



~~ **Brass Consort von Humboldt** ~~
Spring Tour, April 4-7, 2002

MUSIC TO BE SELECTED FROM :

Mission San Rafael; Mission Dolores; Mission Santa Cruz -- Apr. 4, 5, & 6

Intrada I, Pavane, Intrada III (ca. 1630) Melchior Franck
 Flemish quartet dances (1551) Tylmann Susato
 Pavans, Galliardes, & Almandes (1599) Anthony Holborne
 March & Presto, für die Arche [for the Ark] (after 1767) C. P. E. Bach
 Three Dot Fanfare (2002) Gil Cline
 Echo Carol (1999) Gil Cline

Stanford University, Memorial Church -- Apr. 5

Canzon 30	Orindio Bartolino	Canzon
29	Girolamo Frescobaldi	
Canzon Noni Toni	Giovanni Gabrieli	
Canzon Primi Toni	Giovanni Gabrieli	
Canzon 27	Giovanni Gabrieli	
Canzon 28	Giovanni Gabrieli	
Canzon 24	Gioseppe Guami	
Canzon 25	Gioseppe Guami	
Canzon La Negraona	Pietro Lappi	

Grace Cathedral, San Francisco -- Apr. 7

Trios from Messen (ca. 1580) Orlando Lasso
 Salve regina (early 1400s) John Dunstable
 March & Presto, für die Arche [for the Ark] (after 1767) C. P. E. Bach
 Intrada (ca. 1630) Melchior Franck
 Pavans & Almandes (1599) Anthony Holborne
 Galliardes (1551) Tylmann Susato
 Three Dot Fanfare (2002) Gil Cline
 Echo Carol (1999) Gil Cline

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Gil Cline – baroque trumpet, cornetto curvo, & soprano sackbut
 Oshi Jager – baroque trumpet, cornetto
 Bodie Pfost – alto sackbut, tenor sackbut, & serpent
 April Richards – tenor sackbut
 Owen Ott – bass sackbut & tenor sackbut

With Gil Spitz – guitar
 Yasmine Dar – contrabass

- This performance is sponsored in part by the Humboldt State University Department of Music and also in part by I.R.A. (Instructionally Related Activities), and through the HSU Foundation. BCvH is very grateful for the tremendous support shown both by campus entities and by individual donors.
- Brass Consort von Humboldt is a chamber ensemble devoted to the musics and the very instruments themselves of the European renaissance and baroque eras. Replica instruments are used whenever possible, and in the context of historically informed performance practice. We also add the "missing links" of continuo (bass and chords) and that of drums & percussion.

Society Founded in the summer of 1998, BCvH has concertized extensively, appearing at the conference of the California Music Educator's Association, the annual American conference of the Historic Brass (an international organization), on community concerts in northern and central California, on an organ concert at San Francisco's Palace of the Legion of Honor, for the H.M.B Endeavour (the replica of Captain Cook's 1768 ship), and in numerous California churches, cathedrals, and missions. Baroque trumpet players from BCvH have appeared in concert in Sacramento and in Davis, and with Oregon's Jefferson Baroque Orchestra in a rare performance of Handel's "Royal Fireworks Music."

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... if you're new to Brasswind Music 1550-1750

Insofar as valves were not invented and refined until the 19th century, the modern brasswinds and their fully chromatic capabilities were not known to earlier times. The two main, and ancient, "natural" brass, playing only tones of the harmonic series (like that played by the bugle) were the long trumpet (6 to 8 feet) and the horn.

In spite of "like-instrument" families, mixed consorts were as common then as now. At a high point from about 1550 to 1650, the cornetto and trombone were used alongside voices, woodwinds, strings, "continuo" (chording instruments such as organ, harp, or lute, along with a bass instrument) and percussion. This is the premise of instrumentation used by BCvH, in our focus upon the music of England, Germany, and Italy.

The trombone, so often used in early music, is itself an offshoot of an early trumpet, the "zugtrumpet," the long trumpet of the renaissance having a single slide -- with the trumpet corpus moving back and forth on the long slide, with the mouthpiece is attached -- which allows additional scale tones beyond the basic "bugle tones." In Germany the trombone (an Italian name so common we now take it for granted) was, and still is, termed Posaune; in England the term "Sagbutt" (now called Sackbut) was used, and seems a derivative of the continental (French and Spanish) terms meaning "push and pull."

The cornetto was a premiere wind instrument of the 1500s and 1600s, and was used in the German lands even until the 1700s. The German term was Zink (Zinck); the English dropped the Italian suffix "etto" and used the spelling "Cornett" -- meaning "small horn." A hybrid of a small lip-reed mouthpiece shaped like (but much smaller than!) the trumpet and a fingering system rather like the recorder, it has a unique sound, highly prized in its day. One descriptive comparison was to "a ray of sunshine, piercing the darkness in the cathedrals." "Cornetti e tromboni" were the favored consort instruments everywhere until the arrival of the violin in the early 17th century. The fiddle turned out to be a much more capably proficient instrument, and prevailed - - much as the clarinet (a name itself deriving from the high "clarino" trumpet) did in relationship to the trumpet.

Instrument of the court and professional guilds, the trumpet (the 7-to-8 foot baroque, folded trumpet), as with the horn, uses the upper two octaves of the harmonic series. (My favorite analogy still remains: it's sort of like basketball, firing away at 3-pointers.) Vent holes sometimes used are NOT comparable to tone holes on the cornetto and other woodwinds; by trial and error their placement at nodal locations can "fake out" notes into slightly better intonation (especially with tempered scales) as compared to natural, "just" intonation.

In old days, some musicians were retained by the courts, some traveled (the minstrels of early times), and some (especially trumpeters) were members of guilds. Additionally, cities (especially in Italy, England, and quite late in Germany) retained the services of civic bands. In England they were called "Waits," the term stemming from the early practice of "waiting" in a watch tower. It is known that they owned recorders, cornetts, "sagguebuttes," haukboyes (oboes), and finery : flags, chains, and collars. In the Germanic lands the counterparts were the "Stadtpeifers" - - literally the "town pipers." Each musician played several wind and string instruments; it was typical for one to be proficient at some combination such as zink and violin; recorder and viola; posau and bass; and so forth. Membership, following a period of apprenticeship, was by audition; in 1743, for example, the town council of Zeitz commissioned audition pieces for violin, zink, oboe, alto trombone, horn, and trumpet.

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- Comments / inquiries may be directed to Gil Cline at (707) 826-5441 ... or : gdc1@humboldt.edu
- Consider membership in : The Historic Brass Society, 148 West 23rd Street, NY, NY 10011

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