Marquette University Bands Program Presents

Wind Ensemble Winter Concert

Featuring:
Eric D. Moore, French Horn

The Marquette University Wind Ensemble
Dr. Erik N. Janners, Conductor

Sunday, February 27, 2022
2 pm, Varsity Theatre
PROGRAM

Citadel, Op. 150  
James Barnes

Hymn to a Blue Hour  
John Mackey

Scenes from “The Louvre”  
Norman Dello Joio

- The Portals
- Children’s Gallery
- The Kings of France
- The Nativity Paintings
- Finale

Horn Concerto  
Edward Gregson

- Allegro non troppo
- Andante Cantabile
- Allegro brioso

* Eric D. Moore, French Horn Soloist *

Lincolnshire Posy  
Percy Grainger

- Lisbon
- Horkstow Grange
- Rufford Park Poachers
- The Brisk Young Sailor
- Lord Melbourne
- The Lost Lady Found
Program Notes written by Erik Janners

Citadel, Op. 150

James Barnes

James Barnes is a composer who has contributed an enormous amount of wonderful music to the band world. Born in Oklahoma in 1949, Barnes received his musical education at the University of Kansas, and went on to a long teaching career at that same institution, teaching composition, music history, and serving as Associate Band Director for 27 years. His large output of band music is of excellent quality and extremely diverse styles – he is not a composer who writes in only one way, and one work from Barnes can easily sound nothing like the next. Perhaps his most important piece is his monumental Third Symphony – a 45-minute band symphony which he composed right after the sudden death of his infant daughter. Generally regarded as one of the best, and most emotional, band works ever written, this piece has quickly become a favorite in the repertoire.

Barnes composed Citadel to commemorate the 150th anniversary of the University of Kansas (1865-2015). The work begins with chimes, which depict the daily ringing of the bells in the University’s World War 2 memorial campanile. Trumpets begin with a fanfare theme, followed by a more lyrical theme in the woodwinds. A quiet horn solo just before the closing section hints at the famous “Rock Chalk” chant of the University of Kansas, before the final fanfare music returns for a rousing conclusion.

Hymn to a Blue Hour

John Mackey

Jake Wallace, who works directly with the composer John Mackey, provides this program note:

The blue hour is an oft-poeticized moment of the day – a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey’s Hymn to a Blue Hour. Programmatic content aside, the title itself contains two strongly suggestive implications – first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly Hymn to a Blue Hour is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing – an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece – perhaps a result of Mackey using what was, for him, an unconventional compositional method:

"I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin - only a digital keyboard - and it was very different to sit and write at a real piano with real pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result - partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious
need to balance the noise and relentless energy of the city surrounding me at the time - is much simpler and lyrical music than I typically write."

**Scenes from “The Louvre”**

Norman Dello Joio was born in New York City in 1913. Descended from three generations of Italian organists, Dello Joio began his musical training on the organ at a very young age, studying with his father and later with Pietro Yon, organist at the famed St. Patrick’s Cathedral in New York at the time. His formal musical training came from the Juilliard School and the Yale School of Music, where he studied composition with the eminent composer Paul Hindemith.

Dello Joio’s music is very tuneful and lyrical, while retaining a modernistic edge. Within his compositional language he juxtaposes Gregorian chant melodies, jazz elements, and a pianistic approach to writing for the winds. As a band composer, he has several excellent works to his credit which are among the top pieces for band in terms of quality and frequency of performance.

The band version of *Scenes from “The Louvre”* is taken from the original score of the NBC television special that first broadcast nationally in November 1964. In September of 1965 Dello Joio was awarded an Emmy for this music for the TV special as the most outstanding music for TV in the 1964-65 season. The five movements of this suite cover the period of the famous museum’s development during the Renaissance, therefore themes from Renaissance-era composers are used as the basis for composition. The band version was premiered by the Baldwin-Wallace Symphonic Band in 1966, conducted by the composer.

**Horn Concerto**

One of Great Britain’s most prolific and most well-respected composers, Edward Gregson was born in 1945. He was educated at the Royal Academy of Music and at London University. His works have been recorded and performed all over the world, and he is a prolific contributor to that uniquely British genre: the Brass Band, and the music for that ensemble. Brass Bands happen elsewhere in the world of course, but in the UK it is a very serious ensemble and the very best groups in the world hail from the United Kingdom.

Today’s *Horn Concerto* began life in 1971 as a concerto for French Horn and brass band. Gregson re-orchestrated it himself for symphonic band (woodwinds and brass) in 2008. The concerto is cast in three movements, ordered fast-slow-fast – a very traditional construction for a concerto, dating from the Baroque period. An angular and rhythmic first movement leads us into a hauntingly beautiful second movement, tremendously lyrical and emotional. The third and final movement is a jaunty, rollicking rondo form and ends with a flourish.
Lincolnshire Posy

The field of ethnomusicology was founded somewhat simultaneously in several different countries in the early twentieth century. Ethnomusicology is the study of native folk music – aurally transmitted, traditional folk melodies that are handed down through generations. The singers of these melodies are frequently found in very isolated communities, and have not had the traditional education we think of today – a good contemporary example would be collecting folksong from a remote native tribe deep in the Amazon jungle. The advent of recording technology made it possible for researchers (or the simply curious) to go out into these remote settlements and record the actual performance of these works.

Folk music differs greatly from “learned” music. The singers of folk tunes are not constrained by knowing anything technical about music, so the performance practice of most folk music is very free – it does not necessarily conform to any known scale, or follow any predictable rhythm. Several early researchers – Gustav Holst, Ralph Vaughan Williams, Bela Bartok and Zoltan Kodaly, to name a few – would diligently record and catalogue this body of folk song, and then transform it and make it fit into the learned style of music which they composed.

Such was not the case with Percy Grainger. An Australian, Grainger was perhaps most famous in his lifetime for being a brilliant pianist – he was the pianist chosen to premiere Edvard Grieg’s famous Piano Concerto in A Minor in 1908. Grainger was also a composer, and keenly interested in folksong. He began to collect folksong recordings from around the town of Lincolnshire, in England, and eventually set them down in a suite he entitled “Lincolnshire Posy” in 1937. Grainger’s treatment of folksong is very different from other researchers and composers – instead of trying to make the folk melodies conform to “learned” music practice, Grainger instead makes learned music conform to the melodies. Therefore, in Lincolnshire Posy you will hear many instances of stretched time, added time, free time and other rhythmic distortions. These are things that were in the original folk performances, which Grainger wished to replicate as accurately as possible. As Grainger wrote in his notes in the score:

“indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer’s personality no less than his habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato…..”

Lincolnshire Posy was commissioned by the American Bandmasters Association and was premiered at their annual convention, right here in Milwaukee, Wisconsin, in 1937, with Grainger conducting. Since that time, the work has become one of the cornerstone, foundational works of the wind repertoire, and is a measuring stick for quality bands of all kinds. It is rated the #1 work in terms of serious artistic merit by a 1990 survey of 200 leading wind band directors, who awarded it an aggregate score of 100% for musical quality. Frederick Fennell edited a new performance edition of the work in 1987 – the piece’s 50th anniversary – which corrects many small errors, cleans up the score and parts, and makes the work much easier to read and perform.

We are including the words to each of the original songs used in Lincolnshire Posy in order to further assist you, the listener, in hearing and understanding Grainger’s intent in setting these folksongs as freely as possible, in the manner they were originally performed in the town of Lincolnshire, in the English countryside, in 1906.
**Folk Songs of Lincolnshire Posy**

*(First verse of each song only is listed)*

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**Lisbon (mvmt. 1)**

‘Twas on a Monday morning all in the month of May,
Our ship she weigh’d her anchor, all for to sail away.
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty girls around.

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**The Duke of Marlborough (also in mvmt. 1)**

You generals all and champions bold, that take delight in the field,
That knock down palaces and castle walls, but now to death must yield.
Oh! I must go and face the foe, with sword and shield;
I always fought with merry men, but now to death must yield.

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**Horkstow Grange (mvmt. 2)**

In Horkstow Grange there liv’d an old miser. You all do know there I’ve heard say.
It’s him and his man that was named John Bowlin’, They fell out one market day.
Pity them what see him suffer, Pity poor old Steeleye Span,
John Bowlin’s deeds they will be remember’d, Bowlin’s deeds at Horkstow Grange.

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**Rufford Park Poachers (mvmt. 3)**

They say that forty gallant poachers they were in a mess,
They ‘ad often been attack’ted when their number it was less.
So poacher bold as I unfold, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

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**The Brisk Young Sailor (mvmt. 4)**

A fair maid walking all in her garden, A brisk yound sailor she chanc’d to spy.
He stepp’d up to her thinking to woo her, Cried this “Fair maid, can you fancy I?”

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**Lord Melbourne (mvmt. 5)**

I am an English man born by birth, Lord Melbourne is my name,
In Devonshire I firth drew be-reath, that place of noble fame.
I was beloved by all of my men, by kings and princes likewise.
In never failed in anything, but one great victory.
The Lost Lady Found (mvmt. 6)

‘Twas down in a valley a fair maid did dwell,
She lived with her uncle as all knew full well,
‘Twas down in the valley where violets were gay,
Three gypsies betrayed her and stole her away.

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 Vītols Conservatory of Music in Riga, Latvia. In July 2018 Dr. Janners conducted Franz Schubert’s Deutshe 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).

**About the Soloist**

*Eric D. Moore*

Eric D. Moore, a native of Falls Church, VA, retired from the United States Navy Band in 2013, having served as its principal horn player from 2001 to 2011. Eric earned both a Bachelor of Music Education and a Bachelor of Arts in history from Boston University—graduating cum laude in both programs—and received a Master of Music in horn performance from the University of Texas at Austin. He recently, in May 2015, received his DMA from The Catholic University of America (Washington, DC) in orchestral instrumental performance.

An active performer, he has regularly performed with the National, Baltimore, Arlington, Maryland, Harrisburg and Fairfax Symphonies and was a member of the Austin Symphony, Austin Lyric Opera and Austin Ballet Orchestras before moving to Washington, DC in 1993. Eric currently serves as principal hornist and as a board member with the Fairfax Symphony (Fairfax, VA), and has appeared as a soloist with the United States Navy Band, Capitol Wind Symphony, Fairfax Symphony, Arlington Symphony and Catholic University Symphony Orchestra. An advocate for bringing quality classical music to culturally underserved communities, he was president of the Falls Church Chamber Orchestra for nine years, an ensemble which he founded in his hometown. His former teachers include Wayne Barrington (Chicago Symphony), Jay Wadenpfuhl (Boston Symphony), Michael Hatfield (Indiana University), Scott Fearing (National Symphony), Laurel Ohlson (National Symphony) and Abel Pereira (National Symphony).

Eric greatly enjoys teaching and currently serves on the faculty of both The Catholic University of America and Washington College (Chestertown, MD). He previously served on the faculty at George Mason University (Fairfax, VA) for nine years. He currently lives in Falls Church, Virginia, in the house he grew up in, with his wife, Adrienne, daughter, Johanna, and sons, Jamison and Henry.

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**Marquette University Wind Ensemble Fall 2021**

**Piccolo**

Annie Carani

**Flute**

Ariana Anderson
Lauryn Flannagan*
Emily Haag
Simon Mathiowetz
Oboe
Margaret Dishaw

Clarinet
Clare Fitzgerald
Brigitte Lindell
Emily Madden
Nayeli Mares
Vanessa Rivera*

Bassoon
Esther Teresinski

Saxophone
Sam Bonham
Joseph Connelly*
Ja Vaughan Guadalupe
Sahana Jay
Josh Mains

French Horn
Isabel Dunning

Trumpet/Cornet
Isabella Fonfara Drewel
Michael Erhardt
Amy Holschbach
Andrew Ozers
Gabrielle Prehn*

Trombone
Arde Irani
Bailey Lewis*
James Neuson
Gwen Viegut

Euphonium
Rachel Nwia*
Leopoldo Ruffolo

Tuba
John Ronsman*
Will Steininger
Percussion
Elijah Bradley
Charlie Dennert*
Joceline Helmbreck
Andrew Hirsh
Chris Ibitoye
Collin Weber

String Bass
Dayane Garcia-Avila

Piano
Anna Becker

* - indicates principal player

UPCOMING CONCERTS:

Sunday, April 10
Symphonic Band, 2 pm, Varsity Theatre

Friday, April 22
Jazz Ensembles Spring Concert, 8 pm, Varsity Theatre

Sunday, April 24
Wind Ensemble Spring Concert, 2 pm, Varsity Theatre

Sunday, May 1
Orchestra Spring Concert, 2 pm, Varsity Theatre