

Martin Luther College Wind Symphony  
PRESENTS

# SUITE SOUNDS

FOR Winds AND  
Percussion

Sunday  
November 24, 2024  
3:00 pm  
WCC Auditorium



MARTIN LUTHER COLLEGE

507.354.8221 MLC-WELS.EDU

# Suite Sounds for Winds and Percussion

~ Notes ~

## ***First Suite in Eb for Military Band*** (1922)

Gustav Holst (1874-1934)

The earliest record concerning the *First Suite for Military Band* was found in a journal kept by Holst on a page dated 1909. From 1895 until his death in 1934, Holst used this journal as a record of his compositions. It is interesting to note that the *First Suite* did not make its performance debut until 1920. Why this delay from composition to premiere, only Holst knew for sure. It is known that both the *First Suite* and the *Second Suite in F* (written in 1911, premiered in 1922) were finished compositions long before their first performances. Both compositions have long been a staple of the wind band repertoire and have contributed to the establishment of the wind band as a legitimate performing ensemble.

## ***Dusk*** (2008)

Steven Bryant (b. 1972)

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness. *Dusk* is part of a three-work "night cycle," continuing with *The Marbled Midnight Mile* and concluding with *First Light*. *Dusk* was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.

- Program note by composer

Joe Panning, Student Conductor

## ***Symphonic Suite*** (1957)

Clifton Williams (1923-1976)

The suite consists of five movements related through the use of a principal theme. In each movement a new theme is also introduced, and in the last movement several themes are developed simultaneously. The suite begins with "Intrada," which suggests a solemn processional in fanfare style. The following movement, "Chorale," is based on a melody in the first cornet, which has more than a hint of blue in it. "March" is marked *allegro vivo* and is based on a short fanfare-like motif heard at the beginning. After many repetitions it works up to a fine climax for full band at the end. The "Antique Dance" features a modal melody in the flute with percussion accompaniment. "Jubilee" is the climactic movement of the suite. Marked *allegro con brio*, it is written in sonorous triadic harmony throughout. With a few contrasting sections, the movement is based primarily on a chordal-rhythmic motif.

- Notes from "Program Notes for Band"

***Colonial Song*** (1918/2001)

Percy Aldridge Grainger (1882-1961)

Grainger initially wrote *Colonial Song* in 1911 as a piano piece as a gift to his mother, Rose. It was his attempt to write an original Australian melody akin to the American folk songs of Stephen Foster. Grainger writes, "No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, Australia, and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art. I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here."

***Third Suite*** (1966)

Robert Jager (b. 1939)

The *Third Suite* was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and dedicated to him and his very fine organization. The suite received its first performance by them in December 1965 from manuscript. Each movement depicts a quirky, slightly distorted, and cheerful melody that is developed throughout the movement. The first movement, "March," makes use of the different colors within the band, while distorting the steady sense of time normally associated with a march. The second movement, "Waltz," again distorts the sense of time within the dance, interspersing light and bright colors within the band's boisterous interjections. The final movement, "Rondo," develops the entire movement based on the first five chords played in the introduction.

***Berceuse and Finale*** (1910/2005)

Igor Stravinsky (1882-1971)

In 1910, Igor Stravinsky premiered *The Firebird* ballet with the Ballet Russe, and it became an international success. Although he was not well known before this, Stravinsky became one of the most famous modern Russian composers. He is also acclaimed for his ballets *Petrouchka* (1911) and *The Rite of Spring* (1913). Stravinsky received little early musical training, and it was not until he studied under the great Russian composer Rimsky-Korsakov that his musical talents became ignited. Stravinsky arranged three suites that highlighted excerpts from *The Firebird* ballet. Based on a Russian folktale, *The Firebird* tells the story of Prince Ivan's encounter with "a fabulous bird with plumage of fire." The bird gives Ivan a magic feather that he may use in the face of danger. Afraid of being turned to stone by an evil king, Ivan uses the magic feather, and the Firebird appears to help him. In the "Berceuse and Finale," the Firebird frees all who have been turned to stone, and Ivan wins the hand of a lovely princess.

# MARTIN LUTHER COLLEGE WIND SYMPHONY

DR. MILES WURSTER, CONDUCTOR

~PERSONNEL~

## **Piccolo**

Madelyn Italiano  
Emma Pufahl

## **Flute**

Evelyn Frantzen  
Madelyn Italiano  
Emma Pufahl\*  
Ella Rosenau  
Nicole Trapp  
Micaiah Wagner

## **Oboe**

Ella Wurster

## **Clarinet**

Meghan Johnson  
Lillian Ruddat  
Bethany Schneekloth  
Nicole Schumann\*

## **Bass Clarinet**

Cheyenne McGillis

## **Alto Saxophone**

Cora Hinz  
Joseph Panning\*  
Brooke Parkhurst

## **Tenor Saxophone**

Joseph Schroeder

## **Baritone Saxophone**

Grant Klas

## **Trumpet**

Joshua Kallies  
Martin Krenz  
Luke Rogotzke  
Katie Rosenau\*  
Eric Smith  
Josiah Smith

## **Horn**

Sebastian Smith  
Katie Ungemach\*

## **Trombone**

Reese Collins  
Benjamin Foster\*  
Nina Litherland  
Micah Schibbelhut  
Kenneth Stepleton  
Maria Vik

## **Bass Trombone**

Adam Conrad

## **Euphonium**

Noah Gruetzmacher\*  
Leah Horn

## **Tuba**

Jeremiah Bauer  
Micah Gray\*

## **Percussion**

Elijah Bagasao  
Natalie Baye  
Elizabeth Kanzenbach  
Caleb Krahn^  
Emma Niebuhr^  
Mary Niebuhr

## **Piano**

Elizabeth Kanzenbach

\* Denotes Principal

^ Denotes Co-Principal

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