

BLUE WATERS BRASS

Blue Waters Brass is an 11-member brass ensemble formed in the fall of 2011 by several St. Olaf College friends who were looking for a musical outlet after graduation. The group performs regularly in the Twin Cities area and is known for its wide variety of repertoire spanning the genres of classical, bluegrass, march, jazz, renaissance, contemporary, and locally composed works. BWB is an active participant in the communities of its members and has undertaken several collaborative projects with other local groups.

TRUMPET

Andy Bruhn, *Graduate Student & Music Director*

Andy Ferriss, *Sheetrocker*

David McGill, *Science Teacher*

Jaclyn Melander, *Freelance Musician*

HORN

Kirstin Jarvis, *Music Educator*

Melanie Paulsen, *Elementary Music Specialist*

TROMBONE

Anna Helgen, *Graduate Student & Youth Mentor*

David Joyslin, *Trust Officer*

Tim O'Neill, *MN Regional Analyst*

EUPHONIUM

Kate Virkler, *Stats Analyst*

TUBA

Kurt Aschenbeck, *Mechanical Engineer*

PERCUSSION

Craig Evans, *Army Corps of Engineers Planner*

Eri Isomura, *Freelance Musician & Instructor*

Amanda Thorstad, *Graduate Student*

ACKNOWLEDGEMENTS

Blue Waters Brass thanks Bill Webb and Edina Public Schools for lending percussion instruments, and St. Timothy Lutheran Church for their generous provision of rehearsal and concert space.

UPCOMING

Sunday, December 15, 2013

Lutheran Church of the Good Shepherd, 4801 France Avenue South, Minneapolis

Join us for our joint holiday program with the Lirica Chamber Ensemble to benefit the Guyana Lutheran Music Academy. There will be singing...and treats!

For more information, find us on Facebook or visit www.bluewatersbrass.com.

Blue Waters Brass

Fall Concert

Sunday, November 10, 2013 AT 2:00PM

St. Timothy Lutheran Church

1465 VICTORIA STREET NORTH, SAINT PAUL

PROGRAM

The Bells William Byrd (ca. 1540–1623)
from the Fitzwilliam Virginal Book *arr. Michael Allen*

Komm, süßer Tod Johann Sebastian Bach (1685–1750)
arr. Michael Allen

First Suite in E \flat for Military Band Gustav Holst (1874–1934)
arr. Angus Armstrong

I. Chaconne

III. March

— INTERMISSION —

Passacaglia and Fugue in C minor, BWV 582 J.S. Bach
Eri Isomura, guest conductor *arr. Michael Allen*

Barnum and Bailey's Favorite Karl King (1891–1971)
arr. Michael Allen

PROGRAM NOTES

The Bells

Here is some information to help you get back to Elizabethan England: the original Fitzwilliam Virginal Book, published sometime in the early 17th century, is made of crimson morocco (goat skin) and gold tooling, and sprinkled with Fluer-de-lis. It contains 298 airs, variations, tocattas, pavannes, galliards, allemands, courants, marches, giges, and fantasias. It was the first collection of songs published for general use by a mass audience—the first Real Book! Courtesans and musically-inclined gentlemen might purchase a copy of this handy little book, find the nearest virginal (a sideways harpsichord,) and set out to impress a lady or just enjoy an evening of song around the court.

The book's name derives from Count Fitzwilliam, a 19th century wealthy music aficionado and historian who bequeathed the book to Cambridge University (where it still resides) in 1816.

In 1569, William Byrd, then the organist and choirmaster at Lincoln Cathedral, was fined for "certain matters alleged against him." Since the Puritans were influential at Lincoln at the time, it is possible that the offense was overly elaborate organ playing or treatment of choral polyphony. We will try not to create the same offense!

Komm, süßer Tod

Komm, süßer Tod, komm selge Ruh (Come, sweet death, come, blessed rest) is a piece originally scored for solo voice and basso continuo from Bach's 69 sacred songs and arias contributed to George Christian Schemelli's *Musikalisches Gesangbuch*. Bach, by means of melody and harmony, expresses the desire for death and heaven:

Come, sweet death, come, blessed rest!
Come lead me to peace
for I am weary of the world,
oh come! I wait for you,
come soon and lead me,
close my eyes.
Come, blessed rest!

It is among his most popular works and is adapted here for brass choir by Michael Allen of the Boulder Brass.

First Suite in E-flat for Military Band

All of us in the band world owe a tip of the hat to Mr. Holst. His *First Suite in E-flat for Military Band* is considered to be the first "serious" piece written and scored specifically for a wind band. Prior to that, bandmasters and conductors were forced to arrange popular tunes or transcribe orchestral literature from the orchestral world. Its publication in 1911 provided the impetus for other composers of serious music to begin composing for this medium. Ralph Vaughn Williams' *English Folk Song Suite* and Gordon Jacob's *William Byrd Suite* are notable examples. Indeed, with this piece (and especially, as you will hear, in movement III) Holst defined the classic band sound, and it can still be heard in high school band rooms across the country.

Passacaglia and Fugue in C minor, BWV 582

Passacaglia and Fugue in C minor is a piece written for organ probably during Bach's tenure as music director in the court of the Duke of Weimar (1708–1717). By this time, the 20-something Bach had developed a reputation as a first rate organist, but his compositional prowess would not be recognized for many years.

By the early 17th century the word "Passacaglia" had come to mean a series of variations over an ostinato pattern, usually of a serious character. "Ostinato" is a simple repeating melody, usually eight bars or so, that you will hear clearly in the horns and low brass as the piece opens. In this arrangement, each instrument is almost treated as a solo voice echoing and interweaving with the others. Over the course of 21 variations, the mood changes from introspective and somber to frantic, giving the ensemble members plenty to pay attention to. After a giant C minor cadence, the fugue comes in with a restatement of the same ostinato melody, this time in the second trumpet. The fugue follows a similar pattern of development, now adhering more closely to the strict rules of fugal counterpoint.

Professionally, Bach was a simple church and court music director—hired to provide the music for weekly services and routine court activities. But virtually every perfunctory assignment he took on proved to be a timeless masterpiece. We think *Passacaglia and Fugue in C minor* is no exception!

Barnum and Bailey's Favorite

Often referred to as "The Granddaddy of Circus Marches," *Barnum and Bailey's Favorite* was composed by Karl King in 1913 for the circus of the same name. It has become his most famous composition, being called "the finest work written to celebrate 'The Greatest Show on Earth'" and is one of the most recognizable marches of all time.