



## CIRCUS THROUGHOUT THE CENTURIES

The circus is a very ancient entertainment art, the known Oriental origins of which, namely in ancient China, go back to over 2,000 years. Ancient Rome from 2,000 years ago also had its version of the circus. Over the centuries, this entertainment art has undergone many changes and was even almost lost—in both the Orient and the Occident—before going through various rebirths.

## THE EXCEPTIONAL, THE FANTASTIC AND THE EXTRAORDINARY

What all versions of the circus have in common in the course of those thousands of years until today is their offer to spectators of representations of the exceptional, the fantastic and the extraordinary. In addition, as early as Roman Antiquity with the *cornu* (gigantic trumpets) and the hydraulic organ, music and musicians have played an important historical part in the circus. That tradition is still maintained to this day in the West with the time-honoured opening parade and the indispensable music that sets the tone and enhances the circus acts. Indeed, neither the traditional nor the modern circuses could do without music to offer their spectators the most lifting entertainment possible.



## IN ANCIENT CHINA

In ancient China, historical documents, engravings and wall paintings found in tombs and caves date the Chinese art of acrobatics back to over 2,000 years ago. What at first had simply been a demonstration of skills came to transform itself into a rich and refined art of acrobatics, juggling and balance. A large segment of this art's many facets stemmed from ordinary citizens who would demonstrate feats of strength, skill, flexibility and agility at annual fairs so that they could improve their social status. Nowadays, Chinese acrobats enjoy a highly enviable reputation worldwide.





## IN ANCIENT ROME

As to ancient Rome 2,000 years ago, the Roman Empire covered a vast territory that linked 3 continents. Beyond a great part of today's Europe, it actually also covered the entire Mediterranean North of Africa as well as part of Asia, namely an area of the Arabic peninsula to the doors of modern-day Iran. Roman civilization was thus in close contact with several other great civilizations including those of Greece, Egypt and the Near East.

### The Roman circus

A Roman "circus", however, was not the equivalent of the circus we know today. The name stems from the Latin term *circus* meaning "circle". It was firstly the name given to an enormous building (an amphitheatre) of a circular, rather oval shape, that was in open air (or covered with a large tarp), with sand-covered ground and surrounded by grandstands that could accommodate tens of thousands of spectators. It was used for giving public games (chariot races, wildcat fighting, gladiatorial combat, etc.) and for various presentations that were both cultural (music, dance, theatre, etc.) and athletic (races, jumps, throws, etc.).

### The circus throughout the Roman Empire

As potteries, sculptures and paintings from that era demonstrate, Roman circuses in Egypt presented, among other things, horseriding acrobats, jugglers and equilibrists. In Greek stadiums and public places, performers of strength, skill and agility could be seen, including in the famous stadium of Olympia, although the events there were mainly athletic and equestrian. In the Near East, Roman circuses corresponded to hippodromes for holding chariot races. In Rome's Coliseum, the amphitheatre was used for gladiatorial combat but also for wild-animal tamers (lions, tigers, bears, etc.), for domestic-animal trainers (horses, elephants, even domesticated zebras and ostriches!) and for mime acts.

### The fall of Roman civilization, the beginning of the Dark Ages

However, following the fall of the Western Roman Empire in the 5<sup>th</sup> century, there were no longer any hippodromes in Europe. The circus as we knew it then (like many other things in this beginning of the Middle Ages—known as the Dark Ages) was forgotten for centuries, namely until the 1700's (the 18<sup>th</sup> century). In the meantime, there have always been buskers. Those from Eastern Europe were even able to rub shoulders with travelling entertainers coming from China in the course of gigantic medieval fairs that were being held until the 1700's.

## EQUESTRIAN ART AS ENTERTAINMENT

It is precisely this 18<sup>th</sup> century that saw the beginnings of an interest for the “maneges” (riding schools) of equestrian art that was firstly of aristocratic and military origin, and which came to include races on which people could place bets. In the context of the rise of the “bourgeoisie”, the middle classes progressively developed a passion for horseback riding. Numerous riding schools were then founded, which started to enroll a high-society clientele who was interested no longer in a uniquely functional use of the horse, as until then, but also for the purpose of spectacle.

## THE OCCIDENTAL REBIRTH OF THE CIRCUS

It was the birth of what was to become traditional circus. At first, high society’s equestrian component (academic riding, “dressage”—obedience, balance—and horse “dancing”) made up the main constituent, to which were added a few feats of strength, agility and flexibility stemming from the street arts (like those that were eventually to lead to today’s famous *Cirque du Soleil*). This addition of public-place acrobatics marked the beginning of what would become a hodgepodge of various types of entertainment acts aimed at an extended public. What’s more, the circus thus became more democratic and offered more and more shows of acrobatic nature. Their commercial success led to the construction of permanent buildings that are still used today for equestrian shows.



## CIRCUS PERFORMERS ADOPT THE HORSE

Then, from the outset of the 19<sup>th</sup> century, namely at the end of Europe’s Napoleonic Wars (1804-1814), it is the end of these so-called Empire wars. The dispersal of a large part of Europe’s cavalry corps then gives circus performers the means of elevating themselves in the travelling-entertainer hierarchy thanks to the affordable acquisition of numerous horses. Indeed, every country is then selling at low prices reformed horses that have been trained for riding and that are used to music, parades and military maneuvers. The acrobats therefore started performing on horseback the exercises they had been performing on the ground.

## THE CIRCUS STARTS TO TRAVEL

The 19<sup>th</sup> century thus sees the multiplication of nomadic equestrian-acrobat companies. They travel throughout Europe, from North to South as well as to Moscow and Saint Petersburg—Russia's city of tsars—and they return enriched with experiences and new themes. It is the advent of spectacle horseriding, including circus horsewomen becoming star riders who compete fiercely among themselves and who generate much interest. They come to be highly adulated, comparable to today's rock stars. By then, high society's old equestrian component has been pushed into the background.

## DIVERSIFICATION OF THE CIRCUS ACTS

Promoters want to distinguish themselves from their rivals and increasingly diversify their shows' offerings. Around 1850, the European circus welcomes acts from clowns and fairground people. At the same time in North America, where the circus has been following a similar evolution since the end of the colonial era, original acts start appearing such as juggling with the feet, acrobatics on aerial bars, flying trapeze, acrobatics on roller skates and eventually on a bicycle, which Chinese acrobats will also later adopt.





## THE EMERGENCE OF MENAGERIES

In Europe as in North America, travelling companies with big tops are growing in numbers, including thanks to the advent of rail transportation. Menageries (collections of dangerous, exotic or rare animals) start emerging due to Germany's commercial exploitation of its African colonies (today Burundi, Cameroun, Ghana, Namibia, Rwanda, Tanzania and Togo). In turn, menageries relegate horseriding and acrobatics to a secondary role, and increasingly so until after the Second World War (1939-1945). Among the better-known menagerie circuses are those of the Ringling Brothers and Barnum & Bailey, as well as the Shriners'.



## THE ORIENTAL REBIRTH OF THE CIRCUS

Also at the end of the Second World War, this time in China, the circus arts had undergone a sharp decline because, among other reasons, of the occupation and oppression at the hands of the Japanese empire. In 1949, the newly-proclaimed government of the People's Republic of China came to the rescue of the thousands-years-old Chinese circus tradition by offering it its support as an art form worthy of being preserved. From then on, all Chinese circus companies transformed themselves into circuses that do not exploit animal acts and that focus instead on the extreme development of acts performed by human beings.

## THE CIRCUS TODAY

Nowadays, including in the Occident, the trend has practically led to the exclusion of animals from circuses and it banks instead on human acrobatics and inventiveness in the Oriental tradition.



It is in this traditional vein that Buzz brass quintet's show "ClassCircus" fits in, more precisely in the type of Occidental circus called burlesque: a historical type of circus, from the "old school", that relies on human entertainment through buffoonery. Buzz thus ventures onto the tightrope in every sense of the expression. Indeed, the musicians supply the live music themselves right from the start of the lively musical introduction and then accompanies all of the circus acts with high-spirited music.

# MUSICAL REPERTOIRE PERFORMED

*Buzz Circus* — Enrico O. Dastous

*Hungarian Dance No. 5* — Johannes Brahms  
Arr. Javier Sebastian Asencio

*Caravan* — Duke Ellington, Juan Tizol & Irving Mills  
Arr. Javier Sebastian Asencio

*Middle East* — Javier Sebastian Asencio

*Vals Peruano* — Enrique Crespo  
Arr. Javier Sebastian Asencio

*The Last Trick* — Javier Sebastian Asencio

*Amparito Rocca* — Jaime Texidor & Reginald Ridewood  
Arr. Javier Sebastian Asencio

*No Footprints* — Javier Sebastian Asencio

*Saber Dance* — Aram Khachaturian  
Arr. Javier Sebastian Asencio

*A Love's Reflections* — Javier Sebastian Asencio

*La Virgin de la Macarena* — Traditional  
Arr. Javier Sebastian Asencio

*Pont des arts* — Javier Sebastian Asencio

*Carmina Burana - O Fortuna* — Carl Orff  
Arr. Javier Sebastian Asencio

*Grand Finale* — Javier Sebastian Asencio

# BRASS INSTRUMENTS THROUGHOUT THE CENTURIES

The family of modern brass instruments consists, as the name implies, of instruments that are made from “brass”, which is a metal alloy of mainly copper mixed with zinc. These instruments are played with a circular, hollowed-out cup-type metal mouthpiece that is placed against the lips and that allows to generate a sound, by means of the breath, by buzzing the lips which have been made taut with the face’s muscles. They are therefore known as “wind” instruments and their modern family includes, among others, the trumpet, the horn, the trombone and the tuba. Their origins, however, date back to prehistoric times and to Antiquity.



# BRASS INSTRUMENTS THROUGHOUT THE CENTURIES

## Brass instruments from prehistoric times to Antiquity (from early humankind to around 500 CE)

In prehistoric times, the modern brass instruments' predecessors were—once hollowed out—large shells (conches), small tree trunks or large branches, plant stems, animals' horns or large bones. In the course of civilization's advances (during Antiquity, starting from around 5000 BCE, amid the Egyptians, Greeks and Romans, among others), these natural shapes started to be replicated using earthenware and then metals and their manufacture was refined, which in turn led to a refinement of their musical possibilities.

## Brass instruments until the Middle Ages (until around the year 1500)

However, from prehistoric times right up to the Middle Ages, a brass instrument's main function was to serve as a communications instrument. Thanks to the powerful sound that such instruments can generate, they were first used by our prehistoric ancestors to signal a danger or to communicate among themselves from a distance. Then, starting with the first great civilizations (around 5000 BCE), they were used to stimulate the armed troops—when it wasn't to terrorize the enemy! By halfway through the Middle Ages, the modern horn's ancestor—the hunting horn—also started being used by noble knights, namely for the practice of hunting with hounds (whereby, riding a horse and accompanied by a pack of dogs, one pursues a wild animal) and for sounding the hours (as watches had not yet been invented!). Since these instruments' musical possibilities were still limited, the various horn calls consisted of only one or two notes and it was their rhythm that gave them their meaning. As the 16<sup>th</sup> century drew nearer (the Renaissance age, from around 1500), a dozen hunting-horn calls could be distinguished, comparable to the Morse code.

## The Age of the Renaissance (1500-1600)

In the course of the Renaissance, important innovations were brought first to the horn, then to the other brass instruments in general. On the one hand, the rediscovery and a better understanding of the laws of physics concerning harmonics allowed to make instruments from which several different notes could be obtained depending on the lips' tension and the breath's vigor. On the other hand, new manufacturing methods allowed to curve long metal tubes at will and to increase the flare of the instrument's bell. Later, the manufacturing of conical tubes—which subtly flare in the manner of a long cone—will bring a difference between the horn (rather conical) and the trumpet (rather cylindrical).

# BRASS INSTRUMENTS THROUGHOUT THE CENTURIES

## Refinement in manufacturing and in playing techniques

Over a few centuries, these types of refinements in instrument manufacturing and in playing techniques allowed the trumpets (the highest-pitched brass), the horns (middle-pitched) and the trombones (low-pitched) to play a clearly more melodic role than before. They were thus able to carve out a place for themselves in the accompaniment of choirs in church and in the forming of orchestras in courts and then in concert halls, as can be noted, for example, from the works of Bach and Händel in the Baroque era, and then Mozart and Beethoven in the Classical era.

## Chromaticism

From the trombone's appearance in the 1400's, it distinguished itself from the horn and the trumpet in that it is equipped with a slide that allows it to play chromatically, which is to say that it can play the octaves' twelve (consecutive) half-tones (namely the equivalent of a piano's black and white keys). The horn and trumpet will only attain a comparable versatility after several various mechanical trials. Firstly, the

horn's unique spiral shape, which literally put its bell within hand's reach, allowed for the use of a bell-stopping technique (partial blocking of the bell's opening) using the hand to lower certain notes by a half-tone or more and thus to add these new notes to the ones that the instrument could already produce naturally. Then, for both the horn and the trumpet, there was the tentative emergence of holes (openings) and keys that could be opened or closed (as for instruments of the woodwind family such as first the recorder and then the clarinet and transverse flute among others), and then it was definitely the invention of valves (pistons) around 1815.

## The lowest-pitched among the brass

As for the tuba, the lowest-pitched of all the brass instruments, it shares the same origins as the others but it followed a different course around 1600, namely by having been made of wood and, for longer than the horn and the trumpet, by having keys as its mechanism for chromaticism. It rejoined the rest of the brass family after valves were invented. In the Buzz brass quintet, the part often given to a tuba in a quintet is played by a bass trombone.

## So what *is* a brass quintet?

Firstly, a quintet (from the Latin word *quintus* meaning "five") is any type of musical group that includes five musicians. As to a brass quintet—a type of group, the well-established historical origins of which go back to the 1400's with brass instruments of that era—, its modern version (for the past 200 years or so) consists of 2 trumpets, 1 horn, 1 tenor trombone and 1 bass trombone (or a tuba).

# THE CIRCUS DETECTIVE

(A HIDDEN-WORD GAME)

In the grid below, circle the consecutive letters (from left to right or from top to bottom) that make up the following words belonging mostly to the circus and brass domains. Each letter may be used more than once. With the remaining letters,

Acrobats • Aerobatics • Agility • Ah[!] • Arts  
 • Audiences • Balance • Ball • Bears • Beast •  
 Big[ ]top • Bikes • Blast • Brass • Buffoonery •  
 Burlesque • Bus • Busker • Circuses • Curiosity  
 • Dream • Dressage • Equestrian • Fate • Fear  
 • Fundamental • Gab • Gas • Gaze • Gear  
 • Grandstands • Horn • Horse • Human[ ]  
 cannonball • Juggling • Lion • Magician •  
 Manege • Menagerie • Mime • Net • Organ  
 • Peewee • Performer • Pet • Quest • Rest •  
 Rider • Rides • Russia • Strength • Strongman  
 • Sword[ ]swallower • Tad • Tamer • Tent •  
 Tiger • Tightrope[ ]walker • Trapeze • Tricks •  
 Trombones • Trumpets • Tsar • Tutu • Wheel •  
 Wit • Zebras

s	w	o	r	d	s	w	a	l	l	o	w	e	r	b	e	a	s	t
d	r	e	s	s	a	g	e	b	i	g	t	o	p	u	q	e	t	r
t	a	q	t	a	m	e	r	u	o	u	r	r	b	f	u	r	r	o
i	u	f	r	g	a	r	t	s	n	i	i	g	e	f	e	o	o	m
g	d	u	e	i	m	b	i	k	e	s	c	a	a	o	s	b	n	b
h	i	n	n	l	a	a	g	e	a	r	k	n	r	o	t	a	g	o
t	e	d	g	i	n	l	e	r	r	e	s	t	s	n	r	t	m	n
r	n	a	t	t	e	l	r	b	a	l	a	n	c	e	i	i	a	e
o	c	m	h	y	g	p	e	r	f	o	r	m	e	r	a	c	n	s
p	e	e	w	e	e	c	u	r	i	o	s	i	t	y	n	s	c	n
e	s	n	h	j	u	g	g	l	i	n	g	d	r	e	a	m	i	t
w	i	t	e	n	t	r	a	p	e	z	e	m	i	m	e	a	r	r
a	h	a	e	e	t	i	z	e	b	r	a	s	d	f	f	g	c	u
l	t	l	l	t	a	d	e	t	h	o	r	n	e	a	e	i	u	m
k	u	b	u	r	l	e	s	q	u	e	s	t	s	t	a	c	s	p
e	t	u	e	h	o	r	s	e	m	e	n	a	g	e	r	i	e	e
r	u	s	s	i	a	b	r	a	s	s	t	g	a	b	l	a	s	t
a	c	r	o	b	a	t	s	g	r	a	n	d	s	t	a	n	d	s
h	u	m	a	n	c	a	n	n	o	n	b	a	l	l	t	s	a	r

# GLOSSARY

## 1. Circus Terms

Note: An asterisk (\*) following certain words among the definitions refers to those words' definition elsewhere in the glossary.

### Acrobat

A circus artist who, high in the air or at ground level, performs more or less perilous feats of gymnastics.

### Aerobatics or Aerial acrobatics

A series of skillful exercises performed on a flying trapeze\* or a series of acrobatic jumps performed on a galloping horse.

### Big top

An enormous tent that shelters a travelling circus's performers and audience.

### Burlesque circus\*

A traditional, historical, old-school type of circus that entertains by means of buffoonery.

### Busker

A person who entertains the public by performing sleight-of-hand, acrobatics and conjuring tricks.

**Circus** (from the Latin term *circus* meaning “circle” and later, because of the similar shape, “a circular, delimited space where games are celebrated”); see also Burlesque\* circus

- [In the sense from Roman Antiquity\*:] A vast delimited space, either open-air or covered with a large tarp, with sand-covered ground and surrounded by grandstands, in which public games were held (chariot\* races, wildcat fighting, gladiatorial combat, etc.)
- [In the modern sense:] A delimited space surrounded by grandstands, sheltered either in a building or under a big\* top, where shows of various feats are held that can include horseriding, acrobatics, strongmen\*, etc.

### Circus horsewoman

In the 19<sup>th</sup>-century tradition, an attractive horseriding woman dressed in a tutu, highly adulated at the time, who performed feats of strength, balance and agility on the back of a horse in full stride.

**Dressage** (from the French verb meaning “to train, tame”)

Academic, superior horse training and riding toward artistic public presentations or competitions. It includes such facets as obedience, balance and flexibility involving more or less complex figures.

### **Equestrian riding**

A performing art that consists in using horses for the purpose of giving shows. In its historical sense, it consists in horses’ dressage\*, in their execution of elegant figures and in their “dancing”. In the modern sense, it also consists of acrobatic acts such as those, for example, in the shows of Cavalia.

### **Fair**

A great, generally annual, commercial and/or attractive event that is an opportunity for celebrations at a given location and that gathers various attractions (merchants, buskers\*, maneges\*, rides, curiosity shows, etc.).

### **Fairground people**

Persons who appear in a fair’s\* attractions.

**Hippodrome** (from the Latin term *hippo* meaning “horse”)

In Roman Antiquity\*, an oval shaped racetrack stadium for holding horse and chariot\* races.

### **Human cannonball**

An acrobat\* who is projected from a cannon, like a cannonball.

### **Manege**

A riding school; A place where horseriding is practiced; In an equestrian show, the series of equestrian movements and haute école (“high school”) exercises, i.e. academic riding (dressage\*, maneuvers such as walks, trots, canters and “dancing”).

### **Menagerie**

A group of dangerous, exotic or rare animals for showing to the public, with or without taming acts.

### **Mime**

In Roman Antiquity\*, a type of theatrical show that was expressed through body movement with complementary speech and songs.

### **Performer**

A travelling entertainer whose profession is to amuse the crowd at fairs\* or in public places by performing acrobatics and/or feats of skill or strength.

### **Ring**

A circus’s circular, delimited space where a show is given.

### **Strongman**

A man of usually imposing build, gifted with great physical strength, who performs feats of strength by lifting barbells, weights of all kinds.

### **Tightrope**

A rope that is pulled tight, attached parallel to the ground at a certain height, on which acrobats\* walk or perform their tricks.

### **Tightrope walker**

An acrobat\* who performs a balancing act on a tightrope\*.

### **Trapeze**

A horizontal bar suspended high in the air by two ropes and used for acts of perilous acrobatics. Flying trapeze: Acrobatics high in the air, consisting of letting go of the trapeze to catch another one in full flight.

## 2. Musical Terms, Including Brass Instruments

### Bell

On a brass\* instrument, the very flaring, cone-shaped end piece situated at the instrument's air outlet.

### Brass instruments (or simply: brass)

Musical instruments of the wind\* family, which means that their sound is generated by the breath. The modern family of brass instruments differs from the woodwinds\* in that, as the name implies, they are made out of brass, a metal alloy of mainly copper mixed with zinc. Also, the brass are played using a circular, hollowed-out cup\*-type metal mouthpiece\*. This mouthpiece is placed against the lips and allows to generate a sound, by means of the breath, by buzzing the lips which have been made taut with the face's muscles. Modern brass include, among others, the trumpet\*, the horn\*, the trombone\* and the tuba\* but their very first historical origins date back to prehistoric\* times and to Antiquity\*.

### Buzz

An entertaining brass\* quintet\* composed of 2 trumpets\*, 1 horn\*, 1 tenor trombone\* and 1 bass trombone.

### Call (or flourish)

A usually short melody, played by one or more brass\*, often consisting entirely of harmonics\* (such as is the case with bugle calls) and typically used to give a signal, a command.

### Chromaticism

A musical instrument's ability to produce the octaves' twelve (consecutive) half-tones, namely the equivalent of a piano's black and white keys.

### Cup (of a brass\* instrument's mouthpiece\*)

The concave part (hollowed out and widening at the mouth) of a brass instrument's mouthpiece, in which the lips buzz (vibrate) by means of the breath.

### Fundamental

The lowest-pitched, basic note that a brass\* instrument can generate, which represents the starting point for the whole multiples of its frequency that are the harmonics\*.

### Harmonics

For a brass\* instrument, the series of various notes that the instrument can produce naturally, meaning without the use of keys\*, slides\* nor valves\*. These notes represent whole multiples of the frequency of the instrument's lowest note (the fundamental\*). They are obtained by increasing the frequency of the lips' vibrations by means of the breath and of the lips' tension. This principle of physics, acoustics and mathematics regarding the multiplication of a fundamental's frequency has been known since Antiquity\* with Pythagoras (around 600 BCE). It applies universally to all families of instruments, according to their respective modes of sound generation, be they strings (violin, guitar, piano or harp, etc.), woodwinds\* or percussion.

### Horn (or French horn)

A brass\* instrument of medium-high range\*, equipped with 3 main valves\*.

### Hydraulic organ

A keyboard-and-wind instrument from Roman Antiquity\*, for which the required pressurized air was obtained from falling water that activated an air pump. In the great amphitheatres of the Roman circus, it was often accompanied by *cornu* (gigantic trumpets).

### Keys (of a wind\* instrument)

A (metallic) spring-loaded mechanism that is activated using the fingers to open and close a woodwind\*'s openings—or, historically, a brass\* instrument's openings. These openings would otherwise be out of the fingers' reach while in fact they are used to regulate the inlet of air and thus allow obtaining various notes.

### Mouthpiece

On a brass\* instrument, the circular, hollowed-out cup\*-type metal “embouchure” that is placed at the instrument's air inlet against the lips and that allows to generate a sound, by means of the breath, by buzzing the lips which have been made taut with the face's muscles.

**Quintet** (from the Latin word *quintus* meaning “five”)

Any type of musical group that includes five musicians. As to a brass\* quintet, it consists of 2 trumpets\*, 1 horn\*, 1 tenor trombone\* and 1 bass trombone (or a tuba\*).

### Range

The extent of low to high notes that an instrument can generate. For brass\* instruments, the main range of a given instrument, starting from its fundamental\*, is linked to the length and to the diameter of the tubes that make it up. So the trumpet\*—the highest-pitched brass—has the smallest tube length and diameter. At the opposite end of the spectrum, the tuba\*—the lowest-pitched brass—has the largest tube length and diameter. As to the horn\* (of medium-high range) and the

tenor trombone\* (of medium-low range), they are situated between the two extremes while the bass trombone joins the tuba's low range.

**Repertoire** (from the French word for “list”)

The series of musical works that makes up a show's or a concert's programme.

### Slide

On a trombone\*, a mechanism consisting of double, mobile tubing that the hand slides along the instrument's main double tubes so as to rapidly modify the instrument's length (and therefore its fundamental\*) and thus allows obtaining various notes (harmonics\*) to the point of achieving chromaticism\*.

On the other brass\* instruments, that are equipped with valves\*, there are instead several small slides that are fixed and of different lengths, each of which corresponds to a valve. Activating the valves allows to redirect, into the corresponding slides, the air that is being blown into the mouthpiece\* and to thus rapidly modify the instrument's length and therefore its fundamental and its harmonics.

### Trombones—tenor and bass

Brass\* instruments (called lower brass), equipped with a slide\*. Tenor trombone—Of medium-low range\*. Bass trombone—Of low range.

### Trumpet

A brass\* instrument of high range\*, equipped with 3 main valves\*.

### Tuba

A brass\* instrument of low range\*, equipped with 3 main valves\*.

### Valves

A mechanism (usually numbering three and using either vertical or rotary action) that is activated using the fingers of one hand to redirect the blown air, which is circulating in the instrument, toward its respective small fixed slides\*. The valves' action, through the addition of the slides' increased length, allows to instantly modify the instrument's total length (and therefore its fundamental\*) and to thus obtain various notes (harmonics\*) to the point of achieving chromaticism\*.

### Winds

A group of musical instruments (woodwinds\* and brass\*), the sound of which is generated by means of the breath.

### Woodwinds

Musical instruments of the wind\* family, which means that their sound is generated by the breath. As their name implies, they are usually made of wood. The woodwinds include for example the flute, the clarinet and the oboe, a family of instruments, the very first historical origins of which however date back to prehistoric\* times and to Antiquity\*. Woodwinds differ from brass\* instruments (which also belong to the winds) mainly in that they are not played using a cup\*-type mouthpiece\*.

### 3. Historical Terms Linked to the Circus and to Music

#### Antiquity (a proper noun)

- [Broad sense:] Following prehistoric\* times, Antiquity is the first period of history as such, marked by the emergence of the first civilizations as reflected by the appearance of writing and recorded history as well as by the use of metals, thus leaving the Stone Age behind. Antiquity begins with Asia's Sumerians, around 5000 BCE, and includes among others the Egyptians, Greeks and Romans on the shores of the Mediterranean Sea, the Mayas in America and the Xia dynasty in China. This period covers the Bronze Age (the beginning of metalworking), followed by the Iron Age, and it lasts until the start of the Middle\* Ages (around 500 CE in Europe).
- [Restricted sense:] The period of the ancient Greco-Roman civilization, namely from around 1000 BCE until the fall of the Western Roman\* Empire in 476 CE, the date that generally establishes the beginning of the Middle\* Ages.

#### Baroque

An adjective qualifying a period of art history in the Occident\* (Europe), the musical constituent of which begins around 1600 (with Monteverdi) and comes to an end with the death of Johann Sebastian Bach in 1750. Among its other best-known representatives, there are Vivaldi (*The Four Seasons*), Pachelbel (*Cannon*) and Haendel (*The Messiah*, *Royal Fireworks* and *Water Music*).

#### Bourgeoisie (or gentry)

The wealthy social class of Europe that appeared during the Middle\* Ages with the development of towns (called “burgs” in German and “bourgs” in French, which firstly were walled groupings of dwellings, later fortified towns) and with the development of trade. It ranks between, on the one hand, the nobility\* and clergy\* that were very rich and, on the other hand, the peasantry that was very poor. Thanks to the bourgeoisie's eventual relative wealth, it came to enjoy a certain authority and freedom and to render music more democratic with the emergence of public concerts as opposed to music strictly reserved for the Church or the princely courts. It also contributed firstly to the advent of the French\* Revolution that led to the replacement of monarchy\* by democracy\*, and secondly to the Age of Enlightenment\*.

#### Cavalry corps

A group of horse-riding soldiers—cavalrymen—which forms a military unit.

#### Chariot (from Antiquity\*)

A small, open vehicle with two side wheels, pulled by horses and used in warfare as well as in games and public ceremonies.

#### Classical

An adjective qualifying, in the restricted sense, a period of art history in the Occident\* (Europe), the musical constituent of which begins around 1750 (with the death of J. S. Bach) and comes to an end around the beginning of the 1800's (1808: Beethoven's *Symphony No. 5*). Among its other best-known representatives, there are the sons of Bach as well as Mozart and Haydn. (With Beethoven, his *Symphony No. 5* represented a great esthetic change of direction and marked the beginning of the following period, Romanticism.) In the broad sense, an adjective qualifying great so-called serious music, from around the Middle\* Ages until today (as opposed, among others, to jazz, pop and traditional/folk music).

#### Clergy

The group of members of the Church's religious orders (priests, vicars, etc.) who, over certain slices of history, once formed, at least in part, a very well-off ruling social class. It then ranked next to the very wealthy nobility\* and above the comfortably-off bourgeoisie\* and the very poor peasantry. Before the emergence of the bourgeoisie, it was the clergy, along with the nobility, who represented one of classical\* music's main supports.

### **Democracy**

A system of government in which power is exercised by the citizens by means of elected representatives.

### **Enlightenment (or Age of Enlightenment)**

A period of history in the Occident\* (firstly in Germany) corresponding to about the 1700's. It distinguishes itself by its vast intellectual movement that sought to go beyond the persistent obscurantism of the times (a vestige of the Dark Ages that had been the Middle\* Ages) and to promote rationalism (critical thinking, science) in place of the "indisputable truths" (superstition, intolerance) that the authorities (the nobility\* and the clergy\*) had been putting forth. At first a philosophical movement, its ideology was widely adopted by the rising bourgeoisie\* and it much contributed to a phenomenal blossoming of humanity thanks to such illustrious figures as scientists Darwin (theory of evolution) as well as Franklin, Coulomb and Volta (comprehension of electricity), encyclopedist Diderot, writers Voltaire and Goethe, philosophers Rousseau and Kant as well as musicians Haydn and Mozart. This period significantly changed the world, leading to the American Declaration of Independence (1776) and to the French\* Revolution (1789) and preparing the way for the 1800's industrial revolution.

### **Eurasian**

An adjective (formed from the words "Europe" and "Asia") qualifying the continental landmass of Asia of which Europe forms the Western cape.

### **French Revolution**

A period of European history that marks an important social and political transition starting in France in 1789 and then elsewhere in the Occident\* due to the fall of a political system based on monarchy\* and to the institution of a democracy\*. In the stream of this democratic movement, music also becomes precisely more democratic. That is to say that classical\* music is then no longer only a prerogative of the privileged high\* society (the nobility\* and the clergy\*) but, thanks to the rise of the bourgeoisie\*, it becomes accessible to a greater number by means of public concerts, a new concept.

### **Great discoveries**

The name given to certain aspects of the Renaissance's\* great intellectual and economic blossoming, which concerns, among others, astronomy (with Galileo), the arts (with Michelangelo), industry (with Leonardo da Vinci) and navigation (with Christopher Columbus and Marco Polo). Navigation led to enormous geopolitical changes in the Americas, in Africa and in Asia.

### **High society**

The wealthy, privileged stratum of a society's upper echelons.

### **Medieval**

An adjective relating to the historical period of the Middle\* Ages.

### **Middle Ages**

A period of European history stretching from the fall of the Western Roman\* Empire (476 CE) until the Renaissance\* (around 1500) with its great\* discoveries. The Middle Ages have also been called the Dark Ages because of civilization's setback linked to the loss of various aspects of Greco-Roman knowledge from the previous period of Antiquity\*. This loss was brought about by barbarian invasions, by the chaos which ensued, and then by the creation of numerous small independent kingdoms in the place of a unique Roman Empire. Indeed, the latter had been the bearer of a strong civilization that was as sophisticated as it was centralized. It is precisely the eventual rediscovery of ancient learnings and the discovery of new knowledge (astronomy, arts, industry, geography) that will give the Renaissance its name.

### **Monarchy**

A system of government in which power is exercised by a non-elected monarch (a king or queen), supported by the nobility\* and whose privileges stem from birth or conquest.

### **Near East**

The Orient's\* Western extremity, "near" the Eurasian\* Occident\*.

### **Nobility**

A historic, very wealthy, ruling social class from the monarchies\*, whose privileges stem from birth or conquest. Historically, it ranks next to the clergy\* that was also well off, at least in part, and above the comfortably-off bourgeoisie\* and the very poor peasantry. Before the emergence of the bourgeoisie, it was the nobility, along with the clergy, who represented one of classical\* music's main supports.

### **Occident (also known as the West)**

Firstly, the group of European countries from the Eurasian\* continent and then, in the modern era, also including countries of the Americas. A term opposed to Orient\*.

### **Orient (also known as the East)**

The group of countries from Asia, namely those of the Eurasian\* continent that stretches from the Eastern shores of the Mediterranean, Red and Black Seas as well as East of the Ural Mountains and Ural river to the Pacific Ocean. A term opposed to Occident\*.

### **Prehistoric times (Prehistory)**

A period in the history of humankind that precedes the emergence of Antiquity's\* civilizations around 5000 BCE when writing and the use of metals first appeared.

### **Renaissance (from the French word for "rebirth")**

A period of European history and art stretching from around 1500 to 1600. Europe, starting with the ancient Romans' Italy, is then "reborn" from its rough passage through the obscure Dark Ages that had been the Middle\* Ages since the fall of Roman\* civilization around the year 500. Indeed, European society's Renaissance, or rebirth, represents the culmination of a long progression (1,000 years) that comprises the rediscovery of lost ancient learnings and the discovery of new knowledge, including through the importation of knowledge obtained from exchanges with the Muslim world in the course of the Crusades from around 1100 to 1300. It is also the period of so-called great\* discoveries, reflecting a great intellectual and economic blossoming that will stimulate, among others, music and instrument manufacturing.

**Roman Empire** (or its half called the Western Roman Empire, based in Rome in today's Italy, as opposed to its eventually historic other half, the Eastern Empire, based in Byzantium [later called Constantinople] in what is today's Turkey)

A great empire from Antiquity\* around 3,000 to 1,500 years ago that, at its peak, covered a vast territory that linked 3 continents. Beyond a great part of today's Europe, it actually also covered the entire Mediterranean North of Africa and part of Asia, namely an area of the Arabic peninsula to the doors of modern-day Iran. Roman civilization was thus in close contact with several other great civilizations including those of Greece, Egypt and the Near\* East. Its fall is symbolized by the taking and sacking of Rome, its capital, by Germanic tribes in 476 CE.

**Tsar** (a word of Russian origin meaning "emperor")

The title that Russia's emperor bore from around 1500 until the fall of the empire and the establishment of a new political system with the advent of the 1917 Revolution.

# CREDITS

## Original Idea

Jason De Carufel

## Ideamen

Buzz (Frédéric Gagnon, Sylvain Lapointe, Pascal Lafrenière, Jason De Carufel and Sylvain Arseneau)

## Director

Sylvain Lapointe

## Staging

Eloi Archambaudoin

## Staging Assistants

Yvan Côté et Stéphane Bourgouin

## Music (compositions, arrangements and sound-track creation)

Javier Sebastian Asencio (and, for *Buzz Circus*, Enrico O. Dastous)

## Stage Design (sets, costumes and accessories)

Michel Demers

## Lighting

Audrey-Anne Bouchard

## French Writer & English Translator

Gaëtan Chénier

## Graphic Design and Layout

Michel Bérard - Nümoov communication

  
**BUZZBRASS**  
[www.buzzbrass.com](http://www.buzzbrass.com)

