

# SAINT LOUIS BRASS

ALLAN DEAN, TRUMPET  
RAY SASAKI, TRUMPET  
THOMAS BACON, HORN  
MELVYN JERNIGAN, TROMBONE  
DANIEL PERANTONI, TUBA

Thursday, February 12, 2008

## ~ PROGRAM ~

*Volta* \*4,5

MICHAEL PRAETORIUS  
arr. Allan Dean

*Praetorius Dance Suite # 2* \*4,5

MICHAEL PRAETORIUS  
arr. Allan Dean

Ballet des Fues

Ballet/Bransles

Volta (reprise)

*Daylight at Midnight*

DANA WILSON

1. Try not to remember

2. Meditation: don't ever forget

3. We resolve

*Animal Ditties No. 8 for Brass Quintet* \*3

ANTHONY PLOG

Duck • Cow • Rhinoceros • Octopus • Camel

*Sweet Georgia Brown* \*2,5

BERNIE/PINKARD  
arr. Joey Sellers

## ~ INTERMISSION ~

*Wolfgang's Frolics*

FRANCIS SCHWARTZ

*Selections from Spanish Folksongs* \*3,5

MANUEL DE FALLA  
arr. Allan Dean

El Paño Moruno

Nana

Polo

*¡Tango!* \*5  
Café 1930  
Libertango

ASTOR PIAZZOLLA  
arr. Allan Dean

*Aura Lee (Scheme and Variations)*

GEORGE POULTON  
arr. Wayne Scott

*Tribute to Pops* \*5

arr. Joey Sellers

Hello Dolly • Basin Street Blues • Struttin' with Some Barbecue •  
What A Wonderful World • Mack the Knife

\*1 Recorded on "Baroque Brass" - DCD 120

\*2 Recorded on "Pops" - DCD 140

\*3 Recorded on "Fascinating Rhythms" - DCD 195

\*4 Recorded on "Renaissance Faire" - DCD 284

\*5 Recorded on SLB "Live in Concert" DVD

Please note that the annotated works have been recorded by Saint Louis Brass, and will be available for purchase in the lobby during intermission and after the performance.

You may also purchase them on the World Wide Web at [saintlouisbrass.com](http://saintlouisbrass.com).

*The Saint Louis Brass is represented and managed exclusively by Primo Concerts.  
Saint Louis Brass on the World Wide Web: [www.saintlouisbrass.com](http://www.saintlouisbrass.com)*

*Mid-America Arts Alliance is a promotional partner for this concert.*



## ~ PROGRAM NOTES ~

**Michael Praetorius** (1571-1621), the son of strict Lutherans, began his musical career as a church organist in Frankfurt when he was just sixteen years old. He went on to become one of Germany's most prolific composers. As a musical theorist, his publications still serve as models of the musical styles and practices of the Renaissance period. Tonight's *Volta* is a lively dance taken from the composer's landmark collection of instrumental French dances, *Terpsichore* (1612). The collection contained 312 dances, from which Allan Dean has extracted and arranged two suites for the SLB.

**Dana Wilson** (b. 1946), composer, jazz pianist and teacher, currently resides in Ithaca, New York where he is Professor of Music at Ithaca College. The title *Daylight at Midnight* is intended to reflect elements of despair and hope captured so movingly in Arthur Koestler's novel *Darkness at Noon*. Though Koestler wrote about another time and place, grave issues are still very much alive in contemporary American life. At the same time, this work's emphasis on daylight suggests an unfading optimism, delusional though it may be.

The first movement begins with quiet night sounds but quickly evolves to the sounds of people desperately trying to party. Soloists emerge, imploring the revelers to deal with the issues at hand, but the frantic dance only intensifies. The second movement is a mournful meditation, while the third movement is resolute, garnering strength to find and nourish daylight at midnight.

*Animal Ditties No. 8* is one of a series of pieces by **Anthony Plog** (b. 1947, a former member of Saint Louis Brass) based on the witty poetry of Ogden Nash about various animals. The intent in writing the pieces was to give each animal a musically descriptive feeling or mood, which is related to the text. In this version, the different movements are actually written for brass quartet, since each member of the quintet takes his turn as narrator.

Georgia Brown, who inspired the 1925 tune *Sweet Georgia Brown*, died of a heart attack on Jan. 12, 2002 in Key Biscayne, Florida. She was 90. Georgia Brown Hedges Dwinnell was born Aug. 6, 1911, into one of the South's most prominent families. Her great-uncle was Joseph Emerson Brown, the governor of Georgia during the Civil War; her father was George T. Brown, who served five terms as a Georgia legislator in the early 20th century. Her first husband, Burke Hedges, met bandleader **Ben Bernie** in New York, and Bernie wrote the lyrics, setting them to a melody by **Kenneth Casey** and **Maceo Pinkard**. He had never met Georgia Brown.

Over the years, the song was recorded by Benny Goodman, The Beatles, Nat King Cole, Ella Fitzgerald and hundreds of others. It was named one of the Top 25 songs of the 20th century by ASCAP, the American Society of Composers, Authors and Publishers. In her later years, Brown lived a quiet life, most days joining her close friends in walking to the Key Biscayne lighthouse. They often teased her about being 'Sweet Georgia Brown.'

"She thought it was a fun, cute thing but she never made a big deal out of it," said daughter Helen Hedges Miller. The song did have a deep meaning for her though. "It was a song of the South, a great piece of music

that everybody relates to," said daughter Avis Hedges Navarro. In addition to her two daughters, Brown is survived by seven grandchildren and 14 great-grandchildren.

Composer **Francis Schwartz** (b. 1940) grew up in Texas and pursued advanced studies in piano and composition, receiving both Bachelor's and Master's degrees at The Juilliard School, and was awarded a Ph.D. with highest honors in musical aesthetics from the University of Paris. From 1995 to 1999 he was the Dean of the Humanities College of the University of Puerto Rico, where he had also held major academic and administrative positions during the previous three decades.

While Schwartz has often used his art in a denunciatory fashion, to awaken the conscience of his audience, *Wolfgang's Frolics* reflects the myriad hours of fun and pleasure the composer derived from the extraordinary music of Wolfgang Amadeus Mozart. Writes Schwartz: "I suppose Mozart is the composer that I feel the greatest affinity with since we both share (he is still alive to me) a passion for the humorous, the jocose, the irreverent, the Cosmic Wink. Please enjoy yourselves during *Wolfgang's Frolics* and be assured that it reflects a profound reverence for that wonderful composer and his creations."

In the 1920s, the Spanish composer **Manuel de Falla** (1876-1946) became enamored with the folk music of Catalonia, in eastern Spain. He wrote down and arranged seven traditional Catalonian folk songs for soprano and piano. Seventy years later, trumpeter Allan Dean arranged six of those folk songs for the St. Louis Brass, three of which will be performed tonight.

**Astor Piazzolla** (1921-1992) studied conducting with Hermann Scherchen, composition with the grand Argentine maestro Alberto Ginastera, and in Paris with the renowned Nadia Boulanger who advised him that in spite of all his formal musical training, he must never give up the traditional folk music of his native country, the Tango: "Here is Piazzolla, don't you ever forget." His symphonic compositions received many prestigious awards, and he composed many theater and film scores, but his renown comes from the Tango. He was a master of the quintessential Tango instrument, the bandoneon, and he developed his own compositional style, which became known as *nuevo tango* (new Tango). He collaborated with many great performers as diverse as jazz saxophone great Gerry Mulligan, the Kronos Quartet and Mstislav Rostropovich.

Aura Lee, a popular American Civil War song first published in 1861, was written by W. W. Fosdick (words) and **George R. Poulton** (music). The tune became a huge pop hit in the mid-twentieth century when Elvis Presley recorded his "Love Me Tender" with lyrics by Ken Darby set to the same tune as "Aura Lee." Wayne Scott arranged this version of the same melody, setting it in different styles from Bach to big band.

**Joey Sellers' Tribute to Pops** is a medley of tunes written by or made popular by the great Louis Armstrong (1901-1971), a.k.a. "Satchmo" or "Pops." Armstrong's unique playing and singing style earned him great success from his first recordings in 1923. Even long after his death Armstrong's recordings are still popular, and he continues to be a major influence on all kinds of musical artists.

### *A Brief History of the Saint Louis Brass*

Saint Louis Brass (SLB) was formed in 1964 by members of the Saint Louis Symphony, originally to play school concerts around the St. Louis area. Now, nearly 3,000 engagements later, the SLB is entertaining audiences worldwide and only one of the members actually lives in St. Louis. The group's annual schedule includes three ten-day tours throughout the United States, plus international touring: Norway in 1994, Bombay, India in 1995, Japan in 1997, Mexico in 1999, Germany in 2001, and Sweden in 2003.

It was out of the SLB that Summit Brass ("*America's premiere large brass ensemble*") got its start. In 1985, led by trumpeter David Hickman, who was at that time a member of SLB, personnel were chosen for this new group. Since its first concerts in 1986, Summit Brass has hosted an annual institute for brass players, performed dozens of concert tours in the United States and Europe, and has recorded eleven CDs.

### *Meet the Musicians*

**Allan Dean**, Trumpet – Professor of Music, Yale School of Music – Allan lived for many years in New York City, performing with the New York Brass Quintet, and the New York Cornet and Sacbut Ensemble. As a top call freelance concert and recording artist he worked with Leonard Bernstein, Igor Stravinsky and a virtual *Who's Who* of the greatest musicians and composers of the 20th Century. He is a founding member of Summit

Brass, and is also a renowned player of the cornetto in the group "Calliope: A Renaissance Band." He has performed at the Norfolk Chamber Music Festival, Casals Festival, Spoleto Festival, U.S.A., Banff Centre for the Arts, and Prairie Home Companion. He formerly taught at the Eastman School of Music, Manhattan School of Music, and Indiana University, and he has students in key positions throughout the world.

**Ray Sasaki**, Trumpet – Professor of Music, University of Texas at Austin – Ray is a founding member of the Tone Road Ramblers, a new -music ensemble started in 1979 in NYC, made up of composer/performers who commission and perform only new pieces. Since 1993 they have been a resident ensemble at the Ragdale Foundation, an artist colony in Lake Forest, Illinois. Ray has also commissioned many new works for trumpet, most notably with the Cleveland Chamber Orchestra, for the International Trumpet Guild, and the Jazz Members Orchestra of Chicago. His recorded work can be heard on the Arabesque, CRI, Deutsche Grammophon, Ubres, Crystal, Summit, Einstein and TR2001 labels. He previously was on the faculty of the University of Illinois, and has also served two terms on the Board of Directors of the International Trumpet Guild.

**Thomas Bacon**, Horn – Principal Horn, Houston Ballet – Tom has been principal horn with the Symphony Orchestras of Syracuse, Detroit, Houston, and the Berlin Radio, and has performed in "guest" principal positions with the Berlin Philharmonic, Pittsburgh Symphony, Milwaukee Symphony, Chicago Symphony, and many other orchestras. He has performed in Europe, Africa, Asia, North and South America, and has been featured soloist on international tours with the Amati Ensemble, the Berlin Radio Orchestra, and Mikhail Baryshnikov's White Oak Dance Project. He has played with over a hundred orchestras across the United States, at major music festivals throughout the world, and has made ten solo recordings. He is editor of "The Complete Hornist" series for Southern Music Company, and has given master classes and clinics at hundreds of universities and colleges around the world. Visit his web site at: <http://www.hornplanet.com/>

**Melvyn Jernigan**, Trombone – Executive Director, Primo Concerts – For many years Mel was Bass Trombonist with the Saint Louis Symphony Orchestra, having joined the orchestra right after graduating from the Curtis Institute of Music. He is the founding member of the Saint Louis Brass and is also a founding member of Summit Brass. In addition to his performing duties, Mel manages Primo Concerts, which handles bookings for the Saint Louis Brass, Summit Brass and The RiverCity Ramblers, a Dixieland jazz group. He is a recording and television producer as well as an arts manager, and has served on various committees and/or boards of the Missouri Arts

Council, the Mid-America Arts Alliance, ACUCAA, Young Audiences St. Louis, Summit Brass and Summit Records.

**Daniel Perantoni**, Tuba – Professor of Music, Indiana University – Dan, or “Mr. P” as he is called by his students, is a renowned tuba soloist, clinician, chamber musician, instrument designer and master teacher. He has been a featured artist at Carnegie Hall, the Monterey Jazz Festival, the Spoleto Festival U.S.A., the Adelaide Festival in Australia, the Banff Centre for the Arts in Canada, the Montreux Brass Congress in Switzerland, and as soloist throughout Japan. He is a founding member of Summit Brass, a member of Symphonia, the Matteson - Phillips Tubajazz Consort, and has released numerous solo and chamber music CDs. Along with Robert Tucci, he designed the “Perantucci” line of low brass instruments and mouthpieces that has become the equipment choice for thousands of low brass players worldwide. He also serves as the vice-president of educational matters and consultant/clinician for Custom Music Company.