

*A TRIBUTE TO A LIVING LEGEND:
ADOLPH "BUD" HERSETH*

featuring the

SHEPHERD SCHOOL BRASS CHOIR

Marie Speziale, conductor

and guest performers from the

HOUSTON SYMPHONY ORCHESTRA

and the

HOUSTON GRAND OPERA ORCHESTRA

Thursday, March 27, 2008

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Festive Overture Dmitri Shostakovich
(1906-1975)
arr. Timothy Northcut
Shepherd School Brass Choir and guest performers

Pavans, Galliards, Almains (1599) Anthony Holborne
Almaine: The Fruit of Love (1545-1602)
Pavane: Infernum trans. Michael Mulcahy
Pavane: Posthuma
Galliarde: The Fairie Round

Shepherd School Trombone Choir

220 S. Michigan Avenue (2008; Premiere) Arthur Gottschalk
(b. 1952)
Houston Symphony Trumpets
Houston Grand Opera Trumpets
Shepherd School Trumpet Ensemble

Fandango (1996) Kerry Turner
(b. 1960)
Shepherd School Horn Quartet
Elizabeth Schellhase, Audrey Good,
Danielle Kuhlmann, Julie Thayer

Gathering of the Armies Richard Wagner
on the River Scheldt (1813-1883)
from Lohengrin arr. Jay Friedman
Houston Symphony Trumpets
Shepherd School Brass Choir

INTERMISSION

Concerto for Seven Trumpets Johann Altemburg
and Timpani (1734-1801)
Houston Symphony Trumpets
Houston Grand Opera Trumpets
Richard Brown, timpani

Fanfares Liturgiques Henri Tomasi
Annonciation (1901-1971)
Evangile
Apocalypse (Scherzo)
Procession du Vendredi-Saint

Shepherd School Brass Choir

PROGRAM NOTES

Festive Overture Dmitri Shostakovich

Dmitri Shostakovich studied at the Leningrad Conservatory from 1919 to 1925. At the age of nineteen, he composed his **Symphony No. 1, Op. 10**, which subsequently became one of his most frequently performed works throughout the world. Like many Soviet composers, Shostakovich found himself constantly under pressure from restrictions imposed by the Soviet musical world, with its concern for the moral and social implications rather than the purely aesthetic aspects of music. The musical style of Shostakovich remained unbalanced with works containing crude parodies, programmatic devices, and conventional simplicity countered by works of originality, distinction, and significance. The composer's output includes three operas, three ballets, incidental music, scores for fifteen films, and fifteen symphonies as well as other orchestral works, two jazz suites, a concerto for piano, trumpet, and strings, music for voice and orchestra, chamber music, songs, and music for piano. His **Symphony No. 5** (1937), to which he gave the subtitle, "A Soviet Artist's Reply to Just Criticism," met with high approval in the Soviet Union and is probably his most well-known work.

Shostakovich's **Festive Overture** was completed in 1954, in the period between his tenth symphony and violin concerto. The **Festive Overture** demonstrates one of Shostakovich's distinctive talents – the ability to write a long, sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, examples of staccato rhythmic sections set off the flowing line and the variant fanfares. The brass choir arrangement was done by Timothy Northcut, Professor of Tuba at The University of Cincinnati College-Conservatory of Music, and was edited by Colin Wise, Joel Brown, and Marie Speziale for the Shepherd School Brass Choir.

– Note by Jason Doherty

Pavans, Galliards, Almains Anthony Holborne

These dances are taken from a set of music by Anthony Holborne entitled **Pavans, Galliards, Almains and other short Aeirs, both grave and light, in five parts, for Viols, Violins, recorders or other Musicall Winde Instruments**. It was published in 1599. This book contained sixty-five of his compositions, the largest surviving collection of its kind. Holborne was in the service of Queen Elizabeth until his death in 1602. Tonight we will hear four dances that have been arranged for trombone quintet by Michael Mulcahy. The first dance is an **Almaine, The Fruit of Love**. The **Almaine** is a dance in a duple meter at a moderate tempo. For this style of dance it is likely that couples of dancers would face each other in a line and would parade the length of the room following a certain foot pattern. The next two dances that we hear are **Pavans, Infernum** and **Pavan Posthuma**. The music of a pavane is in a slow double meter, and in England, a line of couples would dance following simple choreographed steps. The final dance of this arrangement is a **Galliard, The Fairie Round**. This dance is in a triple meter but often uses the effect of a hemiola, three against two.

– Note by Jeremy Buckler

220 S. Michigan Avenue Arthur Gottschalk

220 S. Michigan Avenue is the street address for Orchestra Hall at Symphony Center, in Chicago, Illinois, where the world-famous Chicago Symphony Orchestra has performed since 1904; it was designated a National Historic Landmark in 1994. Tonight's esteemed guest, Adolph "Bud" Herseth, spent fifty-three years going to work at that address, since first assuming his principal trumpet duties there in 1948. **220 S. Michigan Avenue**, however, is a short work for twelve trumpets. Its style is random; its structure piecemeal. This is because it explores a phenomenon discussed at great length in Oliver Sack's 2007 book **Musophilia**, which is that of "brainworms," sometimes called "earworms." These are tunes, or musical fragments, that repeat themselves mercilessly in one's mind; we are all familiar with the concept, but some more brutally than others. It seems that even the loftiest of sophisticated musicians may be plagued by the most mundane or banal

motifs imaginable. This piece is, therefore, an amalgam of the brainworms that I heard as I first thought about writing for twelve trumpets, and an attempt to capture them as and how I heard them. Listen to hear whether you recognize any (or all) of the various fragments; maybe you'll have fun, maybe you'll become infected by those very same "worms" that plagued me. For those interested, I've discovered that a great remedy for curing brainworms is to compose music using them. Mine have disappeared.

(Written for Marie Speziale and dedicated to Adolph "Bud" Herseth.)

— Note by the composer

Fandango Kerry Turner

Kerry Turner began composing at age ten and won his first composition prize the San Antonio Music Society Composition Competition, the following year. As an accomplished horn player, he studied at the Manhattan School of Music and earned a Fulbright Scholarship to study with Hermann Baumann at the Stuttgart College of Performing Arts in Germany. He joined the American Horn Quartet in 1985, which fueled his desire to compose for the horn quartet. There was little music available for this ensemble, let alone anything challenging. His response to this was his **Quartet No. 1**, which won the International Horn Society Composition Contest. Since this, he has been commissioned to write many different works for horn and horn ensemble. He wrote **Fandango** in 1996 for the American Horn Quartet. Mr. Turner's music often contains elements of a Mexican-American style, which is very evident in the themes and style of **Fandango**. He said of his music, "My goal is to paint a musical picture, thought, or impression as clearly as possible and then communicate it to the listener and the performer, that it might appear in their minds as vividly as if it were on a large movie screen." Mr. Turner clearly accomplishes this goal in **Fandango**.

— Note by Elizabeth Schellhase

Gathering of the Armies on the River Scheldt Richard Wagner from **Lohengrin**

Richard Wagner was born in Leipzig on May 22, 1813. From childhood, he was surrounded by actors, musicians, and artists, but showed no unusual aptitude in any direction. Not until age fifteen, when he heard Beethoven's **Symphony No. 9** and **Fidelio**, did he decide to become a composer. The Ninth Symphony seems to have shaken him psychically, releasing all the latent musical ferment that was bottled up in him, and the **Symphony No. 9** remained his ideal throughout the rest of his life. Wagner was to maintain that his operas were a continuation of the Ninth Symphony.

When Wagner decided to become a composer at fifteen, he was completely untrained. He had no professional skill on any instrument. Even when he was a conductor and a great composer, he could do little more than pick at the piano. He compensated for his deficiencies by instinct and profound musicality. After a few harmony lessons in Leipzig with a local musician, in 1831 he entered the University of Leipzig. Soon everything was neglected in favor of music. Upon leaving the university later that year, Wagner began to study with Theodor Weinlig, the cantor of the Thomas-Schule. Weinlig stopped the lessons because he said he could teach Wagner nothing more about harmony or counterpoint. In 1834, Wagner accepted a position as Musical Director of a theater company in Magdeburg.

In Magdeburg, he established a pattern that was to be his normal way of life. He ran up enormous debts, made many enemies, and tried to impose his will on the musical life of the company and the city. Wagner finally was appointed second Kapellmeister of the Dresden Opera, where he wrote his popular **Tannhäuser** and **Lohengrin**. It was not until 1848 that Wagner completed **Lohengrin**, and in that passing decade since his Magdeburg appointment, he had married, separated, and then rejoined with actress Minna Planer. All the while he was still continuing to flee from his creditors in Leipzig, Magdeburg, Königsberg, Riga, and Paris. With Wagner absent, **Lohengrin** premiered in Weimar in 1850 under the direction of his friend Franz Liszt. Wagner died in Venice on February 13, 1883.

— Note by Robert Johnson

Concerto for Seven Trumpets and Timpani Johann Altenburg

Johann Ernst Altenburg was born in Weissenfels on June 15, 1734, and became an apprentice trumpeter to his father, Johann Caspar Altenburg, at the tender age of two. By the time Altenburg finished his apprenticeship sixteen years later, the Baroque social order was in full decline and many courts were already being dissolved. Unable to find a position in court as a trumpeter, Altenburg became a secretary to a friend of his father, a Royal Polish Stablemaster, and then finally found his way back into music by studying organ and composition with Johann Theodor Romhild in Merseburg until 1757, and then very briefly with Bach's son-in-law, Johann Christoph Altnikol. The same year Altenburg joined the French army as a field trumpeter and participated in the Seven Years War. He returned to his home in Weissenfels for a year and then found a position in Landsberg as an organist for two years and his final position in the small village of Bitterfeld, where he resided until his death in 1801. It is during his time in Bitterfeld that he wrote his treatise on the "trumpeters' and kettledrummers' heroic and musical art" for which he was most well known. The present concerto, *Concerto a VII Clarini con Tympani*, was included as an appendix to his treatise and it is very possible that Altenburg is not the true composer of the work. In the treatise there is also a two-part fugue in G minor which was first published in 1676 in Heinrich Ignaz Franz Biber's *Sonatae tam aris quam aulis servientes*, which casts a shadow of doubt over the authorship of the remaining musical works in the treatise. The concerto is similar in style to the Dresden processional fanfares from the time and Altenburg had close contact with the trumpeters of that court. It is entirely possible that Altenburg received the music for the concerto from one of the trumpeters of the Dresden court. Regardless of the composer the concerto was written as a table sonata, a piece of music which according to Altenburg "should properly be sounded at the table of high gentry." A table sonata "generally consists of eight or nine parts, divided into two choirs, which alternate with one another, whereby one or two clarino players play a solo accompanied by the others." Altenburg concluded his description by lamenting: "Unfortunately one hears such a table sonata played only rarely."

— Based on notes by Edward H. Tarr

Fanfares Liturgiques Henri Tomasi

Henri Tomasi was born in 1901 in Marseilles, France, of Corsican descent. His composition teachers at the Paris National Conservatoire were Georges Caussade and Paul Vidal. He also studied conducting there with Philippe Gaubert and Vincent d'Indy. He amassed an array of awards and honors for his compositions, including the Grand Prix de Rome in 1927. While his output includes examples of most compositional genres, his instrumental solo works, particularly those for the brasses, have become revered for their technical brilliance.

His *Fanfares Liturgiques* for brass and percussion ensemble, written in 1947, is a veritable "symphony in brass." Each of the four contrasting movements bears witness to Tomasi's gifts for intense color and forceful rhythm, as well as a love of song. The opening *Annonciation* is just that; in standard ABA format, the horns state a heralding initial theme, which is reinforced by the rest of the ensemble, with the solo horn then leading into a softer, more reposeful section. The movement ends as it began, affirming the initial statement as truth. *Evangile* moves to a completely different scheme, opening once again boldly with the timpani and trumpet, then into a disjunct, erratic solo trombone cadenza, very much reminiscent of an evangelical cantor, over a cushion of murmuring horns. The concluding theme, gently stated in octaves by the horns, is also representative of Gregorian Chant — a style that Tomasi favored greatly in many of his works. The rollicking, frantic *moto perpetuo* thrill that is the *Apocalypse* suggests a chaotic, yet somewhat humorous interpretation of what the end of the world just might sound like. This is Tomasi at his technical pinnacle, exercising every possible aggregate across the ensemble in this true tour de force. The final, triumphant *Procession du Ven-dredi-Saint* once again returns to the liturgical roots of the piece in a slow, solemn march that builds to a climactic, bells-in-the-air tutti and stating a new, ominous theme in the horns. This dies down to another somber middle section containing two beautiful songs — the first, a poignant, placid cry by the solo trumpet, the next, a moving chant by the entire choir. This builds gradually to the grand, glorious final section with the entire ensemble ablaze.

— Note by Benjamin Jaber

ADOLPH "BUD" HERSETH is one of a kind, a true master recognized for his brilliant musicianship by his colleagues and audiences the world over. The New York Times called him "quite possibly the most dazzling player on his instrument in the world today." Mr. Herseht started out to become a teacher, but gravitated to music as a career while he was in the armed forces. A native of Minnesota, he earned a degree at Luther College in Decorah, Iowa, and taught at a number of universities. During World War II, he served as a bandsman at the pre-flight school in Iowa and at the U.S. Navy School of Music. He ended his military service with the Commander of the Philippine Sea Frontier in the South Pacific. Mr. Herseht was appointed principal trumpet of the Chicago Symphony Orchestra in 1948, immediately after graduation from the New England Conservatory of Music in Boston. Since then he has made numerous solo appearances with the Chicago Symphony and with the CSO Brass Ensemble. He holds Doctor of Music (honoris causa) degrees from DePaul University, Luther College, the New England Conservatory of Music, Rosary College, and Valparaiso University. He was accorded a singular honor several years ago when the principal trumpet chair, a position that he occupied for more than four decades, was named after him. He received the Living Art of Music Symphonic Musician Award in 1994 and was honored as Instrumentalist of the Year by Musical America in 1996.

SHEPHERD SCHOOL BRASS CHOIR

Trumpet

Joseph Cooper
Greg Haro
Brian Hess
Kevin Lynch
Thomas Siders
Zebediah Upton *
Robert Zider

Horn

Katharine Caliendo
Audrey Good
Pamela Harris
Danielle Kuhlmann

Horn (cont.)

Elizabeth Schellhase
Julie Thayer

Trombone

Joel Brown
Jeremy Buckler
Caitlin Hickey
Samuel Jackson

Bass Trombone

John Stanley

Tuba

Ali Jackson *

Tuba (cont.)

Andrew Welborn

Euphonium

Michael Selover *

Timpani

Adam Wolfe

Percussion

Grant Beiner
Bryan Dilks
Evy Pinto
Gregory Tsalirikis

* Guest

HOUSTON SYMPHONY TRUMPETS

Mark Hughes
John DeWitt
Robert Walp
Anthony Prisk

HOUSTON GRAND OPERA TRUMPETS

James Vassallo
Randal Adams
Marie Speziale

SHEPHERD SCHOOL BRASS FACULTY

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

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