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Dr. Erik N. 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 “Façade,” 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, and the International Society for the Research and Promotion of Wind Music (IGEB).
# The Knightwind Ensemble

Dr. Erik N. Janners, Conductor

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<td><strong>Cornet / Trumpet</strong></td>
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<td>Danice Hagle, Yeggy Lundberg, Adam Maegaard, Katyn Musack*, Matt Reichardt, Bettina Ruhnau, Kelly Schultz, Whitney Szablewski</td>
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<td>Nancy Drabot</td>
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<td><strong>Piano</strong></td>
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<td><strong>Percussion</strong></td>
<td>Matthew Bantz, Erin Denk*, Maureen Gerard, Rachel Ixcaragua, David Linden, Matt Plank, Shannon Pahl*</td>
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*Section Principal*
Program

SMETANA FANFARE (1984) ................................................. Karel Husa
DUNAMIS (1979) ................................................................. Andre Waignein
TWO SYMPHONIC MOVEMENTS (1970) ............................. Vaclav Nelhybel
  I. Marcato
  II. Allegro Impetuoso
— INTERMISSION —
DIONYSIAQUES, Op. 62 (1913) ...................................... Florent Schmitt
THE PINES OF ROME (1925) ........................................... Ottorino Respighi
  I. The Pines of the Villa Borghese
  II. The Pines Near a Catacomb
  III. The Pines of the Janiculum
  IV. The Pines of the Appian Way

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Smetana Fanfare (1984) Karel Husa

Karel Husa is a composer of Czechoslovakian descent. He was born and raised in that country, and witness to many of its upheavals in the post-World War II era, including the Prague Spring of 1968. This event was the inspiration for one of his most well-known and -acclaimed works, Music for Prague, 1968. Although his works for band are impressive and extensive, Husa wrote for all mediums, including orchestra and string quartet, winning a Pulitzer Prize in music for his String Quartet #3 in 1969. Emigrating to the US in 1954, Husa was named Professor at Cornell University, a position he held until his retirement in 1992.

Smetana Fanfare was written on a commission from San Diego State University for their 1984 festival honoring the music of the Czech composer Bedrich Smetana. The fanfare was premiered on April 3, 1984, the date marking the centennial of Smetana’s death. The fanfare utilizes excerpts from one of Smetana’s lesser-known symphonic poems for Orchestra, The Wallenstein’s Camp, composed in 1859. Like much of Husa’s writing, dynamic intensity, sound layers and organic dissonance combine to give this fanfare a biting edge and enormous energy.

Dunamis (1980) Andre Waignein

Andre Waignein was born at the height of World War II, in 1942, in Mouscron, Belgium. He received his musical training at the Royal Conservatories of Music in Brussels and Mons. He then embarked on a long and impressive academic career, teaching at Music Academies and Conservatories in Belgium for over 40 years until his retirement in 2007. He has continued to compose all throughout his life as well, and that activity has only increased now that he is no longer in the academy.

Premiered by the Military Band of the Belgian Guides in January 1980, Dunamis is a wind band tour de force, requiring virtuosity from every member of the ensemble. This 15 minute symphonic poem displays several different moods and styles throughout its development. The core melody of the work is first heard in the oboes and bassoons, at the beginning of the work after a brief introduction. This theme is then developed and transformed, and layered with other thematic material as well to produce a uniquely European sound palette. The work ends in stunning grandeur, with a full band chorale-style statement of the lush and sonorous main melody.

Two Symphonic Movements (1970) Vaclav Nelhybel

Vaclav Nelhybel was born in 1919 in Czechoslovakia, and was educated at The Prague Conservatory of Music and the University of Prague. He spent his early career in radio, working for Radio Prague and later Swiss National Radio in 1948. In 1957 Nelhybel emigrated to the USA and became an American citizen, and he spent the remainder of his life composing, guest conducting throughout the world, and lecturing at universities in more than 30 US states. Nelhybel died in 1996 in
Scranton, Pennsylvania, leaving behind an impressive body of works and a legacy of groundbreaking new ideas in music.

The hallmark of Nelhybel's unique compositional style is that his thinking is linear in nature. He is more concerned with writing good individual lines of music, and then putting them together. This is vastly different than most composers, who begin with a framework of harmony and chords from which they then build their melodic lines. Nelhybel's music is also largely modal in character. Modes are earlier versions of the modern scales used by most composers today. This "linear-modal" focus of his music makes a Nelhybel composition sound quite different than that of other composers. His sound is quite unmistakable, and although different, it is very effective and emotionally expressive.

Two Symphonic Movements was composed in 1970. All thematic material in the work is derived from one four-note motive: D-A-F-B♭, which is stated immediately at the beginning of the first movement. The first movement is slow in nature and highlights cadenza-like solo playing from several different woodwinds, in alternation with full-band statements of the motive. The second movement, fast and intense, opens with a timpani solo and the full brass choir of the band.

Dionysiaques, Op. 62 (1913) Florent Schmitt

Florent Schmitt was one of the French composers who was prominent at the turn of the twentieth century. He, along with Gabriel Faure, Maurice Ravel, and others, was responsible for creating the lush French musical sound of the time that is the hallmark of the orchestral works by these composers. Living in Paris in the 1900's and 1910's, Schmitt was no doubt influenced by the ballets of Stravinsky and their performances by the Ballets Russes. In fact, if you know the Stravinsky ballets, you may hear snippets of music that sound very similar in Dionysiaques. If you do, it is no accident: Schmitt attended the infamous premiere of Stravinsky's Rite of Spring on May 19, 1913, and in December of that same year completed Dionysiaques.

Dionysiaques is a unique work by the virtue of being a piece written purposely for band by a leading composer at a time when this was simply not done. Schmitt had done some playing in bands as a conscript in the military during the 1890's, and although his composition teachers frowned upon it he wrote a few band works in his earlier compositional years. Although completed in 1913, Dionysiaques would languish for some dozen years before receiving its première performance in 1925 by the Garde Républicaine Band of Paris. Schmitt was a notorious joker with a dry sense of humor, and the title of this work refers to the Greek god of wine and drama, Dionysus (Bacchus is the Roman version of this same deity). Whether Schmitt was composing this work to suggest something about French bandsmen of the time, or it was just in reference to revelers in general, there can be heard throughout the work a slightly off-balance melody and staggering tempo which suggest the presence of this Greek god in the composition.
Ottorino Respighi was an Italian musicologist and composer who was born in 1879 in Bologna. He studied composition with the famous Russian composer Rimsky-Korsakov, among others, and became one of the most important Italian composers of the early twentieth century. He died in 1936, leaving behind an important body of works and an impressive *magnum opus*: The Roman Trilogy.

*The Pines of Rome* is a symphonic poem written in 1924 and forms one-third of Respighi's *Roman Trilogy*, along with *Fontane di Roma* (Fountains of Rome) and *Feste Romane* (Roman Festivals). Each movement in *The Pines of Rome* depicts the pine trees in different locations in Rome at different times of day. The first performance was given under conductor Bernardino Molinari in the Augusteo, Rome, on December 14, 1924. The first movement, "The Pines of the Villa Borghese," portrays noisy children playing soldiers and marching in the pine groves of the Borghese gardens. The second movement, "The Pines Near A Catacomb," is a majestic dirge, representing trees near a catacomb in Campagna. Lower wind instruments suggest the subterranean nature of the catacombs, while the trombones represent priests chanting. The third part, "The Pines of the Janiculum", is a nocturne set near a temple, on the Janiculum hill, of the Roman god Janus. Double-faced gods open large doors and gates, marking the beginning of a new year. Respighi takes the opportunity to include the actual sound of a nightingale singing at the end of this movement, something that had never been done before in music.

The final movement, "The Pines of the Appian Way", portrays the trees along the great Appian Way. Misty dawn: a legion advances along the *Via Appia* in the brilliance of the newly-risen sun. Respighi wanted the ground to tremble under the footsteps of his army. The score calls for *buccine* - ancient trumpets that are usually represented by flugelhorns. Trumpets peal and the consular army rises in triumph to the Capitoline Hill. The work ends in truly epic fashion, and explores both the soft and loud extremes of the dynamic range. In one famous incident, the legendary Italian conductor Arturo Toscanini was recording this work in the 1930's and wanted "the lauds to be even louder." The recording technician said to him, "but maestro, if we turn up the microphones any higher it will break our equipment." Toscanini replied, "Break the equipment, then!"
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