

## 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

Jason Horn  
Sebastian Smith  
Katie Ungemach\*

#### Trombone

Reese Collins  
Benjamin Foster\*  
Nina Litherland  
Micah Schibbelhut  
Grace Seim  
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  
Naomi Kassulke  
Caleb Krahne^  
Emma Niebuhr^  
Mary Niebuhr  
Vincent Rowe

#### Organ

Benjamin Foster

\*Denotes Principal

^Denotes Co-Principal

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to support MLC Student Financial Aid.**

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Martin Luther College Wind Symphony  
presents

# PRAYER & Alleluia

**A Sacred  
Concert for  
Wind Band**

**Sunday  
February 23, 2025  
3:00 pm  
Chapel of the Christ**

# Prayer and Alleluia: A Sacred Concert for Wind Band

MARTIN LUTHER COLLEGE WIND SYMPHONY

## Chorale and Alleluia (1954)

Howard Hanson (1896-1981)

*Chorale and Alleluia* was completed in January 1954, and was Dr. Hanson’s first work for symphonic band. It was given its premiere on February 26th at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a fine, flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exultation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

## Suite from *All-Night Vigil* (1915/2016)

Sergei Rachmaninoff (1873-1943)  
arr. Jay Juchniewicz

The *All-Night Vigil*, or *Vespers*, as it is more commonly rendered in English, is a setting of music for a night-long service on the eves of Russian Orthodox holy days. Rachmaninoff based the 15 movements of his choral setting on a combination of traditional Russian Orthodox chants, Russian Orthodox versions of Latin hymns, and original chants created by the composer—so similar in style to the other Russian sacred chants that Rachmaninoff actually referred to them as “conscious counterfeits.” Completed in less than two weeks between January and February 1915, the work became one of Rachmaninoff’s favorite compositions. He remarked to the singers at the premiere performance in March of 1915, “Even in my dreams I could not have imagined that I would write such a work.”

This arrangement for wind band utilizes the 1st, 2nd, 7th, 10th, and 12th movements, along with the traditional “Amens” at the beginning of Movements 1 and 2. Unlike other settings of choral works for wind ensemble, this arrangement is constructed as a complete suite that is intended to allow the performers and audience to experience the power and beauty of the complete Vespers.

## Funeral March (1866/1981/1989)

Edvard Grieg (1843-1907)  
trans. Jan Eriksen

Edvard Grieg met Rikard Nordraak, a fellow Norwegian, in 1863. Together they championed nationalism in their musical activities, a cause which had lain dormant in Grieg’s thoughts up until this time. Nordraak already had the Norwegian National Anthem to his credit, composed four years earlier when he was seventeen. From the time of their meeting, the two young composers worked closely together until Nordraak’s health began to fail three years later. In October of 1865, Nordraak suffered a “violent attack of inflammation of the lungs which developed into galloping consumption.” Because Grieg was on his way to Rome, Nordraak did not have the solace of his friend’s company during the lonely months of his illness. He died on March 26, 1866, in Berlin. Grieg, then in Rome, was ignorant of his death. The very day he heard of it, April 6, 1866, he wrote *The Funeral March in A minor for Richard Nordraak* for piano, as a monument to the memory of his dear friend.

One year later, Grieg arranged the work for military band, transposing it to G minor. He included the piece in a Philharmonic Society concert in Christiania (Oslo) later that year. In 1878, Grieg made yet another version of the work, this time for brass choir. The existence of this third score went unnoticed until Geoffrey Emerson obtained a microfilm of it from Oslo University.

## Keep Silence (2004)

David Gillingham (b. 1947)

*Keep Silence* is a fantasy for band to the tune known as *Picardy*, a French carol melody. The tune is found in most Protestant hymnals with the words taken from the 4th-century liturgy of St. James. The fluctuation between minor and major tonality and the fluctuation between awe and wonder reflected by the words make this hymn particularly attractive. The fantasy attempts to show a broad range of mood, from wonder and mysteriousness to awe and celebration.

## O Magnum Mysterium (1994/2003)

Morten Lauridsen (b. 1943)  
trans. H. Robert Reynolds

Morten Lauridsen’s choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world’s most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife, Terry Knowles.

About his setting, Morten Lauridsen writes: “For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.”

## Be Thou My Vision (1999)

David Gillingham (b. 1947)

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive, and hopefully inspiring. The hymn tune *Slane* is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (*Be Thou My Vision*) in D minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major, which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

— Program note by composer

## Alleluia! Laudamus Te (1973)

Alfred Reed (1921-2005)

*Alleluia! Laudamus Te* is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed.

The work was commissioned by Richard S. Mountford and the Malone College Concert Band, which premiered the work, conducted by Reed, at its third annual band festival in February 1973.