



30th Anniversary Celebration

Concert 4

*A program of works by
Anthony Brandt, John Cheetham,
Morton Gould, Arthur Gottschalk,
and Samuel Jones*

Thursday, March 29, 2007

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Keystone Celebration (1989) John Cheetham
for brass choir and percussion (b. 1939)

Shepherd School Brass Choir
Marie Speziale, conductor

X-Caliber (2000) Anthony Brandt
for four winds, two percussionists, and piano (b. 1961)

Hilary Abigana, flute
Emily Brebach, oboe
Sarunas Jankauskas, clarinet
Andrew Cuneo, bassoon
Wenli Zhou, piano
Andrés Pichardo, percussion
Grant Beiner, percussion
Cristian Măcelaru, conductor

Concertette for Viola and Band (1943) Morton Gould
(1913-1996)

- I. Brisk
- II. Blues
- III. Dance
- IV. Finale

James Dunham, solo viola

<i>David Gerstein, cello</i>	<i>Greg Haro, trumpet</i>
<i>Paul Macres, double bass</i>	<i>Jonas VanDyke, horn</i>
<i>Clint Foreman, flute</i>	<i>Michael Oswald, horn</i>
<i>Julia Barnett, flute and piccolo</i>	<i>Catherine Turner, horn</i>
<i>Lauren Winterbottom, oboe</i>	<i>Juliann Welch, horn</i>
<i>Diana Owens, oboe/English horn</i>	<i>Christopher Burns, trombone</i>
<i>Maiko Sasaki, clarinet</i>	<i>Joel Brown, trombone</i>
<i>Sarunas Jankauskas, clarinet</i>	<i>Michael Brown, bass trombone</i>
<i>Angelique Poteat, bass clarinet</i>	<i>Aubrey Foard, tuba</i>
<i>Jennifer Reid, bassoon</i>	<i>Sadie Turner, harp</i>
<i>Abigail Jones, bassoon</i>	<i>Adam Wolfe, timpani</i>
<i>Kyle Koronka, trumpet</i>	<i>Bryan Dilks, percussion</i>
<i>Jonathan Brandt, trumpet</i>	<i>Craig Hauschildt, percussion</i>

Michael Webster, conductor

INTERMISSION

A Parliament of Owls (1976, rev. 1991)

Samuel Jones
(b. 1935)

Shepherd School Brass Choir
Marie Speziale, conductor

*Concerto for Violin and
Symphonic Winds* (2003-06)

Arthur Gottschalk
(b. 1952)

- I. Cadenzas – Kaballah
- II. Largo – Holocaust
- III. Scherzo – Klezmerlich

Kenneth Goldsmith, solo violin

Clint Foreman, flute	John Williamson, trumpet
Henrik Heide, flute	Greg Haro, trumpet
Diana Owens, oboe	Larry Hernandez, trumpet
Lauren Winterbottom, oboe	Kyle Koronka, trumpet
Sarunas Jankauskas, clarinet	Elizabeth Schellhase, horn
Maiko Sasaki, clarinet	Pamela Harris, horn
Jeannie Psomas, clarinet	Erin Koertge, horn
Angelique Poteat, bass clarinet	Brian Blanchard, horn
Scott Plugge, alto saxophone *	Joel Brown, trombone
Eric Daniels, alto saxophone *	Christopher Burns, trombone
Aaron Martinez, tenor saxophone *	Michael Brown, bass trombone
Pablo Tani, baritone saxophone *	David Waters, euphonium
Abigail Jones, bassoon	Ali Jackson, tuba
Rachael Young, bassoon	Adam Wolfe, timpani
Jennifer Reid, bassoon	Brian Manchen, percussion
Sadie Turner, harp	Rebecca Hook, percussion
Jasmine Hatem, piano	Bryan Dilks, percussion

Marie Speziale, conductor

* Guest artists, Sam Houston State University.

PROGRAM NOTES

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.

John Cheetham is Professor of Music at the University of Missouri-Columbia, where he has taught classes in music theory and composition since 1969. He is the recipient of many prestigious awards from ASCAP and has composed various instrumental pieces performed throughout the United States and abroad.

— Note by Jenny Wolfe

Jenny Wolfe received her Master of Music degree from the Shepherd School of Music in May 2004 having studied horn performance with William VerMeulen.

X-Caliber Anthony Brandt

X-Caliber was written in 2000 for OrchestraX and its music director John Axelrod. It was intended to show the caliber of OrchestraX's players, which included many Shepherd School students and graduates; thus the pun in the title. The work is scored for flute, oboe, clarinet, bassoon, two percussion and piano, and lasts approximately fifteen minutes.

X-Caliber can be described as a series of developing variations. The primary theme, first introduced by the vibraphone, sometimes surfaces strongly, asserting itself in loud pillars of sound; at other times, it disperses into the texture, where it is woven into individual parts.

The focus throughout is on tightly coordinated interchanges among the instruments. The percussion, featuring primarily vibraphone, marimba, and a difficult glockenspiel part, are treated as a unit; the winds as another; and the piano as the glue that holds it all together. Overall, the work is motoric and energetic, until it drifts to a calmer final resting point.

— Note by the composer

Anthony Brandt is currently Associate Professor of Music Theory and Composition at the Shepherd School of Music.

Concertette for Viola and Band Morton Gould

Morton Gould's long and productive life (1913-1996) spanned most of the twentieth century. He was a brilliant and versatile musician whose career began as a child prodigy on piano and moved through vaudeville to composing and conducting for Broadway (**Billion Dollar Baby**), radio (**The Chrysler Hour**), ballet (**Fall River Legend**), the movies (**Windjammer**), television (**The Holocaust**), and major symphony orchestras. "Composing is my life blood," he said. "That is basically me, and although I've done many things in my life — conducting, playing piano and so on — what is fundamental is my being a composer." He excelled in all of his musical pursuits, winning a 1996 Grammy for his recording of Ives' First Symphony conducting the Chicago Symphony and receiving the 1995 Pulitzer Prize for his work **Stringmusic**.

A personal anecdote gives some insight into Morton Gould, the man and the musician. Some time in the early 1970s, he was guest conducting the Rochester Philharmonic, and I found myself sitting at a restaurant with

him and the CEO, who said, "We are embarking on a new P.R. campaign with the slogan 'I'm a friend of the Philharmonic.'" Within a minute, Mr. Gould had written a staff on his paper napkin and set the slogan to music: an upward C major scale and a downward octave leap. He signed it, presented it as a gift to the CEO, and it became the basis of a successful campaign over the course of the next two or three seasons. People sang the jingle on the street, and my young son enjoyed playing it on the piano, discovering that he could play it and its inversion simultaneously with the left and right hands jumping across each other for the final octave.

Gould brought that kind of facility and approachability to his oeuvre of 240 works, whether simple, like the jingle, or complex and cerebral, like **Soundings**, the work for large orchestra that he conducted that week in Rochester. Still, he is best known for those works which bridge the gap between popular and serious music, such as **American Salute** and the **American Symphonettes**.

Concertette for Viola and Band (or in Gould's own footnote, orchestra minus violins and violas) straddles that cusp. First and foremost, it is a virtuoso showpiece written in 1943 for Gould's friend, Emanuel Vardi, who was one of the foremost violists of his day, famed for his brilliant performances of the Paganini **Caprices** on viola. A recording was made, with Arthur Winograd (original cellist of the Juilliard Quartet and later the conductor of the Hartford Symphony) conducting the "MGM Orchestra," which must have been a group of New York City free-lancers. Two factors have limited the **Concertette's** accessibility: the fiendishly difficult viola part and the unusual scoring of the accompaniment – neither band nor orchestra, but actually orchestral winds with cello, bass, harp, and percussion.

The four movements – Brisk, Blues, Dance, and Finale – all pay homage to American popular music with jazz-like juxtaposition of major and minor, lydian mode (the raised fourth scale step), and overt references to the blues (movement 2) and country fiddle (Finale). The **Concertette** was performed on March 4, 2007, by the Marine band. Perhaps a revival is under way!

– Note by Michael Webster

Michael Webster is currently Professor of Clarinet at the Shepherd School of Music.

A Parliament of Owls Samuel Jones

A Parliament of Owls was commissioned by Dean Katherine Brown for Rice University's matriculation ceremony for entering students in, I believe, 1976. It was originally composed for four brass and timpani. This early version was also used as a fanfare to open the very first meeting of the Shepherd Society and was subsequently used for several Commencement ceremonies. Since the dissonances of the piece's harmonies sounded especially gnarly in this early version, I felt they mitigated against the piece's effectiveness as Gebrauchsmusik, and I came to believe it would be more effective in a larger version with fuller harmonies. I had an opportunity to prove that hunch when all of us on the composition faculty were asked to provide a fanfare for the opening of Alice Pratt Brown Hall. For this occasion I decided to expand the piece to eleven brass and to add more music, and this new version was premiered by the Shepherd School Brass Ensemble on November 20, 1991, shortly after the unveiling of Stude Concert Hall. It was performed by the Brass Ensemble again on February 4, 1995.

The work balances two vigorous, fanfare-like outer sections with a somewhat reflective middle section, based on a rather mysterious chorale prelude setting of the venerable student song *Gaudeamus igitur*.

Incidentally, I felt the title *A Parliament of Owls* to be especially appropriate for Rice, since it is actually the correct term of veneration for a group of owls, as in "an exaltation (of larks)," or "a murder (of crows)," or "a parliament..."

— Note by the composer

Samuel Jones is the founding dean of Shepherd School of Music. After becoming Professor Emeritus of Composition and Conducting at Rice University in 1997 he moved to Seattle, where he currently serves as Composer-in-Residence of the Seattle Symphony.

Concerto for Violin and Symphonic Winds Arthur Gottschalk

The *Concerto for Violin and Symphonic Winds* was commissioned by violin virtuoso Kenneth Goldsmith, in celebration of his 60th birthday, and is dedicated to him. A man and musician of immense character, the music attempts to reflect this through three character-driven movements, whose subtitles carry the program. This work won the Primo Premio of the XXV Concorso Internazionale di Composizione Originale – Corciano, Italy, for 2006.

— Note by the composer

Arthur Gottschalk is Professor of Music Theory and Composition and currently Chair of the Music Theory and Composition Department at the Shepherd School.

SHEPHERD SCHOOL BRASS CHOIR

Marie Speziale, director

Trumpet

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

Horn

Brian Blanchard
Pamela Harris
Erin Koertge
Michael Oswald
Elizabeth Schellhase

Horn (cont.)

Catherine Turner
Juliann Welch
Jonas VanDyke

Trombone

Joel Brown
Christopher Burns
Mark Holley
Colin Wise

Bass Trombone

Michael Brown

Euphonium

David Waters †

Tuba

Aubrey Foard
Ali Jackson

Timpani

Adam Wolfe

Percussion

Grant Beiner
Rebecca Hook
Brian Manchen
Andrés Pichardo

† Faculty member



RICE