



Humboldt Bay Brass Band

Dr. Gilbert Cline, conductor

Saturday October 28, 2006 -- 8:00 pm
Fulkerson Recital Hall
Humboldt State University -- Arcata, Calif.

V V V V V V V V V V **PROGRAM** V V V V V V V V V V

Overture to The Magic Flute (1791) Wolfgang Amadeus Mozart
1791) (1756 –

A French Suite A.P.F.
Boëly
(1785-1858) No. 1 - Andantino No. 2 - Larghetto
 No. 3 - Allegro No. 4 - Un Poco Lento
 No. 5 - Andante con Moto

My Love is Like a Red, Red Rose traditional
Langford arranged by Gordon
 Cornet Solo -- Chris Cox

Punchinello William
Rimmer
 (1862-1936)

Galop (1988) Stephan Wood

v v v v v **INTERMISSION** v v v v v

v v v v v **AFTER THE INTERVAL** v v v v v

Scherzo, from Symphony No. 2 (1907) Sergei Rachmaninov
(1873-1943)
arranged by Matthew Morgan

Suite for Tuba (2004) Barton Cummings

Tuba Solo -- Fred Tempas

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|----------------|-----------------------|
| 1. Summer Song | 2. Scherzo Variations |
| 3. Lullaby | 4. Finale |

Berne Patrol traditional
arranged by Elgar Howarth

Eureka March (1914) Bert Pasco
arranged by Gilbert

Cline

GUEST CONDUCTOR selected from the AUDIENCE

Doyen (1984) Goff Richards

v v v v v **CODA & FINE** v v v v v

v v v v v **Humboldt Bay Brass Band Personnel** v v v v v

Cornets --

Solo B-flat : Chris Cox E-flat Soprano : Mike Shepherd
1st B-flat : Frederick Bélanger & Michael DeWeese
2nd B-flat : William Zoller & Jennifer Sisk
3rd B-flat : Gregg Sisk & Joyce Carter
Repiano Cornet : Ken Thiessen **Flügelhorn** : Gary Ross

tear off this portion, below

GUEST CONDUCTOR

DRAWING !

If you'd like to put your name
"in the hat" -- for a drawing to
select a "winner" to conduct a
fairly easy march during the
2nd half of tonight's concert --
-- please write your name
on the line/space at right 2 2 2

- * ONE slip per person, *PLEASE !*
- * FORMER winners not eligible !

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 } **GUEST CONDUCTOR**
 } **DRAWING !**
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to conduct EUREKA MARCH

Applicant's name !

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!

- about the music on tonight's Program -

Tonight we begin with the overture to Mozart's opera "**The Magic Flute**," often called by scholars and observers "The Freemason Opera." Following a rather somber introduction, we encounter a light, breezy Mozartian melody. Later in the opera, the matters at hand include a serpent, a bird catcher, and --of course-- a Magic Flute. No flutes allowed here, so the cornets in this arrangement take all the upper octave work.

French Suite by A.P.F. Boëly is an arrangement by the noted Eric Ball from a suite for pipe organ. This work displays elements of 19th century French organ music but also Boëly's interest in J.S. Bach and other music traditions, including dance suites.

Gordon Langford is another outstanding British arranger for brass band. Here he draws upon the beautiful old melody **My Love is Like a Red, Red Rose** in this solo vehicle for the Cornet Soloist, who is analogous to the concertmaster of an orchestra.

Among "banding" the name William Rimmer is legendary, early on as a cornetist and then conductor/trainer and composer. **Punchinello** is a good example of his work with marches, in that solid and splendid slow-tempo stride; no Yankee doodle quick-step here! Sort of the English counterpart to John Philip Sousa, Rimmer's compositions and arrangements are found by players to "lie well" on brass. Rimmer "knew his stuff."

Galop is very much in contrast. While English march tempo (as with Rimmer) is at a standard of 108 bpm, American marches (e.g. Eureka March) are a snappy 120 bpm; Galop takes us to intermission as if we were equestrians - - at 160 beats per minute!

We welcome you back from the Interval with **Scherzo**, a premiere for brass band in this arrangement by HBBB member and HSU alum Matthew Morgan. In adapting such music from orchestra to band, the decisions made and the time spent are considerable!

It may be the case that we have another premiere of sorts with the **Suite for Tuba**. This is not your stereotypical “Tubby the Tuba” work; here is a real solo work, which presents our local tuba guru Fred Tempas genuine solo lines, complete with cadenzas.

Lightening up things up is **Berne Patrol**, also a retrospective to our last concert and the famous “American Patrol.” In this tradition of “march patrols” the effect is as if a band approaches from a great distance and then passes by you, the stationary listener.

We hope that you’ll put your name “in the hat” for the rare chance to be a cameo conductor on **Eureka March**. Originally for piano, this 1914 march is recorded on our recent audio CD “Pageantry” -- soon sold out and not to be reprinted. (hint, hint!)

Closing our concert is **Doyen**, which as it turns out is a most appropriate title. We just recently learned that a “Doyen” is a luxury motor coach made by Leyland. Bands in the U.K. always travel by such coaches, and so this piece is intended as a musical journey which includes the coach starting up, encountering both roads and traffic, cruising the motorway, and then slowing as it reaches the destination. Enjoy the ride!