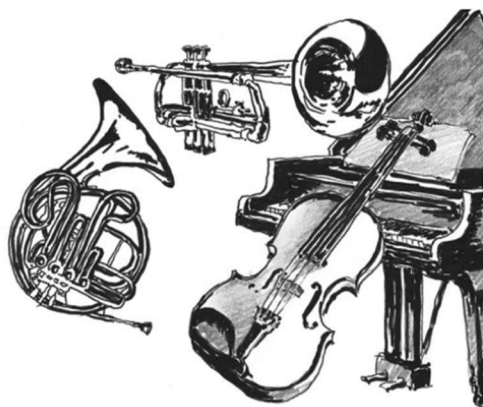




Clevedon Music Club

Autumn and Spring recital series 2025/6

Bristol Brass Consort



Sunday, 21st September 2025, 3pm

For more information about the recital series and
Clevedon Music Club, go to
www.clevedon.cc/music-club or scan the QR code



Bristol Brass Consort

Clevedon Music Club, Clevedon Community Centre,
21 September 2025



Programme

Fanfare	Richard Rodney Bennett
Clevedon	Samuel Wesley arr. Paul Harris
Puttin' on the Ritz	Irving Berlin arr. Stephen Roberts
Michelle	Lennon-McCartney arr. Paul Harris
Londonderry Air	Traditional arr. Paul Harris
Loch Lomond	Traditional arr. Paul Harris
Suite Impromptu	Andre Lafosse
1. Epithalame	
2. Marche	
3. Elegie	
4. Mouvement	
Swiss Tune: 'The Old Castle'	arr. Elgar Howarth
Let's Face the Music and Dance	Irving Berlin arr. Paul Harris
Be-Bop Bach	Johann Sebastian Bach arr. Luther Henderson
El Gato Montes	Manuel Penélla arr Jay Lichtmann
Sardana: 'La Santa Espina'	Enric Morera arr. John Miller
Canzona per Sonare No. 4	Giovanni Gabrielli trans. Graeme Page
Humoresque	Anton Dvořák arr. Chris Hazell
Norwegian Dance Op.35 no.2	Edvard Grieg arr. Roger Harvey
The Entertainer	Scott Joplin arr. Arthur Frackenpohl
Bethena	Scott Joplin arr. Paul Harris
Love is Here to Stay	George Gershwin arr. Bill Holcombe
Two Sleepy People	Hoagy Carmichael arr. Paul Harris
The Mexican Hat Dance	Traditional arr. Paul Harris

Paul Harris	Trumpets
Stuart Paul	
Paul Tomlinson	Horn
John Cornick	Trombone
Simon Derrick	Tuba

Programme notes

Fanfare for Brass Quintet

Richard Rodney Bennett 1936 – 2012

Written in 1962, Richard Rodney Bennett's Fanfare for Brass Quintet is a thrilling and uplifting piece for a brass ensemble. As a composer, Bennett was known for his versatility, writing in a wide range of styles including jazz and film scores, in addition to his concert works. His compositions often blend modern and traditional elements. The piece itself is described as giving a sense of royalty and grandness, suggesting a strong, declarative, and ceremonial character suitable for a fanfare.

Clevedon

Samuel Wesley 1810 – 1876

Composed by the esteemed English organist and composer Samuel Sebastian Wesley, the hymn tune Clevedon is a celebrated melody within the canon of English church music. A major figure in 19th-century sacred music, Wesley was known for his mastery of choral and organ compositions.

The tune is named for the picturesque seaside town of Clevedon in Somerset, a common practice of its era. While most famously associated with the evening hymn text "Saviour, breathe an evening blessing," its serene and reflective character has also made it a traditional choice for the Advent hymn "Come, Thou long-expected Jesus."

Puttin' on the Ritz

Irving Berlin 1888 - 1989

A true standard of the Great American Songbook, "Puttin' on the Ritz" is a jubilant and timeless song that first captured the imagination of audiences in 1929. The title, a popular slang expression of the era, means to dress stylishly and live extravagantly, inspired by the opulent Ritz Hotel.

The song was originally introduced by Harry Richman in the 1930 musical film of the same name. Its first lyrics painted a specific picture of a community of working-class people from Harlem's Lenox Avenue "putting on the Ritz" to show off their finery. However, the song's most enduring legacy comes from its revival in the 1946 film Blue Skies, where Berlin revised the lyrics for Fred Astaire's iconic performance, changing the setting to the fashionable Park Avenue and playfully satirising the social elite.

With its jaunty, syncopated rhythm and irresistible melody, "Puttin' on the Ritz" has seen a remarkable life of its own beyond the stage and screen. From Fred Astaire's virtuoso tap-dance routine to the famous synth-pop hit by Taco in 1982, the song has transcended genres and generations, cementing its place as an exuberant celebration of style, rhythm, and American wit.

Michelle

Paul McCartney 1942 - , **John Lennon** 1940 - 1980

"Michelle," from the Beatles' 1965 album Rubber Soul, is a testament to the group's evolving artistry and sophistication. Primarily composed by Paul McCartney, with the middle section co-written by John Lennon, the song stands out for its unique blend of styles.

The inspiration for "Michelle" dates back to McCartney's art school days in Liverpool, where he'd play a comical, French-sounding song at parties to entertain his friends. Lennon encouraged him to turn the party piece into a proper song for the album. With the help of a friend who was a French teacher, the gibberish was replaced with the now-famous lyrics: "*Michelle, ma belle*" and "*sont les mots qui vont très bien ensemble*" ("are words that go very well together").

Londonderry Air

Traditional

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!

Loch Lomond

Traditional

"Loch Lomond," or "The Bonnie Banks o' Loch Lomond," is a traditional Scottish folk song whose haunting melody and poignant lyrics have made it one of Scotland's most beloved and enduring anthems. The song's origins are shrouded in some mystery, but it is widely believed to date back to the aftermath of the Jacobite Rising of 1745. The lyrics are thought to be a lament from a Jacobite soldier, imprisoned and facing execution in Carlisle, England. He is speaking to a fellow soldier who is about to be set free and will return home to Scotland.

The central theme is captured in the famous chorus:

*"O ye'll tak' the high road, and I'll tak' the low road,
And I'll be in Scotland afore ye,
But me and my true love will never meet again,
On the bonnie, bonnie banks o' Loch Lomond."*

The "high road" is the literal road back to Scotland that the surviving soldier will take. The "low road" is a path from Celtic folklore, believed to be the subterranean route that the soul of a Scot who dies in a foreign land takes to return home. The doomed soldier is asserting that his spirit will reach Scotland before his friend, but he mourns that he will never again meet his true love on the shores of Loch Lomond.

Suite Impromptu

Andre Lafosse 1890 – 1975

1. Epithalame
2. Marche
3. Elegie
4. Mouvement

Professor of trombone at the Conservatoire de Paris from 1948 to 1960 and solo trombonist of the Paris Opera orchestra, André Lafosse contributed significantly to the enrichment of his instrument's repertoire through his compositions, arrangements, and pedagogical works. He was also interested in various musical styles and thus participated on the bass trumpet in one of the first recordings of medieval music in 1938. In the aftermath of the Second World War, Lafosse participated in the emergence of jazz in Paris within Django Reinhardt's "Bœuf sur le toit" orchestra, with whom he recorded in 1947.

'The Old Castle' from Swiss Tunes

Elgar Howarth 1935 – 2024

"Swiss Tunes" is a popular collection of arrangements by the British composer, conductor, and trumpet player Elgar Howarth. A pivotal figure in modern brass music, Howarth was a master of arranging and writing for the brass ensemble, and his works are cornerstones of the repertoire. Originally arranged for the renowned Philip Jones Brass Ensemble, the set was conceived as a light-hearted closing item for the ensemble's concert tours in

Switzerland. The arrangements are known for their wit, charm, and clever use of the unique sonorities of the brass quintet

The Old Castle begins with distant, free-flowing horn calls, reminiscent of an alphorn echoing through the mountains, before a gentle and pretty melody emerges. The piece concludes as the alphorn calls fade into the distance once more

Let's Face the Music and Dance

Irving Berlin 1888 – 1989

Another quintessential song from the Great American Songbook, Berlin's "Let's Face the Music and Dance," was written for the 1936 film *Follow the Fleet*. While the song's melody is often associated with upbeat, high-energy dancing, the lyrics tell a more sombre and profound story.

The song's famous opening lines—"There may be trouble ahead"—set a mood of defiance in the face of impending doom. It was written during the Great Depression, and its lyrics capture a poignant sense of fatalism, urging listeners to "dance away our troubles" as a means of temporary escape. The song is a powerful and elegant metaphor for finding solace and joy even when life's circumstances are grim.

Be-Bop Bach

Johann Sebastian Bach 1685 – 1750, **arr. Luther Henderson** 1919 – 2003

"Be Bop Bach," arranged by the legendary American composer and Broadway arranger Luther Henderson, is a brilliant and sophisticated fusion created for the Canadian Brass. Henderson, a master of both jazz and classical music, brings his unique command of orchestration to this playful work. The piece takes the intricate, formal counterpoint of Johann Sebastian Bach and sets it loose with the vibrant energy of jazz. Henderson ingeniously overlays Bach's elegant themes with bebop harmonies, syncopated rhythms, and a walking bass line, creating a witty and swinging conversation between two very different musical worlds.

El Gato Montes

Manual Penélla 1919 – 2003

"El Gato Montés" is the famous *paso doble* from the opera of the same name by the Spanish composer Manuel Penélla. Originally premiered in Valencia in 1916, Penélla's work, which he subtitled a "tragic opera," tells the passionate story of a bullfighter and his rival, the outlaw "El Gato Montés," or "The Wildcat."

The vibrant and heroic theme, known as the "*Paso doble* from El Gato Montés," is one of the most recognisable pieces of Spanish music. Its bold melody and driving rhythms are instantly evocative of the drama and spectacle of the bullring, where it is often performed.

La Santa Espina

Enric Morera 1865 – 1942

"La Santa Espina" (The Holy Thorn) is a celebrated *sardana* by the Catalan composer Enric Morera. The *sardana* is a traditional Catalan folk dance known for its synchronised, circular movements and its deep cultural significance as a symbol of unity and national identity.

Composed in 1907 for the stage production of the same name, "La Santa Espina" transcends its theatrical origins. Its beautiful melody and spirited rhythm embody a sense of both

resilience and joy. The piece's enduring legacy is tied to its role as an anthem of Catalan national pride, a status that was cemented when it was banned under the repressive Franco regime. For nearly 40 years, its melody was a coded symbol of cultural resistance.

Today, "La Santa Espina" is considered one of the most beloved and iconic musical works from Catalonia. It is a powerful reminder of the unbreakable spirit of a people, its music evoking the shared rhythm and communal strength of the sardana dance. Whether heard as a concert piece or a folk tune, it remains a moving testament to the preservation of culture in the face of adversity.

Canzona per Sonare No. 4

Giovanni Gabrieli c. 1554 – 1612

A master of the early Baroque, Gabrieli served as the principal composer at St. Mark's Basilica in Venice, a church whose unique architecture with multiple choir lofts inspired a new style of music. The term "canzona per sonare" means "song for playing," a genre of instrumental music that evolved from the French chanson. Gabrieli's genius was to adapt this form to the grand, antiphonal style of St. Mark's. He wrote his canzonas for multiple, spatially separated choirs of instruments, creating a stunning polychoral effect.

Humoresque

Anton Dvořák 1841 – 1904

Dvořák's "Humoresque" is one of the most beloved and instantly recognisable pieces of classical music ever written. While a standalone favourite today, it was originally part of a set of eight piano miniatures composed by Dvořák in 1894 while he was living in America.

The word "humoresque" suggests a piece with a humorous or whimsical character, and this work certainly lives up to its name. The music is light, charming, and filled with a gentle, playful spirit. It is written in the style of a Czech folk dance, with a simple, memorable melody that is both elegant and endearing. It is a perfect example of Dvořák's genius for creating unforgettable melodies from simple folk-like ideas.

"Humoresque" has been transcribed and arranged for countless instruments and ensembles, and its enduring popularity is a testament to its universal appeal and its ability to bring a smile to listeners' faces.

Norwegian Dance Op.35 no.2

Edvard Grieg 1843 – 1907

The renowned Norwegian composer Edvard Grieg was a masterful musical storyteller, famous for weaving the folk melodies and spirit of his homeland into sophisticated classical compositions. His Norwegian Dances, Op. 35, originally composed in 1881 for piano duet, are a prime example of this nationalistic style.

The second dance in the set, a whimsical and graceful piece, begins with a charming, flowing melody. The music then builds to a faster, more spirited tempo, reminiscent of a lively Norwegian peasant dance. Grieg's inventive use of harmonies and dynamic shifts transforms a simple folk tune into a delightful and captivating work for the concert stage. Its light-hearted and infectious character has made it a favourite in the orchestral repertoire.

The Entertainer

Scott Joplin c. 1868 – 1917

"The Entertainer" is probably *the* ragtime classic composed by Scott Joplin, the "King of Ragtime." Published in 1902, the piece is a perfect example of the genre's defining characteristics: a syncopated, playful melody against a steady, march-like bass line. This infectious rhythmic contrast gives the music its signature bounce and energy.

Joplin's music, and ragtime in general, was at the height of its popularity in the early 20th century, a uniquely American style that blended African American rhythmic traditions with European classical forms. While the genre faded from mainstream popularity for a time, "The Entertainer" experienced a massive resurgence in the 1970s when it was used as the main theme in the movie *The Sting*. Its use in the film's nostalgic, period-setting sparked a renewed interest in Joplin and the entire ragtime repertoire, introducing his music to a new generation of listeners.

"The Entertainer" remains one of the most beloved and recognisable pieces of American music, a joyful testament to Joplin's genius and his lasting legacy.

Bethena

Scott Joplin c. 1868 – 1917

"Bethena" is a truly unique and deeply moving work within Joplin's celebrated repertoire. Published in 1905, the piece is subtitled a "concert waltz," a genre that showcases Joplin's mastery not just of ragtime's signature syncopation, but also of the more formal and elegant European waltz form.

There is a widely held belief, that "Bethena" was written in response to a profoundly sad event in Scott Joplin's life. In June of 1904, he married his second wife, Freddie Alexander. However, their marriage was tragically short-lived; Freddie died of pneumonia just ten weeks later, on September 10, 1904. This devastating loss occurred during a period of significant emotional and financial difficulty for Joplin. "Bethena" was the first piece he published after her death.

Given its notably melancholy and reflective tone, which is a departure from his more exuberant and famous rags, many biographers and musicologists speculate that the piece was a musical memorial to his late wife. The identity of "Bethena" remains a mystery, leading some to theorise that it was either a private nickname for Freddie or that the piece was a tribute to his relationship with her in a broader sense.

Love is Here to Stay

George Gershwin 1898 – 1937

Another entry in the Great American Songbook, "Love Is Here to Stay" is one of its most beloved ballads, a timeless collaboration between Gershwin and his older brother Ira. The song holds a particularly poignant place in history, as it was the last musical composition George Gershwin completed before his untimely death in 1937.

The song was originally written for the 1938 film *The Goldwyn Follies*, and it perfectly captures the hopeful spirit of a deep and lasting love. The lyrics, penned by Ira, express a conviction that while "our love is here to stay," other things in life, like "the radio and the

telephone and the movies, too," are merely transient. This simple, elegant sentiment, set to George's flowing and beautiful melody, creates a profound sense of warmth and comfort.

Two Sleepy People

Hoagy Carmichael 1899 – 1981

"Two Sleepy People," is a collaborative masterpiece by composer Hoagy Carmichael and lyricist Frank Loesser. Written for the 1938 film *Thanks for the Memory*, the song perfectly captures a moment of quiet, contented intimacy.

The tune is a gentle, lullaby-like ballad that is both tender and subtly humorous. The lyrics describe a couple too tired from a night of dancing to even find the energy to go to bed. They are just content to be together, reminiscing about the evening as they drift off. This simple, domestic scene is what gives the song its enduring charm and relatability. It celebrates not the grand, dramatic gestures of romance, but the quiet, everyday comfort of a shared life.

Mexican Hat Dance

Traditional

"The Mexican Hat Dance," known in Spanish as "Jarabe Tapatío," is the national folk dance of Mexico. Its infectious music is a medley of *sones*—traditional regional dance tunes—and it is probably the best known piece of Mexican music.

The dance's name comes from its dramatic climax, where the male dancer throws his sombrero onto the ground. The female dancer then circles and dances around the hat, stepping carefully over it, before the male dancer joins her.

Jesús González Rubio, a Guadalajara-based music professor is credited with compiling and arranging, sometime in the 19th century, the various regional folk melodies into the single, unified piece we know today. The dance wasn't officially declared the national dance of Mexico until 1924, a status that helped to consolidate its unifying power during a period of great national change.

With its celebratory feel, vibrant rhythm, and iconic melody, "The Mexican Hat Dance" is more than just a piece of music—it is a cultural symbol of Mexican national identity and a joyful expression of its rich folklore.

Bristol Brass Consort

Formed in 1985, the Bristol Brass Consort is a symphonic brass ensemble which regularly performs established brass repertoire as well as lesser-known works and new commissions. The group regularly performs for music societies, festivals, concert series and weddings.

Bristol Brass Consort is structured as a brass quintet as its core ensemble, consisting of two trumpets, French horn, trombone and tuba, but does expand to up to 22 players. As a quintet they mix the best of the original music brass quintet repertoire, commissions and arrangements, to treat audiences to a unique brand of entertainment which captivates all ages. The ensemble has a lively repartee, touched with humour and personality, to bridge the ocean of classical formality to delight audiences in an evening of great music mixed with fun.