

Bristol Brass Consort  
Clevedon Music Club, Clevedon Community Centre,  
24 September 2023



## Programme

Sonata from Die Bankelsangerlieder	Daniel Speer 1636 -1707
Sonata No 22 from Hora Decima	Johann Pezel 1639- 1694
Praise, Blindness, Eyes	John Dowland 1563- 1626 arr Paul Harris
Italian Ground	Orlando Gibbons 1583 – 1625 arr Paul Harris
Symphony in 3 movements for Brass Choir	
1. Moderato	Victor Ewald 1860 – 1935
2. Adagio	ed. Robert King
3. Allegro Moderato	
White Rose Elegy	Caleb Hudson 1988 -
Rondo from Double Bass Concerto	Antonia Capuzzi 1755-1818 arr Paul Harris

---

## INTERVAL

---

Scherzo	John Cheetham 1939 -
Waltz from the Jazz Suite no. 2	Dimitri Shostakovich 1906 -1975 arr Paul Harris
The Dog Gone Blues	Luther Henderson 1919 -2003
A Nightingale Sang in Berkeley Square	Manning Sherwin 1902-1974 arr Jack Gale
A Foggy Day/Nice Work If You Can Get It	George Gershwin 1898 -1937 arr Luther Henderson
Send in the Clowns	Stephen Sondheim 1930 -2021 arr Paul Harris
Wichita Lineman	Jimmy Webb 1946 –
Londonderry Air	Traditional Irish Melody arr Paul Harris
The Saints Hallelujah	Luther Henderson 1919 -1975

### **Sonata from Die Bankelsangerlieder c1684**

**Daniel Speer 1636 -1707**

This seventeenth-century work remained anonymous until recently and now has been attributed to the German composer Daniel Speer. It was originally discovered around 1880 among a collection of dances and instrumental works that included parts not only for five wind instruments, but also one for a singer; the vocal part was filled with saucy jokes and poems. This makes sense; the term "Bänkelsänger" means "bench singer" and refers to the traveling musicians who performed in local taverns, standing on benches and singing risqué songs. This sonata was the 29th of 41 pieces printed in this collection; the label "sonata" in this case simply means a work for musical instruments, drawn from the Italian term "sonare"—"to sound." It wasn't until the Classical era, in the late eighteenth century, that our modern, more formally constrained version of the sonata crystallized.

### **Sonata No 22 from Hora Decima**

**Johann Pezel 1639- 1694**

Johann Christoph Pezel was born in 1639 in the little town of Glatz, in Silesia which is now in Eastern Germany. He was a Ratsmusiker, or towns musician playing trumpet and violin. He travelled widely and in 1664, when the city fathers of Leipzig decided to increase their town band from seven members to eight, Pezel got the job, listed as "fourth Kunstgeiger" or violin artist.

Sonata 22 is from his first important published work the Hora decima musicorum, or (10 o'clock music) which appeared in 1670. This brass music would be played twice a day from the town tower, or Rathaus. A little quirk of Pezel's is that when the work was originally published, his name was given as Joanne Pezelio, and he signed the dedication as Johann Bezeld. Over the years, he used a puzzling variety of different versions of his name, such as Petzoldt, Bezel, Bezelius, Petzel, and Pecelius. The last variant is unfortunate because there is a Johannes Pecelius who was a Czech musician and confusion has resulted. Annoyingly Groves doesn't give any explanation for this, so you'll have to draw your own conclusions. I reckon it involves either taxes or women.

### **Praise, Blindness, Eyes**

**John Dowland 1563- 1626**

Not much is known about Dowland's earliest days and there are equally uncollaborated claims that he was born either in London or near Dublin. This is one of the melancholy Lute songs for which Dowland is best known. It comes from his Second book of Songs and Ayres published in 1600. "Praise blindnesse eyes, for seeing is decept." These lute-songs were set out in such a way that allows performance by solo singer with lute accompaniment or by various other combinations of singers and instrumentalists. The melancholia that much of Dowland's work displays was quite rare at the time and he was a pioneer. In fact, he once wrote a consort piece with the punning title "Semper Dowland, semper dolens" (always Dowland, always doleful), which may be said to sum up much of his work.

### **Italian Ground`**

**Orlando Gibbons 1583 - 1625**

Probably best known as a composer of madrigals, Gibbons crammed a prodigious number of works in virtually every genre of Elizabethan and Jacobian music into his relatively short life. The Italian Ground, a keyboard work dating from around 1610, is an example of an allemande – a dance style which appears to have originated in Germany! I've posted a video on our Facebook page in case anyone fancies a twirl 'round the floor next time!

### **Symphony in 3 movements for Brass Choir**

**Victor Ewald 1860 - 1935**

1. Moderato
2. Adagio
3. Allegro Moderato

Victor Ewald was born St Petersburg in 1860. He was a professor of civil engineering and was also a cellist with the influential Beliaeff Quartet for 16 years. At the age of 12 he enrolled at the St

Petersburg Conservatoire, founded 10 years earlier by Arther Rubinstein, where he studied not only cello but also cornet, horn, piano and composition. Ewald's cello teacher encouraged him to immerse himself in practical music making of any sort whenever the opportunity arose. For that reason, Ewald soon became (and was to remain throughout his life) one of the most active and versatile members of a remarkable circle of dilettante musicians. This group, whilst all being amateur in the strict sense of the word, made, with the influence of a shared interest in indigenous folksong, a significant contribution to the development of a distinctive Russian national musical style which, for the majority of the 19th century had been almost entirely submerged by the Germanic tradition in both teaching and practice. Amongst this circle was a group who became known as **The Mighty Handful**, consisting of **Balakirev** (railway clerk), **Borodin** (chemist), **Cui** (soldier and engineer), **Mussorgsky** (soldier) and **Rimsky-Korsakov** (sailor). The musical focal point for Ewald and the Mighty Five, as well as others, was provided by what became known as the '**Friday Evenings**' - weekly soirées for amateur performers and composers at the house of wealthy timber merchant and violist **Belaïev**. It is almost certain that it was for performance by, and amongst his friends and musical contemporaries, that Ewald's brass quintets were written.

Ewald wrote 4 brass quintets, and they are considered hugely important as they were (apart from some quintets written by French composer Jean-François Bellon 20 years earlier) the first original pieces written specifically for an ensemble which is recognisable today as essentially the modern brass quintet - consisting of two treble, valved instruments, one alto, one tenor and one bass. Ewald's writing displayed the increased virtuosity possible as a result of developments in brass instrument design and manufacture in the second half of the 19th century. These are some small differences from our line up and that of Ewald's day: we use trumpets instead of cornets, French horn instead of a tenor horn, a trombone instead of a baritone and Ewald himself would have played and a slightly different rotary valved tuba.

Ewald's for quintets are numbered 4, 1, 2 and 3. The confusion in numbering arises from a long-held misconception that the 4th was merely a transcription of string quartet written in the late 1880s. It turns out that it was actually written for brass but considered unplayable due to the demands made of both technique and stamina. So Ewald reworked it for strings and it got published earlier.

## White Rose Elegy

Caleb Hudson 1988 –

White Rose Elegy is an emotional and melodic composition by Caleb Hudson, trumpeter with the Canadian Brass. Hudson writes, "In 1942, five students and one professor at the University of Munich formed a clandestine resistance movement known as "The White Rose". Over the span of nine months, The White Rose published and widely distributed six anti-Nazi leaflets, calling on the German people to awaken their senses and resist. All members of The White Rose were caught and swiftly executed in 1943, but they remain iconic and cherished figures in Germany today. This Elegy is a reflection of their courage."

## Rondo from Double Bass Concerto

Antonio Capuzzi 1755-1818

Capuzzi was an Italian violinist and composer. Although popular in its time, most of his music is now forgotten. The most commonly performed piece today is his concerto for double bass. The concerto was found in the British Museum with a dedication to Kavalier Marcantonio Montenegro, who is assumed to have performed on that instrument. It was discovered by Philip Catelinet, then tuba player with the LSO, who arranged the 2<sup>nd</sup> and 3<sup>rd</sup> movements of the concerto for his instrument. The Rondo is the 3<sup>rd</sup> movement and has been arranged for us by Paul Harris and is played by our tubist Simon Derrick.

**\*\*\*\*\* INTERVAL \*\*\*\*\***

**Scherzo**

**John Cheetham 1939 -**

John Cheetham was born in Taos, New Mexico in 1939 and is now Professor Emeritus of Music Theory and Composition at the University of Missouri. He describes himself as an unapologetic conservative—and his works usually feature singable melodies and straightforward rhythms. Since his retirement he continues to compose, conduct, and occasionally perform in ensembles.

The Scherzo is relatively short piece composed in 1963: a single movement for a brass quintet. Since it first appeared it has become one of the standard pieces in the repertory for brass quintet.. It is in classical ABA (rondo) form, with a theme, variation, and restatement of the theme.

**Waltz from the Jazz suite no 2**

**Dimitri Shostakovich 1906 -1975**

This is a very well-known piece with a lesser known story. The Suite for Jazz Orchestra was written in 1938 for the newly founded State Jazz Orchestra and was premiered on 28 November 1938 in Moscow. The score was lost during World War II, but a piano score of the work was rediscovered in 1999 by Manashir Yakubov. Three movements of the suite were reconstructed and orchestrated by Gerard McBurney, and were premiered at a The Proms in London in 2000. Prior to its rediscovery, another eight-movement suite by Shostakovich had been misidentified and recorded as the second Jazz Suite. That work is now correctly known as the Suite for Variety Orchestra, and we will now play the Waltz from Schostakovich's Suite for Variety Orchestra!

**The Dog Gone Blues**

**Luther Henderson 1919 -2003**

Luther Henderson was an American arranger, composer, orchestrator, and pianist best known for his contributions to Broadway musicals and as an orchestrator for Duke Ellington. Over the course of two decades, Henderson wrote and arranged over a hundred pieces for the Canadian Brass, and this is one of our favourites.

**A Nightingale Sang in Berkeley Square**

**Manning Sherwin 1902-1974**

This song was composed by American Manning Sherwin with lyrics by Eric Maschwitz, a brummy, in 1939. The song was written in the then-small French fishing village of Le Lavandou, on the Cote D'Azur shortly before the outbreak of the Second World War and has been popularised by vocalists such as Nat King Cole and Frank Sinatra. "When the Nightingale Sang in Berkeley Square" is the title of a short story by Michael Arlen, published in 1923. According to Maschwitz, the title of the song was "stolen" from that of the story. The song had its first performance in the summer of 1939 in a local bar, where the melody was played on piano by Manning Sherwin with the help of the resident saxophonist. Maschwitz sang the words while holding a glass of wine, but nobody seemed impressed. We hope you'll have a more positive reaction.

**A Foggy Day/Nice Work if you can get it**

**George Gershwin 1898 -1937**

"A Foggy Day" is a popular song composed by George Gershwin, with lyrics by Ira Gershwin. The song was introduced by Fred Astaire in the 1937 film *A Damsel in Distress*. It was originally titled "A Foggy Day (In London Town)" in reference to the pollution-induced pea soup fogs that were common in London during that period. "Nice work if you can get it" began life in 1930 as a nine-bar phrase with the working title "There's No Stopping Me Now". Its title phrase "Nice work if you can get it" came from an article from an English magazine. It was also sung by Fred Astaire in the 1937 film *A Damsel in Distress*. This is one of those lovely Luther Henderson arrangements for Canadian Brass.

## Send in the Clowns

Stephen Sondheim 1930 -2021

"Send In the Clowns" is a song written by Stephen Sondheim for the 1973 musical A Little Night Music. It is a ballad from Act Two, in which the character Desirée reflects on the ironies and disappointments of her life. Among other things, she looks back on an affair years earlier with the lawyer Fredrik, who was deeply in love with her, but whose marriage proposals she had rejected. Meeting him after so long, she realizes she is in love with him and finally ready to marry him, but now it is he who rejects her: He is in an unconsummated marriage with a much younger woman. Desirée proposes marriage to rescue him from this situation, but he declines, citing his dedication to his bride. Reacting to his rejection, Desirée sings this song. The song is later reprised as a coda after Fredrik's young wife runs away with his son, and Fredrik is finally free to accept Desirée's offer. Played in his own arrangement by Paul Harris.

## Wichita Lineman

Jimmy Webb 1946 –

"Wichita Lineman" is a song written by the American songwriter Jimmy Webb in 1968. Its first and best-known recording was by the American country music artist Glen Campbell.

Webb's inspiration for the lyric came while driving through Washita County in rural southwestern Oklahoma.

Heading westward on a straight road into the setting sun, Webb drove past a seemingly endless line of telephone poles, each looking exactly the same as the last. Then he noticed, in the distance, the silhouette of a solitary lineman atop a pole. He described it as "the picture of loneliness." Webb then "put himself atop that pole and put that phone in his hand" as he considered what the lineman was saying into the receiver.

It was a splendidly vivid, cinematic image that I lifted out of my deep memory while I was writing this song. I thought, I wonder if I can write something about that? A blue collar, everyman guy we all see everywhere – working on the railroad or working on the telephone wires or digging holes in the street. I just tried to take an ordinary guy and open him up and say, 'Look there's this great soul, and there's this great aching, and this great loneliness inside this person and we're all like that. We all have this capacity for these huge feelings.'

## Londonderry Air

Traditional Irish Melody

There's not much to say about this favourite of ours. As with many folk tunes, the origins of this tune are various and disputed. It's earliest appearance (so far) was in the late 18th century. Interestingly, the lyrics most commonly sung to this tune, Danny Boy were written in 1910 by an English lawyer, Frederic Weatherly from Portishead!.

## The Saints Hallelujah

Luther Henderson 1919 -1975

The story goes that Canadian Brass were to play for HM Queen Elizabeth but were under strict instructions to play only ONE piece. Some of them wanted to play When the Saints Go Marching In, and some of them wanted to play Hallelujah Chorus from Handel's Messiah. They couldn't decide so Luther Henderson came up with this solution!

### Bristol Brass Consort

Paul Harris, Tom Deakin – trumpets	Paul Tomlinson – French horn
John Cornick – trombone	Simon Derrick – tuba

