



Jacoby Brass Quartet

Sunday, March 28, 2021 – 1:00 pm & 3:30 pm
Peña-Peck House, 143 St George Street, Saint Augustine, FL 32084

In Collaboration with The Women's Exchange
Masks Required. Outdoor Socially-Distanced Seating



Program

Samuel Scheidt: **Galliard Battaglia**
Luther Henderson (Arr.): **Amazing Grace**
Percy Grainger: **Molly on the Shore**
Hoagy Carmichael: **Stardust**
Jack Gale (Arr.): **West Side Story, Maria & Tonight**
Victor Ewald: **Quintet No.2**

Musicians

Tristan Clarke: **Trumpet**
Michael Harper: **Trumpet**
Aaron Brask: **French Horn**
Christopher Graham: **Trombone**
James Jenkins: **Tuba**

Program Notes



Galliard Battaglia

Samuel Scheidt (1587-1654) was born in Saxony. Scheidt was an internationally significant German composer who represents the new north German style, which occurred largely as a result of the Protestant Reformation.

One of his well-known compositions, for a brass quintet is **Galliard Battaglia** (Battle Galliard), a dance tune which one imagines was performed by soldiers during an interlude of their bloody war.

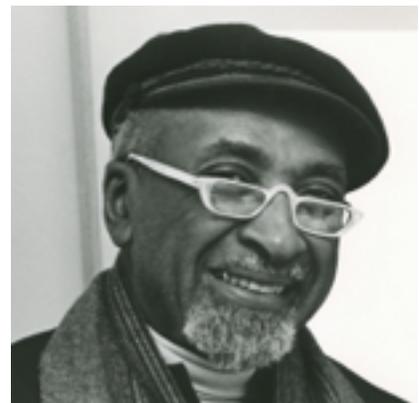
Amazing Grace

Amazing Grace is a Christian hymn published in 1779, with words written in 1772, by the English poet and Anglican clergyman John Newton (1725–1807). It is an immensely popular hymn, particularly in the United States, where it is used for both religious and secular purposes.

Amazing Grace was written to illustrate a sermon on New Year's Day of 1773. In 1835, American composer William Walker set it to the tune known as New Britain. This is the version most frequently sung today.

Amazing Grace is one of the most recognizable songs in the English-speaking world. Jonathan Aitken, a Newton biographer, estimates that the song is performed about 10 million times annually.

It has had particular influence in folk music and has become an emblematic black spiritual. Its universal message has been a significant factor in its crossover into secular music. Amazing Grace became popular during a revival of folk music in the US during the 1960s, and it has been recorded thousands of times during and since the 20th century.



Molly on the Shore

Percy Aldridge Grainger (1882-1961) was an Australian-born composer, arranger and pianist who lived in the United States from 1914 on and became an American citizen in 1918. During a long and innovative career, he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Although much of his work was experimental and unusual the piece with which he is most generally associated is his piano arrangement of the folk-dance tune "Country Gardens".

Program Notes (cont.)



Grainger says that “in setting *Molly on the Shore*, I strove to instill the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music - always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts”.

Stardust

Hoagland Howard “Hoagy” Carmichael (1899 -1981) was an American singer, songwriter, and actor. American composer and author Alec Wilder described Carmichael as the “most talented, inventive, sophisticated and jazz-oriented of all the great craftsmen” of pop songs in the first half of the 20th century. Carmichael was one of the most successful Tin Pan Alley songwriters of the 1930s, and was among the first singer-songwriters in the age of mass media to utilize new communication technologies such as television and the use of electronic microphones and sound recordings.

Carmichael composed several hundred songs, including 50 that achieved hit record status. He is best known for composing the music for *Stardust*, *Georgia on My Mind* (lyrics by Stuart Gorrell), *The Nearness of You*, and *Heart and Soul* (in collaboration with lyricist Frank Loesser), four of the most-recorded American songs of all time.

“*Stardust*” is a popular song composed in 1927 by Hoagy Carmichael with lyrics added by Mitchell Parish in 1929. *Stardust* became an American standard and is one of the most recorded songs of the 20th century with over 1,500 recordings. In 2004, Carmichael’s 1927 recording of the song was one of 50 recordings chosen by the Library of Congress to be added to the National Recording Registry.

West Side Story

West Side Story is a musical from a book by Arthur Laurents, music by Leonard Bernstein and lyrics by Stephen Sondheim. It was inspired by William Shakespeare’s play *Romeo and Juliet*.

The story is set in the mid-1950s in the Upper West Side of New York City, a multiracial, blue-collar neighborhood. The musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The members of the Sharks, from Puerto Rico, are taunted by the Jets, a white gang. The young protagonist, Tony, a former member of the Jets and best friend of the gang’s leader, Riff, falls in love with Maria, the sister of Bernardo, the leader of the Sharks. The dark theme, sophisticated music, extended dance scenes, and focus on social problems marked a turning point in musical theatre.

Maria is sung by the male lead Tony when he learns the name of the girl he’s fallen in love with is Maria. The name “Maria” is spoken or sung in the song 29 times. *Tonight* is a love duet between the protagonists Tony and Maria, sung while Tony visits Maria on the fire escape outside her apartment. *West Side Story* is a modernized adaptation of Shakespeare’s *Romeo and Juliet* set in 20th-century New York; the scene in which *Tonight* appears is the adaptation of *Romeo and Juliet*’s famous “balcony scene”.

Quintet No. 2

Victor Vladimirovich Ewald (1860-1935) was a Russian engineer, architect, and composer of music, mainly for conical brass instruments. Ewald was a professor of Civil Engineering in St. Petersburg, and was also the cellist with the Beliaeff Quartet for sixteen years. This was the most influential ensemble in St. Petersburg in the late 19th century, introducing much of the standard quartet literature to Russian concertgoers. He also collected and published Russian folk songs.

Brass players however are indebted to him for something very different - a series of quintets which have become a staple of the repertoire and which represent almost the only, and certainly the most extended examples of original literature in the Romantic style.

For many years Ewald’s four quintets (written 1888–1912) were considered to be the first original pieces composed specifically for an ensemble which is recognizable today as essentially the modern brass quintet - consisting of two treble, valved instruments, one alto, one tenor and one bass.

It was wrongly thought that Ewald was the composer of only one quintet, his Op. 5 in B flat minor, because this was the only one published during his lifetime. The discovery of the other three works was due to the research of André M. Smith (a musicologist and former bass trombonist at the Metropolitan Opera, New York), who was given the manuscripts by Ewald’s son-in-law, Yevgeny Gippius in 1964. Recently, Canadian Brass published critical editions all of the Victor Ewald quintets edited by Tony Rickard, taking into account, and benefiting from, all recent scholarship surrounding these works.

