



Martin Luther College
Wind Symphony Presents

THE ROAD

WELL-TRAVELED



507.354.8221

MARTIN LUTHER COLLEGE

MLC-WELS.EDU



About Martin Luther College

Martin Luther College is owned and operated by the Wisconsin Evangelical Lutheran Synod. Formed from an amalgamation of Northwestern College (founded 1865) and Dr. Martin Luther College (founded 1884), the school opened its doors in 1995. Located 100 miles southwest of Minneapolis, the beautiful 80-acre campus is situated on top of a wooded range of hills overlooking the city of New Ulm, Minnesota. Its mission is to prepare men and women for various areas of the Christian ministry.

Presently, over 700 students attend MLC. In addition to their studies, MLC students participate in a wide array of extracurricular activities such as music, art, athletics, drama, and other student organizations.

We welcome you to come visit campus and get a firsthand look at your college of ministry. Thank you for your attendance at the concert and your support of your future pastors, teachers, and staff ministers. For more information about Martin Luther College and the music program, please visit mlc-wels.edu or call 507.354.8221.

About the MLC Wind Symphony

The MLC Wind Symphony is the major instrumental ensemble on campus. The Wind Symphony serves to further develop the musical and performance skills that have been given to us by our Lord and to glorify him through our diligent study and performances. To this end, we rehearse and perform standard, contemporary, and sacred wind band literature, emphasizing ensemble performance and excellence in individual and cooperative musicianship. In addition, we explore the role wind band plays in ministry, worship, and praise.

In recent years, the Wind Symphony has traveled to Arizona, California, Colorado, Idaho, Illinois, Michigan, Minnesota, Montana, Nebraska, Oregon, South Dakota, Washington, Wisconsin, and Canada. The ensemble is excited to be touring the Midwest region of the United States this spring.

Students in the ensemble represent MLC's early childhood education, elementary education, secondary education, staff ministry, and preseminary programs. In the area of music, MLC offers degrees in K-12 instrumental music education, K-12 choral music education, and parish music, along with a music education minor that students may couple with an elementary education degree. In any given year, about fifteen percent of the ensemble is comprised of music majors. The Wind Symphony rehearses four days per week, performs four concerts per year, and tours annually. All MLC ensembles, both instrumental and choral, are open to all students regardless of academic major.

The Road Well-Traveled

Martin Luther College Wind Symphony
Professor Miles Wurster, Conductor

Symphonic Fanfare (2005)

Mark Camphouse (b. 1954)

Three Folk Song Settings for Band (2014)

Andrew Boysen Jr. (b. 1968)

- I. Poor Wayfaring Stranger
- II. All the Pretty Little Horses
- III. Scarborough Fair

Glenbury Grove (2009)

Julie Giroux (b. 1961)

Between the Two Rivers (2004)

Philip Sparke (b. 1951)

Sang! (1993)

Dana Wilson (b. 1946)

America the Beautiful (1892/1963)

Samuel Augustus Ward (1847-1903)
arr. Carmen Dragon (1914-1984)

The Stars and Stripes Forever (1896/1996)

John Philip Sousa (1854-1932)
arr. and adapt. by Keith Brion and Loras John Schissel

Offering

A freewill offering will be gathered to support student financial aid at MLC. We are offering three options:

- You may contribute at the door.
- You may contribute from your cell phone: Text **AID** to 507-223-4344.
- You may scan the QR code below and select the **MLC Financial Aid** designation on the dropdown menu.



Program Notes

Symphonic Fanfare

Mark Camphouse

Commissioned to celebrate the 75th anniversary of the Municipal Band of Wheaton, Illinois (Dr. Bruce Moss, music director and conductor), *Symphonic Fanfare* is an exuberant concert opener. An expansive and lyrical middle section contrasts with the majestic and energetic outer sections. The piece was composed and orchestrated in the spring of 2005 and received its premiere performance by the Wheaton Municipal Band on July 21, 2005, with the composer conducting. It was especially enjoyable and rewarding for the composer to have the opportunity to appear with the band as guest conductor for the premiere, having served as the band's principal trumpet player while attending high school and college in the Chicago area during the early 1970s.

Three Folk Song Settings for Band

Andrew Boysen Jr.

Each movement in this work begins with a similar motive of a rising fifth followed by a descending second. This unifying motive sets the foundation for the entire suite and is used both harmonically and melodically in each of the three movements.

The opening movement, *Poor Wayfaring Stranger*, is a dramatic and dark representation of the well-known gospel song about a traveler enduring the trials of life. The earliest known publication of this song was in 1858. The traveler sings of his journey and final destination, "I am just going over Jordan, I am just going over Home."

The second movement, *All the Pretty Little Horses*, is a hauntingly beautiful setting which provides lyrical contrast to the two outer movements. The touching lullaby is sung from the perspective of a mother to her baby, promising that when the child wakes, the child will have "all the pretty little horses."

The suite closes with a fiery setting of *Scarborough Fair*. An ostinato pattern introduced by the marimba at the opening of the movement establishes the unique rhythmic design of the piece—alternating measures of 6/8 and 3/4 time. The character and texture of this setting differ dramatically from most well-known renditions.

Glenbury Grove

Julie Giroux

Glenbury Grove is both a fictional and non-fictional place. Deep in the woods behind my home is a special place. A winding pebble-and-sand-bottomed stream with crystal clear water weaves and circles throughout the forest. Sunlight reflects off the water from gentle streams of light that occasionally pass through the forest canopy of ancient oak and pine trees. My favorite spot along that stream is at a very sharp bend. So sharp is the bend that it almost creates an island in the middle. The oak trees there are massive and very little light gets through. The outer banks of the stream are tall, creating a natural amphitheater, and the forest floor is covered by a rich green moss. The first time I went into that place, the name “Glenbury Grove” whispered to me. I have no idea where the name came from—it just did—and the name has stuck with me over the years. I imagined it to be a place where anything could happen. (*Program Note by Julie Giroux*)

Between the Two Rivers

Philip Sparke

Between the Two Rivers was commissioned by Fanfare “Prins Hendrik,” from Aalst in the Netherlands. The title derives from the fact that the town of Aalst lies between two tributaries, the Maas and Waal rivers. The community is a highly religious one, so the famous Luther chorale *Ein’ Feste Burg* was an obvious choice for Philip Sparke to use as the theme for this new work. It takes the form of a theme with four contrasting variations.

Sang!

Dana Wilson

I have always been struck by the contrast between the simple rhythms found in most of the music that ensembles of young musicians perform, and the intricate rhythms of “popular” music that they listen to at home and often sing with their friends. This is in large part due to the incredible difficulty that would be posed by having to read the rhythmic notation of popular music. Therefore, in *Sang!* I set out to “teach” the complex rhythms in the form of a chant. This chant can be learned by the students aurally, which is an ancient teaching and performing technique and related to how students learn the rhythms of popular music. Then the entire piece is based on those rhythmic patterns. (This, in turn, teaches students what those rhythms look like in notation.) The chant incorporates scat singing, which is an old technique found in African American music, particularly blues, jazz, and hip hop. Its purpose is to vocalize expressively without necessarily singing words or phrases from an established language. While the text of the chant may lack specific description, it expresses whatever meaning the performer gives it and the audience receives. Beyond these elements, the point of the piece is to have fun. (*Program Note by Dana Wilson*)

America the Beautiful

Samuel Augustus Ward

arr. Carmen Dragon

The version of this patriotic song popular today was first published in 1910 as a combination of Samuel Ward's hymn tune "Materna" (1882) and Katharine Lee Bates's poem "America" (1893). Bates, an English professor at Wellesley College, wrote the poem after having traveled to the top of Pikes Peak in Colorado via covered wagon and mule. From the top of the mountain, she could see almost to Kansas to the east and across the Rocky Mountains to the north—a view that inspired gratefulness and hope. "All the wonder of America seemed displayed there." The poem was set to a number of tunes over time, but the tune that eventually stuck was Ward's "Materna"—a melody originally meant for the hymn "O Mother Dear, Jerusalem" by the Scottish theologian David Dickson.

In 1904, Bates published an updated version of the poem that simplified its phrasing and rhyme, easing its musical setting, but the song's unrelenting optimism and splendid vision remained. (*Program Note by Dr. Jessica Getman*)

The Stars and Stripes Forever

John Philip Sousa

arr. and adapt. by Keith Brion and Loras John Schissel

Paul Bierley states that *The Stars and Stripes Forever* is "by far the most popular march ever written, and its popularity is by no means limited to the United States." A ten-year international march popularity survey confirms Bierley's statement. The universal appeal of Sousa's march is illustrated by an article in *The New York Times* by Harold Schonberg which tells of a tour to China by Eugene Ormandy and the Philadelphia Orchestra in 1973. After sitting politely but stonily through a program which ranged from Beethoven to Copland, the orchestra struck up "The Stars and Stripes." "All of a sudden electricity permeated the hall. Faces broke into smiles; feet began tapping; there was a general air of understanding and happiness. Maybe (it) really is the greatest piece of music ever written by an American. In any case, it has made more friends for America than any other piece of music" (*Program Note from Program Notes for Band*)

MLC Wind Symphony

Piccolo

Emma Pufahl
Meg Stangl

Flute

Carolyn Bauer
Hannah Ott
Emma Pufahl
Magdalyn Spike
Meg Stangl
Nicole Trapp

Bassoon

Jared Dobberstein

Clarinet

Meghan Johnson
Nicole Schumann

Bass Clarinet

Bethany Schneekloth

Alto Saxophone

Joseph Panning

Tenor Saxophone

Ethan Coffee

Baritone Saxophone

Christopher Robbert

Trumpet

Aspen Bue
Joshua Kallies
Alicia Mengel
Ethan Mallow
Luke Rogotzke
Katie Rosenau
Laura Rossow
Josiah Winkel

Horn

Grant Gawrisch
Jason Horn
Josiah Smith
Katie Ungemach

Trombone

Benjamin Foster
Benjamin Hillmer
Justin Peter
Grace Seim
Bethany Valteau

Euphonium

Brooke Flunker
Aaron Jobs

Tuba

Micah Gray
Isaiah Ruddat
Caleb Wolfe

String Bass

Richard Giese
Timothy Manning

Percussion

James Carter
Chloe Grunewald
Emma Niebuhr
Robert Reinke
Jacob Schwark
Elijah Wohling

Piano

Benjamin Foster



Professor Miles Wurster has served as Director of Instrumental Music at Martin Luther College in New Ulm MN since 2006. At MLC he conducts the Wind Symphony, coordinates chamber ensembles, and teaches courses in conducting, music education, instrumental techniques, and applied instrument lessons. Prof. Wurster has been actively involved in musical theater both on campus at MLC and in the community, conducting the orchestra for various musical productions. A native of Minnesota, Wurster has earned degrees from Bethany Lutheran College in Mankato MN, Gustavus Adolphus College in St. Peter MN, VanderCook College of Music in Chicago IL, and Minnesota State University, Mankato. Currently, Wurster is pursuing a Doctor of Arts degree at Ball State University in Wind Band Conducting and Music Education, and is a conducting student of Thomas Caneva. While at Ball State, Prof. Wurster had the privilege to perform with and conduct the BSU Symphony Band and Wind Ensemble. He is a founding member and conductor of the Two Rivers Community Orchestra, and has served as clinician for area schools and WELS Band Festivals.

2023 SPRING TOUR SCHEDULE

Sun, May 14	St. Paul's Lutheran Church - North Mankato MN St. Croix Lutheran Academy - West St. Paul MN	8:00 & 10:30 am 7:00 pm	<i>Worship Service</i> <i>Concert</i>
Mon, May 15	Lake Harriet Bandshell Park - Minneapolis MN Luther High School - Onalaska WI	10:00 am 7:00 pm	<i>Demo Concert</i> <i>Concert</i>
Tue, May 16	Manitowoc Lutheran High School - Manitowoc WI	7:00 pm	<i>Concert</i>
Wed, May 17	Winnebago Lutheran Academy - Fond du Lac WI	7:00 pm	<i>Concert</i>
Thu, May 18	Westside Christian School - Middleton WI St. John Lutheran Church - Baraboo WI	1:30 pm 6:30 pm	<i>Demo Concert</i> <i>Concert</i>
Fri, May 19	St. John Lutheran School - Baraboo WI	9:00 am	<i>Demo Concert</i>



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