

Toccata from "L'Orfeo" (1607) **Claudio Monteverdi** (1567-1643)
brass quintet (w/ natural trumpets) & contrabass arranged by G. Cline

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Banchetto musicale, Suite No. 7 (1617) **Johan Hermann Schein**
(1586-1630)
brass quintet (w/ cornets) & contrabass arranged by Quinto Maganini

I - Paduane II - Galliarde III - Courante IV - Allemande / Tripla

Three German Trios (ca. 1715) **Johan Christoph Faber** (? -1735)
various brass, w/ contrabass arranged by John Carr / G. Cline

I - March II - Air III - Bourée

Rigaudon (ca. 1720) **André Campra** (1660-1744)
brass quintet (w/ cornets) & contrabass arranged by G. Cline

Three Pieces (ca. 1865) **Ludwig Mauer** (1789-1878)
brass quintet (w/ E-flat soprano cornet) arranged by Robert Nagel

I - Maestoso alla Marcia II - Andante con moto
III - Allegro grazioso, un poco agitato

Morgenmusik (1932) **Paul Hindemith**
(1895-1963)
brass quintet (w/ trumpets) arranged by G. Cline

I - Mässig bewegt (moderately agitated) II - Langsame Viertel (slow quarter)

III - Bewegt agitated)

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Rhododendron Promenade (2008) **Gilbert Cline**
Humboldt Bay Brass Quintet

Humboldt Bay Brass Band

Program Notes - - by G.C.

- about the music, and musicians, on tonight's Program -

This concert is designed as a sort "Journey of Brass," devoted first off to smaller scale works in the lineage of brasswinds. These days, the brass quintet is the standard lineup for chamber music set for brass -- in contrast to the string quartet (2 violins, viola, and 'cello) and woodwind quintet ...smartly (!) using a ("french") horn along with the four true woodwinds. Tonight marks the inaugural performance of Humboldt Bay Brass Quintet, comprising members of HBBB. Subsequent appearances already are on the books: a major work along with pipe organ, for the Rhododendron Festival Concert April 24th; and a featured role in music from Leonard Bernstein's "Mass," next fall on the HSU campus. But the most important thing at present is to bring along a new generation of brass performers in a tradition of chamber music for brass. HSU has long been a recognized leader in brass chamber music, not only in the academic curriculum but also with the summer Brass Chamber Music Workshop of over 35 years.

We begin tonight's concert with the fantastic **Fanfare "Vive le Roi"** by Josquin. Composed in basically trio texture, the three active, rhythmic voices are written in close canon -- triple canon, each with exactly the same rhythm throughout, separated by one beat each, at *alla quarta* and the octave. The fourth voice, a *cantus firmus*, is based on note names derived from vowels of "Vive le Roi," thereby adding another layer of complexity. (We elect to use multiple musicians on this 4th part, for clarity.)

Next up, a selection on our 2003 Brass Consort CD, is a "battle" (*schlacht* meaning something like "war") Pavane. The 1551 collection published by **Susato** is not all of works he composed, but rather is a collection, like a jazz "fake (Real!) book," and so there are many possible performance solutions to these 4-part pieces. Trombones were commonly used then, and a leading soprano brass was the cornetto (zink) -- but Susato possessed three trumpets, and this melody is playable on natural trumpet, so we elect that route. (Note the challenges in tuning/bending certain notes in the harmonic series!)

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Remaining on the continent, we continue with the nifty and popular **LeJeune chanson**, even found at present in our Music 348 Music History recordings and score book. The charm here is in the melody, based on the Long/Short pattern of SSL, SL, SLL -- lying in a rhythmic grouping of 2 3 3 2 2, which evokes a sense of hemiola, but is of different origin. The other genius is a texture of refrain (*rechant*) always for five voices, interspersed with the strophes (*chant*) for two, then three, then four voices.

At last swimming across the English Channel, we encounter **Weekles** and a true English Madrigal. Like Susato, the list of possessions in Weelkes' will included a good number of wind instruments, including *cornett* (*cornetto*) and *sackbut* (trombone.) Instruments, clearly, were used along with vocal groups, so by the same token in which voices perform alone, here --as with LeJeune -- brass play alone.

Returning to Italy for **Gabrieli**, we find a Venetian canzona written for instruments, no voices, -- *per sonare*, meaning "to be sounded" -- with the phrase *con ogni sorte strumenti*; basically "on (with; at will) all sorts/kinds of instruments." The **Monteverdi Toccata** was written at Mantua, and is one of the first works to specify the exact instruments to use, and how to sound them; here, trumpets with mutes.

For centuries in Germany there were *stadpfeifer* ("city piper) civic wind bands -- a tradition which survives places even today. The **Schein** "musical banquet" is important for setting a standard for the order of movements in the dance suite, so often used at court (--but where are the sarabande and the gigue?!). The charming works by **Faber** were quite likely written for *collegium* musicians, in training for prospective *stadpfeifer* work. These three pieces have been played annually at HSU for over 30 years.

Next up, and a premiere performance of this edition, is the fun **Campra Rigaudon**; rigaudon also is another dance form. For this performance we again add contrabass, for a solid 16-foot octave bass.

Insofar as the invention of valves was only around 1820 (give or take some decades of refinement) the **Mauer** work is one of the earliest for modern brass. With its conventional harmonies, chord pacing, and melodies it really does sound like chamber music. A period E-flat soprano cornet, donated to Dr. Cline by the family of David and Shirley Foster, is used in a cameo here; this cornet belonged to her grandfather, George Edgerton, who played it around 1875 in bands in or near Meckling, South Dakota.

The **Hindemith Morgenmusic** is a leap forward in harmonic language of the sort which still influences composers of today. Scored for brass quartet in what appears to be 4 part SATB writing, Hindemith actually instructs each parts to be doubled, with the bass doubled at the low octave. So the new edition here is for quintet, allowing some octave doubling in the bass part (like 'cello, doubled an octave down by contrabass), and allowing the writer to give bits of needed rest for all five musicians.

Rhododendron Promenade was written for the 2008 Rhododendron Festival Concert. Our brass ensemble that year also performed as a septet for another major choral work, so this work was scored for septet, and here revised for quintet. It's programmatic in the sense that one might envision walking through various neighborhoods of Eureka on a spring day with Rhododendrons in bloom, passing neighborhoods of various architectural time zones and styles. Six contrasting portions of music will perhaps elicit listeners responses. The fifth portion is in baroque fugal / contrapunctus manner, with the analogy of florid Victorian architecture (- - this theme, used five times, the fifth in augmentation, is in five-bar phrases; fun to write!) The last portions are reprises of the opening themes, as if to bring one "home" from an evening promenade -- not only a place, such as that on a ship, but an activity/event.

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- about HBBB -

HBBB is a research project in the brass ensemble area of the HSU Music Department. Members of HBBB include students and leading community brass players attending once-weekly, two-hour rehearsals for seasons of about ten weeks, and in total form a "proper brass band" with a standard instrumentation of two dozen brass players and three percussionists. HBBB explores a range of programming from crowd pleasers to difficult cutting edge test pieces - - while adding our own new works.

- credits and thanks -

Email comments to Gil Cline -- gdc1@humboldt.edu Please visit <http://www.humboldt.edu/hbbb> (website by Grace Kerr)

HSU Music Department website and blog -- <http://www.humboldt.edu/~mus/> (see the brass ensembles slideshow!)

Stage managers : Emily Loeffler, George Ritscher, the percussion section - - and HBBB !

Music Librarian: George Ritscher Uniform Manager: Joyce Carter

Ushers : Michelle Marenberg & Emily Loeffler Recording : Nicholas Lambson (supervisor) & Tamaras Abrams

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