

2025

*Martin Luther College  
Wind Symphony Presents*

# *Dances, Songs, & LEGENDS*



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MARTIN LUTHER COLLEGE

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## *Dances, Songs, and Legends* Martin Luther College Wind Symphony

*Consuelo Císcar* (2003)  
Ferrer Ferran (b. 1966)

This festive composition, a traditional Spanish paso doble, has been dedicated to Consuelo Císcar, a true devotee of the Valencian culture. This paso doble describes her Spanish, and particularly her Valencian, personality. With this work, filled with colorful harmony, the composer wishes to pay tribute to this extraordinary Valencian woman.

*First Suite in E-flat for Military Band* (1922)  
Gustav Holst (1874-1934)

The earliest record found concerning the *First Suite* was 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 premier? 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 have been longtime staples of the wind band repertoire and contributed to the establishment of the wind band as a legitimate performing ensemble.

*Grandmother Song* (2002)  
Brent Michael Davids (b. 1959)

*Grandmother Song* is an introduction to the Mohican tradition of “sung syllables,” or what Native Americans call “vocables.” Combining them with traditional wood flute songs, composer Brent Michael Davids offers a fresh look at the sound of Native American songs. Band instruments are performed less as musical instruments and more as talking sticks, singing reeds, rustling winds, and shooting thunder. Through this ballad, performers are given the materials to understand how Native Americans celebrate the world around them through the blending of words and song.

The most striking feature of *Grandmother Song* is the important role for the singing voice. Flute and vocal songs share an ancient and related history in Native American culture. The music introduces young performers to the customs of Native American singing style and traditional wood flute playing. The performers sing syllables called vocables throughout the music. Davids describes vocables as an inter-tribal form of communicating feeling in song. Singing these vocables within the written band music introduces student performers to the “sound” of Native American song, while challenging them with a good, contemporary band composition.

- Program Note from score

*Variations on a Korean Folk Song* (1965)  
John Barnes Chance (1932-1972)

In autumn 1966, during an interview for the *Journal of Band Research*, Chance said: “I became acquainted with the folk song [*Arirang*] while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.” *Arirang* is a song

of love and heartbreak based on the pentatonic scale (a scale with five notes). The melody dates back about 1000 years and itself exists as one of many thousands of musical variations. Legend tells of a young couple meeting across a mighty river who instantly fall in love. Alas, the river is uncrossable, and the song they sing, *Arirang*, tells of their love and sorrow at being kept apart. The song was also used as an unofficial resistance anthem during the Japanese occupation of Korea (1910-1945) when all traditional patriotic music was banned. *Variations on a Korean Folk Song* was selected for the Ostwald Award in 1966.

*Slavonic Dance No. 8, Op. 46* (1878/2010)  
Antonín Dvořák (1841-1904)  
trans. Andrew Balent

One of sixteen pieces originally written for piano between 1878 and 1886, the *Slavonic Dances* were inspired by Brahms's *Hungarian Dances*. According to Dvořák, none of the melodies are taken directly from traditional folk tunes but rather represent the style and spirit of Bohemia, a historic region of the Czech Republic. *Dance No. 8, Op. 46* is a “furiant,” a rapid and fiery dance alternating between 2/4 and 3/4 time. Accents in the music bring out the contrast even though the piece is scored completely in 3/4.

*One Life Beautiful* (2010)  
Julie Giroux (b. 1961)

*One Life Beautiful* was written in memory of Heather Cramer Reu for her “one life beautiful” that brought so much love and joy to the lives of her family. The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one [earthly] life is what makes such life a cherished gift. This is an impressionistic work musically describing that condition, reflecting the frailty and strength of life and the meaning of what it is to truly live One Life Beautiful.

*El Camino Real: A Latin Fantasy* (1985)  
Alfred Reed (1921-2005)

*El Camino Real* (literally “The Royal Road” or “The King’s Highway”) was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early ’85, it bears the subtitle *A Latin Fantasy*.

The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the “melodizing of harmony,” they have created a vast body of what most people would consider authentic Spanish music.

The first section of the piece is based upon the dance form known as the *jota*, while the second, contrasting section is derived from the *fandango*, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.



**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

**Contrabass Clarinet**

Bethany Schneekloth

**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**

Natalie Baye  
Elizabeth Kanzenbach  
Naomi Kassulke  
Caleb Krahn^  
Emma Niebuhr^  
Mary Niebuhr  
Vincent Rowe

\*Denotes Principal

^Denotes Co-Principal

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