



~~ Brass Consort von Humboldt ~~

July 25, 2001 8:00 pm
The Green & Gold Room, Humboldt State University,
Arcata, California

~~ PROGRAMME ~~

Four French duos (1857) Gil Cline & Burt Codispoti - - natural trumpets F. G. A. Dauvern 

1. No. 2 -- Allegretto (1799 - 1874)
2. No. 1 -- Andantino
3. No. 9 -- Tempo di Minuetto
4. No. 10 -- Allegro assai

Two Italian pieces (1638) Gil Cline - - tromba sordina, with continuo Girolamo Fantini

1. Brando detto l' Albizi (1600 - c. 1678)
2. Salterello detto del Naldi

Three German trios Gil Cline - - zinck, Sarah Tremaine - - violin, & Bodie Pfof - - posauon J. C. Faber

1. March (? -
1735)
2. Air
3. Boure 

March f r die Arche [for the Ark] (after 1767) baroque trumpet quartet C. P. E. Bach

March, Presto, March da capo (1714 -
1788)

Two Madrigals cornetts, guitar, and sackbut from *the English Madrigal School*

1. Never Weather Beaten Sail (1613) cornett Thomas Campian
2. So Beautie on the Waters Stood (1609) mute alto cornett Alfonso Ferrabosco

Six Flemish quartet dances (1551) BCvH Tielmann Susato

1. pg 34, Allemande - - - - - segue to - - - 2. pg 35, Nachtanz (in triplum) (c. 1510 - c.
1570)
3. pg 13, Entre du fol - - - - - segue to - - - 4. pg 14, Danse du Roy
5. pg 16, Basse dance "Mein Verlagen" 6. pg 46, Pavane "Die Schlacht"

Three German stadtpfeifer quintets (1697) BCvH Daniel Speer
 1. Sonata No. 1 (1636 - 1707)
 2. Sonata No. 2
 3. Sonata from " ... die Bankelsangerlieder"

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Gil Cline – baroque trumpet, cornetto curvo, mute cornett, and recorders
 Sarah Tremaine – violin
 Bodie Pfof – alto sackbut, tenor sackbut, baroque trumpet, and serpent
 April Richards – tenor sackbut
 Evan Blasingame – bass sackbut
 Michael Ginn – tenor sackbut and rope tension drums
 With Eric Dedini – guitar
 Burt Codispoti – baroque trumpet
 Ian Strait – baroque trumpet

- This performance is sponsored in part by the Humboldt State University Department of Music and also in part by I.R.A. (Instructionally Related Activities), and through the HSU Foundation. BCvH is very grateful for the tremendous support shown both by campus entities and by individual donors. Thanks also go to the University Center (John Erickson and Meadow Bell) for help in the use of the GGR.
- Brass Consort von Humboldt is a chamber ensemble devoted to the musics and the very instruments

themselves of the European renaissance and baroque eras. Replica instruments are used whenever possible, and in the context of historically informed performance practice. We also add the "missing links" of continuo (bass and chords) and that of drums & percussion.

Founded in the summer of 1998, BCvH has concertized extensively, appearing at the conference of the California Music Educator's Association, the annual American conference of the Historic Brass Society (an international organization), on community concerts in northern and central California, on an organ concert at San Francisco's Palace of the Legion of Honor, for the H.M.B Endeavour (the replica of Captain Cook's 1768 ship), and in numerous California churches, cathedrals, and missions. Baroque trumpet players from BCvH have appeared in concert in Sacramento and in Davis, and with Oregon's Jefferson Baroque Orchestra in a rare performance of Handel's "Royal Fireworks Music."

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... about the music on tonight's program

The duos by **François Georges Auguste Dauverné** are a true bridge between the old and the new. Dauverné was the very first trumpet professor at the Paris Conservatory and as such was the teacher of J. B. Arban, who not only assumed the general organization of study of the instrument, but even copied entire of Dauverné's exercises. In this period of time (1833-1860) the long, natural trumpet was still favored over the shorter instruments having valves.

It is important for trumpeters to be aware of **Fantini** and his contributions. A true virtuoso, he was also a celebrity in his time. His "method" of 1638 is, in his own words, ... "a poor little Work, ... from the fundamentals up to that utmost perfection..." Of great importance to wind players today are the various romance language syllables he describes, such as "le" and "re" and "ghe." He also freely uses notes outside the harmonic series; with "bending" they can be obtained. The two pieces heard tonight are among the 99 in his method which refer to, and honor, various persons of importance from Florence.

For many years, the HSU brass classes have played these trios by **Johann Christoph Faber**, a German court musician, violinist, and writer perhaps more well-known for his inventions and "mysteries" (music puzzle pieces). The trios here were arranged (in low keys) by John Carr, trumpet coach at the very first BCMW in 1974. They are probably the "Parties sur les fleut dous á 3," and seem suitable for the "tafel" (table, = dinner), as well as for students or adult amateurs. The term "fleut" (flute á bec, or "beak") in the old days referred to what we now call recorder, as opposed to the traverso. Since there are known examples of students studying recorder and cornetto simultaneously (which makes great sense!), and that in Italy violin and cornetto were paired, we like this trio setting with posaun.

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We remember **C.P.E Bach** as exemplary of "empfindsamer stil", the sensitive style of high baroque and early classical times. This piece for trumpets is from his years in Hamburg when he was music director of five churches. The reference to "Ark" remains a mystery.

These **Elizabethan Madrigals**, songs, are a good reminder of the connection to the human voice, a link valued as much by early musicians as it is today. We often consider "madrigal choirs" to be vocal / voices alone, but in the old days and instrumentalist would often take one or more vocal lines (SATB) and play with WITH voices or alone on the part, another example of the "mixed consort" practice. Cornetts, recorders, sackbuts, viols, and lutes were common, as was the practice of diminution ("division" in England), the ex tempore, ad lib adding of smaller note values (fast notes!) on repeated sections.

Dance music has not always made it into print, so it is important to have available the publications of **Tylmann Susato**. A trumpeter, practical, and entrepreneurial, he had several volumes of music published, but at obvious expense and at some risk. The title pages reminds us that "all sorts of instruments can be used." What is terrific is that the music is his versions of popular tunes of the day; sort of a jazz fake book, musicians need to add intros, repeats, and endings.

As a chamber ensemble, BCvH has begun to explore, and enjoy, German ensemble music by Schein, Franck, and others. Next year we'll tackle Scheidt, but this past spring we worked up some of the music of **Daniel Speer**, known also for his important ensemble method book. Speer's is classic music of the town civic bands and the "Stadtpfeifers."

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... if you're new to Brasswind Music 1550-1750

BCMw musicians, welcome to our little exhibition concert. We hope you enjoy the sounds of old instruments. Some of you have been "faithful fans" of the music, but if you're not familiar with the background or the odd instruments, the following is offered :

Insofar as valves were not invented and refined until the 19th century, the modern brasswinds and their fully chromatic capabilities were not known to earlier times. The two main, and ancient, "natural" brass, playing only tones of the harmonic series (like that played by the bugle) were the long trumpet (6 to 8 feet) and the horn.

In spite of "like-instrument" families, mixed consorts were as common then as now. At a high point from about 1550 to 1650, the cornetto and trombone were used alongside voices, woodwinds, strings, "continuo" (chording instruments such as organ, harp, or lute, along with a bass instrument) and percussion. This is the premise of instrumentation used by BCvH, in our focus upon the music of England, Germany, and Italy.

The trombone, so often used in early music, is itself an offshoot of an early trumpet, the "zugtrumpet," the long trumpet of the renaissance having a single slide -- with the trumpet corpus moving back and forth on the long slide, with the mouthpiece is attached -- which allows additional scale tones beyond the basic "bugle tones." In Germany the trombone (an Italian name so common we now take it for granted) was, and still is, termed Posaune; in England the term "Sagbutt" (now called Sackbut) was used, and seems a derivative of the continental (French and Spanish) terms meaning "push and pull."

The cornetto was a premiere wind instrument of the 1500s and 1600s, and was used in the German lands even until the 1700s. The German term was Zink (Zinck); the English dropped the Italian suffix "etto" and used the spelling "Cornett" -- meaning "small horn." A hybrid of a small lip-reed mouthpiece shaped like (but much smaller than!) the trumpet and a fingering system rather like the recorder, it has a unique sound, highly prized in its day. One descriptive comparison was to "a ray of sunshine, piercing the darkness in the cathedrals." "Cornetti e tromboni" were the favored consort instruments everywhere until the arrival of the violin in the early 17th century. The fiddle turned out to be a much more capably proficient instrument, and prevailed -- much as the clarinet (a name itself deriving from the high "clarino" trumpet) did in relationship to the trumpet.

Instrument of the court and professional guilds, the trumpet (the 7-to-8 foot baroque, folded trumpet), as with

the horn, uses the upper two octaves of the harmonic series. (My favorite analogy still remains: it's sort of like basketball, firing away at 3-pointers.) Vent holes sometimes used are NOT comparable to tone holes on the cornetto and other woodwinds; by trial and error their placement at nodal locations can "fake out" notes into slightly better intonation (especially with tempered scales) as compared to natural, "just" intonation.

In old days, some musicians were retained by the courts, some traveled (the minstrels of early times), and some (especially trumpeters) were members of guilds. Additionally, cities (especially in Italy, England, and quite late in Germany) retained the services of civic bands. In England they were called "Waits," the term stemming from the early practice of "waiting" in a watch tower. It is known that they owned recorders, cornetts, "sagguebuttes," hawkboyes (oboes), and finery : flags, chains, and collars. In the Germanic lands the counterparts were the "Stadtpfeifers" - - literally the "town pipers." Each musician played several wind and string instruments; it was typical for one to be proficient at some combination such as zink and violin; recorder and viola; posaun and bass; and so forth. Membership, following a period of apprenticeship, was by audition; in 1743, for example, the town council of Zeitz commissioned audition pieces for violin, zink, oboe, alto trombone, horn, and trumpet.

[program notes by g.c.]

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- Comments / inquiries may be directed to Gil Cline at (707) 826-5441... or: gdc1@axe.humboldt.edu
- Consider membership in : The Historic Brass Society, 148 West 23rd Street, NY, NY 10011

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