

MARTIN LUTHER COLLEGE
WIND SYMPHONY
PRESENTS

Jubilation!



Sunday, April 25, 2021 • 1:00 PM
Chapel of the Christ - Martin Luther College
livestream at www.mlc-wels.edu/streams

MARTIN LUTHER COLLEGE

Wind Symphony

Miles Wurster, Conductor

Joy (2010)
Carl Boeder, Conductor

Joseph Curiale (b. 1955)

Chant and Jubilo (1962)
Andrew Kramer, Conductor

W. Francis McBeth (1933-2012)

The Engulfed Cathedral (1910)
trans. Merlin Patterson

Claude Debussy (1862-1918)

Play! (2005)
Ryan Kluba, Conductor

Carl Holmquist (b. 1983)

Rest (2010)

Frank Ticheli (b. 1958)

First Suite in Eb for Military Band (1909)

Gustav Holst (1874-1934)

Program Notes

The sounds of *Joy* are distinctly American, calling to the minds of listeners the music of Copland and Bernstein. Originally composed for orchestra in 1995, this composition in an American-classic style was arranged by Dr. Joseph Curiale for wind band in 2010. Dr. Curiale found success composing for TV, film, and pop music performers before releasing his first recordings of original orchestral music. Curiale uses several motifs and a bevy of rhythmic energy to pay tribute to the fruit of the spirit that is joy. Joy comes from many places in our lives and *Joy* seeks to evoke those individual sources. The victorious opening theme quickly makes way for a more reflective section, followed by the sound of freedom on the open plain. As this exciting but brief journey ends, the themes combine in an uplifting flourish.

Program note by Carl Boeder

Chant and Jubilo was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas. It was premiered by the Four States Bandmasters Band in January 1962, with the composer as the conductor. The main melodic theme is taken from a ninth-century Greek hymn of rogation, a solemn prayer for the litany of saints before Ascension Day in the Catholic church. The chant section is characterized by the woodwinds and a somber, flowing melody, while the jubilo section is characterized by a more robust brass and percussion rendition of the same.

Program note by Andrew Kramer

In this transcription of Debussy's *The Engulfed Cathedral* (*La Cathédrale engloutie*) I have tried to create a work that will display the tonal beauty as well as the power and grandeur of the modern symphonic band. Unusual instrumental combinations have been used throughout and great care has been given to subtle shadings of color and texture. *The Engulfed Cathedral* is No. 10 Book 1 of Claude Debussy's *Preludes*; it is one of his best known and most popular works, not only in its original version for solo piano, but also in its numerous transcriptions, the most notable of which is the orchestral setting by Leopold Stokowski. *The Engulfed Cathedral* depicts an old legend from Brittany: To punish the people for their sins, the *Cathedral of Ys* is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water . . . and then sinks slowly into the ocean.

Program note from Merlin Patterson

Play! is the fourth and final movement of Holmquist's *A New Orleans Symphony*, commissioned by the Minnesota Symphony Winds, conducted by Timothy Mahr. During this musical presentation, Holmquist takes the audience back in time to the events of Hurricane Katrina in late August 2005. Winner of the 2007 Claude T. Smith Memorial Band Composition Contest, *Play!* is six minutes of pure motion. The hymn tune *Come Thou Fount of Every Blessing* serves as the primary melodic material and is presented full splendor in the final section of the piece.

Program note by Ryan Kluba

Rest is a concert band adaption of Ticheli's prior choral work, *There Will Be Rest*. About his adaptation for wind band, the composer writes:

I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

*There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.*

*I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, above me
Stars I shall find.*

Sara Teasdale (1884-1933)

Program note from Frank Ticheli

Completed in 1909, the *Suite in Eb for Military Band* didn't receive its official premiere until 11 years later, on June 23, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. The work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work. Though many arguments would take place over the next sixty years debating the "correct" instrumentation for wind band, Holst's scoring would actually serve as the model for today's concert ensembles.

There are three movements in the suite: Chaconne, Intermezzo, and March. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the Chaconne are Eb, F, and C, and the first three notes of the melody when it first appears in the Intermezzo are Eb, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

Program note by Esmail Khalili

Martin Luther College Wind Symphony

Miles Wurster, Conductor

Flute

Carolyn Bauer
Megan Buth*
Hannah Esmay
Sarah Kramer
Maddie Neyhart
Meg Stangl
Elena Thoma
Maria Werre

Oboe

Ryan Kluba

Bassoon

Jared Dobberstein

Clarinet

Hannah Broring
Hannah Mayer
Aimee Olsen*
Bill Wang
Natalie Zirbel

Bass Clarinet

Sydney Peterson

Alto Saxophone

Emma Dorn
Ashlee Olsen*

Tenor Saxophone

Josh Zander

Baritone Saxophone

Christopher Robbert

Trumpet

Joey Behm*
Sam Eickhoff
Joseph Grambsch
Ethan Mallow
Alicia Mengel
Josiah Winkel

Horn 1

Josie Bieberitz
Katelyn McGurk
Kara Peter
Evan Vant Hul*

Trombone

Josh Bannick
Carl Boeder*
Noah Cook
Leah Kuchenbecker
Bethany Valleau
Gus Wenz

Bass Trombone

Ben Hillmer

Euphonium

Brooke Flunker
Aaron Jobs*
Matthew Springer

Tuba

Andrew Kramer*
Noah Ungemach

Percussion

Zach Cole
Will DeMarce
Chloe Grunewald
Mikayla Kiedrowski
Jordan Massiah+
Robert Reinke
Jacob Schwark+

*Principal

+Co-principal

