



*Knightwind Ensemble  
in Concert*

# *Wind Band Masterworks*

Sunday, November 20, 2011 • 3:00 pm  
South Milwaukee Performing Arts Center  
- Dr. Erik N. Janners, Conductor -  
[www.knightwind.org](http://www.knightwind.org)

Featuring  
**"Music for Prague 1968"**  
by Karel Husa, and  
**"Dance Movements"**  
by Philip Sparke, among others



## VISION

*To be recognized as Milwaukee's Premiere Adult Community Wind Ensemble.*

## MISSION

*The mission of the Knightwind Ensemble is to foster, encourage, and develop the appreciation of wind music. It provides the means and facilities to afford qualified musicians the opportunity to participate in a musical organization for the cultural enrichment of the community.*

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*The Knightwind Ensemble is proud to be in partnership with the Hunger Task Force to assist them in their mission to combat hunger in Milwaukee.*

*If you did not have a chance to donate food items at our concert today, we hope that you will find a way to donate in another way.*

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*To learn more about the Knightwind Ensemble and check for upcoming concert dates, go to our website.*

**[www.knightwind.org](http://www.knightwind.org)**

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## **Dr. Erik N. Janners Conductor**

Erik Janners, Music Director and Conductor of the Knightwind Ensemble, 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.

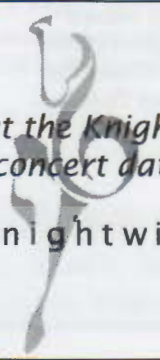
In addition to his duties with Knightwind, Dr. Janners serves as the Director of Music at Marquette University in Milwaukee, Wisconsin, a position he has held since 2007. Prior to his arrival at Marquette University, Dr. Janners was Director of Bands at Saint Xavier University in Chicago, Illinois, and at the University of Regina in Saskatchewan, Canada. His achievements in these positions have 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. 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. While in Canada, Dr. Janners 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.

# THE KNIGHTWIND ENSEMBLE

Now Director of Music at Marquette University in Milwaukee, Wisconsin, Dr. Janners conducts the wind ensemble, jazz ensemble, 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 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, Music Educator's National Conference (MENC), the National Band Association, and the Percussive Arts Society.



*To learn more about the Knightwind Ensemble and check for upcoming concert dates, go to our website.*

[www.knightwind.org](http://www.knightwind.org)

# THE KNIGHTWIND ENSEMBLE

Dr. Erik N. Janners, Conductor

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Jerry Jacobsen  
Chris Kolbe  
Karin Stewart\*  
Sam Stewart

*\*Denotes Principal*

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# PROGRAM

TUNBRIDGE FAIR.....Walter Piston

ALBORADA del GRACIOSO.....Maurice Ravel  
*Arranged by Lawrence Odom*

MUSIC FOR PRAGUE 1968.....Karel Husa

~ INTERMISSION ~

DIVERTIMENTO FOR BAND.....Vincent Persichetti

DANCE MOVEMENTS.....Philip Sparke

FOLK DANCES.....Dmitri Shostokovich  
*Arranged by H. Robert Reynolds*

## AS A COURTESY TO OTHERS

*Please turn off all beepers, pagers, cell phones, etc., during the performance.  
Keep noises to a minimum, as all concerts are recorded. We also ask that you keep  
young children quiet and settled. We and your fellow patrons thank you.*

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**Sunday, April 1, 2012 - 3:00 p.m.**

**South Milwaukee Performing Arts Center**

# PROGRAM NOTES

## **Tunbridge Fair** (*Walter Piston*)

*Tunbridge Fair* was written in 1950 through a commission from the League of Composers. In fact, two of the works on this program – *Tunbridge Fair* as well as Persichetti's *Divertimento* – stem from the year 1950, and both came about as a result of the efforts of leading band conductors of the time. Edwin Franko Goldman (conductor of the Goldman band), Frederick Fennell (director at the Eastman School of Music and creator of the Wind Ensemble concept), and William Revelli (Director of Bands at the University of Michigan), among others, led a movement to improve the standards and artistry of the wind band, and to attempt to raise the band to the artistic level of the symphony orchestra. Up until that time, band repertoire consisted chiefly of marches and transcriptions of orchestral works for band. These conductors and others actively pursued leading American composers of the time to convince them to write for band, helping to establish a serious wind band repertoire and attract other composers to the medium.

*Tunbridge Fair* was originally written under the title "Intermezzo for Band," as Walter Piston (along with Vincent Persichetti) preferred to write what is called absolute music rather than program music. Absolute music is music without a story that goes with it, or a suggestive title which gives the listener an idea to begin listening with. Absolute music relies on the quality of the music alone to provide the listener with enjoyment, and is not defined by a title which restricts its meaning to only one idea. Up until the nineteenth century, absolute music was the rule: Mozart Symphony #39, Haydn Symphony #104, Beethoven String Quartet in F, etc. During the Romantic era, composers began to experiment with program music – music with a story attached. Whether it is simply a title which suggests meaning (*Tunbridge Fair*) or something more elaborate (Mussorgsky's *Pictures at an Exhibition*, for example), composers found that audiences very much enjoyed program music, which helped to guide their listening and their understanding of the work.

After submitting his work to the publisher under the title of *Intermezzo for Band*, Walter Piston's publisher insisted that he change to a programmatic title prior to publication. Reluctantly, Piston took the title of a country fair in nearby Tunbridge, Vermont, as his title, and appended the following description to the work:

"People from all walks of life are jostled together in the gay riotous turmoil that is Tunbridge Fair – the back country folk of soil mingle with people from the metropolitan districts, world travelers eat hot dogs at the same booth with native Vermonters, schoolteachers from Iowa, lumbermen, truck drivers, state officials, country storekeepers, college boys, school girls, bankers and laborers are caught alike in the hilarious whirl."

### **Alborada del Gracioso** (*Maurice Ravel—Arr. By Lawrence Odom*)

Perhaps no composer has ever been more strongly identified with his country than Maurice Ravel. A native Frenchman, Ravel's music came to be known as the quintessential representation of the French style. His output included a great many wonderful pieces for solo piano in particular, as well as orchestral works which have their own unique and distinct sound – Ravel's music sounds like no other composer's. He is perhaps best known, however, not for a work that he composed but rather for his arrangement for orchestra of Modest Mussorgsky's *Pictures at an Exhibition*. Ravel was an orchestrational master, and the orchestral setting of Mussorgsky's work – originally for piano – has become far more famous than the original.

*Alborada del Gracioso* is another example of Ravel's orchestrational genius. Written originally for solo piano, the work began its life as a movement within a five-movement piano suite entitled "Miroirs," first performed in Paris in 1906. Each of the five movements is dedicated to a member of a French Impressionist group called "Les Apaches" which Ravel joined around 1900. "Les Apaches" roughly translates as "the hooligans," and the group referred to themselves as "musical outcasts." Its members included Ravel, Stravinsky, Manuel de Falla and Florent Schmitt from the musical realm, as well as painters such as Tristan Klingsor and Paul Sordes, and many other music critics, musicians and conductors. *Alborada del Gracioso*, which translates as "The Gracioso's Aubade" or "Dawn Song of the Jester," was dedicated to M. D. Calvocoressi, a music critic and writer of Greek descent. Ravel orchestrated the movement for symphony orchestra in 1918.

Lawrence Odom created this setting for wind band from consultation of both the piano original and Ravel's version for orchestra. It was premiered at the Midwest Clinic in 1973 by the US Air Force Band of Washington, D.C. The piece is a showcase of virtuosity for wind players, and requires the utmost in technical brilliance while playing at extremely soft dynamic levels. The melodies all contain a Spanish tinge which bring to mind the vistas and scenery of that lovely country.

### **Music for Prague 1968** (*Karel Husa*)

Karel Husa is a critically important composer for wind band. His works explore the darker regions of musical feeling, and many are also political in nature, providing commentary on an event or issue, or bringing to the listener the feelings and thoughts of those involved in great tragedy, as is the case with *Music For Prague 1968*.

Husa was born in Prague, Czechoslovakia in 1921. His musical studies took him to many other countries in Europe, including France where he studied composition with Arthur Honegger and conducting with Charles Munch. He also made the acquaintance of the famous composition teacher Nadia Boulanger, and although he never studied formally with her they remained friends and artistic colleagues throughout the twentieth century. Husa accepted

a position at Cornell University in the United States on a 3 year contract in 1954, and continued there full-time beginning in 1957, serving as orchestra conductor and professor of theory and composition.

On January 5, 1968, the Communist and Soviet Union – controlled government of Czechoslovakia elected Alexander Dubcek as First Secretary, or leader, of the government. At this time, the Soviet Union controlled all of the nations behind the famous Iron Curtain in Berlin – essentially all of Eastern Europe, including Poland, Lithuania, and the like, as well as Czechoslovakia. Although existing on paper as independent nations, these countries were in fact being run as satellite states of the Soviet Union, and were known collectively as the “Eastern Bloc” nations. The Soviet Union’s communist government exerted a centralized control over production and farming, and also kept a strict rein on the press – only stories that were approved by the Communist Party could be printed or aired. Dubcek sought to change all of that. After his election, Dubcek initiated a series of reforms that decentralized the economy, brought partial democracy to the state, and loosened restrictions on freedom of speech, freedom of the press, and travel. These reforms were not received well by the central controlling government in Moscow, and after talks failed the Soviet Army invaded Czechoslovakia, crushing protesters and resistance with thousands of troops and tanks.

*Music for Prague 1968* was a piece written on commission from the Ithaca College Concert Band, and it memorializes the tumultuous events described above. The work is intended to depict the struggle of the Czech people for freedom, and also includes many musical depictions of the slaughter that the Soviets inflicted upon them, including musical representations of air raid sirens, frenzied crowds running for their lives, and terrified people hiding quietly out of fear for their lives. It is not a work that is intended to make its listeners feel good; rather, Husa intends for the audience to spend a few moments feeling the terror and the horror felt by the Czech people during their brutal and bloody repression in that summer of 1968.

The composer requests that the following foreword from the inside of the score be printed in its entirety in all concert programs where the work is performed:

“Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15<sup>th</sup> century, ‘Ye Warriors of God and His Law,’ a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of ‘Hundreds of Towers,’ has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the

piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.”

### **Divertimento for Band** (*Vincent Persichetti*)

Vincent Persichetti was an incredibly important American composer who belonged to the school of thought known as neo-classicism. Neo-classicism is the use of Classical-era or Baroque-era formal models in a modern harmonic style. Igor Stravinsky was one of the first composers to explore this possibility, writing extremely chromatic and even atonal works at the beginning of the twentieth century using forms such as the Ritornello, Sonata Form, Theme and Variations, etc. In addition, neo-classicists avoid the use of programmatic titles in their works, preferring to describe them in general terms or by their form in the titles (Symphony No. 6, Serenade, etc.). Nearly all of Persichetti's compositions use such titles, as he prefers his music to stand alone on its own merits without the aid of a programmatic title.

In the eighteenth century, a divertimento was a light entertainment usually performed at social functions. It was often in several movements, most of which would utilize a dance form due to the social events they were intended for. Persichetti uses this general idea in creating his *Divertimento for Band*, written in 1950. The work was yet another band composition secured by leading conductors of the time to help begin to create a body of independent repertoire for the wind band. Interestingly, although the title of the overall work is a vague suggestion of a Classical form, the movement titles are all somewhat descriptive: *Prologue, Song, Dance, Burlesque, Soliloquy, and March*. However, these movement titles remain rather vague suggestions of an idea rather than a specific program.

In surveys of wind conductors, Persichetti's *Divertimento* is consistently rated as one of the most important wind band works, at the heart of the repertoire. His style of scoring is to generally write the woodwinds as a choir of instruments, and the brass as a separate choir of instruments. He will often write the two instrumental choirs in different keys, producing a bitonal effect which is very pleasing to the ear while also sounding tonally ambiguous. His melodies are clear and concise, and the various movements are in turn jocular, somber, playful and joyous in their mood. The piece requires the band to play as chamber musicians, as every part can be heard at all times and each player must do their part for the piece to work effectively.

## **Dance Movements** (*Philip Sparke*)

Philip Sparke is one of the leading names in the latest generation of British composers. Born in London in 1951, Sparke began his musical training as a violinist, switching to trumpet at the age of 15 and teaching himself the instrument. He studied trumpet, piano and composition at the Royal College of Music (graduating in 1975), and it was at the College that his interest in composing for band was born after one of his professors organized a pickup band to play the works of student composers. Sparke formed his own brass band out of the student body after this experience, and composed several of his earliest works for this group. He is currently editor in chief at Studio Music Company, one of the foremost band music publishers in England.

Sparke's music has a fundamentally different flavor to it than many other band composers, and this is due to his early work with the brass band medium. Writing for a group of only brass and percussion is different than writing for the American wind band, and when Sparke has the full band at his disposal, his full compositional prowess is on display.

*Dance Movements* was commissioned by the US Air Force Band, and was premiered by that group at the Florida Music Educators Conference in 1996. The work is cast in four movements that are played without pause, the ending of one movement segueing directly into the beginning of the next. For this commission, Sparke was asked specifically to write a large-scale, multi-movement band work which utilized both piano and harp. The composer found that the addition of these instrument colored his thinking about the entire work, and influenced the type of music he wrote in this composition.

To quote Sparke, from his own writings:

“The four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel...The second Woodwind movement...is in the style of an English country dance. The Brass movement...can be seen as a love duet in a classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein and I will readily admit that it owes its existence to the fantastic dance music in *West Side Story*.”

## **Folk Dances** (*Dmitri Shostakovich—Arr. By H. Robert Reynolds*)

Like the composer of *Music For Prague 1968*, Karel Husa, Dmitri Shostakovich was a composer who attempted to protest the political activities within his own country through music. Unlike Husa, who was free to do so from afar, Shostakovich had to try to do his protesting from inside the Soviet Union – an extremely tricky situation which caused him to be a figure of continual controversy during his lifetime.

Shostakovich's opinion of Communism and the Soviet state was formed at an early age, when in 1917 at the age of 11 he was in the streets of St. Petersburg as the Communist revolt was taking place. He witnessed atrocities that no 11 year old should ever have to see, such as Cossack soldiers mounted on

horseback riding through the St. Petersburg Square, cutting off the heads of anyone they could reach with their sabres. As his fame and reputation as a composer grew, the Communist Party wished to use him as an example of the quintessential Soviet artist – an effort which Shostakovich bitterly resisted. He began to write works which were slyly critical of the government, which eventually earned him the wrath of the party. In order to save his family from imprisonment and himself from banishment to Siberia or worse, Shostakovich wrote his most famous work, *Symphony No. 5*, in 1937, which he gave the subtitle, “A Soviet Artist’s Response to Justified Criticism.” Throughout the remainder of his life, Shostakovich would continue to walk this artistic tightrope, continually attempting to write music that communicated what the Soviet *people* – not their government – really felt. At stake during the totalitarian reign of Joseph Stalin in the 1940’s and 1950’s was his very life. Yet Shostakovich refused to submit totally to the control of the Communist Party, always doing just enough for them to keep him in their good graces so that he could continue to be the musical champion of the people.

*Folk Dances* was written by Shostakovich in between his Seventh and Eighth Symphonies, in 1942. It was originally the third movement of a suite for orchestra entitled *Native Leningrad*, Op. 63. The work was set for Russian Bands in 1952 by a mysterious figure named M. Vakhutinskii, about whom virtually nothing is known other than that he was an arranger and a musicologist in the Soviet Union during the 1950’s. Russian bands are scored slightly differently than American bands – the chief difference being a greater percentage of brass parts in Russian bands. Therefore, when *Folk Dances* finally became available outside of the Soviet Union in 1979, it was quickly scored for American bands by both H. Robert Reynolds and Frank Erickson. We are performing the Reynolds version on this concert.

Clear, bouncy and light-hearted, *Folk Dances* is a single movement work which is filled with a succession of folk music-inspired themes from the Russian people. The work overflows with enthusiasm and musical energy, and gains in speed and intensity right up to the very end. One can easily imagine Russian dancers, who perform with more and more energy and vigor throughout the piece until they finally end on a high note, completely spent!

