



Fisher Tull



THE KEYSTONE WIND ENSEMBLE

JACK STAMP, Conductor

Terpsichore
Prelude and Double Fugue
Concerto for Piano and Wind Ensemble
Cryptic Essay
Jargon
Accolade
Sketches on a Tudor Psalm



K 11207



FISHER TULL

(1934-1994)

1 TERPSICHORE (1967) (3:33)

PRELUDE AND DOUBLE FUGUE (1979) (9:03)

2 Prelude (3:40)

3 Fugue I & II (5:22)

CONCERTO FOR PIANO AND WIND ENSEMBLE (1987) (16:06)

JACOB ERTL Piano

4 Allegretto (6:52)

5 Lento (3:51)

6 Allegro (5:22)

7 CRYPTIC ESSAY (1976) (9:02)

8 JARGON (1976) (7:19)

9 ACCOLADE (1978) (9:00)

10 SKETCHES ON A TUDOR PSALM (1971) (11:42)

11 INTERVIEW WITH THE COMPOSER (13:40)

By Andrew Yates, recorded March 1991

*All pieces are published by Boosey & Hawkes
except the Concerto which is published by Ludwig Masters Publications.*

TOTAL TIME 79:37

FISHER TULL

Fisher “Mickey” Tull was born in Waco, Texas on September 24, 1934. The third child of non-musicians, he nevertheless caught the musical “bug” when he was given a trumpet at age nine. He and his older brother formed a jazz group in high school called “The Dukes of Rhythm” and even made some recordings at the local radio station. From there he went “on the road” during the summer after high school, gaining valuable professional experience. He then enrolled at North Texas State University, and was immediately immersed in a trumpet studio that was overflowing with talented players. They all supported and challenged one other to become the best each could be. Some of these colleagues would later be immortalized in one of Tull’s compositions, *Eight Profiles* for solo trumpet, with each person identified by initials.

He joined the faculty of Sam Houston State University in 1957 as an instructor of music theory. In 1965 he completed his Ph.D. in Composition from North Texas State University and was promoted to Chairman of the Music Department at Sam Houston State. His tenure as Chairman lasted seventeen years and spanned some of the most successful years of the Department. Later he returned to classroom teaching.

Tull received many grants from the University for composition projects and the University bands served as a great laboratory with which he could experiment. Also, the burgeoning city of Houston with its symphony orchestra and a ballet company provided professional outlets for his compositions.

This recording seeks to present some of Tull’s lesser-known compositions that nevertheless deserve attention. I hope that you enjoy these works and take an interest in some of the many other compositions of this wonderful composer.

- TIM TULL



THE KEYSTONE WIND ENSEMBLE

The Keystone Wind Ensemble is a concert band of approximately fifty woodwind, brass, and percussion players which performs under the direction of Dr. Jack Stamp. Indiana University of Pennsylvania sponsors the ensemble with all members having a direct affiliation with the university as alumni, students, faculty or administrators. The ensemble, created in 1992, was formed for the express purpose of recording both new and more traditional works from the concert band repertoire for national release on compact disc. Reviews of these recordings have been uniformly enthusiastic. *Fanfare Magazine* wrote "The sound is excellent... This recording has the virtue of sounding like an excellent concert recording without the disadvantages of a real concert. The group plays with precise intonation and ensemble, able to tackle tricky rhythms and keep dense textures clear. The recording is, in terms of production/performance values, probably a must for every U.S. band director." The *American Record Guide* stated "The performance could not be bettered... This is a terrific release that deserves a wide audience."

DR. JACK STAMP

Dr. Jack Stamp, is Director of Band Studies at Indiana University of Pennsylvania where he was named "Distinguished University Professor" in 2008, the highest award the University gives a faculty member. A 1976 graduate of IUP, he later received the "Outstanding Alumnus Award" from his alma mater. Stamp received a Master of Music degree in Percussion Performance from East Carolina University and the Doctor of Musical Arts degree from Michigan State University in Wind Conducting, where he studied with Eugene Migliaro Corporon. Stamp studied composition with Robert Washburn, Fisher Tull, Joan Tower, David Diamond and Richard Danielpour. He has published more than sixty band works and is in demand nationally and internationally as a guest composer and conductor.

KEYSTONE WIND ENSEMBLE PERSONNEL

FLUTES

Therese Wacker
Ashley Shank
Erin Holsinger
Keith Hanlon
Dave Wright
Dave Verno
Ashley Shank

OBOES

Stephanie Caulder
Louise Vranesvic
Hannah Senft (EH)

CLARINETS

Cheryl Cifelli
Timberly Kazmarek Marbes
Donell Kingan
MaryKatherine Kuhn
Marjorie Parrish
Lindsay Verno
Peter Tresky

BASS CLARINETS

Wayne Ligas

CONTRA BASS CLARINETS

Nick Kloszewski

BASSOONS

Jason Worzbyt
Lynn Moncilovich
David Borst

SAXOPHONES

Keith Young
Josh Wertz
Bailey Fulkroad
Roy Mitchell

TRUMPETS

Kevin Eisensmith
William Stowman
David Ferguson
Josh Hillard
Ben Shaffer
Bob Maglocchi
Ben Blasko
Rebekah Hiravi

HORNS

Heidi Lucas
Jack Scandrett
Hugh Whaley
Kevin McElheny
Dennis Emert

TROMBONES

Christian Dickinson
Rob Keith
Bruce Tychinski
Dennis Cramer
Mathew Morse

EUPHONIUMS

Anne Smith
Mike Waddell
Christian Zembower

TUBAS

Zach Collins
Gary Bird
Zack Grass

TIMPANI

Ron Horner

PERCUSSION

Steve Barton
Sarah Hann
Brandon Kelly
Scott Kemerer
Michael Kingan
David Stockton
Brian Tychinski
Michael Vatauk
Shane Velsor
Vince Wallace

STRING BASS

Irvin Kauffman



THE KEYSTONE WIND ENSEMBLE

JACK STAMP, Conductor

MUSIC RECORDED 30 JULY-1 AUGUST 2014 IN FISHER AUDITORIUM ON THE CAMPUS OF INDIANA UNIVERSITY OF PENNSYLVANIA, INDIANA PA. INTERVIEW RECORDED MARCH 1991

PRODUCED BY BRADLEY GENEVRO

RECORDED BY BRUCE LEEK

RECORDING ASSISTANT BEN BLASKO

EDITED BY JACK STAMP AND BRUCE LEEK

COVER IMAGE FROM A FIFTEENTH-CENTURY STAINED GLASS WINDOW AT HARDWICK HOUSE, OXFORDSHIRE UK

DESIGN AND LAYOUT BY STACIE A. HEYEN

MICROPHONES Sennheiser MKH20, Sennheiser MKH40, Audio Technica AT4049, Beyer M160
MICROPHONE PRE-AMPS Millennia Media HV-3, FM Acoustics Class-Amps, Grace Design 801
RECORDING CONSOLE Ramsa WRS4424 (modified by John Windt)
CABLES MIT-CVT 2C/3D, MIT Z-Center Power Conditioning
SPEAKERS ATC SCM 20SLA Monitors
RECORDERS Tascam DA38
DAT DECKS Panasonic SV3800
PROCESSOR Prism Sound ADA-8, Prism Sound MR2024T interface
REFERENCE HEADPHONES Sony MDR V6

JACOB ERTL

Jacob Ertl, Pianist, has performed across the United States and abroad in Europe, Israel, Canada and Mexico in such venues as Carnegie Hall's Weill Recital Hall and Merkin Concert Hall. A prizewinner in numerous national and international competitions, he regularly performs at international music festivals and gives master classes across the United States. Ertl studied at the Oberlin Conservatory of Music and the Eastman School of Music and is currently Assistant Professor of Piano at Indiana University of PA.

ANDREW YATES

Andrew Yates, Interviewer, began working in radio in 1987 at Classical KXTR in Kansas City. Yates has been active in Kansas City radio in many capacities. He has been host of "The Sound of the Winds," a program about wind band music which has been recognized for its efforts to preserve through interviews the legendary composers of wind music.



I considered using a number of tunes found in the Episcopal Hymnal but always seemed to gravitate to Thomas Tallis' setting of the second psalm. My reluctance to finalize this choice was caused by the awareness that Ralph Vaughan Williams had used the same material for his *Fantasia for Double String Orchestra* (1910), a work with which I was quite familiar. Nonetheless, against the advice of some of my colleagues, I decided to take the plunge. After locking away my Vaughan Williams score and record, my first step was to consult Tallis' original setting which is found in *Musica Dicipina*, Vol. II, pp. 189–199.

As stated elsewhere in these notes, my dad was an Episcopalian for his entire adult life. The richness of the musical heritage of this denomination is hard to overlook and it provided a fertile field for him. To this day, *Sketches on a Tudor Psalm* remains the most popular of his compositions, perhaps challenged, in number of recordings, only by *The Final Covenant*.

These recordings offer a portrait of Fisher Tull as a composer, but I believe that my father will be remembered principally as a teacher. He was a gifted musician of course, but his gift for teaching music was perhaps even more important. Throughout the years, the awards he received and the tributes that were paid to him point to a teacher who was revered by colleagues and students alike.

– TIM TULL, 2015
www.fishertull.com



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erpsichore is the Greek muse of dance and chorus. This suggests the “classicalist” side of my dad, the one with a penchant for form and theory. *Terpsichore* began its life as an orchestral suite when he was completing his Ph.D. at North Texas State University in Denton, Texas. The orchestra version was never completed, but the music found new life as a piece for concert band. In this form it was premiered at the Contemporary Music Festival at Sam Houston State University in Huntsville, Texas in 1967.

This short, dance-like piece displays elements that would become hallmarks of Fisher Tull's style, such as rapidly-shifting time signatures and complete integration of the percussion section into the overall texture of the composition.

Prelude and Double Fugue is an example of Tull's classicalist writing. This work was commissioned by the band fraternities Kappa Kappa Psi and Tau Beta Sigma, and therefore, Tull felt, called for a relatively intellectual style. *Prelude and Double Fugue* was premiered at their national convention in 1979. During Tull's tenure as chairman of the music department at Sam Houston State University, the bands, under the accomplished leadership of Ralph Mills, were an important part of campus life. The local chapters of these fraternities had bestowed many honors on my dad through the years. This piece is a fitting testament to that relationship.

The Concerto for Piano and Wind Ensemble is a tremendous vehicle for the pianist as well as for the band, which doesn't have many opportunities to perform with a piano soloist. The *Concerto* was commissioned and premiered by the University of Puget Sound in 1987 with faculty pianist Duane Hulbert as soloist. I asked Duane if he remembered my father and he said yes. He remembered my father as sitting quietly in the rehearsals but then having many



constructive comments at the end which helped everyone in the ensemble. Duane also recalled that my dad had a tremendous ear for balance and overall sound.

I would be very remiss in not noting that the cadenzas were written by my mother. This is a rare instance of an actual collaboration between my parents. My father publicly acknowledged his gratitude for my mother's support on many occasions but this is the only time, to my knowledge, that there was a commingling of talents. My mother certainly performed his works (see our CD *Friends Play Friends* on Albany Records) many times, but this is something special.

Cryptic Essay was commissioned by Tennessee Technological University in 1976, and the premiere performance was conducted by my father at that time. This piece shows the playful side of Fisher Tull that loved games and puzzles. In this puzzle, the listener is given the answer first and is then asked to figure out the question. In other words, the variations precede the theme. One of my father's favorite pieces was the *Enigma Variations* by Edward Elgar. One of Tull's own trumpet pieces uses a similar technique — quoting players' initials for movement titles.

The “theme” of *Cryptic Essay* is a medieval church melody from the 1200s. For all of his adult life my dad was a devout member of the Episcopal Church and he often drew from its rich musical tradition in his writing. His *Sketches on a Tudor Psalm* is perhaps the best-known example in his work of this devotion.

Jargon is based on a hymn tune by the eighteenth-century American composer William Billings:

Let horrid Jargon split the air,
And rive the Nerves asunder,

Let hateful Discord greet the ear,
As terrible as Thunder.

One of the most striking things about this piece is its extra-large percussion section. Percussion instruments often dominate the texture of the music and provide important thematic material. The score even features a drawing of how to position the percussion instruments around the back of the ensemble, anchored on opposing front edges by a set of chimes on each side.

This piece was commissioned by Bob Rober, who played bass in one of the Lab Bands at North Texas with my father. They both contributed numerous arrangements to those bands. Bob later taught for years at a high school in Arlington, Texas — coincidentally named Sam Houston — and premiered *Jargon* with his band at a music festival in 1976. Rober's band happened to have a robust and capable percussion section, inspiring my father to highlight their talents.

Accolade is a departure from the other pieces on this disc. The piece was composed on commission from a high school band which was probably not able to experience the Fisher Tull represented by the other pieces on this disc, but he felt he could still reach these students and teach them something. *Accolade* is much less demanding than the other works in this collection but the musical interest is still substantial. The changes in meter are much less frequent and simpler; there are no solo parts and the percussion section is presented in its barest form. Yet there is still music to be made. Writing this piece would have given him just as much pleasure as writing for a professional ensemble. He was a true teacher.

I don't think anything I could say would shed more light on the piece *Sketches on a Tudor Psalm* than this quote from an article my father wrote: