

*SHEPHERD SCHOOL
PERCUSSION ENSEMBLE*

RICHARD BROWN, director

PHIL KRAUS, guest soloist

Thursday, April 10, 2008

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Plane'arium (2008; Premiere) Gregory Tsalikis

Rock Etude No. 7 (1986) Bill Douglas
arr. Michael Udow

Third Construction (1941) John Cage

Just Flippin' (1958) Phil Kraus
arr. Arthur Gottschalk
Phil Kraus, soloist

Airmail Special (1941) Charles Christian,
Benny Goodman, James Mundy
arr. Arthur Gottschalk
Phil Kraus, soloist

INTERMISSION

The Consecration of the Fatted Calf (2008; Premiere) Arthur Gottschalk

*Music for Mallet Instruments,
Voices, and Organ* (1973) Steve Reich
Vocalists
Lauren Snouffer
Katina Mitchell
Ryan Stickney

Trio Per Uno (1995/1999) Nebojsa Zivkovic

Limerick Daydreams (2005) Nathan Daughtrey

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.

SHEPHERD SCHOOL PERCUSSION ENSEMBLE

Richard Brown, director

Grant Beiner

Casey Cangelosi

Bryan Dilks

Craig Hauschildt

Rebecca Hook

Brian Manchen

Andrés Pichardo

Evy Pinto

Gregory Tsalikis

Adam Wolfe

The Shepherd School of Music has one of the country's most active and productive percussion studios. Carefully selected from both graduate and undergraduate applicants, this intense group of students works under the full-time guidance of its director, Richard Brown. Members of this group have consistently won places in every major summer festival, most recently Tanglewood, the National Repertory Orchestra, the National Orchestral Institute, the Pacific Music Festival, and the Spoleto Festival. On a professional level, former students are performing with symphonies in Vancouver, Honolulu, Puerto Rico, Detroit, Buffalo, and the San Francisco Opera, as well as with the U.S. Army Band, U.S. Air Force Band, and the U.S. Marine Band.

Private lessons and percussion classes provide intensive teacher/student interaction, while other opportunities, such as ensemble concerts, solo recitals, opera and symphony performances, new music forums, and master classes enable members of this studio to accumulate a massive amount of performance time during their years at the Shepherd School. "Our objective," says Mr. Brown, "is to produce thoroughly qualified and artistically sensitive musicians who are prepared with the skills needed to make a living as percussionists."

Richard Brown is Professor of Percussion at the Shepherd School of Music and principal percussionist of the Houston Grand Opera Orchestra and the Grand Teton Music Festival Orchestra. He has performed with the Chamber Symphony of Philadelphia, the United States Army Band, the Metropolitan Opera, the New York Philharmonic, several Broadway shows, and with Ann-Margret's stage band.

BIOGRAPHY

One of the hardest working men in Space Age Pop, PHIL KRAUS' motto might be "Have Percussion, Will Travel." Along with his frequent partner, Bobby Rosen-garden, Kraus played on more percussion showcase albums than any other musician, except perhaps Dick Hyman, who had the advantage of never having to sleep.

Kraus began studying the xylophone at the age of eight, and by the time he graduated from high school, was so proficient at most common percussion instruments that he won a full scholarship to the Juilliard School. He played with a few New York groups, including a very early all-electric combo with organist John Gart that played

at the Hotel Shelton. In 1939, he joined the staff band of radio station WNEW. The core of the station band took the name **The Five Shades of Blue**, and performed in New York nightclubs until Kraus enlisted in the U.S. Army in 1941. Aside from Lionel Hampton, Kraus was one of the few professional vibraphonists at the time. Kraus was among the Army musicians selected to appear in Irving Berlin's patriotic musical, **This is the Army**.

After the war, he returned to New York and began a busy schedule of television, radio, and recording session work that continued through the late 1970s. He played in studio bands for such television shows as **Studio One**, **Your Show of Shows**, **The Perry Como Show**, **The Ed Sullivan Show**, and **The Jackie Gleason Show**. He was a favorite of numerous arrangers and performers, and can be heard on recordings by Percy Faith, Hugo Winterhalter, Leroy Holmes, André Kostelanetz, Benny Goodman, and many others.

One of the few percussionists in New York skilled at a variety of instruments, Kraus was in constant demand for television, radio, advertising, Muzak, and recording sessions. He estimates that during his peak, he was working seven days a week, covering as many as three sessions a day. He ventured out of New York City just once after the war, touring a few days with Frank Sinatra in the 1970s. Other than that, he enjoyed the luxury of more work than he had time to take, working constantly through three decades primarily on the basis of his reputation and acquaintances with music contractors like Carl Praeger.

Around 1955, Kraus, Terry Snyder, Harry Breuer, and six other percussionists took part in what was one of the first stereo all-percussion recordings. Assembled by Jimmy Carroll, who later became Mitch Miller's lead arranger, in Carroll Bratman's studio (and musical instrument rental shop), the group banged out a series of Carroll's own compositions. This was so early in the stereo era that they did not have the luxury of two speakers in the studio and had to listen to the playbacks one person at a time through headphones. The album was released on the Cook Laboratories label, one of the pioneers in stereo recording, as **Speed the Parting Guest (Bull in a Hi-Fi Chime Shop)**. Kraus recorded a few albums under his own name in the 1950s for the small label Golden Crest, including **The Percussive Phil Kraus** and **Conflict**, both of which include original compositions by Kraus.

Kraus took his profession seriously and was active in the union movement and as a teacher. One of the early members of the Recording Musicians Association, he fought to win the right to residual payments for musicians who recorded on advertisement jingles, and he continues to encourage young musicians to join their local union. He was sought out by many of his peers, including the great drummer Irv Cottler, to instruct them on fine points of techniques, and published five books. His three volumes on **Modern Mallet Method** are still in print and used as texts at the college level.

UPCOMING PERCUSSION CONCERT

Monday, April 14

Master's Recital – Grant Beiner, percussion

Works by Russell Peck, Casey Cangelosi,

Thierry De Mey, John Cage, and Nigel Westlake.

7:30 p.m., Hirsch Orchestra Rehearsal Hall, Free admission



RICE