

WESTERN ILLINOIS UNIVERSITY

College of Fine Arts & Communication

School of Music

ChaWds
Sp13
Ap10

presents

Chamber Players

Matt Thomas, conductor

Chamber Winds

Randall Faust, conductor

Mike Fansler, conductor

with special guests

The U. S. Marine Corps Brass Quintet

Sgt Robert Siletzky, trumpet

Sgt Erich W. Woolley, trombone

Cpl Jonathan R. Cobb, horn

Cpl Wesley D. Piehl, tuba

LCpl Giovanni Scarramuzzo, trumpet

COFAC Recital Hall
Wednesday, April 10, 2013
7:30 PM

Program

Et in Terra Pax

Giovanni Gabrieli
(c. 1554/1557-1612)

Chamber Winds
Mike Fansler, conductor

Washington Post March

John Philip Sousa
(1854-1932)

Quinet

Michael Kamen
(1948-2003)

Third Marine Aircraft Wing Brass Quintet

Suite for Brass and Timpani

Thomas Tyra
(1933-1995)

- I. Fanfare
- II. Chorale
- III. Finale

Chamber Winds

Randall Faust, conductor

Second Suite for Military Band in F

Gustav Holst
(1874-1934)

- I. March
- II. Song Without Words
- IV. Fantasy on the Dargason

Third Marine Aircraft Wing Brass Quintet

Serenade in D Minor

Antonín Dvořák
(1841-1904)

- I. Moderato, quasi marcia
- II. Minuetto, tempo di minuetto
- III. Andante con moto
- IV. Finale, allegro molto

Chamber Players
Matt Thomas, conductor

Prelude and Toccata for Brass

Randall Faust
(b. 1947)

- I. Prelude
- II. Toccata

Chamber Winds
Randall Faust, conductor

La Virgen de La Macarena

Rafael Mendez
(1906-1981)

The Stars and Stripes Forever

John Philip Sousa

Third Marine Aircraft Wing Brass Quintet

Third Marine Aircraft Wing Brass Quintet

Sgt Robert C. Siletzky, trumpet
Sgt Erich W. Woolley, trumpet
Cpl Jonathan R. Cobb, horn
Cpl Wesley D. Piehl, tuba
LCpl Giovanni Scarramuzzo, trumpet

WIU Chamber Players

Oboe

Emily Hart
Alexandra O'Donnell

Clarinet

Laura Reynolds
Hannah Kermott

Bassoon

Angeline Sullivan
Elizabeth Peregrine

Contra Bassoon

Ashley Clinton

Horn

Robert Palmer
Erik Linke
Lindsey Ruberg

Cello

Arum Kim

Bass

Johnny Lammersfeld

WIU Chamber Winds

Trumpet

Chris Haas
Ruben Puha
Demetrio Lyle
Holly Ray
James Funk
Amanda Miller

Horn

Robert Palmer
Eric Linke
Lindsey Ruberg
Andrea Owens
Megan Melcher

Trombone

Kyle Traeger
Andrew Almeter
Monica Morton
John Gonzalez (bass)

Euphonium

Armando Mejia
Mark Kletz

Tuba

Seth Brown
Kimberly Truemper

Timpani

Jose Rangel



Giovanni Gabrieli was an Italian composer and organist. He was one of the most influential musicians of his time, and represents the culmination of the style of the Venetian School, at the time of the shift from Renaissance to Baroque idioms. While not much is known about Gabrieli's early life, he probably studied with his uncle, the composer Andrea Gabrieli; he may indeed have been brought up by him, as is implied in some of his later writing.

He also went to Munich to study with the renowned Orlando de Lassus at the court of Duke Albrecht V; most likely he stayed there until about 1579. By 1584, he moved to Venice, where he became principal organist at Saint Mark's Basilica in 1585, after Claudio Merulo left the post; following his uncle's death the following year he took the post of principal composer as well. Gabrieli's career rose to further acclaim when he took the additional post of organist at the Scuola Grande di San Rocco, another post he retained for his entire life. San Rocco was the most prestigious and wealthy of all the Venetian confraternities, and second only to San Marco itself in splendor of its musical establishment.

Though Gabrieli composed in many of the musical forms current at the time, he clearly preferred sacred vocal and instrumental music. He used the unusual layout of the San Marco church, with its two choir lofts facing each other, to create striking spatial effects. Most of his pieces are written so that a choir or instrumental group will first be heard from the left, followed by a response from the musicians to the right (antiphon). While this polychoral style had existed for decades—Adrian Willaert may have made use of it first, at least in Venice—Gabrieli pioneered the use of carefully specified groups of instruments and singers, with precise directions for instrumentation, and in more than two groups. The acoustics were such in the church—and they have changed little in four hundred years—that instruments, correctly positioned, could be heard with perfect clarity at distant points. Thus instrumentation that looks strange on paper, for instance a single string player set against a large group of brass instruments, can be made to sound, in San Marco, in perfect balance.

Et in Terra Pax for triple Antiphonal Brass Ensemble- Gabrieli's *Et in Terra Pax* is a somber piece with a coloristic style which sets it apart from what is usually perceived to be the tone of this Venetian master. This work is for three brass quintets and is Oliver's latest addition to the Wittenberg Gabrieli Festival Series. "This work should be a part of everyone's library." Richard Lukas, *ITG Journal*, December, 1994.



Thomas Tyra (Thomas Norman Tyrakowski) was born and raised in Cicero, Illinois. The only child of a working-class Polish immigrant family, he graduated from the J. S. Morton High School in Cicero (Diploma 1951), Northwestern University (BA 1954, MA 1955) and the United States Navy School of Music (1957) where he would refine his composition and arranging skills while fulfilling his military service. In 1971, Tyra earned his Ph.D in Music Education from the University of Michigan.

Following graduation from Northwestern in 1955, Tyra began his career as a high school band director in Des Moines, Iowa. In the summer of 1958, following completion of his military service with the U.S. Navy Band in the Washington DC area, Tyra arrived at Louisiana State University to serve as assistant to then Director of Bands L. Bruce Jones. In 1959, LSU

elevated Tyra to become the 14th Bandmaster of the Tiger Marching Band, making him at age 26 the nation's youngest director of a major university marching band. That same year, Tyra created the *LSU Ballet Corps Dance Line*, launching what would later evolve into the *LSU Golden Girls Dance Squad*. Creating the new musical content consumed by these groups was a small cadre of aspiring student composers including a young Bill Conti, who would later gain first fame by penning *Gonna Fly Now*, the theme song popularized by the 1976 hit film *Rocky*. During his tenure, Tyra also introduced *Hey, Fightin' Tigers*, an adaptation of *Hey, Look Me Over* from the 1960 musical *Wildcat* by Cy Coleman and Carolyn Leigh. This team spirit song - later adopted by the *LSU Golden Girls* as an introductory theme - continues to be used at *LSU* athletic events today.

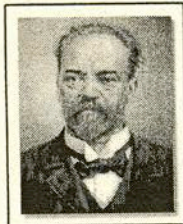
In 1964, Tyra was appointed Director of Bands at Eastern Michigan University. In 1968, he hired a then young Max Plank to be his assistant. Together they forged a life-long collaboration and friendship that would result in significant growth of the *EMU Bands* program and its traditions. In 2002, Plank passed his *EMU Bands* leadership baton to Scott Boerma, ending an era that spanned over 38 years of *EMU Bands* history. After leaving *EMU* in 1977 and until 1985, Tyra headed the Department of Music at Western Carolina University in Cullowhee, North Carolina, strengthening its Music Education curriculum and planting the seeds of growth for its instrumental performance programs, including marching band. From 1985 until his retirement in 1989, he served as Professor and Dean of the Crane School of Music at *SUNY-Potsdam*.^[6]

Tyra wrote numerous original compositions, arrangements and lyrics for works performed by symphonic bands, marching bands and brass ensembles of all levels. For beginning bands, Tyra wrote a series of original compositions including *Wholey Hymn*, *Modal March*, *Pentatonic Polka*, *Quartal Caper*, and *Polytonal Parade*. Compositions and arrangements for intermediate bands include *Two 17th Century Italian Songs* and arrangements of Handel's *The Messiah (Part I)* and *I'd Do Anything* from the Lionel Bart musical *Oliver!* His *Two Gaelic Folk Songs* (1964) is standard repertoire for many intermediate band programs.

As part of Northwestern University's early 1950s efforts to revitalize its school hymn (*Quaecumque Sunt Vera*), then Director of Bands John Paynter, recruited Tyra - an undergraduate music major, *Wildcat* Band trumpet player and staff assistant - to craft English words to replace the hymn's traditional Latin verse. The earliest known recorded performance of their resulting collaboration - renamed *Alma Mater (University Hymn)* - was created on October 3, 1953. Paynter's instrumental/A capella musical arrangement and Tyra's lyrics (... *Hail to purple, Hail to white, Hail to thee Northwestern ...*) remain an integral part of Northwestern University tradition today.

Suite for Brass and Timpani - *The Suite for Brass and Timpani* illustrates Tyra's special gift—as a person who really understood ensemble sonority—that is—he could score a composition to make the most sound with a few instruments for maximum effect. This is illustrated significantly—not only in the lyrical **Chorale**—but also in the **Fanfare and Finale**—where he exercises significant craft in the juxtaposition of both quartal and tertian harmonies to create a sound that is at once original and brilliant in its tonal color and acoustical weight.

Program Note by Dr. Randall Faust



Antonín Dvořák was born on September 8, 1841 in Nelahozeves in what is now the Czech Republic. He lived in America for only three years (1892-1895), but left us musical masterpieces with an American flare that have endured the test of time. Jeannette M. Thurber, a New York society leader and arts patron (who had established the National Conservatory of Music of America) requested Antonín to come to America and serve as Director of the National Conservatory of Music. He accepted and arrived in New York on September 27, 1892. His wife, Anna, daughter Ottilie and son Antonín accompanied him while the four youngest children were left home in Prague, Bohemia. Thurber hired Dvořák to teach, conduct, and write music in New York.

During this time period, Dvořák tried to sort out some theories about the possibilities of music in the New World. He wanted to write music that would represent America, the New World. Many of his works from Bohemia were rooted in simple, half forgotten tunes of the peasants. Since America was a melting pot of nationalities and there was not a true folk culture to draw upon, he turned to the Negro spirituals and plantation songs to inspire him.

He missed his friends and younger children and was not happy in Manhattan, however. He complained frequently of poor health and preferred to spend his evenings with his English-tutor, secretary-friend, Josef J. Kovarik whom Dvorak met while Josef was studying music in Prague. His home was Spillville, Iowa. It was Josef who persuaded Dvořák when lonesome for Bohemia, to come to his hometown in Spillville to see the real America instead of taking his family back to Bohemia during the summer months. Dvořák accepted and gladly sent for the remainder of his family to spend the summer of 1893 together in the Czech-speaking village of Spillville.

Dvořák liked Spillville and the surrounding towns as they reminded him of his home. He had come from peasant stock, (the son of a butcher from Nelahozeves), and maintained a rural retreat south of Prague in Vysoka, near Pribram.

While in Spillville, he touched up the orchestrations of the *New World Symphony*, completed a new work, the *String Quartet in F Major* and composed a chamber work in July, the *String Quartet in E-flat*. The second movement of this Quartet contained echoes of a group of Algonquin Indians who performed some of their native dances for Dvořák during his Spillville visit.

After the summer, Dvořák returned to New York and worked on the *New World Symphony* with Anton Seidl, the New York Philharmonic's German conductor. The piece was first performed December 15, 1893. It was reviewed as one of the great symphonies performed since the death of Beethoven and critics analyzed its "American-ness". Dvořák did not use actual melodies of the African American or Native American Indian cultures, but adapted them to his own original constructions.

Serenade in D minor, Op. 44 - Dvořák wrote his *Serenade in d minor*, op. 44, in 1878 and dedicated it to the German composer Louis Ehlert. The work was written for two oboes, two clarinets, two bassoons, and three horns. The composer later added cello, double bass, and an optional contrabassoon part. The first movement, *Moderato, quasi Marcia*, employs a modest, but stately march style, followed by the lighter and more dancelike *Minuetto*. The third movement, *Andante con moto*, features lyrical solo oboe and clarinet lines. A forceful unison melody opens the final movement, *Allegro moto*, followed by energetic motives reminiscent of a polka. The movement closes with animated fanfares in D major.



Randall Faust is a Professor of Music at Western Illinois University, where his teaching areas have included Applied Horn, Brass Chamber Music, and Music Theory and is the hornist of the Camerata Woodwind Quintet and the LaMoine Brass Quintet. Previously, he held appointments at Auburn University (Alabama) and Shenandoah Conservatory of Music (Virginia) where he taught a full range of music courses including Applied Horn, Composition, Music Theory, Electronic Music, and Brass Chamber Music. From 1985-2008, he was on the summer faculty at the Interlochen Center for the Arts. He holds degrees from the University of Iowa,

Minnesota State University-Mankato, and Eastern Michigan University and studied at the Interlochen Arts Academy - Interlochen Honors Musicianship Project. Faust's composition teachers include Rolf Scheurer, Warren Benson, Anthony Iannaccone, Peter Tod Lewis, and Donald Jenni. He has been the recipient of the ASCAP Plus Award from the American Society of Composers, Authors, and Publishers every year since 1990. Detailed information on the compositions of Randall Faust may be found at www.faustmusic.com.

Prelude and Toccata for Brass for The Sunday Morning Brass Choir Interlochen Arts Camp 1998- A great tradition—dating from the early days of the National Music Camp at Interlochen—was the performance of the Sunday Morning Brass Choir. Every Sunday during the summer, students, faculty, staff members, and guest brass players would meet at the Interlochen Bowl at 9 AM for a short rehearsal of brass literature ranging from compositions by Renaissance composers to new works by contemporary composers. After this brief rehearsal, the members of the ensemble would move to the sonorous Kresge Auditorium at 9:45 to play a Prelude for the Sunday Morning Interlochen Service. I was honored to perform as a hornist, and/or conductor and Coordinator for the Sunday Morning Brass Choir for over two decades. On Alumni Sunday, on August 2, 1998, the Sunday Morning Brass Choir honored me to premiere this **Prelude and Toccata** to commemorate Fifty Years of Preludes of Interlochen Sunday Services.

The *Prelude* begins with a meditative incantation in the trombones that is developed contrapuntally throughout the ensemble. The *Toccata* begins with a responsorial declamation that provides motivic material for an ostinato figure heard throughout the movement. The horns recapitulate the primary theme of the first movement—accompanied by this motivic ostinato in the trombones and trumpets. A heroic juxtaposition of the motives of both movements brings the *Toccata* to a dramatic conclusion.

Program Note by Dr. Randall Faust

Instrumental Ensembles Faculty & Staff

Mike Fansler, Director of Bands
Matt Thomas, Associate Director of Bands
John Cooper, Director of Jazz Studies
Richard Hughey, Director of Orchestras
Michael Stryker, Associate Director of Jazz Studies
Rick Kurasz, Percussion Ensembles
Kevin Nichols, Marching Band Percussion
Karla White, Office Manager
Alyssa Eichen, Graduate Assistant for Bands
Vanessa Montelongo, Graduate Assistant for Bands
Laura Reynolds, Graduate Assistant for Bands
Barksdale Bryant, Graduate Assistant for Faculty Brass Quintet
Kevin Liu, Graduate Assistant for Jazz Studies
Michael Kennedy, Jr., Graduate Assistant for Jazz Studies
Hermes Mejía, Graduate Assistant for Orchestras
Meredith Roche, Student Secretary

Winds and Percussion Faculty

John McMurtery, flute
Michael Ericson, oboe
Douglas Huff, bassoon
Eric Ginsberg, clarinet
John Vana, saxophone
Randall Faust, horn
Bruce Briney, trumpet
John Cooper, trumpet
John Mindeman, trombone/euphonium
Terry Solomonson, tuba
Rick Kurasz, percussion
Kevin Nichols, percussion

Strings Faculty

Julieta Mihai, violin
István Szabó, viola
Moisés Molina, cello (Assistant Director, School of Music)
Matthew Hughes, string bass
George Turner, guitar

