



V V V V V    **INTERMISSION**    V V V V V

V V V V V    **AFTER THE INTERVAL**    V V V V V

**Life Divine** (1930) ..... *tone poem* ..... Cyril Jenkins (1884-1978)  
Andante maestoso -- Allegro vivace -- Maestoso -- Andante nobilmente

**Reciprocity** (2009) ..... *soundscape* ..... Gilbert Cline  
*Premier performance*

**Images for Brass** (2001) ..... Stephen Bulla  
I - Prologue  
II - Approach by Sea  
III - Chorale Prayer  
IV - Engagement

**Them Basses** (1924) ..... G. H. Huffine (1889-1947)  
featuring the basses (tubas), the euphoniums (tenor tubas), and the trombones

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 : Tom Cover, Frédéric Bélanger, & Stephanie Douglass  
2nd B-flat : William Zoller & Melissa Gussin  
3rd B-flat : Clara Navarro & Joyce Carter  
Repiano Cornet : John Ferreira      Flügelhorn : Gary Ross

**E-flat Tenor Horns** -- Matthew Morgan, Anwyn Halliday, & Kate Williams

**B-flat Baritone Horns** -- Phil Sams & Toshi Noguchi

**Euphoniums** -- George Ritscher & Bill Evans

**Trombones** -- George Epperson & Talon Nansel      Bass Trombone : Kearney Vander Sal

**Eb Basses** -- Elizabeth Cruz & Wilson Bowles

**BBb Basses** -- Jerry Carter, Damien Adams, & Ryan Egan

**Percussion** -- Grace Kerr, Jesica Bishop, Jackie Robertson, & Adara Friley



**Life Divine** kicks off the second half of our program, as the band tackles its second test-piece of the evening. The composer wrote this for the 1930 championships, and one bit of history indicates the original, working title may have been "A Comedy of Errors" -- perhaps an indication that, indeed, every member and instrument of the band is to be tested! Settling on the title "Life Divine" Jenkins wrote:

*Certain phases of Life are common to most if not all men and the music of the Tone Poem carries the listener through four of such phases.*

*a) In the Andante Molto Maestoso a man's outlook on Life as a thing of seriousness and dignity is shown.*

*b) The Allegro Vivace which follows shows him facing its problems with a spirit of vigorous optimism, while*

*two tributary themes suggest that Life, with all its seriousness, is not devoid of humour and happiness.*

*c) The short section which follows, Maestoso, is a reminder that times of stress and trouble are inevitable but these are quickly dispelled by the*

*d) Andante Nobilemente, portraying the helping and ennobling power of true love.*

*The music again proceeds to review these four phases of Life, the concluding section (Andante Nobilemente) showing Love triumphant over all.*

Around the Music buildings here you might see some hand-made, hand-colored posters done by HSU student members of HBBB -- in lieu of university posters, a cost-saving measure this fall. On that poster you'll see the Allegro vivace theme played by front-row cornets, flying off the page in 16th notes at a blistering tempo of 140 beats per minute. We hope you enjoy the ride!

Every concert needs some change-of-pace numbers, so tonight we offer to you the premiere of **Reciprocity**. The composer elects to use the term "soundscape" both in an attempt to visualize the great openness of the outdoors, and to explore some more unconventional sounds, in the same way that mountains and fields in nature have an absence of organized structure such as interstate highways. This work begins with a lengthy sustained chord structure, followed by both favorite and seldom heard sounds of the brasses: trombone glissandi; singing through the instrument; and mouthpiece slapping.

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We hope you enjoy the Helicopter Doppler Trumpets, an instrument used around here for many years by Dr. C in the course of acoustics demonstrations, but not seen or heard in concert for some time. The main purpose of the work, and the title, comes next -- the audience gets to reciprocate by making sound, and we hope you enjoy the sounds YOU will make, remembering that the baseline definition of "music" is this: "organized sound." In a larger picture this work also has elements of being aleatoric, meaning that there are chance occurrences making each performance unique and different.

**Images for Brass** is the main work of the second half of tonight's concert, and is programmed in conjunction with Veteran's Day observances next week. Composer Stephen Bulla is a prolific writer, with credits and associations from television shows to the Library of Congress. His works for brass band are published internationally and are used as test pieces in many countries of the U.K.

Program notes in the conductors score of "Images" read thusly:

*This music was written to commemorate the fiftieth anniversary of the battle of Iwo Jima, a significant event in the history of the United States Marine Corps. It received its first performance by the brass choir of the U.S. Marine Band at the National Cathedral in Washington, D.C.*

*The music is divided into four programmatic sections portraying the quiet anticipation before conflict, the arduous journey to the scene of battle, a time of introspection and prayer (the hymn tune "Melita" is featured), and finally the hostile confrontation.*

*There are frequent references to the Marine's Hymn and the National Anthem, particularly in the closing bars, depicting the Marines raising the American flag on the island, signifying the historic conclusion to the conflict.*

Returning to the U.S. and the heartland, we close the program with **Them Basses**, perhaps one of the only works ever written, as the subtitle reads, "In which the Basses have the melody throughout."

