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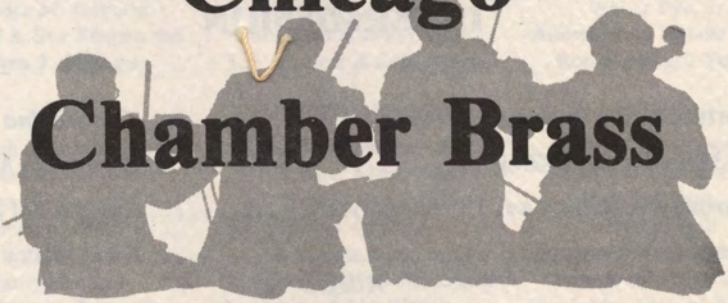

Paul Johnson - *trumpet*
William Camp - *trumpet*
Elizabeth Halloin - *French horn*
Steven Gamble - *trombone*
Richard Frazier - *tuba*

WEDNESDAY, NOVEMBER 5, 1986

Hamman Hall **8:00 P.M.** **Rice University**

PROGRAM

Our thanks to Dr. and Mrs. Grady Hallman whose generosity has made tonight's program possible.

WEDNESDAY, NOVEMBER 5, 1986

Pictures at an Exhibition..... ***Modest Mussorgsky***

Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Chicks in Their Shells
Samuel Goldenberg and Schmuyle
Limoges
Catacombs
Cum Mortuis in Lingua Mortua
The Hut on Fowl's Legs
The Great Gate of Kiev

INTERMISSION

Overture to the Barber of Seville..... ***Gioacchino Rossini***

The Heavens are Telling..... ***Benedetto Marcello***

Canzona Per Sonare no. 1, "La Spiritata"..... ***Giovanni Gabrieli***

Sonata for Trumpet..... ***Henry Purcell***

Allegro
Adagio
Allegro
Paul Johnson, *trumpet*

Sinfonietta..... ***Brian Sykora***

The Bride of the Waves..... ***Herbert L. Clarke***

Richard Frazier, tuba

The Stars and Stripes Forever..... ***John Phillip Sousa***

Chicago Chamber Brass represented by:
Herbert Barrett Management, 1776 Broadway, New York, NY 10019

Photographing and sound recording are prohibited.
We further request that audible paging devices not be used during performances.
Paging arrangements may be made with ushers.

If it is anticipated that tickets will not be used, subscribers are encouraged to turn them in for resale. This is a tax-deductible donation. Call 527-4933.

HOUSTON FRIENDS OF MUSIC is a non-profit organization dedicated to the presentation of chamber ensembles with national and international reputations and to the development of new audiences.

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CHICAGO CHAMBER BRASS

CHICAGO CHAMBER BRASS was formed in 1977 and since that time they have performed throughout the United States and in Europe to great acclaim. National and international critics praise their refined musical interpretations of Bach and Gabrieli as highly as their handling of Sousa and Gershwin. Their repertoire of original works for brass and imaginative transcriptions of music of great composers are recognized as unique, innovative and widely appealing.

In January 1982, Chicago Chamber Brass made it's European debut with concerts in Stuttgart, Frankfurt, and Tuebingen, West Germany. They performed in live radio performance from Amsterdam's Concertgebouw for Radio Netherlands and recorded for Suddeutches Rundfunk; the southwest German broadcasting station.

Chicago Chamber Brass founded its own music publishing firm in 1981. The company Chamber Brass Library, publishes and distributes brass arrangements written by members of the CCB, and original brass music by contemporary composers. Their newest recording FIREWORKS for BRASS on Pro-Arte includes many of these arrangemnents.

Chicago Chamber Brass is a recipient of grants from the Illinois Arts Council, the National Endowment for the Arts and private and corporate donors. They are artists-in-residence at Elmhurst College, Elmhurst, Illinois.

PROGRAM NOTES

Pictures At An Exhibition ***Modest Petrovich Mussorgsky***
(1839 - 1881)

The movements of this suite were inspired by various paintings and drawings in an exhibition of works by Victor Alexandrovitch Hartmann held in St. Petersburg in the spring of 1874. Hartmann's ideals were very close to Mussorgsky's own. He represented a movement in Russian art and architecture that rejected the prevailing classical models and desired to create a new Russian style based upon peasant handicraft and the medieval Slavonic traditions. This, of course, parallels the Russian musical tendency of the period, which aimed at the creation of a new national music based upon the folk song and dance and the old Russian church chant. Mussorgsky's suite, composed for the piano, was completed in 1874, but it was not published until 1886 (five years after the composer's death). It did

not achieve widespread popularity until it was orchestrated by Ravel at the request of Serge Koussevitzky in 1922. There have been several other arrangements of the suite; and tonight we hear one for brass, a quintet.

PROMENADE. The introduction, which recurs four times, is intended to convey the idea of the composer himself moving from picture to picture in the gallery. On its first appearance, it bears the tempo indication Allegro giusto, nel modo russico, senza allegrezza, ma poco sostenuto. ("Not too fast, in the Russian style, without lightness, but a little sustained.")

GNOMUS. "A drawing representing a little gnome awkwardly walking on deformed legs." So says Stassoff in his introduction to the printed music. Elsewhere he says Hartmann's drawing was a design for a carved wooden nutcracker, apparently much like those commonly made in Switzerland. Whether gnome per se, or gnome-nutcracker, Mussorgsky's music depicts a twitching, jumping creature.

TUILERIES. Mussorgsky's subtitle is Dispute of the Children after Play. Hartmann's picture represented a walk in the famous Parisian gardens, with a group of children and nursemaids. It is a fast, breezy musical sketch labeled Allegretto non troppo, capriccioso.

BYDLO. The title is a Polish word meaning "cattle." Hartmann's picture was a watercolor of a Polish peasant wagon with enormous wooden wheels and drawn by oxen; the music grows louder as it passes before the spectator, and softens as it disappears.

BALLET OF THE CHICKS IN THEIR SHELLS. A costume sketch for a ballet called Trilbi. This ballet was given but one single performance, in St. Petersburg in 1871. The choreography was by the famous Marius Petipa, the settings and costumes by Hartmann, the music by a now

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forgotten composer named Julius Gerber. One scene featured the children of the Imperial Russian Ballet School, all of whom wore bird costumes, and one or more of them was dressed like a chick emerging from its shell. Hartmann's sketch for this costume is the basis of Mussorgsky's music.

SAMUEL GOLDENBERG UND SCHMUYLE. On his way back to Russia in 1868, Hartmann spent a month in the Polish town of Sandomir, where, among many other things, he sketched the oxcart immortalized in Bydlo, and made watercolors and drawings of ghetto types. Among the latter were two drawings Hartmann presented to Mussorgsky. Mussorgsky lent them to the Hartmann Memorial Exhibition, and they are listed in the catalogue of the show as his property, but they have since disappeared. The music begins with a heavy, pompous subject, suggesting the well-dressed beggar, Schmuyle, Samuel Goldenberg tries to reply, but Schmuyle goes right on chattering.

THE MARKETPLACE AT LIMOGES. Hartmann painted more than 150 watercolors at Limoges, one of them representing market women in spirited conversation over their pushcarts.

This movement leads without pause to:

CATACOMBAE, SEPULCHRUM ROMANUM. Hartmann's drawing represented the artist himself and a friend going through the catacombs of Rome with a guide holding a lamp. Mussorgsky's movement is brief, solemn, and climactic, and leads without pause to

CON MORTUIS IN LINGUA MORTUA. The movement is an extremely sad restatement of the Promenade theme, as if Hartmann's picture of a burial place had brought a special pang of grief to the composer.

THE HUT ON FOWL'S LEGS. Baba Yaga is a Russian witch who eats human bones which she grinds to a paste in a mortar and pestle. She also uses the mortar to ride trough the sky, and she lives in a hut supported on fowl's legs. Hartmann's picture is a design for a clock in the form of Baba Yaga's hut. Mussorgsky's piece, however, evokes the witch and her ride through the air rather than the artist's design. Baba Yaga rides right up and into

THE GREAT GATE OF KIEV. Hartmann entered a competition for a gateway to be erected at Kiev. Hartmann created a fantastic design, but the competition was called off for lack of funds; no design was ever selected, and no gate ever erected. Mussorgsky was obviously much excited by this picture. His music evokes a gigantic procession through the gate, with much military pageantry and the chanting of priests. He puts himself into the procession, too, by quoting the Promenade theme.

Notes by Alfred Frankenstein

NOW IS THE TIME TO BE CHARITABLE

Recent changes to the tax laws will have wide-reaching effects in ways that we cannot yet even imagine, but we know that for individuals the maximum tax rate has been reduced from 50% to 38.5% in 1987, and 28% (33% for certain high-income individuals) in 1988 and thereafter. This means that deductions will have more "value" in 1986 than in later years.

For example, a $200 contribution to the Houston Friends of Music in 1986 could save you up to $100 in federal income tax. The maximum savings for the same $200 contribution to the Houston Friends of Music in 1987 would be only $77. Will this induce individuals to accelerate planned 1987 contributions into 1986, or make additional contributions in 1986 for the greater benefit? We hope so.

The Board of Directors is strongly committed to bringing Houston the best musicians that our budget will allow. We thank each one of you who are our loyal season subscribers and those of you who have voted your approval of our programming with your pocketbooks, be it a $5 or $5,000 contribution.

We are asking you to help us and benefit yourself by making a generous contribution to the Houston Friends of Music before the end of the year. The window of opportunity will close December 31, 1986. Now is the time to be charitable. Make your check payable to: Houston Friends of Music, and mail it to: Shepherd School of Music, Post Office Box 1892, Rice University, Houston, Texas 77251. Thank you.

by **Steven J. Tillinger, C.P.A.**

MEDICAL SUPPORT REQUESTED

The Houston Symphony Society would like to identify those physicians and other health-care professionals in the community who have special skills in the diagnosis and treatment of occupational disorders affecting performing artists. Interested persons who have such expertise are invited to identify themselves to the Society by letter, briefly characterizing their area of special interest and qualification. It is the intention of the Society to establish a network of medical support for performing artists in the area. It is anticipated that respondents would wish to participate in a professional society of like-minded practitioners.

Houston Symphony Society, 615 Louisiana St., Houston, Texas 77002
Attention: Harvey L. Gordon, M.D.

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