



**Sonata Octavi Toni** (1597) ..... **Giovanni Gabrieli** (1558-1613)  
*Premier performance (this edition)* edited by Gilberti Clini

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

Trumpet Consort von Humboldt - from the firmament  
Bélanger, Cline, Davie, Halliday

**Modena Fanfare** (ca. 1610) ..... Anon., arranged by Lig Enilc

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

Brass Consort von Humboldt - selections from a Bay Area Tour  
Bélanger, Enilc, Davie, Halliday / Gussin, Jmaeff, Vander Sal

**Stasimon Chorus** ..... Euripedes (ca. 485-406 bce) edited by G.  
C.

**Madrigal: "Fenice ... "** ..... Jacopo da Bologna (14th Century) edited by G. C.

**Drei Aufzuge** (1830) ..... J. B. Schiedermayr edited by Edward Tarr  
I. Allegro marziale (alla breve)  
II. Andante con moto (triple meter)  
III. Allegro maestoso (common time)

**IndyElko** (2001) ..... Gilbert Cline

v H B B B v

**The Hunt** (1940) ..... *Descriptive Overture* ..... Kenneth J. Alford (1881-1945)

**Kentucky Sunrise** (1919) ..... Karl King (1891-1971)  
arranged by Bob North

**You Don't Have to Say You Love Me** ..... *as sung by Dusty Springfield* ..... Pino Donaggio  
arranged by Martyn Sudworth

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

**Cornets --**

Solo B-flat : Branden Lewis                      E-flat Soprano : Joe Severdia  
1st B-flat : Alex Fonseca, Frédéric Bélanger, & Emily Justus  
2nd B-flat : William Zoller & Leon Hamilton



section with only quartet and quintet texture; cornet “bell tones” spilling down like waterfalls; a unison solo for trombone; and an extended ending having inverted pedal point over sustained lush chords. The Londonderry Air tune is very compelling, referencing County Derry in the north of Ireland, and dates back at least to 1855, is still used as an anthem for Northern Ireland at the Commonwealth Games, was set to words in 1913 as “Danny Boy,” and is the subject of numerous arrangements including those by noted Australian composer Percy Grainger. Looks like HBBB is in good company.

The centerpiece of the first half of the concert certainly is **Purcell Variations**. This is a major work for brass band, and was used in 1998 as the required test piece for regional competitions in Great Britain which lead to the National Championships in October, held in London at the tremendous Albert Hall. First reading this work here only six weeks ago, we were somewhat surprised to discover that the sounds contained are entirely contemporary, and not at all baroque in the spirit of the namesake, Henry Purcell, the English tunesmith of the 17th century. Downie, born in Scotland and having done much work in the north of England in regions “thick” with brass bands having very, very capable musicians, composed this work for the tercentenary (300th anniversary) year of Purcell’s death. In doing so Downie freely uses a wide variety of resources of, and demands on, the brass band -- in ways which show off a band’s capabilities, which is needed for the purposes of competition grading but also is useful in pushing the envelope of artistry for the medium.

Returning to the U.S. we elected to also return to **Sequoia Carnival March**, a bit of HBBB repertory. This march was written expressly for Eureka’s 1895 festival, one in an organized series in California, held in Eureka in oldtown along 2nd street. It was written by a local resident, published for piano, and in 2005 arranged for HBBB and a recording project featuring four Humboldt County musical compositions between 1865 and 1914. (The CD is available at intermission in the lobby!)

Now for our excursion to Italy and the **Sonata Octavi Toni**. The music of Giovanni Gabrieli, organist and choirmaster at San Marco cathedral/basilica in Venice, is a high point in the transition of

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musical styles between the Renaissance and the Baroque. His polychoral works took advantage of the interior space in terms of placement (the galleries and naves) and also the very acoustical property of resonance, heard in reverberation time of many seconds. Fulkerson Recital Hall is extremely “dry” as contrasted with such spaces, but one can get the drift! Gabrieli used not only antiphonal devices (often short answers of statements) but also physically separated the groups at distance. So it’s a left vs right sound, and a definite sense of “stereo” when both play simultaneously. Enjoy!

After the interval, we hope you enjoy **Modena Fanfare** (a theme used in a famous film) from the elevated space in the foyer. In another week, our HSU “traveling” student brass ensemble will be on a modest tour to play “tower music” at Hoover Tower, Stanford. That’s to be Friday April 17 at around 545 pm. We’ll also perform at Pacific Union College, the old Franciscan Mission in Sonoma, at Mission Dolores (both the 1776 chapel and also the basilica) -- and perhaps a few other places. On this tour, as tonight, we elect to perform various music selected from our repertoire for that particular location.

Returning to roots of brass brings us to **The Hunt** and sounds of various “horns.” The subtitle on the score reads:

A southerly wind and cloudy sky.

A tone picture of a country scene portraying the joyous thrill of the chase. [ Alford ]

Then:

“The Hunt is up, the morn is bright and grey,

The fields are fragrant and woods are green.” [ Shakespeare ]

This piece by Alford (actually Bandmaster F. J. Ricketts, but he had to use a pseudonym to keep separate his military career from his composing career) is literally a roller-coaster through the woods,

and at quickstep tempo, mostly exceeding 120 and 132 bpm (beats per minute) on the metronome, and at times approaching the region of 140 and 150. We hope you enjoy the various posthorn cameos!

Our equestrian seque here is to the U.S. and the age of the circus. **Kentucky Sunrise** refers to a favorite horse in the Barnum & Bailey circus, and is dedicated to "My friend Rhoda Royal" -- reported to be the trainer. The arranger for this nifty American march is a friend of ours from Colorado.

Closing our concert is the 1960's hit as sung by **Dusty Springfield**, who will have been gone now ten years this month. She heard this song at a festival in Italy; lyrics in English were translated (at dinner on the back of a napkin); and the subsequent recording became a million-copy chart-topper when released in 1966.  
-- We hope you've enjoyed our journey of Brass!

### **- about HBBB -**

HBBB is a research project in the brass ensemble area of the HSU Music Department, formed after an inspiring 2003 sabbatical trip to England to visit museums, instrument collections, the Royal Northern Conservatory, trumpet makers, brass bands in the midlands, and the National Brass Band Championships of Great Britain, held at Royal Albert Hall in London. Members of HBBB include students and leading community brass players attending our once-weekly rehearsals driving from all over the county from as far away as Brookings, Oregon to the north.

We use the standard instrumentation of two dozen brass players and three percussionists, required for the competitions, and useful 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 cornet, not trumpet, is employed for all the high parts -- serving much the same role as violins in orchestras or as flutes and clarinets in (wood) wind bands. HBBB explores a range of programming from crowd pleasers to difficult cutting edge test pieces, while adding our own local works.

HBBB has hosted 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 in April 2006. The Humboldt County Historical Society's Spring 2006 issue of the "Humboldt Historian" 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 on sale tonight at intermission, at reduced cost to concert attendees. In January 2008 HBBB shared its music with the world-at-large via Podcast: Internet radio/ audio programs available for download. Look for HBBB online at Brass Cast -- [pryan@brasscast.com](mailto:pryan@brasscast.com) (Peter Ryan).

### **- credits and thanks -**

Email comments/inquiries to Gil Cline -- [gdc1@humboldt.edu](mailto:gdc1@humboldt.edu)

Please visit -- <http://www.humboldt.edu/hbbb> (website by Grace Kerr)

Stage managers : Michelle Marenberg , George Ritscher, and the percussion section

Music Librarian: George Ritscher

Uniform Manager: Joyce Carter

Ushers : Stephanie Douglass & Jerilyn Gashi

Recording supervisor : Nicholas Lambson

Instrument technician : Michael Skwier

Access Humboldt, Channel 12, videos: Tyler Cline

Pipe organ technician : Greg Granoff

Music Department Office support: Cheryl Wheeler & Barbara Cline

Poster design & printing : HSU Graphic Services

Instructionally Related Activities / HSU Associated Student Body

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Those musicians who subbed at rehearsals: Stephanie Douglass & Talon Nansel