, is not jazz either. Sometimes it is one or the other sometimes it is both, and it is in these areas where the performers must be able to use their musical experiences to communicate coherently with their audience. Playing music like this convincingly usually requires somewhat of a cosmopolitan attitude by the performers. It's not enough to play the notes at the right time, in tune and with a beautiful sound. It's more like knowing whether that pianissimo passage is meant to whisper tenderly or hiss menacingly, or when the huge climax should scream victoriously or frighteningly. The notes can never convey this message alone. Of course, if we consider music as some form of communication, all of it should be approached from this perspective.

The first performance of **Three Movements for Brass Choir and Percussion** was April 23, 1983, by the Brass Choir of the College-Conservatory of Music of the University of Cincinnati, conducted by Betty S. Glover. It is dedicated to the memory of Norman Dinnerstein, former Dean of the College-Conservatory of Music and a good friend.

Frank Proto, born in Brooklyn, New York, began piano studies at the age of seven and the double bass at sixteen. As a student of David Walter at the Manhattan School of Music, he performed the first solo double bass recital in the history of the school. As a composer he is self-taught.

In 1966 Frank Proto joined the Cincinnati Symphony Orchestra for a thirty-year stay in which the orchestra premiered over twenty of his large works and countless smaller pieces. At the same time, he and I collaborated to form the Symphony Jazz Quintet, the first ensemble of its kind in a major American orchestra. Frank Proto has written music for such artists as Dave Brubeck, Eddie Daniels, Duke Ellington, Cleo Laine, Benjamin Luxon, Sherill Milnes, Gerry Mulligan, Roberta Peters, François Rabbath, Ruggerio Ricci, Doc Severinsen, Richard Stoltzman, and Lucero Tena. In 1997 François Rabbath premiered Frank Proto's *Four Scenes after Picasso* at the Shepherd School of Music.

In 1993 Frank Proto began collaborating regularly with poet, playwright, and author John Chenault. Working with Chenault has brought an added dimension to Proto's music – the visual. Their pieces bring a more all-encompassing, quasi-theatrical experience to audiences.

– Note by Marie Speziale

BIOGRAPHY

Hailed as "an impeccable solo horn" by the Berlin *Neue Zeit*, WILLIAM VERMEULEN leads his generation of American horn soloists. In *Tune* magazine says, "the horn playing of William Ver Meulen is miraculous! clearly one of today's superstars of the international brass scene." *Fanfare* magazine writes, "Horn virtuoso William Ver Meulen may be the best of the lot, commanding his difficult instrument with suavity and grace."

Mr. VerMeulen has been Principal Horn of the Houston Symphony since 1990. In addition, he has performed as guest Principal Horn of the Los Angeles Philharmonic, Cincinnati Symphony, Pittsburgh Symphony, and St. Paul Chamber Orchestra. He previously played with the orchestras of Chicago, Columbus, Honolulu, and Kansas City.

Mr. VerMeulen has participated as a performer and on faculty with numerous music festivals and chamber music presenters including Aspen, Music@Menlo, DaCamera, Orpheus Chamber Orchestra, Chamber Music Society of Lincoln Center, Joshua Bell and Friends in London and Colorado, Tanglewood, Grand Teton, Pacific, Steamboat Springs, Orcas Island, Round Top, Bowdoin, Colorado, Interlochen, and Chamber Music Northwest, Kapalua, and Sun Valley. A winner of an array of awards and honors, Mr. VerMeulen received first prize at the 1980 International Horn Society Soloist Competition and was awarded the Outstanding Brass Player award of the Tanglewood Festival in 1986.

Equally regarded for his pedagogical mastery, Mr. VerMeulen is Professor of Horn at the Shepherd School of Music and has students performing in major orchestras throughout the world. In 1985 he was invited to the White House to receive a "Distinguished Teacher of America Certificate of Excellence" from President Reagan and the White House commission on Presidential Scholars.

Mr. VerMeulen performs on horns handcrafted and custom made by Keith Berg of Canada, Engelbert Schmid of Germany, and S.W. Lewis of Chicago. His solo activities are represented by Angela Fabry of Performing Artists International.

SHEPHERD SCHOOL BRASS CHOIR

Trumpet

Ryan Gardner
Benjamin Grow
Greg Haro
Lacey Hays
James McClarty
Christopher Scanlon
Zebediah Upton

Horn

Angela Bagnetto
Brandon Beck
Christopher Hine
Robert Johnson
Margaret Tung
Catherine Turner
Jonas Vandyke

Horn (cont.)

*Jenny Wolfe **

Trombone

Michael Clayville
Michael Selover
John Widmer
Logan Wild

Bass Trombone

Christopher Beaudry

Euphonium

David Waters

Tuba

Aubrey Ferguson
William Samson

Double Bass

Peter Seymour

Piano

Charles Tauber

Percussion

Brandon Bell
Kevin Coleman II
Grant Gould
Nathan Lassell
David West

Drum Set

Nathan Lassell

** Guest*

NOVUS

Christopher Beaudry
Michael Clayville
Michael Selover
John Widmer

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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David Waters, Associate Professor of Trombone,
Ryan Gardner; Christopher Scanlon, and Zebediah Upton



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