



# Humboldt Bay Brass Band

Dr. Gilbert Cline, conductor

*with special guests*

Saturday April 8, 2006 -- 8:00 pm

Fulkerson Recital Hall

Humboldt State University -- Arcata, Calif.

V V V V V V V V V V      **PROGRAM**      V V V V V V V V V V

Echo Carol ..... arranged by Cline  
*H.B.B.B. ten-tet*

“Reptile” duos (1539-41) ..... Antonio Gardane

I - Vivre ne puis content                      II - Amys souffres  
III - Grace vertu beaulte bonte

Gil Cline -- lysard                      Bodie Pfof -- serpent

Canzon terza (1621?) ..... (in one movement) ..... Giovanni Picchi

Gil Cline -- cornetto                      Bodie Pfof -- sackbut  
Greg Granoff -- organ

Danserye (1551) ..... (dance suite, with segues) ..... Tielman Susato

(1) Pavane “Tausend Dukaten”    (2) Pass et medio, & Nachtanz “Der Stoss”  
(3) Die Post in duple; triple; duple    (4) Galliarde 3.                      (5) Galliarde 4.  
(6) Galliarde 10. “Tausend Dukaten im Sack”    (7) Galliarde “Das Ganze / Le Tout”

Gil Cline & Steve Anderson -- zink    Bodie Pfof & Owen Ott -- posau  
Steve Mitchell -- renaissance Drum

Three Aufzuge (ca. 1830) ..... Johann Baptist Schiedermayr

I - Allegro maestoso                      II - Andante                      III - Allegro marciale

Frederic Bélanger, Gil Cline, Burt Codispoti, John Ferreira, Alex Fonseca,  
& Julie Rolla -- baroque trumpets     Steve Mitchell -- timpani

Three Preludes (1927) ..... George Gershwin (1898-1937)  
arranged by Wolfgang Schlei

*H.S.U. Saxophone Quartet*

Virginia Ryder-Ayoob -- soprano     Justin Sousa -- alto

Paul Cummings -- tenor     Aaron Lopez -- baritone

The Battle (1596) ..... Adriano Banchieri (1568-1634)  
edited by Gilbert Cline

*Saxophones versus Saxhorns !*

Rondeau ..... Jean-Joseph Mouret (1682 -1738)  
arranged by Gilbert Cline

*H.B.B.B. ten-tet*

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Lustspiel Ouverture ..... Keller Bela, Op. 73 (1820-1882)

Second Suite in F (1911) ..... Gustav Holst (1874-1934)  
arranged by Sydney Herbert

No. 1 - March

No. 2 - Song without words "I'll Love my Love"

No. 3 - Song of the Blacksmith

No. 4 - Fantasia on the "Dargason"

Appalachian Mountain Folk Song Suite (1986) ..... James Curnow

1. Sourwood Mountain

2. Black is the color of my true love's hair

3. Camptown Races

Aces High (1970) ..... Ron Goodwin, arranged by Frank Bryce

*GUEST CONDUCTOR selected from the AUDIENCE*

Cornet Carillon (1954) ..... Ronald Binge

*Paul Cummings, conductor*

Solo Cornets (L to R) -- Ferreira, Belanger, Codispoti, Mitchell, Cline, & Rolla

Echo Voluntary ..... John Barrett (c. 1674-1735)  
arranged by Gilbert Cline

*H.B.B.B. in two choirs, with organ and percussion*

American Patrol (1885) ..... F. W. Meachem

American Patrol ..... Meachem, arranged by William Gordon (& H.B.B.B.)



Society, an international scholarly group. Locally, the Humboldt County Historical Society's "Humboldt Historian" Spring 2006 issue out this week includes an article about four local compositions, and their composers, included on the band's 2005 CD "Pageantry of Brass." In a few weeks HBBB will play a major role in performing live music presented at the Eureka 150th -- a sesquicentennial celebration of the City of Eureka, to be held Saturday April 22, 1pm - 5pm at the Adorni Center.

HBBB fans by now know of our intent in fielding a band true to the British tradition, one so strong that even the smallest towns in the UK have had bands for well over a century. Some regions in the north and midlands are said to be "thick with bands." For competitive purposes, and with the benefit of standard instrumentation leading to ready availability of published music, bands ring in at just about two dozen brass, and three percussion. Cornets are the standard; trumpets and woodwinds are not allowed!

### - about the music on tonight's Program -

We begin with **Echo Carol**, a tradition for HSU Brass ever since performing it in similar fashion in a large main hall at the 1999 CMEA state music conference. French publisher **Gardane** worked in the vibrant Italian musical scene of Venice, and during an explosion of print music a century after the Gutenberg Bible, he often set the work of others in his collections. Using the 16th century latitude of performance of music on "all sorts of instruments," we elect to employ a pair of unique "wooden brass" in these vocal pieces. **Picchi**, another Venetian, was a prominent organist and a contemporary of both Giovanni Gabrieli and Monteverdi. This song-like canzona is tonight performed from facsimile parts (having no barlines) on a famous combination of instruments.

Moving from art music to dance music, we close our music for cornetto and early trombone with tunes from the 1551 publication by **Susato**, probably a brass player himself. As if for a civic occasion such as a festival, we use drum to link together some various "hit tunes" of the day. In the city and court tradition, **Aufzuge** are a sort of combination of light tunes and processional fanfares. Like so many other composers of early times, Schiedermayr was an organist, but also was a theater conductor.

**Gershwin** provides a sort of bridge for us here. In the flurry of innovation during the early 19th century and the industrial revolution, the Belgian Adolphe Sax devised two complete families of instruments. His saxophone is now an obvious success in the past century, while his application of valves to the brass is shrouded in mystery, with some last vestiges in the flugelhorn and tuba. We hope you enjoy our treatment of this Italian "Battaglia" with family versus family! We close the first portion of our concert with the tuneful **Rondeau**, used as the theme for the PBS show Masterpiece Theater, and also recorded on our recent CD "Pageantry of Brass."

Our second half opening work by **Bela** has the subtitle "Comedy Overture" and, light and playful, is typical of much band concert fare during the early 20th century. Serious concert works for band, any type of band, were rare. English composer **Holst** was a leader in this new trend, even using multi-movement works of a symphonic nature. HBBB's first concert in 2004 explored Holst's Moorside Suite (for brass band), and so for our two recent concerts we have programmed transcriptions of his two famous suites for military band, with cornets taking much of the work of woodwinds.

Employing the concept of folk tunes as the basis of new concert works, we hop "across the pond" for the suite by **Curnow**. In the UK these pieces would come across as very American, indeed. Since we are now traveling about, having an audience member guest-conduct our next piece is the right timing. **Aces High** is the main title from the film "the Battle of Britain" -- actually representing the Luftwaffe, who at that point in the movie have just driven the Allies from France and are poised to begin "the Blitz."

For reflection we offer next the pretty **Cornet Carillon**, with solo cornets playing overlapping "bell tones." The effect is as if one is outside a great cathedral for a Sunday afternoon tower bells concert -- a rarity in the United States. Returning to England proper, HBBB splits into antiphonal groups for the "double organ" work by **Barrett**, recorded on our 1995 CD "Gems of Brass." This is on the model of Purcell and others who employed the two manuals of a pipe organ for pre-set echo effects. Closing our concert is one of the oldest American marches, **American Patrol**, written to display the sonic reality

of a band approaching from a great distance and then passing by, all the while playing various tunes of the day. This piece is rarely played these days, in part due to a difficult bugle call requiring double tonguing. Note that HBBB here is playing from the early 1891 parts and adapting the high woodwind parts “ad lib.”

We hope you enjoy the swing band version which follows, in 1940s style !

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