



Humboldt Bay Brass Band

Dr. Gilbert Cline, director

Saturday November 13, 2010 - - 8:00 pm
Fulkerson Recital Hall
Humboldt State University - - Arcata, Calif.

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- Overture to **The Barber of Seville** (1816) Gioachino Rossini (1792-1868)
arranged by G. Hawkins
- Pageantry** (1934) *suite* Herbert Howells (1892-1983)
I - King's Herald
II - Cortege
III - Jousts
- The Bombastic Bombardon** *Bass solo* Edrich Siebert (1903-1984)
Gil Cline, E-flat Tuba (Bombardon)
Fred Tempas, guest conductor
- Groo-vuzela** (2010) *Premier performance* Gil Cline
- Four Dot Flourish** (2005) Gil Cline

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❖❖❖❖❖ **AFTER THE INTERVAL** ❖❖❖❖❖

- Arnhem** *march* A. E. Kelly (b. 1914)
- Battaglia Die Schlacht** (1551) *Premier performance* Clement Janequin (1485-1558)
arranged by Gilberti Clini
- American Patrol** (1891) *Premier performance* F. W. Meacham (1850-1896)
arranged by G. Cline
- December 7th** (2001) *chorale* Hans Zimmer (b. 1957)
arranged by Klaas van der Woude
- Dona nobis pacem** *Premier performance* anonymous / traditional
arranged by Gilbertius Clinus
- The Liberty Bell** (1893) *march* John Philip Sousa (1854-1931)
arranged by J. Ord Hume

❖❖❖❖❖ **Humboldt Bay Brass Band Personnel** ❖❖❖❖❖

Cornets --

- Solo B-flat : Branden Lewis E-flat Soprano : Joe Severdia
1st B-flat : Ari Davie, Alex Fonseca, & Stephanie Douglass
2nd B-flat : William Zoller & Leon Hamilton
3rd B-flat : Frédéric Bélanger & 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 & Derek Woodward

Trombones -- George Epperson & Melissa Gussin Bass Trombone : Dick LaForge

Eb Bases -- Elizabeth Cruz & Audrey McCombs

BBb Bases -- Jerry Carter & Ryan Egan

Percussion -- Grace Kerr, Jesica Bishop, Nev Mattinson, & Cassie Moulton



Program Notes - - by G.C.

- about the music on tonight's Program -

We welcome you to our 7th season and our 13th concert - - a convenient numerical alignment with today's date - - presented by HBBB, a full brass band. In somewhat of tradition now, our band enjoys kicking off concerts with a proper overture (stately, then quick, always with accessible melodies), in this case that to **The Barber of Seville**. As always, Rossini's melodies have universal appeal, and this particular music has been widely adapted for varied use. His nicknames, "the Italian Mozart" and "Signor Crescendo" most definitely apply! This work is an "opera buffa" (essentially a comic opera)

in two acts, which include the figures Figaro, Bartolo, the Count, and the love interest Rosina, in scenes including a disguised, supposed, intoxicated soldier; a climb in a thunderstorm up a ladder to a balcony; a marriage contract; and feelings of betrayal and heartbreak. Classic -- timeless!

Our band has enjoyed renewing an acquaintanceship with **Pageantry**, a major work for brass band and recorded on our 2005 audio CD. Here is a true masterpiece which is considered such a major challenge for bands (players and conductors alike) that has served as a test piece for national competitions in the brass band world on a regular basis ever since it was written in 1934. At the Championships then, as now, each competing band plays the same work; the audience, and the judges -- who are enclosed in a visually screened fabric box, sides and top -- hear the same piece all day long, so one gets to hear the subtle contrasts between bands, and of course the judges are not influenced by what, or who, they see. Musically, the piece is a roller coaster of themes which evoke renaissance brass flourishes interspersed with meter shifts ala Stravinsky, with harmonic language very much ahead of its time. One source in the U.K. writes "only the very best bands will master it." Howells had a long career as an active, published composer for a wide variety of settings from orchestra to choir.

After the preceding serious work it's nice to lighten up a bit, even the solo instrument is not exactly featherweight! This popular work in the brass band movement is credited to **Siebert** -- the pen name, reportedly chosen at random from the London phone book, of one Stanley Smith Master, a prolific writer and British bandsman of World War II. Here we have one of the rare works to feature tuba ("bass" to the British) -- and using the continental, French term for that instrument, "Bombardon." (Perhaps the bell, or the very sound of the instrument was thought to resemble some piece of artillery?!) In this case, the bass soloist is permitted to express some seriousness which borders on buffoonery, always fun when an audience knows that "it's only pretend" and all in jest. Notice how at the end the E-flat soprano cornet gets to play the "straight man." Perhaps more importantly, this performance marks the return to Humboldt County, from Missouri, of an 1895 tuba once belonging to County Supervisor Len Yocum and then used by Marie Monroe in Arcata High School bands of the 1930s. Recently restored to playing condition, it has an advanced, high-tech (for any century) automatically compensating valve system. After 115 years, this little bass still sounds great -- and is brought to life.

Even more informal is our **Groovuzela**, another in a series of HBBB original "soundscape" works. This past summer the world heard in live broadcasts the amazing (some would say annoying!) sound of the vuvuzela at the World Cup football (soccer) matches in South Africa. Of uncertain authenticity (they all are made of plastic, and frequently painted) and in spite of the name, the vuvuzela indeed is an "everyman's" instrument, and marks about the only time in decades, nay, a century, that a "brass" instrument has been uppermost in the attention of the worldwide public.

Finishing off the first half of the concert is the short (90 seconds) snappy **Four Dot Flourish**. Also recorded on our 2005 CD "Pageantry of Brass," it is a companion to "Three Dot Fanfare" (written and performed in 2003 for Herb Caen Days in San Francisco) recorded on our CD "Tour de Brass." After introductory bell-tones, trills, glisses and motif of four repeated pitches, we encounter a driving force of a secondary theme in 7-4 meter.

The second half of our concert is based on a musical observation of Veterans Day. By way of including those from other lands who have served, we begin with **Arnhem** march. Here we have a band work very much in the European tradition, with an ideal tempo slower than the usual, snappy American quick-step. This is also a case of a particular title and work, very popular in the band world, being more famous than the composer. As for A. E. Kelly, he was probably born in 1914, but various sources credit him variously as American, British, and German. One source claims that "Arnhem" was composed during his stay in Korea as the band master of Sussex Regiment. At any rate, there is no doubt about the name/title/reference of Arnhem -- this is a town in the east of the Netherlands (Holland) and the site of a bridge, an objective of Operation Market Garden (September 1944) British and the Polish parachute brigades. Parachuted and glider-landed into the area, they were dropped far from the bridge and never met their objective; a small force of British 1st Airborne made their way to the bridge, encountering stiff resistance from the German SS Panzer divisions, and had to surrender. All this is the basis of the 1977 movie *A Bridge Too Far*.

