

Fanfare, Meditation, and Dance (2005)

by John Palmer

John Palmer is a graduate of the Queen's School of Music, and a longtime member of the Kingston Symphony Orchestra. He has been arranging music for brass quintet for about 20 years. He began arranging and composing for a large brass ensemble at the National Music Camp of Canada in the summer of 2000 when he became a trombone instructor there. Last summer, the KSO performed Lakeside Fanfare for Orchestral Brass and Percussion, which he had been commissioned to compose the previous year for the 40th anniversary of the National Music Camp.

The *Fanfare, Meditation, and Dance* was composed in 2005. The first two movements sound as the titles imply; the third movement is a csárdás (traditional Hungarian folk dance).

Laudate Dominum omnes Gentes

by Tomás Luis de Victoria (c. 1548–1611)

Victoria was born in Avila, Spain. He was sent to study at the Collegium Germanicum in Rome. Giovanni Pierluigi da Palestrina, *maestro di cappella* at the nearby Roman Seminary, was one of the leading musicians in Europe and strongly influenced Victoria.

In 1571, Victoria became a teacher at the Collegium Germanicum and succeeded Palestrina as the *maestro di cappella* of the Roman Seminary. His first book of motets was published in the following year, and was followed by several other volumes.

Victoria was ordained as a priest in 1575. Unlike most of his contemporaries, he composed no secular music.

The style of Victoria's music is similar to that of Palestrina, but more chromatic, emotional and intense.

The *Laudate Dominum* is from an anthology published in 1581. It was composed for double choir; in this performance, the Kingston Brass Quintet will play the music of the second choir.



T. L. de Victoria

The Prince of Denmark's March

by Jeremiah Clarke (c. 1673–1707)

Clarke had the misfortune of being just eleven years younger than Henry Purcell, arguably one of the greatest British composers. After Purcell died in 1695, Clarke went on to become organist of the Chapel Royal (a post formerly held by Purcell), and he was also organist of St. Paul's Cathedral. Clarke committed suicide after "a violent and hopeless passion for a very beautiful lady of a rank superior to his own."

This work (also known as the *Trumpet Voluntary*) is Clarke's most famous and was once attributed to Purcell. It seems to have been originally composed for keyboard; the transcription for brass quintet is by John Palmer.

Magnificat in D and Singet dem Herrn ein neues Lied

by Johann Christoph Pachelbel (1653–1706)



J. C. Pachelbel

Pachelbel was born in Nuremberg but spent several years in Vienna absorbing the styles of musicians such as Frescobaldi and Froberger. He moved to Eisenach in 1677 where he befriended Johann Ambrosius Bach, who would later father Johann Sebastian Bach. When Pachelbel moved to Erfurt in 1678, he taught Ambrosius's eldest son, Johann Christoph, who later taught his younger brother Johann Sebastian.

Pachelbel's choral and keyboard music was quite famous in his day. The fugal style of his chorale preludes was a significant influence on J. S. Bach. Pachelbel composed only a few chamber works, primarily keyboard suites. The *Canon* of his *Canon and Gigue* for three violins and continuo became very popular after it was arranged for string

orchestra in the 1970s.

The *Magnificat in D* is one of 13 choral settings of the *Magnificat* text by Pachelbel. *Singet dem Herrn* is a motet for double choir; in this performance, the Kingston Brass Quintet will play the music of the second choir.

Ego Sum qui Sum

by Giovanni Gabrieli (c. 1555–1612)



Giovanni Gabrieli

G. Gabrieli was the nephew of Venetian composer Andrea Gabrieli (1533–1585), who became his teacher and mentor. Giovanni worked briefly at the court in Munich with Orlando de Lassus and then returned to Venice in 1584 to become an organist at St. Mark's Basilica and at the Scuola Grande di San Rocco. For ceremonial occasions in large venues like St. Mark's, composers such as Adrian Willaert (1490–1562) and Andrea Gabrieli had developed a compositional style that used multiple separated choirs of voices and instruments to achieve dramatic dynamic contrasts and colorful antiphonal effects. Giovanni Gabrieli further refined this style of composition. His *Sonata pian'e forte* (1597) was the first published music to contain dynamic markings and he was one of the first to use *basso continuo*, a typically Baroque technique.

Gabrieli's music was particularly influential in northern Europe; Heinrich Schütz, the most important German composer before Johann Sebastian Bach, was a student of Gabrieli from 1609 until his death in 1612.



St. Mark's Basilica in Venice

The Blue Bird (1912) and *Peace; come away* (1892) by Sir Charles Villiers Stanford (1852–1924)



C. V. Stanford

Stanford composed no less than 10 operas, 15 concertos, 7 symphonies, 32 large choral works, and countless songs and chamber works; he also edited one of the first editions of Bach's *St. Matthew Passion* and, as Professor of Music at Cambridge University and, simultaneously, Professor of Composition at the Royal College of Music, taught virtually every important British composer of the time: Frank Bridge, Gustav Holst, Herbert Howells, John Ireland, Ralph Vaughan Williams, and Percy Grainger. He was also conductor of the Bach Choir (1885–1902) and the Leeds Philharmonic Society (1897–1910).

The Blue Bird is based on lyrics by Mary Coleridge. *Peace; come away* is a musical setting of Canto LVII of *In Memoriam*, by Lord Alfred Tennyson.

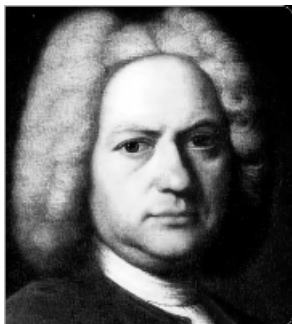
O Love, they wrong thee much by Sir Charles Hubert Parry (1848–1918)

Parry is best known for his setting of William Blake's *Jerusalem*. He was simultaneously Director of the Royal College of Music and Professor of Music at Oxford University, and composed numerous choral works, five symphonies, a piano concerto, and an opera. *O Love, they wrong thee much* is a setting of an anonymous 16th century text; it was published in 1898 in a collection of eight part-songs.



C. H. Parry

Contrapunctus I from *The Art of Fugue* (BWV 1080) and *O Jesu Christ, meins Lebens Licht* (BWV 118) by Johann Sebastian Bach (1685–1750)



J. S. Bach

The Art of Fugue (BWV 1080) is a sequence of *contrapuncti* (fugues) and canons, all based on the same theme, which Bach began composing in 1748. The unfinished work was published after his death. The music was composed for keyboard instrument(s); the Kingston Brass Quintet will play *Contrapunctus I* in a transcription by John Palmer.

It's thought that *O Jesu Christ* (BWV 118) was composed for performance in the procession or at the graveside for the funeral of some important person in Leipzig in 1737. It consists of a single movement that uses brass instruments exclusively, with no continuo. Presumably the instrumentalists were the Leipzig *Statdpfeifer* ("town pipers"), professional musicians employed by the town council to perform at ceremonial occasions. The words are from a hymn composed in 1610 by Martin Böhme. This work was chosen by Sir John Eliot Gardiner to be the final piece in a televised commemorative concert on July 28th, 2000, the 250th anniversary of Bach's death.

Bach assigned the following instruments to the instrumental parts: one cornetto (high trumpet), three sackbuts (trombones), and two *litui* [*sic*]. It's not clear which Baroque instrument is being referred to by the latter designation but the term dates back to Etruscan times when a long trumpet with a curved bell was called a *lituus*. The instrument was known for its loud and piercing tone, and was used by the ancient Romans in funeral processions and in battles to communicate with the cavalry.



Engraving of an Etruscan *lituus* in the Vatican *Museo Gregoriano*

The transcription for brass quintet and organ being used this evening is by David Cameron.

Celebration, Chorale, and Finale (1974)

by David Cameron



David Cameron

David Cameron is a Fellow of the Royal Canadian College of Organists, a Fellow of Trinity College, London, Director of Music at Chalmers United Church since 1966 and Music Director of Melos since 1984. He is also adjunct instructor of organ at Queen's School of Music and, until last summer, resident musician at Queen's Theological College. In July, he will be installed as fiftieth President of the Royal Canadian College of Organists, Canada's oldest professional musical organization and examining body (founded in 1909).

This work for brass quintet and organ was written in 1974 for the dedicatory series of the Casavant tracker organ in Grant Hall, at Queen's University. It was written to show off an organ in chamber music-like interaction with a brass quintet. The first movement is intended to celebrate the installation of the new organ. The Chorale is a reflective movement with variations. The final movement begins lyrically, but gains energy as it proceeds to a conclusion in the mood of jubilation with which the piece began.

Bob Tennent