

Marquette University Bands Program Presents

Wind Ensemble Fall Concert

Featuring:

The Marquette University Wind Ensemble

Dr. Erik N. Janners, Conductor

**Sunday, November 21, 2021
2 pm, Varsity Theatre**



PROGRAM

Overture to Candide

Bernstein/Grundman

Suite Francaise

Darius Milhaud

Normandie

Bretagne

Ile-de-France

Alsace-Lorraine

Provence

Blackwater

Fergal Carroll

Symphony No. 2: A Fairy Tale Symphony

Julie Giroux

The Lion and The Mouse

The Pied Piper of Hamelin

The Tortoise and the Hare

The Ugly Duckling

The Three Billy Goats Gruff

Ms. Anna Becker, Storyboards

Symphony No. 5, Finale

Shostakovich/Richter

Program Notes written by Erik Janners

Overture to Candide

Bernstein/Grundman

Perhaps no other figure has been as important to American music as Leonard Bernstein. Born Louis Bernstein in 1918 (his grandmother insisted he be called Louis but his parents always called him Leonard), he legally changed his name to Leonard at age 15. Conductor, composer of both serious and Broadway music, pianist and educator, Bernstein was a figure that cut across the entire national consciousness in his heyday, from the 1940's to the 1970's. There have been many musicians who became well known at one of the things that Bernstein did – famous conductors, famous composers, etc. – but only Bernstein was able to not only do it all, but be a resounding success at everything he tried.

He burst upon the music scene in storybook fashion in 1943, shortly after accepting a position as the assistant conductor of the New York Philharmonic. (When the Director of the New York Philharmonic approached him about the job, he said, “I have been unable to decide whom to hire for the longest time, so last night I finally asked God what I should do, and God said hire Bernstein!”) Assistant Conductors are on call with an orchestra in the unlikely event that the main conductor falls ill or is unable to perform for some reason (travel problems, etc.). In fact this almost never happens, and most assistant conductors go years without being required to conduct a performance. Of course, within weeks of being hired Bernstein was called to go on at the last minute for the main conductor who had suddenly fallen ill. The program was a very demanding one, and was a national radio broadcast as well. Bernstein performed flawlessly, and rose to the occasion, and the next day he was a nationally known figure.

The original *Candide* is a novella of French satire by Voltaire, written in 1759. It was brought to the Broadway stage as a comic operetta in 1956, all of the music being orchestrated by Hershy Kay except for the *Overture*, which was Bernstein's alone. Now considered one of the classic concert overtures, today it is a staple of the concert band repertoire.

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.’

Blackwater

Fergal Carroll

Fergal Carroll was born in Ireland in 1969. Originally studying trumpet and piano, Carroll studied composition at the Waterford Institute of Technology and later at the Royal Northern College of Music in Manchester, where he studied with Adam Gorb. He has served as a staff conductor for the Irish Defense Forces since 2005 and is currently based in Dublin as conductor for the Army No. 1 Band.

Blackwater was written in 2005 and is published by Maecenas Music. The composition is lyrical and dance-like, and could also be considered nationalistic, since its inspiration is the river Blackwater, the largest river in Southwest Ireland which flows through the counties of Waterford and Cork before emptying into the Celtic Sea. The source of the main theme is an old Irish tune entitled “Cape Clear.”

Symphony No. 2: A Fairy Tale Symphony

Julie Giroux

Composer Julie Giroux had the tremendous good fortune to be hired as an arranger by one of the most legendary Hollywood composers of all time, Bill Conti. Conti wrote the score for the original *Rocky* movie and several of its sequels, the *Karate Kid* series of movies, and *The Right Stuff*, for which he won an Academy Award. Such a fixture was Bill Conti in Hollywood that he was the musical director for the Academy Awards show a record nineteen times. Immediately after graduating from Louisiana State University, Julie Giroux was hired by Conti to do orchestration for the TV miniseries *North and South*. From 1985 to 1997 Ms. Giroux was a fixture in Hollywood TV and movie music, working on shows such as *Dynasty* and *Falcon Crest*, and movies such as *Broadcast News*, *White Men Can't Jump*, and *Masters of the Universe*. She also arranged music for the Academy Awards show each year while her mentor Bill Conti was music director. In 1997 she began to turn her attention more and more to composing for the wind band. She had grown up playing in concert bands and loved that musical tradition. She founded her own publishing company, *Musica Propria*, through which she publishes all her music today.

Her second symphony for band, the *Fairy Tale Symphony* gives us musical portrayals of five of the most well-known Fairy Tales from Aesop and the Brothers Grimm. Ms. Giroux has intricately woven the story of each fable into the music itself, and narrations of the action appear on the performer's parts. Today we will be presenting the story to you in a storyboard format, with Ms. Anna Becker presenting the storyboards.

Symphony No. 5, Finale

Shostakovich/Richter

Dmitri Shostakovich was one of the most successful, and most controversial, composers of the twentieth century. Born in 1906 in St. Petersburg, Russia, Shostakovich was a tender boy of 11 when the Soviet Revolution broke out in 1917, and he had vivid memories of that time, mainly of the terrifying mounted soldiers known as Cossacks riding through St. Petersburg Square, hacking people down with their sabers. Experiencing such violence as a young boy would forever influence the way Shostakovich felt towards war and tyranny.

Shostakovich was quickly noticed by the Communist Party for his amazing musical abilities and compositional skill, and became one of the shining stars of Soviet music, until in 1936 he wrote an opera entitled *Lady McBeth of the Mtensk District*. The opera was a great commercial success, however it got him into deep trouble with the Communist Party, and in particular the leader of the Party, Joseph Stalin (probably due to its subject – the murder of a tyrannical ruler by his people). Shostakovich was denounced in the official Communist paper, *Pravda*. In Soviet Union of the 1930's, to be denounced meant that your very life was at stake – you were being accused of not being a good Party member or following Party rules. Punishments for denunciation included arrest and mock trial, disappearance of the guilty party, or his family, or both, or simply death.

Shostakovich knew that he had to do something quickly to regain the good graces of the Communist Party, and so he wrote perhaps his most famous symphony, Symphony No. 5, which he subtitled, “A Soviet Artist’s Response to Justified Criticism.” This work, deemed by the government a proper Soviet symphony, regained him his secure status as a Soviet composer. Throughout his life, Shostakovich would walk this line – writing a piece that angered the Party, and then turning around and writing a piece to make up for it which would glorify some aspect of Communist life.

The Soviet people heard Shostakovich’s music differently than did the government censors. The people knew that Shostakovich suffered just as they suffered under Stalin’s oppressive regime, and they heard the triumphal music of this Finale as an affirmation that the people will emerge victorious, rather than the government. Prophetically, this proved correct, as the Soviet Union fell apart in 1991. Shostakovich died in 1976, and never got to see what a free Russia would look like.

About the Conductor

Dr. Erik Janners

Erik Janners, Director of Music at Marquette University in Milwaukee, Wisconsin, is internationally recognized as a conductor, scholar and performer. He holds degrees in percussion and conducting from Alma College, the University of Utah, and the University of Alabama. In addition to his duties at Marquette, Dr. Janners serves as the Music Director and Conductor of the Knightwind Ensemble, a community wind ensemble based in Milwaukee, Wisconsin, a position he has held since 2010. Prior to his arrival at Marquette University in the fall of 2007, Dr. Janners served as Director of Bands at Saint Xavier University in Chicago, Illinois, as well as at the University of Regina in Saskatchewan, Canada. His achievements in these positions included the founding of the Marquette University Wind Ensemble and the University of Regina Wind Ensemble, as well as the creation of the Saint Xavier University Conducting Workshop.

As Director of Music at Marquette University, Dr. Janners conducts the wind ensemble, jazz ensemble, and pep bands. He also supervises the overall music program at Marquette. Dr. Janners was the recipient of the Excellence in Teaching Award from Saint Xavier University and has received the National Band Association's "Award of Excellence" three times. He is in high demand as a guest conductor, clinician and adjudicator, and has presented a series of clinics on performance psychology at the State Music Conferences of Wisconsin, Illinois, Iowa, Indiana, Michigan, New Jersey, and Alabama, and the Midwest Clinic in Chicago, Illinois. Dr. Janners has served as conductor of the National Band Association College All-Star Band on three different occasions, and has served on the conducting staff at the Blue Lake Fine Arts camp. He has also served as a pre-concert lecturer for the Milwaukee Symphony Orchestra.

Internationally, Dr. Janners has presented papers, taught and conducted in Coimbra, Portugal, as well as at the Music Conservatories of Cesena, Pesaro and Salerno in Italy. He has also conducted at Mozart's Cathedral in Salzburg, Austria and at the Basilica of Ottobeuren, Germany. Dr. Janners was a featured clinician and guest conductor at the Forum of the Baltic States Wind Orchestra Conductors in Riga, Latvia, in both 2017 and 2019, and taught at the Jazeps Vitols Conservatory of Music in Riga, Latvia. In July 2018 Dr. Janners conducted Franz Schubert's *Deutsche Messe* in the Basilica of Montecassino, Italy, and at the Basilica Superiore di Assisi in Assisi, Italy.

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, and *Alta Musica*, the publication of the IGEB wind music conference. 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 or past member of the National Band Association, College Music Society, The World Association of Symphonic Bands and Ensembles (WASBE), the College Band Director's National Association (CBDNA), the Conductor's Guild, and the International Society for the Research and Promotion of Wind Music (IGEB).

Marquette University Wind Ensemble Fall 2021

Piccolo

Annie Carani

Flute

Maddie Flaherty

Lauryl Flannagan*

Emily Haag

Simon Mathiowetz

Oboe

Leah Beardsley

Clarinet

Jessica Calteux

Clare Fitzgerald

Brigitte Lindell

Emily Madden
Nayeli Mares
Vanessa Rivera*

Bassoon

Esther Teresinski

Saxophone

Sam Bonham
Timothy Goodwin*
Ja Vaughan Guadalupe
Sahana Jay
Joe Kress#
Josh Mains

French Horn

Isabel Dunning
Kathy Musack#
Peggy Lundberg#

Trumpet/Cornet

Zac Beine
Isabella Fonfara Drewel
Michael Erhardt
Ethan Masarik
Andrew Ozers
Gabrielle Prehn*

Trombone

Colin Ashenhurst
Mara Ideler
Arde Irani
Bailey Lewis*
James Neuson
Gwen Viegut

Euphonium

Rachel Nwia*
Leopoldo Ruffolo

Tuba

John Ronsman*

Will Steininger

Percussion

Elijah Bradley

Charlie Dennert*

Andrew Hirsh

Chris Ibitoye

Collin Weber

String Bass

Dayane Garcia-Avila

Piano

Anna Becker

* - indicates principal player

- indicates guest community player

UPCOMING CONCERTS:

Sunday, December 5

Music Area Holiday Concert

Sunday, February 20

Marquette Orchestra Winter Concert

Sunday, February 27

Wind Ensemble Winter Concert

Featuring Eric Moore, French Horn Soloist