Humboldt Bay Brass Band
Dr. Gilbert Cline, conductor

Saturday April 7, 2007 - - 8:00 pm
Fulkerson Recital Hall
Humboldt State University - - Arcata, Calif.

PROGRAM

Trumpet Consort von Humboldt
Surrey Flourish (2007) ....................... Premier performance ................................................. Gilbert Cline

HSU / HBBB Antiphonal Brass
Canzon septimi toni No. 2 (1597) ................... á 8 ........................................ Giovanni Gabrieli (1557-1612)
Canzon 27 (1608) ..................................................... á 8 ................................... Giovanni Gabrieli (1557-1612)
Canzon 30 .......................................................... á 8 .............................................. Orindio Bartolino
Canzon 32 .......................................................... á 8 .................................................. Bastian Chilese

Motette “Herr, wenn ich nure Dich habe” .......... á 8 ......................................... Heinrich Schütz (1585-1672)
Canzon duodecimi toni (1597) ....................... á 10 ......................................... Giovanni Gabrieli (1557-1612)
Geistliches Lied .......................................................... á 4 .................................. Johannes Brahms (1833-1897)
The Emperor’s Fanfare .......................... tutti ..................................... Antonio Soler (1729-1783)


Septimi and Duodecimi arranged by Robert King. Canzone 27, 30, & 32 edited by R. P. Block.
Keyboard realizations by G. Granoff. Schütz, Brahms, & Soler edited /arranged by G. Cline.

vvvvv INTERMISSION vvvvv

vvvvv AFTER THE INTERVAL vvvvv

Humboldt Bay Brass Band
Towermusic (1994) ................................................................. Jean-Francois Michel
Southdown March ................................................................. R. V. Steadman - Allen

Guest Conductor -- Bandmaster Simon Prinz

The Conquerors (tone poem) ......................................................... Eric Ball
An Irish Interlude ................................................................. Warren Barker, arranged by Mike Shepherd
Procession of the Nobles .......................... Nicholas Rimsky-Korsakov, arranged by Mike Shepherd
Finlandia (1899) ............................................................. Jean Sibelius 1865-1957

vvvvv Humboldt Bay Brass Band Personnel vvvvv

Cornets --
Solo B-flat : Chris Cox E-flat Soprano : Mike Shepherd
1st B-flat : Frederick Bélanger & Emily Justus
2nd B-flat : Michael DeWeese & William Zoller
3rd B-flat : Cody Libolt, Jessica Loop, & Joyce Carter
Repiano Cornet : Tristan Kadish Flügelhorn : Gary Ross
Off-stage Cornets -- Jessica Loop, Clara Navarro, & Brian Schwarzberg

E-flat Tenors -- Anwyn Halliday, Leon Hamilton, & Spencer Hitzeroth

Trombones -- Doug Hendricks, Phil Sams, & Toshi Noguchi bass tbn

Baritones -- Euphoniums -- Eb Tubas -- BBb Tubas --
Matt Morgan George Ritscher Gregg Moore Fred Tempas
Dick LaForge Siri Kvalied Joe Eckert Jerry Carter

Percussion -- Grace Kerr, Shane Fox, & Allyson McMullen
### Antiphonal Brass Personnel

Bb, C, high A (piccolo trumpet), & low F trumpets --
Gil Cline, Chris Cox, Cody Libolt, Emily Justus, & Frederick Bélanger

Horns -- Spencer Hitzeroth & Anwyn Halliday

Trombones -- Doug Hendricks & Toshi Noguchi

Tuba -- Fred Tempas  
Contrabass -- Ruby Diaz  
Organ -- Greg Granoff

### Trumpet Consort von Humboldt

Baroque trumpets --
Frederick Bélanger, Gil Cline, Tristan Kadish, Perry Crook, & Brian Schwarzberg

Baroque timpani -- Owen Ott

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### Program Notes -- by Gilbert Cline

Thanks for joining us for this concert, the day before Easter 2007. This is the eighth concert presented by HBBB, sort of a research project in the brass ensemble program of the HSU Music Department.

HBBB was formed in 2003 after an inspiring sabbatical trip to England to visit top museums, instrument collections, brass makers, brass bands, and the National Brass Band Championships. Since then, HBBB has explored some of the British repertory (so different from American Bands), brass band music of other lands, hosted some local bands at FRH, recorded a full-length audio CD, and performed at Eureka’s 150th -- a sesquicentennial celebration of the City of Eureka held this past April. The Humboldt County Historical Society’s “Humboldt Historian” Spring 2006 issue included an article about four local compositions (dating from 1865 to 1914) which are recorded on the band’s “Pageantry of Brass” audio CD. Limited copies of that CD are still available.

Proper “brass bands” have a standard instrumentation of two dozen brass players and three percussionists, for competitive purposes in the U.K., and for the ready availability of published music. All the brass parts (even tubas!) are in treble clef, so that as with saxophone, players may easily switch instruments and read with the same fingerings. The conical cornet, facile and light like a sports car, is the standard for the high parts -- no trumpets allowed, and woodwinds are forever banned!

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**- about the music on tonight’s Program -**

We begin with *Surrey Flourish* and the true trumpet, the long natural trumpet, which was in use up to the time of Mozart, Beethoven, and Haydn -- valved trumpets not being invented until around 1812-20, and not fully refined until mid-century. The trumpets here are replicas / copies made by David Edwards, after the London trumpet of Simon Beale, dated 1667. So these are from the time of Purcell, somewhat contemporary to Corelli and Vivaldi, and in a somewhat different form than later German trumpets used in the time of Bach and Handel. Note the copper tubing and bells, with silver garnishes -- all like the original. We dedicate this new composition to the maker, who lives just south of London in the village of Woking, in Surrey.
Next we present a “break-out” group based on HBBB personnel, exploring some of the early music for brass in the fantastic Venetian practice known as antiphonal, literally sound against sound. At the simplest, this is evidenced by imitative statements (not quite “call and response”) which later would lead to full blown fugues. The Venetian practice was especially known for “cori spezzati” where choirs of instruments (each in some variation of SATB range) were divided, that is placed at different locations in chapel / cathedral / basilica. This polychoral (two or more choirs) practice often yielded a literal left-right spacial, even “stereo” effect. Visitors to Venice were mesmerized by the consonance of this music inside grand spaces such as San Marco (St. Marks). Antiphonal practice was taken up by Schütz and other northerners who traveled to Italy not only to work but to study and absorb leading music styles and practices of the late Renaissance and early Baroque Italian composers.

Deciding that the richness of the Venetian style might be analogous to consuming too much chocolate cake, we elected to balance the diet with two other custom editions / arrangements for HSU brass. The beautiful song by Brahms was first played on the HSU campus at the memorial service for Dr. Kenneth Hannaford, Professor of Music. Here the brass play the original SATB parts for choir. You are free to imagine your own text. The closing work by Soler is one I first heard on a radio broadcast 25 years ago in the San Francisco area. Completely taken by the nifty tune, I was surprised to find out that it is actually a Minuet from a set of concerti for double organ; many Spanish baroque churches had not one but two pipe organs. So here the brass group takes one of these two organ parts and “dukes it out” with our little Moller pipe organ!

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- music after Intermission -

Towermusic is a flashy work having themes performed by off-stage cornets. These “lontano” sounds (in the distance) reflect a European tradition of brass music played from civic (watch) towers. Note that next week, Sunday April 15, T CvH will play a Tower Music Concert (2pm) at UC Berkeley, from Sather Tower (the Campanile) with Carillon -- tower bells, 61 of them. Yes, we will be wearing earplugs for this event!

March - Southdown is a standard of Salvation Army Bands -- which are essentially brass bands in the UK tradition. HBBB twice in recent months has had the opportunity of taking “field trips” to the Eureka Corps to play a number of marches and other celebratory music. (We even learned to yell out “Fire Volley!” and “Fire Broadside!”) HBBB looks forward to the guest conducting of a local institution, Bandmaster Simon Prinz, native of Holland and longtime Bandmaster (retired) in Eureka and elsewhere.

Perhaps the most “British” of music on tonight’s concert is The Conquerors by the noted Eric Ball, also a Salvationist. His tone poem notes state that “… The Conquerors move forward to complete victory, … against all odds … with courtesy and dignity …”

We are pleased to offer you the premier performances of arrangements by the band’s Eb soprano cornettist Mike Shepherd. An Irish Interlude was an instant hit with the band. Procession of Nobles is from Mlada (an opera-ballet from 1890), Act III. Most often we hear it in Rimsky-Korsakov’s orchestral suite, or played by concert bands.

Closing our concert is the ever-popular Finlandia, another symphonic poem. The title itself is indicative of the Romantic Nationalism associated with its composer. Now, in closing, this work also serves as sort a summer season North / Western migration from our starting point in Italy. We hope you have enjoyed the journey!

INFO and THANKS
Please visit -- http://www.humboldt.edu/hbbb (website by Grace Kerr)  
Email comments/inquiries to Gil Cline -- gdc1@humboldt.edu

Grateful thanks are offered to friends of HSU Brass Ensembles: Gladys Burritt, Carolyn Mueller, Margery Cline, The Slosson Trust, Ken Brungess, and George Ritscher, for direct financial support, as well as contributions of time and tangible materials such as sheet music.

Recognition also is due members of HBBB for their interest in the band not only by way of fees paid to HSU (for parking, and for participation) but also in terms of private purchase of the majority of the brass instruments used on tonight’s concert. Some have been acquired for use solely in HBBB.

Sincere thanks are offered to Jim Rich (Cave Junction, Oregon) for the loan of his baroque timpani, which are part of his Jefferson Baroque Orchestra. HSU also recognizes the kind donations of Bach Strad Bb trumpets by Mario Oneglia and by the family of David Middleton. Lastly, we are greatly indebted to Dan Gurneé, former HSU Music Technician, for the custom barque trumpet mouthpieces.

Credits --  
Stage: Margaret Noe, George Ritscher, and the percussion section  
Ushers: Ashley Frazier and Jessica Loop  
Recording technician: Mark Jensen  
Instrument technician: Michael Skwier  
Keyboard technician: Greg Granoff  
Instructionally Related Activities program of the HSU Associated Student Body  
Poster design, layout, and printing: Hugh Dalton, University Graphic Services