

Marquette University Wind Ensemble Presents

Family Weekend Outdoor Concert

Conducted by
Dr. Erik Janners

Oct. 4, 2009

FREE! Noon

Westowne Square

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www.mu.edu/music

Rainsite - Varsity Theatre



Program

Rocky Point Holiday	Ron Nelson
Fantasia in G Major	J.S. Bach <i>Arr. By Goldman and Leist</i>
His Honor	Henry Fillmore
Suite Francaise	Darius Milhaud
Normandie	
Bretagne	
Ile-de-France	
Alsace-Lorraine	
Provence	
Les Marches des Parachutistes Belges	Pierre Leemans <i>Arr. By Charles Wiley</i>
The Trombone King	Karl King
To Walk With Wings	Julie Giroux <i>Dr. Jason Ladd, Conductor</i>
Corpus Callosum	Thomas Duffy
Semper Fidelis	John Philip Sousa
Symphonic Dance #3, "Fiesta"	J. Clifton Williams
Wedding Dance	Jacques Press <i>Arr. By Frederick Fennell</i>

Program Notes

by Dr. Erik Janners

Rocky Point Holiday

Ron Nelson

Ron Nelson is an American composer whose music blends classical compositional elements with jazz and other modern idioms, producing a uniquely American musical style. Born in 1929 in Joliet Illinois, Nelson earned degrees in composition from the prestigious Eastman School of Music in Rochester, New York. He also later studied with Arthur Honegger in Paris. He has composed for most mediums, but most frequently for film, band and chorus.

Rocky Point Holiday is a fast and exciting concert overture. It was written in 1969 for the University of Minnesota Bands. Rocky Point is an actual place – the name refers to a beautiful seaside resort on the coast of Rhode Island.

Fantasia in G Major

J.S. Bach

Arr. By Goldman and Leist

Johann Sebastian Bach was the leading composer of serious music during the Baroque period of music history, from 1600-1750. Bach was famous in his lifetime as an organist of the highest skill, performing for both Catholic worship and the Lutheran church. Today's work, Bach's great G Major Fantasia for organ, was written between 1703 and 1707. It is a work in the polyphonic style – meaning that there are several independent lines of music occurring simultaneously. In the fantasia, there are five separate melodic voices moving together through time. Each one is important to the overall texture and melody of the piece, each coming to the foreground of the texture from time to time to add its part to the overall melody of the work.

The original organ work was transcribed for the wind band through the combined efforts of Richard Franko Goldman and Robert Leist, and was premiered in 1957. The challenge for the band in this work is to create a sound that resembles that of the organ – a full, sonorous sound with as little difference between instrumental colors as possible. It is a great work for band, and wonderful to listen to.

His Honor

Henry Fillmore

One of the most colorful and flamboyant figures from the history of the band movement, James Henry Fillmore was born in 1881 in Cincinnati, Ohio. A tremendously prolific composer of marches, it is estimated that he wrote over 250 original works, and arranged over 750 works by other composers during his career, which spanned more than 50 years. His father was a partner in Fillmore Brothers music publishing, which dealt primarily in religious music. Young Henry was a prodigious musical talent from a very young age, experimenting with many different instruments, and finally falling in love with the trombone – an instrument which his staunchly religious father considered “too evil for any righteous person to play.” His mother, however, became convinced that practicing the trombone might keep young Henry out of trouble, so she secretly purchased a second-hand instrument for him.

After spending part of one year at the College of Music of Cincinnati, Henry quit school and went to work for his father's publishing house. This brief arrangement lasted only until 1905, when Henry left the family business after a bitter argument with his father concerning the “evils” of band music, as well as young Henry's infatuation with one Mabel May Jones, an exotic show dancer from Michigan. After proposing to Mabel through the mail, the couple were wed, and found a home with the traveling Lemon Brothers Circus. After a time, Henry was able to settle some of his differences with his father, and returned to the family business for at least a part of his time. He continued to work with numerous circus bands for much of his life.

In order to keep his name from flooding the market, the prolific composer published works under several pseudonyms. In addition to works where he listed himself as the composer, Fillmore also published titles under the names Will Huff, Al Hayes, Gus Beans, Ray Hall, Harry Hartley, and Henrietta Moore. By a strange coincidence, there was also a real composer of marches by the name of Will Huff, and the

Fillmore Bros. publishing house published some of his works. The task of figuring out exactly what pieces Fillmore wrote in his lifetime has consumed many researchers for many years!

His Honor was composed in 1933 for Fillmore's own professional band. The title refers to the Mayor of Cincinnati at that time, one Russell Wilson, and man who impressed the composer with his sense of humor as well as his executive ability. The work quickly became a favorite of audiences and band members alike.

Suite Francaise

Darius Milhaud

Darius Milhaud first became famous as a member of a group of French composers who became known as *Les Six*, a term coined by others to describe the group of young artists in Paris during the 1920s. *Les Six* were held up by the French as an answer to the group of Russian composers known as *The Five*, or "The Mighty Handful." This Russian group consisted of such eminent composers as Mussorgsky, Rimsky-Korsakov and Borodin. Milhaud's French group was little more than six young composers who all knew each other – in reality they shared very little common ground, other than an affinity for including the new American art form of jazz in their compositions. According to Milhaud:

"(The press) chose six names absolutely arbitrarily, those of Auric, Durey, Honegger, Poulenc, Tailleferre and me simply because we knew each other and we were pals and appeared on the same musical programmes, no matter if our temperaments and personalities weren't at all the same! Auric and Poulenc followed ideas of Cocteau, Honegger followed German Romanticism, and myself, Mediterranean lyricism!" —Ivry 1996

Born to a Jewish Family in 1892 in Marseilles, France, Milhaud fled his native land at the start of World War II, and emigrated to the United States. He was unable to return to France until the end of the war due to his heritage. In 1945, Milhaud was commissioned by an American publishing house to write a multi-movement work for band, and the result was *Suite Francaise*. Milhaud writes the following notes about the work in the score:

"The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France."

Les Marches des Parachutistes Belges

Pierre Leemans

Arr. By Charles Wiley

Pierre Leemans was an important influence on the development of Belgian music education and band music. Born in Schaarbeck, Belgium in 1897, Leemans' life was devoted entirely to band and music education, except for one year of compulsory military service at the age of 22. It was during this year of service, right around the end of World War I, that Leemans' regimental commander asked him to compose a march. He began to work on one, but never finished it, and shelved the project after his military service ended. Many years later, towards the end of World War II, Leemans was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, one Major Timmerman, drove him home later that night, the march theme finally came to him fully formed, and he was able to write out the entire march that evening. The "Belgian Parachutist's March," in English translation, has become one of the most widely-performed marches in all the world in the years since its publication in 1945. It is a perfect example of the style of the Continental European march. Unlike our American marches of Sousa and others, the European version is slower, more stately, and in a word, elegant in all respects.

The Trombone King

Karl King

Karl King is one of the foremost composers of the fast and exciting circus march. At the other end of the spectrum from the European march, American circus marches are loud and fast, and the louder and faster, the better! This repertoire comes from the late 19th and early 20th centuries, a time before TV, movies or even radio were a common form of entertainment for the people. In these earlier, simpler times, entertainment was not beamed into your home. You either had to create your own entertainment

(oftentimes through amateur music-making), or go out to find entertainment. Undoubtedly, the most popular form of all for this was the traveling circus show. The circus brought exotic beasts and acts from faraway lands right into your town, and whenever one visited a small town in middle America, the entire town came out to enjoy this rare treat.

Of course, at this time recording technology either did not exist or was in its very infancy, so circuses traveled with their own bands of about 10-20 men, who provided music for the high-wire act, the lion-tamer, the clowns, etc. The music was always loud and fast, to create a sense of breathless excitement in the audience and add tension to the circus performer's routines.

Karl King played in many circus bands (his instrument was the euphonium) between the years of 1909 and 1920, including Robinson's Famous Shows, Sells-Floto, and Barnum and Bailey's. He wrote a large body of circus marches, and as a performer from that tradition his works are certainly the best representation we can have of the music from this earlier time in American life. *The Trombone King* was published in 1945 and was dedicated to Charlie Toops, a trombonist and bandmaster in Wilmington, Ohio. As might be expected, the trombone part rarely calms down during this march – or any Karl King march, for that matter.

To Walk With Wings

Julie Giroux

This coming week, Marquette celebrates an important centennial. In 1909, Marquette became the first Catholic University in the world to offer a coeducational experience – admitting both men and women, studying side by side, in its undergraduate curriculum. Marquette is proud of its pioneering role in opening up higher education to women, and is proud to celebrate this historical milestone. In honor of this event, we are performing on today's concert one of the very best works by a female composer in the band repertoire.

Julie Giroux was born in 1961 in Massachusetts. In addition to formal musical studies at Louisiana State University and Boston University, Ms. Giroux has also studied composition with leading film composers such as John Williams (*Star Wars*, *Indiana Jones*), Bill Conti (*Rocky*), and Jerry Goldsmith (the *Star Trek* movie franchise, *Air Force One*, and many more). Ms. Giroux has provided music for film and TV herself, including work on the TV miniseries *North and South*, *Dynasty*, the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*.

To Walk With Wings was written in 2000, and Mr. Giroux describes it in the following way:

"(the work) is a musical epic of man's quest for flight. From the early beginnings of cloth and wooden wings through the exploration of space, this highly programmatic piece takes the listener on a musical tour through aeronautic history. It captures mental images of men jumping off cliffs with fabric wings, the first true flight, trials and errors, the comical age of contraptions, the cold, brutal strength of fabricated metal machines, the whirring of the computer age, the tragedy of the Space Shuttle Challenger, and the overall spirit of man and his desire to travel through space and beyond. Though the piece tells the tale of flight, the real driving force behind the music is found in the questions: 'Who are we?' and 'What is out there?'"

Corpus Callosum

Thomas Duffy

Thomas Duffy is the Deputy Dean of the School of Music and Director of Bands at Yale University. He holds both master's and doctoral degrees in music composition, and has studied composition with many leading composers. He composed *Corpus Callosum* in 2003, and provides the following program notes about the work:

"Corpus Callosum was written for and dedicated to Colonel Jack H. Grogan on the occasion of his retirement from the US Army Field Band. This short musical collage is constructed from snippets of the music Colonel Grogan would have worked with over the course of his musical career. The musical excerpts fall into two categories, each of which roughly corresponds to one half or the other of the human brain. The martial music represents discipline, order, drill and precision – which reflect the quantitative qualities of the left hemisphere of the brain. The more lyric musical excerpts represent nostalgia, humor, honor, duty and patriotic affection for country and state (in particular, Texas and Maryland), all of which reflect the qualitative attributes of the right hemisphere of the brain.

"The corpus callosum is the nerve system that connects the two hemispheres of the brain. Imagine, in this case, a conductor whose corpus callosum has been severed, which creates a

bilaterally independent conductor. Frequently, the hands are in different meters, for without the communication network between the brain's hemispheres, each half of the conductor proceeds without respect to the other. The left hand shapes the nostalgic music in one meter while the right hand directs patriotic marches in another. This allows for a four-minute musical collage."

Semper Fidelis

John Philip Sousa

We follow *Corpus Callosum* with one of the many musical works that was quoted in it. John Philip Sousa's *Semper Fidelis* march is considered by many musicians to be Sousa's most musical and inspired march. Sousa began his career as the conductor of the U.S. Marine Band, a post he held from 1880-1892. *Semper Fidelis* ("Always Faithful") was dedicated to the U.S. Marine Corps when it was composed in 1888, and was subsequently adopted as the official march of the Corps. Sousa said of this work: "I wrote *Semper Fidelis* one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico." The march was premiered during a parade in Washington, D.C. for President Harrison, members of Congress, and a who's who of invited guests. As Sousa's Band came into view and reached the reviewing stand on Pennsylvania Avenue, the trumpet section launched into the theme. Said Sousa: "Nothing like it had ever been heard there before....it was a proud moment for us all."

Symphonic Dance #3, "Fiesta"

J. Clifton Williams

J. Clifton Williams is one of three American band composers who were good friends, shared a compositional aesthetic, and who flourished during the 1960's and 1970's. Williams, along with John Barnes Chance and Frances McBeth, were collectively known as the "Austin Three." Chance and McBeth studied with Williams at the University of Texas in Austin during the 1960's, and absorbed from him a compositional philosophy which one can hear running through the works of all three men. The common elements include a preference for a slow/fast form of composition, in which a work begins with a slower, more legato section which is followed by a fast and rhythmic portion. This construction allows a band to showcase all of its talents in one work: the ability to play chorale textures and long melodies, the ability to play fast and intricate rhythms, etc. It also creates a work which accelerates to its conclusion. Works from these three men which use this slow/fast formula include *Fanfare and Allegro*, *Chant and Jubilo*, *Incantation and Dance*, and a host of other titles.

Symphonic Dance No. 3 – "Fiesta" is one of a group of five symphonic dances originally composed for the 25th anniversary of the San Antonio Symphony orchestra. The first performance of the five dances was conducted by Williams on January 30, 1965. The composer then re-scored this movement for band in 1967. The resulting work has been a popular staple of the band repertoire ever since. "Fiesta" depicts the pageantry of Latin-American celebrations – street bands, bullfights, and bright costumes – the colorful legacy of a proud people.

Wedding Dance

Jacques Press

Arr. By Frederick Fennell

Born in 1930, what little is known about Jacques Press is that he spent many of his years in Hollywood, mainly scoring music for the motion picture industry. He was also a fine pianist and composed many excellent works for piano. *Wedding Dance* is the final movement of an orchestral suite by Press entitled *Hasseneh* (The Wedding). This short, exuberant dance captures the joy, dancing and celebration of a traditional Jewish wedding.

We hope you enjoyed our performance today! Please come out and hear our groups again throughout the semester. If you have any questions regarding the Marquette Bands, or wish to contribute to the program, you can visit our web page at www.marquette.edu/band to find contact information.

Thank you! - Erik Janners

Marquette University Wind Ensemble 2009-2010

Piccolo

Kelly Verstat

Flute

Annie Chung*
Breanna Drewek
Anna Mumm
Kristin Rooney
Kelsey Koeppel
Colleen Herman
Sarah Meus

Oboe

Lisa Cathelyn*
(English Horn)
Amanda Hughes
Kathy Wierzchowski

E♭ Clarinet

Caitlin Fitzgerald

Clarinet

Katie Formanek*
Ellie Dorsey
Hannah Grade
Alia Manarik
Christie Nguyen
Sarah Bulger
Steve Graycarek
Andrew Strandt

Bass Clarinet

Peter Merkel

Alto Sax

Bob Lenisa*
Matt Lawler
Curtis Nelson
Kevin Mulligan
Gerard Warren
Claire Niemet

Tenor Sax

Blythe Becker
Kent Rosenwald*

Bari Sax

Tim DeMarco
Chris Hopps

French Horn

Sam Michels-Boyce*
Mary Catherine Smith
Emily Sharpe
Colleen Kearney

Cornet

Justin Voeks*
Dan Harder
Elizabeth Heinrich
Jeff Hoffmeyer
Jackson Sorensen
Brandon Johnson
Eric Norquist
Lisa Breitzman

Trumpet

Jennifer Jorgenson
Ben Van Severen
Kim Rudek
Katie Zagorski

Trombone

Chris Reding
Robert Morava
Nicholas Schad
Jim Zielonka
Rachel Morrison
Meredith Claeys
Matt Plank
Trent Carlson

Euphonium

Nate Holmes*
Michael Kren

Tuba

Cy Kondrick*
Sandra Batiste
Michael Zielinski

String Bass

Austin Radous

Percussion

Steve Ainge
Tony Damiano*
Luke Held
Heidi Klancnik
Jacob Dahleen
Samuel Hokamp
Thomas Sikes

Piano

Kelly Costello

* = Section Leader

About the Conductor

Erik Janners, Director of Music at Marquette University in Milwaukee, Wisconsin, is internationally recognized as a conductor, scholar and performer. Dr. Janners holds degrees in percussion performance from Alma College and the University of Utah. Erik earned the degree Doctor of Musical Arts in Wind Conducting at the University of Alabama under the tutelage of Dr. Gerald Welker.

Prior to his arrival at Marquette University, Dr. Janners served as Director of Bands at Saint Xavier University in Chicago, Illinois, and at the University of Regina in Saskatchewan, Canada. His achievements in these prior positions included the founding of the University of Regina Wind Ensemble, as well as the creation of the Saint Xavier University Conducting Workshop. He also served as Director of the University of Regina Honor Band, the University of Regina Conducting Symposium, and the Saint Xavier University Conducting Workshop. Additionally, while in Canada, he created his own television show, entitled "For the Love of Music," to bring the music of concert bands and wind ensembles to the people of Saskatchewan. He was also able, through his great energy and vision, to bring together the best artists in Saskatchewan for rare performances of chamber music masterworks, including Stravinsky's "L'histoire du Soldat," Walton's "Façade," and Milhaud's "La Creation du Monde."

Over the course of his conducting career, Dr. Janners has also remained extremely active as a percussionist, having performed as a percussionist with the Regina Symphony Orchestra and Tuscaloosa Symphony Orchestra, in addition to maintaining an active solo and chamber music performing career.

Now Director of Music at Marquette University in Milwaukee, Wisconsin, Dr. Janners conducts the wind ensemble, jazz ensembles, and pep bands. He also supervises the overall music program at Marquette. Since his arrival at Marquette, the University has instituted a music minor program of study, renovated the music area to include practice rooms and improved music library and instrument storage spaces, and has instituted a program with the Rockley Piano Foundation to provide nearly 20 pianos for use campus-wide. Among his most recent honors, Dr. Janners was the recipient of the 2007 Excellence in Teaching Award from Saint Xavier University. He is in high demand as a guest conductor, clinician and adjudicator, and presented a series of clinics on performance psychology at the Iowa State Music Conference, the Indiana State Music Conference, the Michigan Music Conference, and the Midwest Clinic in Chicago, Illinois, during the 2007-2008 school year. He also serves as a pre-concert lecturer for the Milwaukee Symphony Orchestra.

As a scholar, Dr. Janners has had numerous articles published in the *Instrumentalist* magazine, as well as in *Canadian Winds*, the national periodical of the Canadian Band Association. His research interests include wind band literature, conducting pedagogy and technique, and performance psychology in its application to the field of music. He is a member of the College Music Society, The World Association of Symphonic Bands and Ensembles (WASBE), the College Band Director's National Association (CBDNA), the Conductor's Guild, Music Educator's National Conference (MENC), the National Band Association, and the Percussive Arts Society.

Upcoming Marquette University Bands Performances

Fall Concert of the Orchestra and Symphonic Band

Sunday, Oct. 18 at 2 pm, Varsity Theatre

Symphonic Band Concert

Sunday, Nov. 15 at 2 pm, Varsity Theatre

Jazz Ensembles Concert

Thursday, Nov. 19 at 7 pm, Weasler Auditorium

Wind Ensemble Concert II

Sunday, Nov. 22 at 2 pm, Varsity Theatre

Music Area Holiday Concert

Featuring the MU Jazz Ensembles, Symphonic Band, Wind Ensemble, Orchestra, Gospel Choir, and Chorus
Sunday, Dec. 6 at 2 pm, Varsity Theatre