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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 to bring together the best artists in Saskatchewan for rare performances of chamber music masterworks, including Stravinsky’s “L’histoire du Soldat,” Walton’s “Facade,” and Milhaud’s “La Creation du Monde.”

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 acquired more than 20 pianos for use across the campus. 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 State Music Conferences of Wisconsin, Illinois, Iowa, Indiana, Michigan, New Jersey, and Alabama, and the Midwest Clinic in Chicago, Illinois. He presented a major scholarly paper on Performance Psychology in July 2012 at the conference of the International Society for the Research and Promotion of Wind Music in Coimbra, Portugal. Dr. Janners has served as conductor of the National Band Association College All-Star Band on three different occasions, and he serves on the conducting staff at the Blue Lake Fine Arts camp in the summers. 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.

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Program

POEME MONATAGNARD (1997) ...........................................Jan Van der Roost

WILLIAM BYRD SUITE (1924) .......................................Gordon Jacob
   The Earle of Oxford’s March
   Pavana
   Jhon Come Kisse Me Now
   The Mayden’s Song
   Wolsey’s Wilde
   The Bells

   ——— INTERMISSION ———

VARIANTS ON A MEDIAEVAL TUNE (1963) .....................Norman Del Joio

TERPSICHORE (1981) ....................................................Bob Margolis
   Movement I: Slow then Fast
   Movement II: Moderately Slow
   Movement III: Fast
   Movement IV: Light & Lively

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Poeme Montagnard (1997) - Jan Van der Roost

Jan Van der Roost is one of the most important European composers today for the wind band. Born in Duffel, Belgium in 1956, he was educated at the Lemmens Institute and the Royal Conservatories at Ghent and Antwerp, and holds diplomas in trombone performance, music history, music education, and composition. Currently Mr. Van der Roost is a professor at the Lemmens Institute in Belgium, and holds guest lecturer positions with three different Japanese Universities. He composes only works that are commissioned from him. To date he has received commissions from nearly every country in Europe, as well as Japan, Canada, the USA, and Singapore.

Poeme Montagnard was composed in 1997 on a commission from the “Orchestre d’Harmonie du Val d’Aoste.” Val d’Aoste is an autonomous French-speaking region in the mountains of northern Italy, and its most famous feature is Mont Blanc, the tallest mountain on the European continent. Van der Roost chose to write the piece as a musical homage to one of the most important historical figures of the Val d’Aoste area, Catherine de Challant. Francis, the Earl of Challant, died without a male heir in 1442, and in his will left his throne and lands to his two daughters, Catherine and Margaret (Margaret quickly gave away her share of the inheritance to her sister). The remaining male relatives in the Challant line challenged this succession, citing laws which in 1442 made it illegal for a daughter to inherit. However, Catherine was determined to honor her father’s wishes and defended her castle and her lands by force. She finally surrendered, after a long siege of her castle, in 1456. She was later accused of witchcraft and died in 1476. She was much beloved by her people, however, and she is still remembered in the annual Carnival of the region, which commemorates a day in February on which Catherine and her husband Pietro came down to the village from their castle and danced in the streets with the peasants.

Van der Roost’s piece opens with a portrayal of the rugged landscape of the Val d’Aoste region, and then moves on to war-like music, commemorating the many battles that have been fought on that soil. The work also includes a Renaissance dance, performed initially by a recorder quartet, and a soaring love theme which symbolizes the great role that love played in Catherine de Challant’s life.

William Byrd Suite (1924) - Gordon Jacob

Gordon Jacob was born in England, served in World War I, and attended the Royal College of Music in London. His most influential teacher was Ralph Vaughan Williams, a relative of Charles Darwin and one of the most important British composers of the last century. In 1923 Vaughan Williams composed the English Folk Song Suite for military band and then asked Jacobs to rescore
it for orchestra. Through this process Jacob learned about bands and became interested in composing for them. He would compose works for band and other ensembles over the next 60 years, many of which are still regularly performed today.

William Byrd (1542? – 1623?) was a British composer of the Renaissance era, and a pupil of Thomas Tallis. Byrd is generally recognized as one of the founders of the English Madrigal School, a group of composers who took the enormously popular Italian madrigal and made it into a form that worked in the English language. He was also a prolific composer of works for the keyboard. The most popular keyboard in the home at that time was known as a Virginal, and it was a type of mini-harpsichord which could sit on a desk top in the home. Like the harpsichord, the Virginal was incapable of dynamic contrasts, the strings being plucked by the quills of bird feathers. Byrd was a contributor to a collection of tunes for this instrument which was discovered at Fitzwilliam in England, and is therefore known as the Fitzwilliam Virginal Book. The 300th anniversary of William Byrd’s death was celebrated in England in 1923, and it is thought that this celebration of the composer is what originally interested Gordon Jacob in setting a number of Byrd’s works from the Fitzwilliam Virginal Book for band.

Due to the single timbre of Byrd’s Virginal, and the lack of volume differences, Gordon Jacob’s task in setting these works for the wind band involved not only deciding how to bring the work to life through shrewd orchestral choices, but also the addition of dynamic contrasts which would augment, and not diminish, the intention of the original composition. Although the William Byrd Suite is technically a transcription of music from another instrument, the amount of choices that Jacob had to make in setting these six movements from their originals is so large that it is generally viewed by most conductors as an entirely new composition. In that sense, it is similar to another work on our program, Bob Margolis’ setting of Renaissance dances entitled Terpsichore.

**Variants on a Mediaeval Tune (1963) - Norman Dello Joio**

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.
Variants on a Mediaeval Tune was composed in 1962 and 1963, and premiered in April 1963 by the Duke University Band. The work is in a Theme and Variations form, with the theme being the melody "In Dulci Jubilo," a beautiful hymn tune set by countless composers throughout the ages, including J.S. Bach. Dello Joio's work begins with a brief introduction, after which we hear the theme stated in a simple style largely by the woodwind instruments. The theme is followed by a set of five variations, or "variants" as Dello Joio names them, which subject the theme to all sorts of metamorphoses, changes in tempo, meter, rhythm and character, all of which exploit the possibilities of the wind band to their fullest.

Terpsichore (1981) - Bob Margolis

American composer Bob Margolis was born in 1949 and was introduced to the recorder at the young age of 7, beginning a lifelong enjoyment of the instrument and fascination with Renaissance music, the recorder being a tremendously popular instrument during that time. Margolis established the Manhattan Beach music publishing company in 1981. Manhattan Beach has since become one of the leading publishers of high-quality wind band music, including composers such as Frank Ticheli, Jack Stamp, Steven Rouse, and Mr. Margolis himself.

Terpsichore is the name of one of the nine Muses from Greek mythology. The word translates literally as "delight in dancing," and Terpsichore was said to rule over dance and drama. In 1612, German composer Michael Praetorius published a collection of Renaissance dances entitled Terpsichore, which included 312 dances in various styles of the time, written for four, five or six instruments. Margolis utilized a number of these dances from Praetorius' collection in creating this modern wind band work of the same name.

It is important to note that like Gordon Jacob in the William Byrd Suite, Margolis in Terpsichore has to do a whole lot more than merely decide which modern instruments play which lines. Dynamics – musical expressions of volume – were not used in Renaissance times, at least not until the end of the Renaissance when scholars generally agree that Giovanni Gabrieli at St. Mark's Cathedral in Venice had a large role in bringing about the creation of dynamic markings. In addition to expanding dances from 6 instruments to the full wind band and adding dynamic differences, Margolis also had to deal with the challenge of trying to keep the original spirit of the Renaissance music alive in this setting for large band. Therefore, he split the band up into several smaller units, or consorts, of instruments, including a flute choir, double reed choir, clarinet choir, saxophone choir, trumpet choir, and so on. Each group of like instruments tends to be scored together in Margolis' setting, and the result is a charming, effervescent work which sets no less than 10 of these Renaissance tunes within its four movements. Some fast, some slow, all are dances that were common in a bygone era, brought wonderfully to life in this work for a modern audience.
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