



Humboldt Bay Brass Band

Dr. Gilbert Cline, conductor

Saturday October 27, 2007 -- 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

La Gazza Ladra (1817) (*overture*) Gioacchino Rossini (1792-1868)

John Peel
traditional

arranged by Fred Mortimer (1880-1953)

English Folk Songs Suite Ralph Vaughan Williams (1872-1958)

I. March - Seventeen Come Sunday

arranged by Frank

Wright

II. Intermezzo - My Bonny Boy

III. March - Folk Songs from Somerset

Montreal Citadel J. Norman Audoire

The Pied Pipers (2004) *Premier performance* Treblig Enilc

Four Dot Flourish (2005) Gil Cline

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

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

- The Cossack** William Rimmer (1862-1936)
- Clok Tok** (2007) *Premier performance* Gil Cline
- Amazing Grace** traditional, arranged by William Hines
- Blades of Toledo** (1979) *Trombone trio feature* Trevor L. Sharpe
- The Redwood Highway** *Premier performance* Frank Flowers (1859-1943)
- Dodge City** (2001) Jeff Smallman, arranged by David Marlatt

V V V V V ***Humboldt Bay Brass Band Personnel*** V V V V V

Cornets --

Solo B-flat : Chris Cox E-flat Soprano : Tristan Kadish
1st B-flat : Frederick Bélanger & Tom Cover
2nd B-flat : William Zoller & Jennifer Sisk
3rd B-flat : Clara Navarro & Joyce Carter
Repiano Cornet : John Ferreira Flügelhorn : Gary Ross

E-flat Tenors -- Matt Morgan, Leon Hamilton, & Anwyn Halliday

Trombones -- Bodie Pfof, Mellisa Gussin, & Toshi Noguchi - bass tbn

Baritones --

Phil Sams
Dick LaForge

Euphoniums --

George Ritscher
Matt Sullivan

Eb Tubas --

Gregg Moore
Joe Eckert

BBb Tubas --

Jerry Carter
Damien Adams
Elizabeth Cruz

Percussion -- Grace Kerr, Jessica Bishop, & Julia Chase
with Rebecca Ross & Tricia Baxter

Program Notes - - by Gilbert Cline
- about the music on tonight's Program -

We begin with the overture to **La Gazza Ladra (The Thieving Magpie)**, the opera melodrama. The plot involves prospective marriage, subsequent imprisonment for the theft of a piece of silver, stolen -- as it turns out -- by the Magpie. The catchy melodies have been used in the film "A Clockwork Orange" and in all manner of television bits such as advertisements and cartoons. It's said that Rossini was forced to write this overture in one day, locked (by a producer!) in a room, tossing completed pages of the score out a window to waiting copyists, who extracted individual parts for the orchestra.

The music in **John Peel** has a connection with the following piece on this program, by way of folk songs. Here is a beautiful song, not about hunting, but rather the human nature of the hunter.

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<p>D'ye ken John Peel with his coat so gay, D'ye ken John Peel when he's far away, For the sound of his horn brought me from my bed Peel's 'view hullo' would awaken the dead Yes I ken John Peel and Ruby too True, From a find to a check, from a check to a view Then here's to John Peel with my heart and soul We'll follow John Peel through fair and through foul</p>	<p>D'ye ken John Peel at the break of day, With his hounds and his horn in the morning. And the cry of his hounds which he oft times led, Or the fox from his lair in the morning. Ranter and Ringwood and Bellman and From a view to a death in the morning Let's drink to his health, let's finish the bowl, If we want a good hunt in the morning.</p>
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The **English Folk Songs Suite** was written for "military band" (the one with woodwinds), a term used in England to distinguish that type of band from the one true (best!) band, the Brass Band(!). This work is important for being one of first multi-movement band works in the 20th century intended as a serious concert piece for band, rather than transcription of orchestral works. The lasting charm is in the folk melodies, collected by Vaughan Williams on his travels in the country. Such folk music was even then disappearing due in part to the flood of printed and recorded music. Besides his love of such tunes (truly original music) Vaughan Williams wrote in major genre including symphonies and opera.

We continue another band tradition with **Montreal Citadel** and the Salvation Army Bands -- which are essentially brass bands in the UK tradition. Audouin was the bandmaster of the Earls Court Citadel in Toronto 1927-30 and of the Montreal Citadel 1930-60. HBBB has taken field trips and played at the Eureka Corps, and Eureka bandmaster Simon Prinz guest conducted here last year.

With no other baroque or renaissance music on this concert, we're reprising **The Pied Pipers** in this new version for full band. This original tune was written for the 2004 All-County Junior wind band as part of a larger work titled *Time Machine* -- a dash through music history. The melody is intended to evoke the old days, and uses "horn-fifths." The HSU Commencement Brass (ten players) last May used a version (no particular reference to hundreds of graduates!) and "The Pied Piper of Hamelin" is fun enough, relating to the business of musicians making connections with listeners, be they human or not! Don't forget the phrase "Pay the Piper" -- or else the piper absconds with who knows what.

We close with **Four Dot Fanfare**, written for HBBB as a companion to an original work on our 2003 CD "Tour de Brass." A rhythmic motif of four repeated notes is the driving force. After introductory bell tones, trills, and glisses, we encounter a theme in 7-4 meter. The CD is on sale at intermission!

- music after Intermission -

HBBB has not only been exploring the British band classics of Vaughan Williams and Holst, but also those of the great William Rimmer. **The Cossack** has that serious sound of the strong peasant-soldiers of Russia. We elect to play it not as a march with one tempo, but as an adventure. Rimmer was a leading solo cornetist in the 1880s, and was from a banding family. He later was a famed conductor of championship bands from 1905 - 1909, and continued to write terrific marches for brass band.

Clok Tok was written, again, for The HSU Commencement Brass Choir. The need was for “filler” while waiting to play the processional Pomp and Circumstance. The clock reference is not only to passing the time, but also to the talking of the crowd, and the HSU Quad clock chimes, like Big Ben. The full band version has improv solos (ala jazz) by Matt Morgan, Bodie Pfost, and Gregg Moore over the bass line groove, and a proper ending having various sounds -- including vehicular.

The tune **Amazing Grace** has been recently popular among the bagpipe crowd. New to the band's folio is this beautiful arrangement by William Hines, using modern twentieth century / jazz harmonies.

Amazing grace! How sweet the sound	that saved a wretch like me!
I once was lost, but now am found;	was blind, but now I see.

'Twas grace that taught my heart to fear,	and grace my fears relieved;
how precious did that grace appear the hour	I first believed.

Through many dangers, toils, and snares,	I have already come;
'tis grace hath brought me safe thus far,	and grace will lead me home.

The trombone section is featured on the tour de force **Blades of Toledo**. We like to think that the reference is to that of famous sword-smiths of Toledo, Spain. So our trombonists become, then, rather

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a swashbuckling lot -- but then trombonists already consider themselves thusly! The Toledo reference could also be to Toledo, Ohio (the newspaper there is the Toledo Blade) or perhaps a hockey squad. At any rate, this work is currently on a music list for a brass band competition in Valencia, Spain.

Only a few weeks ago **The Redwood Highway** was found in a storage room in an apartment building in Seattle. A resident there recognized that 20 some such pieces referred to places near Eureka and in the region. We are grateful to that person for sending this music to the Humboldt County Historical Society, and grateful to the HCHS for bringing this music to our attention. Frank Flowers was part of the generation of cornetists of the time who played in circus bands, led town bands, and were often as popular as major jazz artists today. Flowers settled in Eureka around 1900, played the local venues, and became Eureka High School's first band directors. This march, and the others, were most likely played in Eureka's Sequoia Park bandstand by the Redwood Empire Concert Band, led by Flowers, who (like other band leaders) probably played while conducting, something not seen these days. Tonight's reading is mostly of unedited parts written in Flowers' own hand manuscript.

Closing our concert is **Dodge City**. Notes in the score suggest that you might be taken (not literally!) back to the old west, and perhaps have in mind such things as cowboys, the wide open spaces, cactus, sagebrush, showdowns, or gunfights. Think stagecoach, and we hope you enjoy the journey!

- about HBBB -

We're very glad you could join us for our one and only HSU concert for the 2007-08 academic year. This is the ninth concert presented by HBBB, a “hands-on” research project in the brass ensemble area of the HSU Music Department. We expect at this time to continue with Fall-only seasons.

