

GUEST RECITAL:

RANDALL FAUST,

HORN

WITH
ROBIN GUY, PIANO
MADDY TARANTELLI, HORN

PROGRAM

Songs of Liberty for Horn and Piano (2020) Randall E. Faust
I. Bold Champions: We Cannot Escape History! (b. 1947)
II. Lincoln and Liberty Too!

Three Songs from *The Solo Hornist* arr. Marvin C. Howe

"Bist du bei Mir" Gottfried Heinrich Stölzel
from *Diomedes* (1718) (1690-1749)
arr. J.S. Bach (1685-1750)

Feldeinsamkeit Johannes Brahms
from *Sechs Lieder*, op. 86, no. 2 (1833-1897)

The Tourney of King John Camille Saint- Saëns
(1835-1921)

INTERMISSION

Call and Response for Solo Horn (1997) Randall E. Faust

Three Solos from **The Healthy Hornist** (2020-2023) Randall E. Faust
The Swimmer
The Tennis Player
The Joggers
with Maddy Tarantelli, horn

Three American Folksongs for Two Horns and Piano (1988) arr. Randall E. Faust
"The Wabash Cannonball"
"Sometimes I Feel Like a Motherless Child"
"To Study War No More"
with Maddy Tarantelli, horn

PROGRAM NOTES

Songs of Liberty

BOLD CHAMPIONS: WE CANNOT ESCAPE HISTORY

Similar to the composer's choral work of the same name, this work for Horn and Piano is inspired by the words of John Howard Bryant and Abraham Lincoln—as published in *Illinois Literature: The Nineteenth Century* - edited by John Hallwas. These texts are used with the permission of the editor and publisher-Dr. Hallwas.

Dr. Hallwas notes that John Howard Bryant, the youngest brother of William Cullen Bryant, was a pioneer farmer, a poet, and an editor of the newspaper in Princeton, Illinois. He was quite active as an abolitionist politician—and when Bryant was elected to the State Legislature in 1842 he became acquainted with Abraham Lincoln. Along with the Princeton preacher and politician-Owen Lovejoy-Bryant was active in the Underground Railroad. The following libretto was constructed by this composer from texts* of John Howard Bryant and Abraham Lincoln—as published in the aforementioned book: *Illinois Literature: The Nineteenth Century* - edited by John Hallwas.

Bold Champions of the Poor-a thorny road before thee lies; For Thou hast bared thy breast and nerved thy arm to lift the heavy load,

And break the chains of limbs so long oppressed. We cannot escape History!

Tyrants and custom's dupes shall strive in vain; Truth wields a weapon mightier far than they; Huge bolts and gates of brass are rent in twain, Touched by the magic of her gentle sway.

We hold the power and bear the responsibility. We cannot escape History!

Hold then thy course "nor bate one jot of hope." The world will not forget that we say this: .Lo, the day dawns upon our eastern shore; Soon shall the night of prejudice be o'er,

When we give freedom to the slave- We give freedom to the free.

We cannot escape History!

-And a bright morning gives thee freer scope To rouse the countrymen to deeds of good, And just and equal laws shall save, Shall save the land from Blood.

As a bright morning dawns on our Eastern shore So we must think and act anew, And just and equal laws shall make us free, And then we shall save our country!

The way is peaceful and generous; The way is peaceful, generous and good. Bold champions of the poor, We hold the power and bear the responsibility. We cannot escape History!

Bold Champions of the Poor A thorny road before thee lies; For Thou has bared thy breast -And nerved thy arm to lift the heavy load -And break the chains from limbs too long o- pressed Oh we cannot escape, cannot escape History!

We cannot escape-cannot escape-cannot escape Responsibility! We have the Power and God will forever bless- We cannot escape cannot escape History!

* From a Sonnet by John Howard Bryant. * Annual Message to Congress (1862), Abraham Lincoln

LINCOLN AND LIBERTY

This is a fantasy setting for horn and piano of a melody of a song heard during Abraham Lincoln's election campaign of 1860. In his book of folksongs, *The American Songbag*, Carl Sandburg tells, "This campaign ditty of 1860 has the brag and extravaganza of electioneering." The melody is one that was popular in the United States during the nineteenth century—a folk song called "Old Rosin the Bow." This melody was popular enough to have been used by many people with many different lyrics. Sandburg gives the following lyrics for the initial strains of Lincoln and Liberty.

Hur-rah for the choice of the nation! Our chieftain so brave and so true; We'll go for the great reformation, For Lincoln and Liberty too.

We'll go for the Son of Kentucky, The Hero of Hoosierdom through; The pride of the Suckers so lucky, For Lincoln and Liberty too.

ABOUT THE ARTISTS

Recordings of the music of **Randall Faust** are available on various labels including MSR Classics, Summit Records, Crystal Records, Albany Records, and ACA Digital Recordings. His compositions are regularly heard in concerts and recitals at universities and festivals around the country and have been performed at Symposia of The International Trumpet Guild, The International Horn Society, The International Trombone Association, and The National Association of College Wind and Percussion Instructors and significant venues such as the Bicentennial Festival of American Music at the National Gallery of Art in Washington, D.C., and the Weill Recital Hall of Carnegie Hall. During the past two decades his compositions have been discussed in several doctoral dissertations at major universities. His catalog of works includes his Concerto for Horn and Wind Ensemble, the Symphony for Band (premiered at the Alabama All-State Band Convention), the Concerto for Brass Quintet, Percussion, and Strings (written for the National Gallery Orchestra of the National Gallery of Art, Washington DC), and University Scenes for Wind Ensemble (composed for the Centennial Convocation of Western Illinois University in 1999).

Randall Faust served as Professor of music at Western Illinois University from 1997 until May 2018—where his teaching areas included Applied Horn, Brass Chamber Music, and Music Theory and 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.

His current work entails maintaining a private studio, traveling nationally and internationally presenting master classes and recitals, and working on a wide variety of commissions and composition projects.

Robin Guy came to the University of Northern Iowa in 1990 and serves as Professor of Piano/ Collaborative Piano. Her performance highlights include eight compact disc recordings, touring for Affiliate Artists of New York, guest appearances in Russia, South America, on MPR *Prairie Home*

Companion, and with the Detroit Symphony. *Love Rejoices*, her recording with tenor Darryl Taylor on the songs of H. Leslie Adams, was an American Record Guide "Top Pick of the Year." She is in demand as a chamber musician and adjudicator. She regularly spent many summers performing and teaching piano at the world-renowned Interlochen Center for the Arts in Michigan. Dr. Guy earned the DMA in piano performance from the University of Arizona, the MM from Baylor University and the BME from Baldwin-Wallace College/University Conservatory.

Maddy Tarantelli is Assistant Professor of Instruction in Horn at University of Northern Iowa. Tarantelli has performed extensively with Utah Symphony and has performed with Ballet West, the Boise Philharmonic, Kansas City Chamber Orchestra, South Dakota Symphony Orchestra, and Fountain City Brass Band. She has previously held positions at Interlochen Arts Camp and Utah Valley University.

Tarantelli is a founding member of Trilogy Brass with Dr. JoDee Davis (UMKC) and Dr. Jennifer Oliverio (Missouri Western State University). Trilogy has performed recitals across the Midwest and at the International Women's Brass Conferences.

Tarantelli is an active contributor to the International Horn Society's publication *The Horn Call*, international symposiums, and regional workshops. She has received grants from the American Scandinavian Foundation and UMKC Women's Council. She is currently working on a book to be published by Mountain Peak Music. Since 2017, Tarantelli has served on the board of directors for Audition Mode Horn Seminar alongside Denise Tryon and Karl Pituch.

She spent her summers teaching theory and performing with faculty ensembles at Interlochen Arts Camp from 2015-2017. She aged out of DCI in 2011 playing mellophone with the Glassmen Drum & Bugle Corps.

Tarantelli completed a Doctor of Musical Arts degree at the University of Missouri-Kansas City, a Master's at the University of Miami, and a Bachelor of Arts in Music Education at Florida Gulf Coast University. She formally studied with Marty Hackleman, Sam Pilafian, and Kirsten Bendixen-Mahoney. Additional major fluences include Denise Tryon, Julie Landsman, and Frøydis Ree Wekre.

*In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.*

*This event is **free** to all UNI students, courtesy of the Panther Pass Program.*

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