

BRASS AND ORGAN CONCERT

featuring the

*SHEPHERD SCHOOL
BRASS CHOIR*

Marie Speziale, Conductor

and

Phillip Kloeckner, Organist

Friday, November 17, 2006

8:00 p.m.

Sunday, November 19, 2006

4:00 p.m.

*Edythe Bates Old Recital Hall
and Grand Organ*

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Salvum Fac Populum Tuum, Op. 84 Charles-Marie Widor
(1844-1937)

Sonata à 4 Daniel Speer
(1636-1707)

Hodie Christus Natus Est Giovanni Gabrieli
(1555-1612)
arr. Gary Olson

*Five Pieces for Organ, Harp,
Brass, and Percussion* Rayner Brown
(1912-1999)

Toccata

Lento

Scherzo

Passacaglia

Fugue

Sadie Turner, harp

INTERMISSION

Aurum Aurorae Samuel Jones
(b. 1935)

Morning Music Daniel Pinkham
(b. 1923)

Reveille

Song

Sports

Reflection

March

Greensleeves Traditional
arr. Elgar Howarth

Toccata Charles-Marie Widor
from Symphonie V, Op. 42 (1844-1937)
arr. Sterling Procter

The reverberative acoustics of Edythe Bates Old Recital 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

Salvum Fac Populum Tuum, Op. 84 Charles-Marie Widor

The French organist and composer Charles-Marie Widor was born on February 21, 1844, in Lyon. He received his first music lessons from his grandfather, an organ builder of Hungarian origin. As a child he showed extraordinary talent, and at the age of eleven he became organist at the Lycée in Lyon. On the recommendation of Aristide Cavaillé-Coll, Widor began organ lessons with the renowned Belgian organ virtuoso Nicolas Jacques Lemmens (1823-1881) and studied composition with François-Joseph Fétis (1784-1871). In 1870, after several years as organist at St.-François in Lyon, Widor was offered, initially for one year, to succeed Louis Lefebure-Wély at St. Sulpice in Paris. However, the temporary appointment evolved into a sixty-four-year association. After the death of César Franck, in 1890, Widor succeeded him as professor of organ at the Paris Conservatory. From 1896 Widor taught counterpoint and fugue there, and from 1905 he also taught composition. Widor's influence as one of the most respected musicians and scholars of his day reached far beyond the Paris Conservatory and the organ gallery of St. Sulpice. Widor's position as the perpetual secretary of the Academy of Fine Arts at the French Institute from 1910 to 1932 attests to a universal recognition of his immense stature and accomplishments as a venerated, mainstream artist.

Salvum fac populum tuum was composed in 1916 in anticipation of victory at the end of the World War I. However, it was not until six days after the armistice that Widor conducted the premiere of this work in Notre-Dame on November 17, 1918, at the victory celebrations in Paris. In July 1932, Widor gave his last concert abroad in Salzburg; among others on the program was *Salvum fac populum tuum*. The Salzburger Chronik mentioned that "*Salvum fac populum*, with its strong march rhythms and its irresistible brass themes thrilled the thousands of members of the audience. We could feel the spirit of a very great man."

The title *Salvum fac populum tuum* ("Let your people be saved") is borrowed from the *Te Deum*, a Latin hymn from the early church. Liturgical scholars assume that the *Te Deum* originally appeared in the first half of the fourth century. Due to its doubtlessly "triumphant mood," the hymn was used very early on for ecclesiastical and (sometimes questionable) political or military celebrations. In the year 800 it was heard at Charlemagne's coronation, but also during the St. Bartholomew's Night in 1572, when many, many Huguenots were killed in a terrible manner.

— Note by Phillip Kloeckner

Sonata à 4 Daniel Speer

Daniel Speer was born in 1636 in what is now Poland. Leading an active life in southern Germany as a composer, political activist, cantor, and teacher, Speer left behind a significant legacy of sonatas for a variety of instruments, in addition to technical drawings and writings. Always interested in the progression of new instruments, Speer wrote a variety of pieces for the fledgling trombone, including his *Sonata à 4* for four trombones and basso continuo. This staple of the trombone repertoire features two contrasting sections, each utilizing characteristic effects of the Baroque era, including imitation, counterpoint, and homophony.

— Note by Joel Brown

Hodie Christus Natus Est Giovanni Gabrieli

Giovanni Gabrieli was born in Venice. We know very little about his early life, but it is believed he studied music with his uncle, Andrea Gabrieli. He also spent time in Munich to study with the renowned Orlando de Lassus at the court of Duke Albrecht V. After returning to Venice around 1584, he became the principal organist at the church of San Marco and a year later took the post of princi-

pal composer as well. Gabrieli is known best for refining, some might say perfecting, the use of multiple choirs, or cori spezzati. Much of this antiphonal music was composed for the rich sounds of organ and brass choir. This organ recital hall is much like the huge stone cathedrals that Gabrieli had in mind when he composed *Hodie Christus Natus Est*, and countless other pieces like it. Vast spaces and high ceilings are perfect for listening to the grand echoes and reverberations set off by this elegant organ and brass choir. After the final chord, hear how long the sound stays alive.

– Note by Jonas VanDyke

Five Pieces Rayner Brown

Rayner Brown was born in Des Moines, Iowa, on February 23, 1912. He received a Bachelor of Music degree in organ and a Master of Music degree in composition from the University of Southern California. He spent fifty years of his life as a church organist. In 1977, he ended a thirty-year professorship at Biola College. After retirement he was able to spend more time composing, amassing over 200 hundred works. *Five Pieces for Organ, Harp, Brass and Percussion* was written for and premiered by the Los Angeles Brass Society in 1964.

This work is a great example of the diverse colors capable of this ensemble, (commonly devoted to only one grand sound-scape), by featuring varying textures of brass and organ with special emphasis on the harp. Also listen to how the composer contrasts different colors such as the solo trumpet and the harp in the adagio, and the soft coda that ends the brilliant fugue in the last movement.

– Note by Jonas VanDyke

Aurum Aurorae Samuel Jones

Aurum Aurorae, a Fanfare-Overture for Brasses, Organ, and Timpani, was commissioned by the ASCAP Foundation and Meet the Composer to accompany the presentation of the Gold Baton Award honoring Adolph Herseth at the Annual Conference of the American Symphony Orchestra League in Seattle on June 22, 2001. It received its premiere at that occasion under the baton of Gerard Schwarz conducting members of the Seattle Symphony and invited guests.

Each year the American Symphony Orchestra League presents its coveted Gold Baton Award to an outstanding individual who has made a signal contribution to the field of orchestral music. In 2001, the award was given to Adolph Herseth, who had just retired after an influential fifty-two-year tenure as Principal Trumpet of the Chicago Symphony and teacher and mentor to seemingly the entire brass world. I was honored to be chosen to express this musical tribute to one of the great musicians of our time.

I was also asked to dedicate this work to the memory of Morton Gould, whose long and fruitful association with ASCAP, the League, and Meet The Composer left his colleagues with many memories. Longtime attendees of the ASOL's conferences speak often of Gould's penetrating insights and inimitable wit as he addressed us in one or another of his many leadership capacities. The shining professionalism and unwavering integrity of his compositional style over the years – the prevailing critical wind sometimes with and sometimes against him – are not to be forgotten.

All these things were in my mind as I approached the composition of this short piece. I was asked to write a five-minute fanfare, using the brass section of the symphony orchestra plus the magnificent new Watjen Concert Organ, installed in Benaroya Hall, the home of the Seattle Symphony. After thinking about it, I decided to add timpani to the ensemble, and, since five minutes is rather long for a fanfare, to expand the piece in concept to that of a short overture, in short, a fanfare-overture.

The opening musical gesture is built from two thematic cells, one of which spells out in musical transliteration ASCAP and ASOL, and the other, GOLD and GOULD. The title (Latin for "the gold of the dawn") refers, in addition to the name of the award, to the golden glow of the brass instruments and, metaphorically, to the ever-renewing dawns brought to us by careers such as these men have shared with us.

Some thirty-five years ago, in the early years of my career, Helen Thompson, the esteemed leader for many years of the American Symphony Orchestra League, tendered to me a commission from the ASOL to write a one-minute fanfare for the Shenandoah Valley Music Festival, which the League at that time produced. It was with a great deal of pleasure that I incorporated the ideas of that short piece into this work, thus completing a large circle I had no way of anticipating I was even beginning back then.

— Note by the composer

Morning Music Daniel Pinkham

Daniel Pinkham was born in Lynn, Massachusetts, on June 5, 1923. He is the recipient of six honorary music degrees from the following schools: Nebraska Wesleyan University, Adrian College, Westminster Choir College, New England Conservatory, Ithaca College, and the Boston Conservatory. His skill as an organist is matched by his prolific and diverse composition, including three organ concertos and numerous sonatas and serenades all performed and recorded by performers around the globe.

Morning Music was composed at the request of James David Christie and the Paramount Brass Quintet. Paul Hindemith had a huge influence on the composer as well as on this piece. It was written partly to commemorate the 100th anniversary of his birth and to honor the large influence Hindemith had on twentieth-century music. Designed to be accessible to audiences as well as listeners, one can hear the complexity of Hindemith's music through Pinkham's *Morning Music*.

— Note by Jonas VanDyke

Greensleeves Traditional

Elgar Howarth, a British conductor and composer educated at Manchester University and the Royal Manchester College of Music, has worked with all the leading orchestras of his homeland, as well as many orchestras worldwide. He has conducted many operas and premiered György Ligeti's *Le Grand Macabre* at the Grand Opera Stockholm in 1978.

As a composer and former trumpet player for the Philip Jones Brass Ensemble he has written mainly for brass instruments. He was brought up in a brass playing family and has maintained his interest in the art form. Howarth has made enormous contributions to the modern repertoire of brass band music and arrangements, many of which have been performed by the most celebrated brass ensembles of our time.

Greensleeves is the name given to the tune of an ancient and ubiquitous English ballad that has been known in numerous secular and sacred contexts. One of its first appearances was in Richard Jones' 1580 publication, "A new Northerne Dittye of the Lady Greene Sleeves." William Shakespeare refers to the tune two times in *The Merry Wives of Windsor*. In one of them, in Act II, scene I, Mistress Ford shows a love letter to Mistress Page: "I would have sworn his disposition would have gone to the truth of his words; but they no more adhere and keep place together than the Hundredth Psalm to the tune of *Green Sleeves*." One of its first incarnations as a hymn tune was with the text *The old year now is fled* in *New Christmas Carols of 1642*. It was used as the tune for Macheath's aria, sung after being condemned to death, in John Gay's *The Beggar's Opera* (1795). The tune has also found its way into numerous orchestral and chamber works over the last several hundred years.

— Note by Phillip Kloeckner

Had Widor never composed another piece of music than the *Toccata* from his fifth organ symphony, his fame would still be assured. Perhaps with the exception of J.S. Bach's famous *Toccata and Fugue in D Minor*, no other organ work has been so broadly popular and enduring than this. In the true sense of the word's origin (tocare), this toccata is a true "touch" piece. It is a perpetuum mobile with brilliant figuration, chordal accents, wide dynamic contrasts, and a profound, although simple, theme in the pedals. Similarities between this toccata and Debussy's toccata, from his *Suite: Pour le piano* (1901) are difficult to overlook. Debussy was piano accompanist for Widor's choral society, Concordia, and would certainly have been familiar with the organ masterpiece during that period. The organ toccata, blended with brass and percussion reinforcement of various elements in this performance, is immediately accessible by way of its effusive energy, compelling sonority, and unbridled bravura.

— Note by Phillip Kloeckner

SHEPHERD SCHOOL BRASS CHOIR

Trumpet

- Jonathan Brandt*
- Joseph Cooper*
- Greg Haro*
- Larry Hernandez*
- Kyle Koronka*
- John Williamson*

Horn

- Brian Blanchard*
- Pamela Harris*
- Erin Koertge*
- Michael Oswald*

Horn (cont.)

- Elizabeth Schellhase*
- Catherine Turner*
- Jonas VanDyke*
- Juliann Welch*

Trombone

- Joel Brown*
- Christopher Burns*
- Mark Holley*
- Colin Wise*

Bass Trombone

- Michael Brown*

Tuba

- Jason Doherty*
- Aubrey Foard*

Euphonium

- Michael Selover*

Timpani and Percussion

- Brian Manchen*
- Rebecca Hook*
- Adam Wolfe*

SHEPHERD SCHOOL BRASS FACULTY

- Marie Speziale, Professor of Trumpet and Brass Department Chair*
- William VerMeulen, Professor of Horn*
- David Waters, Associate Professor of Trombone*
- David Kirk, Associate Professor of Tuba*

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