Humboldt Bay Brass Band
Dr. Gilbert Cline, conductor

with special guests

Saturday April 8, 2006 - 8:00 pm
Fulkerson Recital Hall
Humboldt State University - Arcata, Calif.

PROGRAM

Echo Carol ................................................................. arranged by Cline
   H.B.B.B. ten-tet

“Reptile” duos (1539-41) .............................................. Antonio Gardane
   I - Vivre ne puis content       II - Amys souffres
   III - Grace vertu beaulite bonte
   Gil Cline -- lysard          Bodie Pfost -- serpent

Canzon terza (1621?) ................. (in one movement) ............... Giovanni Picchi
   Gil Cline -- cornetto        Bodie Pfost -- sackbut
   Greg Granoff -- organ

Danserye (1551) .............. (dance suite, with segues) ............... Tielman Susato
   (1) Pavane “Tausend Dukaten”   (2) Pass et medio, & Nachtanz “Der Stoss”
   Gil Cline & Steve Anderson -- zink   Bodie Pfost & Owen Ott -- posaun
   Steve Mitchell -- renaissance Drum

Three Aufzuge (ca. 1830) ......................... Johann Baptist Schiedermayr
   I - Allegro maestoso       II - Andante       III - Allegro marciale
Frederic Bélanger, Gil Cline, Burt Codispoti, John Ferreira, Alex Fonseca,
& Julie Rolla -- baroque trumpets       Steve Mitchell -- timpani

Three Preludes (1927) ................................. George Gershwin (1898-1937)
H.S.U. Saxophone Quartet
    arranged by Wolfgang Schlei
Virginia Ryder-Ayoob -- soprano       Justin Sousa -- alto
Paul Cummings -- tenor       Aaron Lopez -- baritone

The Battle (1596) ................................. Adriano Banchieri (1568-1634)
Saxophones versus Saxhorns!
H.B.B.B. ten-tet

Rondeau ................................. Jean-Joseph Mouret (1682-1738)
H.B.B.B. ten-tet

INTERMISSION

Lustspiel Ouverture ................................. Keller Bela, Op. 73 (1820-1882)

Second Suite in F (1911)................................. Gustav Holst (1874-1934)
    No. 1 - March
    No. 2 - Song without words “I’ll Love my Love”
    No. 3 - Song of the Blacksmith
    No. 4 - Fantasia on the “Dargason”

Appalachian Mountain Folk Song Suite (1986) ................................. James Curnow
    1. Sourwood Mountain
    2. Black is the color of my true love’s hair
    3. Camptown Races

Aces High (1970) ................................. Ron Goodwin, arranged by Frank Bryce

GUEST CONDUCTOR selected from the AUDIENCE

Cornet Carillon (1954) ................................. Ronald Binge
    Paul Cummins, conductor
    Solo Cornets (L to R) -- Ferreira, Belanger, Codispoti, Mitchell, Cline, & Rolla

Echo Voluntary ................................. John Barrett (c. 1674-1735)
H.B.B.B. in two choirs, with organ and percussion

American Patrol (1885) ................................. F. W. Meachem
American Patrol ................................. Meachem, arranged by William Gordon (H.B.B.B.)
CODA & FINE

Humboldt Bay Brass Band Personnel

Cornets --
- E-flat Soprano: Chris Cox
- Solo B-flat: Burt Codispoti
- 1st B-flat: Frederick Bélanger & Julie Rolla
- 2nd B-flat: William Zoller & Jennifer Sisk
- 3rd B-flat: Rebecca Crow, Joyce Carter, & Lauren Burchfield
- Repiano Cornet: John Ferreira
- Flugelhorn: Gary Ross

E-flat Tenors -- Matt Morgan, Bob Peoples, & Leon Hamilton

Trombones -- Bodie Pfoest, George Epperson, & Toshi Noguchi- bass

Baritones --
- Phil Sams
- Dick LaForge

Euphoniums --
- George Ritscher
- Vicki Robertson

Eb Tubas --
- Grace Kerr
- Gregg Moore

BBb Tubas --
- Fred Tempas
- Jerry Carter

Percussion -- Steve Mitchell, Jessica Bishop, & Amy Cadle
- with -- Greg Granoff, organ & piano
- Owen Ott, orchestra bells & harp

Please visit http://www.humboldt.edu/hbbb (site by Grace Kerr)

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 contributions of time, tangible materials, and financial support.

Most sincere thanks are offered to the Salvation Army Eureka Corps for the loan of the the E-flat soprano cornet used on tonight’s program. Recognition here is made to Bandmaster Simon Prinz for his years of leadership of the Eureka Corps band.

Other credits -- Recording: Florie Consolati, Amy Cadle, and Josh Nelson
- Stage: Lorenza Simmons, George Ritscher, and the percussion section
- Instrument technician: Michael Skwier
- Keyboard technician: Greg Granoff
- Humboldt State University Department of Music
- Instructionally Related Activities program of the HSU Associated Student Body
- Posters: Hugh Dalton, University Graphic Services

Program Notes - - by Gilbert Cline

We hope you enjoy our concert and what is intended as a little tour of some regions of the Brass World. This is just the sixth concert presented by HBBB, sort of a research project in the brass ensemble program here at HSU. Tonight we present some early sounds of a few notable “historic” brasswinds, confront a competitor from the woodwind family, and then present a concert set of varied music for the true brass band.

In the past two years HBBB has seen a healthy incorporation of community brass players, the recording of a full-length audio CD, and the interest of local media and organizations ranging from the American Brass Band Association to the Historic Brass
Humboldt County Historical Society’s “Humboldt Historian” Spring 2006 issue out this week includes an article about four local compositions, and their composers, included on the band’s 2005 CD “Pageantry of Brass.” In a few weeks HBBB will play a major role in performing live music presented at the Eureka 150th -- a sesquicentennial celebration of the City of Eureka, to be held Saturday April 22, 1pm - 5pm at the Adorni Center.

HBBB fans by now know of our intent in fielding a band true to the British tradition, one so strong that even the smallest towns in the UK have had bands for well over a century. Some regions in the north and midlands are said to be “thick with bands.” For competitive purposes, and with the benefit of standard instrumentation leading to ready availability of published music, bands ring in at just about two dozen brass, and three percussion. Cornets are the standard; trumpets and woodwinds are not allowed!

- about the music on tonight’s Program -

We begin with *Echo Carol*, a tradition for HSU Brass ever since performing it in similar fashion in a large main hall at the 1999 CMEA state music conference. French publisher *Gardane* worked in the vibrant Italian musical scene of Venice, and during an explosion of print music a century after the Gutenburg Bible, he often set the work of others in his collections. Using the 16th century latitude of performance of music on “all sorts of instruments,” we elect to employ a pair of unique “wooden brass” in these vocal pieces. *Picchi*, another Venetian, was a prominent organist and a contemporary of both Giovanni Gabrieli and Monteverdi. This song-like canzona is tonight performed from facsimile parts (having no barlines) on a famous combination of instruments.

Moving from art music to dance music, we close our music for cornetto and early trombone with tunes from the 1551 publication by *Susato*, probably a brass player himself. As if for a civic occasion such as a festival, we use drum to link together some various “hit tunes” of the day. In the city and court tradition, *Aufzuge* are a sort of combination of light tunes and processional fanfares. Like so many other composers of early times, Schiedermayr was an organist, but also was a theater conductor.

*Gershwin* provides a sort of bridge for us here. In the flurry of innovation during the early 19th century and the industrial revolution, the Belgian Adolpe Sax devised two complete families of instruments. His saxophone is now an obvious success in the past century, while his application of valves to the brass is shrouded in mystery, with some last vestiges in the flugelhorn and tuba. We hope you enjoy our treatment of this Italian “Battaglia” with family versus family! We close the first portion of our concert with the tuneful *Rondeau*, used as the theme for the PBS show Masterpiece Theater, and also recorded on our recent CD “Pageantry of Brass.”

Our second half opening work by *Bela* has the subtitle “Comedy Overture” and, light and playful, is typical of much band concert fare during the early 20th century. Serious concert works for band, any type of band, were rare. English composer *Holst* was a leader in this new trend, even using multi-movement works of a symphonic nature. HBBB’s first concert in 2004 explored Holst’s Moorside Suite (for brass band), and so for our two recent concerts we have programmed transcriptions of his two famous suites for military band, with cornets taking much of the work of woodwinds.

Employing the concept of folk tunes as the basis of new concert works, we hop “across the pond” for the suite by *Curnow*. In the UK these pieces would come across as very American, indeed. Since we are now traveling about, having an audience member guest-conduct our next piece is the right timing. *Aces High* is the main title from the film “the Battle of Britain” -- actually representing the Luftwaffe, who at that point in the movie have just driven the Allies from France and are poised to begin “the Blitz.”

For reflection we offer next the pretty *Cornet Carillon*, with solo cornets playing overlapping “bell tones.” The effect is as if one is outside a great cathedral for a Sunday afternoon tower bells concert -- a rarity in the United States. Returning to England proper, HBBB splits into antiphonal groups for the “double organ” work by *Barrett*, recorded on our 1995 CD “Gems of Brass.” This is on the model of Purcell and others who employed the two manuals of a pipe organ for pre-set echo effects. Closing our concert is one of the oldest American marches, *American Patrol*, written to display the sonic reality
of a band approaching from a great distance and then passing by, all the while playing various tunes of
the day. This piece is rarely played these days, in part due to a difficult bugle call requiring double
tonguing. Note that HBBB here is playing from the early 1891 parts and adapting the high woodwind
parts “ad lib.”
We hope you enjoy the swing band version which follows, in 1940s style!