

*Marquette University Bands Program Presents*

# **Annual Family Weekend Concert**

*Featuring the Marquette University Symphonic Band*

*Dr. Joel Flunker, Conductor*

*---And---*

*The Marquette University Wind Ensemble*

*Dr. Erik N. Janners, Conductor*

**Sunday, October 10, 2021  
11 am, Varsity Theatre**



**PROGRAM**

*Marquette Symphonic Band*

*Dr. Joel Flunker, Conductor*

**Shortcut Home**

**Dana Wilson**

**Resting in the Peace of His Hands**

**John Gibson**

**The Liberty Bell**

**John Philip Sousa**  
*Arr. Brion & Schissel*

*Marquette Wind Ensemble*

*Dr. Erik Janners, Conductor*

**Paconchita**

**Oscar Navarro**

**Suite of Old American Dances**

**Robert Russell Bennett**

Cake Walk

Schottische

Western One-Step

Wallflower Waltz

Rag

**The Tonic of Wildness**

**Michael Markowski**

**Armenian Dances, Part One**

**Alfred Reed**

Tsirani Tsar (The Apricot Tree)

Kagavik (The Partridge's Song)

Hoy, Nazan Eem (Hoy, My Nazan)

Alagyaz (the name of a mountain in Armenia)

Gna, Gna! (Go, Go!)

**Program Notes** written by Erik Janners and Joel Flunker

**Shortcut Home**

**Dana Wilson**

Composer Dana Wilson, Professor of Music at Ithaca College, has written works for ensembles as diverse as the Formosa String Quartet and the Tokyo Kosei Wind Orchestra. His works for solo instruments also include compositions for former Chicago Symphony Orchestra principal Larry Combs and trumpeters James Thompson and Rex Richardson. He calls *Shortcut Home* “a rousing and rather elaborate fanfare.” It features crisp, Jazz-influenced syncopations and complex interlocking woodwind figurations that challenge performer and listener alike. *JF*

**Resting in the Peace of His Hands**

**John Gibson**

*Resting in the Peace of His Hands* was inspired by an arresting piece of visual art. John Gibson writes: “While visiting the Busch-Reisinger Museum at Harvard University, I encountered a relief sculpture by Kaethe Kollwitz (1867-1945) entitled “Resting in the Peace of His Hands.” I knew nothing of the artist, nothing of the origin of the work, and nothing of the origin of the title at the time of the encounter. I knew only that the work expressed to me a remarkable sense of peace and that I would never lose the impression made upon me at that chance encounter.” The statue, named after a quote by Goethe, shows a human face in repose, embraced by a robed figure, whose hands demonstrate both power and gentleness. Kollwitz fashioned the work in 1936, and it was meant to contrast with her other works, which usually demonstrated the suffering and torment she encountered through her physician husband’s work of caring for the indigent. *JF*

**The Liberty Bell**

**John Philip Sousa**

*Arr. Brion & Schissel*

America’s March King, John Philip Sousa, composed *The Liberty Bell* in 1893. While it is claimed he was inspired to write the march by the historic bell in Philadelphia, in fact its history is less noble. Sousa heard the soprano soloist in his band whistling a catchy tune, and wrote a march around it. He intended to use the march in an operetta called “The Devil’s Deputy,” but when the person who commissioned the work wouldn’t pay up, he withdrew all the music, including the march. The march was later named *The Liberty Bell* in recognition of the Bell’s return to Philadelphia after having been “on tour.” Its skipping rhythms and exciting contrasts have made it one of Sousa’s most popular works, a position only enhanced by its adoption as the theme song of the British television comedy series “Monty Python’s Flying Circus.” *JF*

## **Paconchita**

## **Oscar Navarro**

Born in the village of Novelda in the province of Alicante, Spain in 1981, Oscar Navarro is one of the most exciting new composers for the wind band. His music education began when he attended the music conservatory in Alicante, Spain. After graduating with honors, he moved on to further study at the Conservatory in Valencia, Spain, where he studied under one of the most respected Spanish composers of today, Ferrer Ferran. Upon completion of his studies with Ferran, Navarro got accepted into a graduate program in composition at the University of Southern California. Here he studied with numerous different teachers, all of whom worked in the film and television industry, with credits to their names such as *Batman*, *Terminator*, *Nightmare on Elm Street*, *Star Trek* and *The Incredibles*. Equally at home in the artistic concert setting as well as film and TV scoring, Navarro's music is a great breath of fresh air in the band repertoire.

Navarro provides the following about today's piece:

"Paconchita" is a Latin overture dedicated to my parents Paquito Navarro and Conchita Gonzalez. It is a piece full of rhythm and energy with the percussion section having a great presence and highlighting the battery as group leader. A great brass fanfare starts the overture giving way to a much more rhythmic section in which give-and-take dialogues begin between the different sections of the band...During the course of the work, we hear Latin rhythms fused with the harmonies typical of Spanish folklore...'

*Paconchita* is a virtuosic and fun piece, full of life and fire, just like this tremendous group of students in the wind ensemble, and the students throughout our band program! We are so happy to be back making music as a full group, and this year is off to a fantastic start! *EJ*

## **Suite of Old American Dances**

## **Robert Russell Bennett**

One of America's most successful twentieth century composers, Robert Russell Bennett was born in 1894 in Kansas City, Missouri. His early musical studies were on the trumpet, violin and organ, and in 1918 he served as a Director of the US Army Bands for two years. Bennett also studied for six years in Europe, including studying with the famous composition teacher Nadia Boulanger from 1926-1929. Bennett landed in Hollywood in 1936, where over the next four years he wrote over 30 film scores, the most well-known probably being *Oklahoma*, for which he won an Academy Award. He was also a tremendously accomplished arranger of other people's music. Between 1920 and 1976 he arranged all or part of more than 300 shows, including music by Irving Berlin, George Gershwin, Cole Porter, and many others.

*Suite of Old American Dances* was inspired after the composer heard a performance by the famous Goldman Band in 1948. The original title was *Electric Park*, an amusement park Bennett went to while growing up in Kansas City. Each movement of the work is based on a dance from the beginning of the 20th Century.

The *Cakewalk* dance originated on the Southern plantations in the nineteenth century. The dance or "strut" was danced to jig-like banjo/fiddle music, usually done by a couple who, with a backward sway,

strutted in a medium high step or low kicking fashion. The prize for the winning dancers was often a cake, usually shared with the other participants. The men would often dress in long coats with high collars and the women in frilly gowns.

Although the title of this dance suggests that its roots lie in Scotland, the *Schottische* is actually a German variant of several Bohemian dances that later developed into the polka. The schottische features quick shifts from foot to foot and striking of the heel. These movements resemble the Scottish reel and may have inspired the name. Because the polka was at one time called the “Scottish Waltz,” it is also possible that this earlier dance inspired its namesake. Either way, the dance came to the United States by way of England when polka dancing became the rage among continental society in the 1840s. The music for the early schottische was usually written in 2/4 time, and many describe the dance as simply a slow polka.

The *Western One Step* included in the *Suite of Old American Dances*, is a somewhat misleading title. As legendary wind band conductor Frederick Fennell points out, “The composer informed me that this is also a dance known as the *Texas Tommy*, an obviously bright-eyed tune with an equally bright-eyed tempo.” Little is known about the Texas Tommy, one of the obsolete forms of the one-step. This dance, from the early 20th century, is believed to have originated in brothels and saloons, where ladies of the evening were known as “tommies.” There is a record of the Texas Tommy appearing in the New York Lafayette Theatre production of *Darktown Follies* in 1913.

Although the beginning of the 20th century represented a new cultural era, replete with new dance steps, the time-honored tradition of the *Wallflower Waltz* still reigned as king of the ballroom dance scene.

It seems fitting that Bennett chose to end his suite with a *Rag*. Although there is no one specific dance that can be associated with the rag style, Bennett’s choice of music is representative of the era as a whole. The ragtime era coincided with the beginning of the century, and with a new generation which was harshly criticized by its elders for embracing novel ideas. *EJ*

## **The Tonic of Wildness**

## **Michael Markowski**

Michael Markowski is interesting because he never studied music at a college or university. He graduated in 2010 from Arizona State University with a Bachelor of Arts in Film Practices. He was always studying music on the side however, working with several renowned composition teachers, and he came to national attention in 2006 when his first piece, *Shadow Rituals*, won a prestigious composition contest, the Frank Ticheli Composition Contest. Since then, Markowski has composed over 25 works for the wind band. He is also a prolific composer for films, chamber music and orchestra. He is in high demand in the band world due to the unique sound of his music. There is no other composer who sounds quite like him.

The composer provides the following thoughts on the piece:

‘By 1850, people in New York City were beginning to feel the compounding stress of living in such a heavily urban environment...a few years later, 843 acres of land in the middle of Manhattan would be transformed into an urban oasis: Central Park. Around this same time, Henry David Thoreau emerged from the woods after living by himself for over two years, and recounted, “our village life would stagnate if it were not for the unexplored forests and meadows which surround it. We need *the tonic of wildness*.” Thoreau understood that there was something invigorating about being in nature, as did people like John Muir, who eventually founded the Sierra Club. For Muir, “in God’s wildness lies the hope of the world –

the great fresh unblighted, unredeemed wilderness. The galling harness of civilization drops off, and wounds heal ere we are aware.” ...Slowly, the music I was writing began to piece itself together like a slideshow from a family road trip – a musical montage – each theme moving through very different scenery from one picturesque lookout point to the next. Above all, I think this piece is a celebration of the restorative power of nature...” *EJ*

### **Armenian Dances, Part One**

**Alfred Reed**

One of the most important and influential band composers who ever lived, with over two hundred works to his name, Alfred Reed influenced a generation of composers and taught countless students how to compose for band. Born in 1921 in New York, Reed served as a staff arranger for the 529<sup>th</sup> Army Air Force Band during World War II, quickly producing arrangements of popular songs for the jazz band instrumentation of the army band. This experience, as well as stints as the staff arranger for both NBC and ABC networks after the war (still primarily radio networks in the 1940’s and early ‘50’s), provided the training ground that taught Alfred Reed how to write well for every instrument. More than anything else about his music, this is what players notice first – the parts that Alfred Reed writes, be they for the saxophone, flute or trumpet, always work well on the instrument. This is an often overlooked part of composition, and a statement that is definitely not true of many band composers today! Alfred Reed died on September 17, 2005, leaving behind well over 250 published compositions for all mediums.

*Armenian Dances Part I* is an extended symphonic rhapsody built upon five different Armenian folk songs from the collection of Gomidas Vartabed, the founder of Armenian classical music. Born in 1869, he was ordained as a monk in 1895, and went on to musical studies in the Republic of Georgia and in Germany, eventually earning a Ph. D. in musicology – the study of a region’s folk music. The five songs included in this work are folk songs collected by Gomidas, and later arranged for solo voice with piano accompaniment, or for unaccompanied chorus. Of Alfred Reed’s setting of these songs in the current work, the composer offered these thoughts prior to his death:

“‘The Apricot Tree’ consists of three organically connected songs that were transcribed in 1904. Its declamatory beginning, rhythmic vitality, and ornamentation make this song highly expressive. ‘The Partridge’s Song’ is an original song by Gomidas, it was published in 1908 in Tiflis, Georgia. ‘Hoy, Nazan Eem’ was published in 1908 in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl’s name). ‘Alagyaz’ (the name of a mountain in Armenia) was first written by Gomidas for solo voice with piano. It is a beloved Armenian folk song... ‘Go, Go’ is a humorous, light-textured tune.” *EJ*

## **About the Conductors**

### **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).

### **Dr. Joel Flunker**

Dr. Joel Flunker is the Assistant Director of Instrumental Music at Marquette University. He directs the Symphonic Band and Jazz Ensembles, is co-director of the Pep Band, and teaches courses in Music Appreciation and Jazz History. Previously, Dr. Flunker was a member of the United States Coast Guard Band, where he had the opportunity to perform in virtually every state, Japan and Taiwan. In addition to

performing with and having the opportunity to conduct one of the finest concert bands in the world, Dr. Flunker has performed as a trumpeter with ensembles as diverse as the New York Philharmonic and the Hartford Jazz Orchestra. He has been a full-time music educator at the elementary, high school and university levels. Currently, Dr. Flunker performs frequently with the Milwaukee Symphony on subscription concerts and in chamber ensembles. You might also see him playing with the “All-Star Superband” or at Wisconsin Lutheran College, where he is an adjunct instructor. Dr. Flunker is a native of Neenah, Wisconsin, and has earned degrees from Lawrence University, the University of Minnesota, and the University of Connecticut.

## **MARQUETTE UNIVERSITY SYMPHONIC BAND FALL 2021**

### **Flute**

Alyssa Jarocz (piccolo)

Mia Gleason

Julia Rihani

\*Isabelle Yoshikazi

Jayden Zaharris

### **Clarinet**

Roselia Aguilar

Joseph Connelly

\*Aine Grady

### **Bass Clarinet**

Alexander Rashad

### **Alto Saxophone**

Brendan Illing

\*Mariam Reichert

\*Ryan Solveson

### **Tenor Saxophone**

\*Aleks Hromic



Gavin Johnson

**Baritone Saxophone**

Shane Engelkens

**Trumpet**

Mari Crowley

\*Amy Holschbach

Louis Jezerc

Nicholas Paulick

Alyssa Spies

**Horn**

Nora McKeough

**Trombone**

Ellie Balensiefen

Michael Gephart

Mark Hengel

\*Colton Herbert

Daniel Parks

**Tuba**

\*Matthew Weltzien

Noah Bayer

**Percussion**

\*Ben Doyle

\*Will Emery

Joceline Helmbreck

Katrina LaMadrid

Sean Martin

Ryan Nicolay

\* Indicates Principal Player

**Marquette University Wind Ensemble Fall 2021**

Piccolo

Annie Carani

Flute

Maddie Flaherty

Lauryn 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

Josh Mains

French Horn

Isabel Dunning

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