

**SCHOOL OF MUSIC, THEATRE AND DANCE**  
OAKLAND UNIVERSITY

**Oakland University Brass Band Concert**

**Wednesday, November 3, 2021 at 7:30 p.m.**  
**Varner Recital Hall**

**Oakland University Brass Band**

Kenneth Kroesche, conductor  
Joshua Tobias, student conductor

*The Olympic Spirit*

John Williams (b. 1932)  
arranged by Christian Jenkins

*The Australasian*

William Rimmer (1862-1936)

*I Know Thou Art Mine*

Leonard Ballantine (b. 1950)

*Roman Carnival Overture*

Hector Berlioz (1803-1869)  
arranged by Frank Wright

intermission

*Variations for Brass Band*

Ralph Vaughan Williams (1872-1958)

- Theme: Andante maestoso
- Variation I: Poco tranquillo
- Variation II: Tranquillo cantabile
- Variation III: Allegro
- Variation IV: Allegro (Canon)
- Variation V: Moderato sostenuto
- Variation VI: Temple di valse
- Variation VII: Arabesque; Andante sostenuto
- Variation VIII: Alla Polacca
- Variation IX: Adagio
- Variation X: Allegro moderato (Fugato)
- Variation XI: Chorale

*Blades of Toledo*

Trevor Sharpe (1921-2010)

Mabelynn Dill, Matthew Niemi, trombones  
Dustin Freeman, bass trombone  
Joshua Tobias, conductor

Music from *Tombstone*

Bruce Broughton (b. 1945)  
arranged by Philip Sparke

### Program Notes

***The Olympic Spirit***

**John Williams, arranged by Christian Jenkins**

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

In 1984, John Williams was already recognized as a leading composer of music for film, so it was only natural that the Los Angeles Olympic Organizing Committee ask him to provide a fanfare for those games. His response was *Olympic Fanfare and Theme* and since then he has provided music to be used for the Olympics on three additional occasions. *The Olympic Spirit* was the second in this series and was written in 1988 for NBC's coverage of the summer games that took place in Seoul, South Korea. These pieces along with his *Summon the Heroes* and *Call of the Champions* truly capture the essence of the Olympic Games.

### **The Australasian**

**William Rimmer**

There was a time when virtually all the music played by bands seemed to be composed or arranged by William Rimmer, born in 1862. He enjoyed his earliest musical experiences in his father's Southport Rifle Band as drummer and cornetist, transferring later to Besses o' The Barn Band. Soon William turned to conducting bands, major ones of the time like Irwell Springs, Wingates Temperance, Black Dyke, Hebden Bridge, Besses and Fodens. All these did well in competition at that time; in 1909 William was a trainer or conductor of five of the six prize winners in the Open Championships at Manchester. The following year he retired from conducting to devote himself to composing, arranging and teaching; his pupil included that great doyen of the brass world Harry Mortimer. Rimmer became music editor of the Liverpool music publishing firm, Wright and Round, in 1913. He returned to conducting after the Great War directing Southport Corporation Military Band for two years. He died on 9 February 1936.

Above all his compositions were marches: *Avenger*, *The British Flag*, *The Carnival King*, *The Comet*, *Dauntless*, *Dawn of Freedom*, *Faithful and Free*, *For Freedom and Honour*, *King of the Air*, *Jack o' The Lantern*, *Knight of the Road*, *Monarch*, *Ravenswood*, *Sergeants of the Guard*, *Sons of Victory*, *The Virtuoso*, *The Wizard*, *The Australasian*, *Black Knight*, *Cross of Honour*, *Honest Toil*, *North Star*, *Slaidburn*, *The Bostonian*, *Victor's Return*, *Viva Birkinshaw* (a tribute to a one-time leading Black Dyke cornetist) and, best known of all, *Punchinello* and *The Cossack*, adopted by Fodens as their signature tune. Many of these, and I have mentioned only a fraction of them, are still played, as are the cornet solos *Silver Showers*, *Hailstorm* and *Cleopatra*, the euphonium solo *Weber's Last Waltz* and the *Rule Britannia Overture*. *Chiming Bells* was a popular number around 1900 and the fantasia *Military Church Parade* was also played...His march, *The Australasian* is dedicated to the brass bands of Australasia.

*Program Note by Philip Chapman*

### ***I Know Thou Art Mine***

**Leonard Ballantine**

The melody, *I Know Thou Art Mine*, was first published in the June 1923 volume of *The Musical Salvationist*. Its composer, Commissioner Isaac Unsworth, was a singer who had never learned musical notation and never played an instrument. Remarkably, in his later years he was to discover an unusual gift for the fashioning of original melodies. These he would sing to his friends at the Music Editorial Department, who would notate and harmonize his work.

Leonard Ballantine was born and raised in Windsor, Ontario and his earliest musical memories include attending Detroit Symphony Orchestra concerts and hearing the Detroit Concert Band on Belle Isle. He studied music at the University of Toronto and would eventually become the National Secretary of Music for the Salvation Army in Canada.

### ***Roman Carnival Overture***

**Hector Berlioz, arranged by Frank Wright**

One of Hector Berlioz's idols was the great sculptor Benvenuto Cellini, whose life seems to have been even more tempestuous than the composer's. Berlioz wrote an opera on the subject of Cellini in 1838, and fearing that the work would never be performed again, in 1844 constructed a concert overture called Roman Carnival out of some of the material in the opera.

*Roman Carnival Overture* was arranged for brass band by Frank Wright and used as a test piece at the National Championships in 1966. The winners that year were the GUS (Footwear) Band under Stanley Boddington.

### **Variations for Brass Band**

**Ralph Vaughan Williams**

It is said that Vaughan Williams declined an invitation to write for the National Brass Band Championships in the mid-thirties because he disliked the sound of the band. Since an overture for brass band, *Henry V*, thought to date from that period and found among works discovered after his death, has achieved no great popularity, he was probably right to retreat from the idea of a major work for the band at that time. His *Variations* of 1957 were brought about by an encounter with the International Staff Band of the Salvation Army.

Vaughan Williams' theme, fourteen bars long, begins with a modal hymn-like phrase for unison saxhorns in two octaves. Brighter sounds, marked *no vibrato*, respond, again in unison. The theme is then completed with a harmonized phrase which could have come from no other pen. Here is the Vaughan Williams of the Fifth Symphony.

The variations are brief, eleven happening within ten minutes. They make no concession to the showpiece element of the band-contest; here all is discipline – music heard through the brass band rather than notes written to demonstrate it or to entertain with it. Demands made upon the soloists are light; even in the *Arabesque* (Variation VII) the parts flow easily under the fingers of the players. Vaughan Williams was drawn to the flugelhorn, writing excitingly for it in his Ninth Symphony. The concluding variation is entitled *Chorale*. Beginning pianissimo, cornets fanfare over a bass hymn, the full band joining later. The dynamic builds to a majestic close.

*Program Note by Bram Gay*

### **Blades of Toledo**

**Trevor Sharpe**

Trevor Sharpe is best known for his service in the British Army as a Lieutenant Colonel and Music Director of the famous Coldstream Guards from 1963 to 1974. In 1974, he was appointed as the Professor of Instrumentation at the Royal Military School of Music at Kneller Hall until his retirement in 1978. His primary relationship with the brass band movement was as a composer and adjudicator. From 1978 to 1986, he adjudicated for the weekly Best in Brass series that was televised on the BBC.

His *Blades of Toledo*, which features the trombone section of the brass band, musically captures the atmosphere and drama of a bullfight. The title brings attention to the famous tradition of sword making that the city of Toledo, Spain is known for. While regarded by most as cruel and inhuman today, countless unfortunate bull's met their end by a sword made in Toledo.

### **Music from Tombstone**

**Bruce Broughton**

Bruce Broughton is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and the Hendersons*. With 24 nominations, Broughton has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. In addition to a vast number of concert works for orchestra, he has written extensively for the brass band. His relationship with brass bands stems from his upbringing as a member of Salvation Army bands. Recently, his piece, *Heroes* was selected as the 2020 Championship Section Final for the National Brass Band Championships of Great Britain.

Released in cinemas in 1993, Tombstone is an American western written by Kevin Jarre and directed by George Cosmatos. Starring Kurt Russell and Val Kilmer, it was narrated by Robert Mitchum and is based on events relating to the Gunfight at the OK Corral, and the subsequent Wyatt Earp Vendetta, both of which took place in Tombstone, Arizona. The theme is crime, political corruption and law enforcement in the American west during the 1880s. The Philip Sparke's arrangement features from the opening and closing credits.

### **The Oakland University Brass Band**

The Oakland University Brass Band, formed in September of 2009, enjoys the distinction of being one of the few collegiate brass bands in the country. The members of the group come from across the state of Michigan, as well as the United States and Canada. In October, the band was featured in an article for *Brass Band World* which is an internationally distributed magazine about brass bands. This past March, the band was named the University Section winners of the 2021 Kapitol Cory Online Brass Band Championships. In addition, they were the winners of the Best Cornet Section Award.

They are the 2019 and 2018 Dublin (OH) Festival of Brass Champions where they consistently swept all three categories of Best March, Best Slow Melody and Best Major Work. In 2018, adjudicator Steven Mead commented that "it was wonderful to hear such an authentic 'English' sound to the ensemble - rich, textured and homogeneous and the performance of 'Essence of Time' in particular was a joy." In 2015 they accepted an invitation to travel to England to perform in the Butlin's National Mineworkers Open Brass Band Festival & Competition. While there, the band was awarded 2nd place in their division and now holds the distinction of being the highest placing American band in the history of the competition. This invitation was extended as a result of having won the First Section of the North American Brass Band Association Championships in 2014 in Grand Rapids, MI. In June of 2015, the band performed at the Great American Brass Band Festival in Danville, Kentucky where they gave three featured concerts. The festival is known for being the largest brass band event of its kind in North America, with audiences in the tens of thousands in attendance each summer. In May of that same year, they were the featured band at Mid-West Tuba Euphonium Conference at Bowling Green State University in Ohio, where they accompanied the conference's headline soloists.

The band is comprised primarily of undergraduate and graduate music majors and non-majors. Graduates of the school's brass and percussion programs have gone on to receive scholarships to attend the country's leading graduate music programs, as well as perform in major professional ensembles.

[Oakland University Brass Band - YouTube](#)

[Oakland University Brass Band | Facebook](#)

# Oakland University Brass Band

Kenneth Kroesche, conductor

## **Soprano Cornet**

Jordan Berg

## **Solo Cornet**

Alexis Dill\*

Jennifer Oliverio#

Thomas Corbett

Eilliana Gustincic

Filip Starostka

## **Repiano Cornet**

Nicole Tremonti

## **Second Cornet**

Parker Eckman

## **Third Cornet**

Jacob Packard

Zachary Oberdier

## **Flugelhorn**

Anna Greyerbiehl

## **Solo Horn**

Derek Kolp

## **First Horn**

Jonathon Esbri

## **Second Horn**

Jessie Pruehs

## **First Baritone**

Christopher Warren

## **Second Baritone**

Andrew Pettit

## **Trombone**

Mabelynn Dill\*

Dustin Freeman

Mathew Niemi

## **Bass Trombone**

Joshua Tobias

## **Euphonium**

Iyla Miller\*

James Long#

## **E-flat Tuba**

Brandon Thibault\*

Brian Wiik

## **B-flat Tuba**

Noah McDonald\*

Tarek Murray

## **Percussion**

Taylor Atkinson\*

Collin Arena

Joshua Fuzi

\* = donates principal player

# = donates OU faculty



**Dr. Kenneth Kroesche**, Professor of Music, teaches Trombone, Euphonium and Tuba, as well as conducts the Oakland University Brass Band. He holds a Doctor of Musical Arts and a Master of Music in performance from the University of Michigan in Ann Arbor, in addition to a Bachelor of Music Education degree from Texas State University.

Dr. Kroesche has appeared as a euphonium soloist with a number of notable ensembles, ranging from the National Symphony Orchestra at the Kennedy Center for the Performing Arts to the U.S. Army Band at the West Point Military Academy. The *Washington Post* described him as "an expert on the instrument." From 2000 to 2016, he appeared as a soloist at every international conference of the International Tuba &

Euphonium Association, as well as numerous regional conferences across the country. As an orchestral musician, he is the principal trombonist of the Oakland Symphony Orchestra, the university's orchestra in residence, and the Saginaw Bay Symphony Orchestra. He is a frequent guest musician with the area's leading ensembles which include the Grand Rapids Symphony, Flint Symphony and Detroit Chamber Winds. In addition, each summer he performs as euphoniumist with the Toledo Symphony Concert Band.

In 2009, he formed the Oakland University Brass Band which since its inception has gone on to receive national and international recognition. In January of 2015, the group accepted an invitation to travel to England to perform in the Butlin's National Brass Band Festival & Competition. While there, the band was awarded 2nd place in their division and now holds the distinction of being the highest placing American band in the history of the competition. This invitation was extended as a result of having won the First Section of the North American Brass Band Championships in 2014 in Grand Rapids, MI. Since then, the band has performed at the country's leading brass band festivals and they are currently the 2018 and 2019 Grand Champions of the Dublin Festival of Brass in Dublin, Ohio.