

**Martin Luther College
Wind Symphony Presents**



SOUNDSCAPES

A WIND SYMPHONY CONCERT

Saturday, April 18

7:30 pm

MLC Auditorium



SOUNDSCAPES

Martin Luther College Wind Symphony

PROGRAM NOTES

Ecstatic Fanfare (2012)

Steven Bryant (b. 1972)

Ecstatic Fanfare is based on music from the first movement of my *Ecstatic Waters*. One day in May 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare someday. She goaded me into doing it “immediately,” and so in a panicked three-day composing frenzy, I created this new work. The piece unfolds with a flurry that can best be described as aggressive jubilation that winds down into a quiet, pure, pastoral melody. This quiet music is eventually transformed into a powerful statement by the horns, marked “aggressive and celebratory.” This moment of celebration explodes into elation, and the work rallies toward an energetic, powerful conclusion.

–Program Note by Steven Bryant

Suite of Old American Dances (1949/1952)

Robert Russell Bennett (1894-1981)

I. Cakewalk II. Schottische III. Western One-Step IV. Wallflower Waltz V. Rag

Suite of Old American Dances was inspired after the composer heard a performance by the Goldman Band in 1948. The original title was *Electric Park*, after an amusement park Bennett visited while growing up in Kansas City. Each of the five movements of the work is based on a dance from the beginning of the 20th century. Most of Bennett’s career was spent as an orchestrator for Broadway musicals—including *South Pacific*, *My Fair Lady*, and *The Sound of Music*. You may hear similarities in orchestration between those shows and this suite.

Cloudburst (1995/2001)

Eric Whitacre (b. 1970)

Cloudburst was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that spring while on tour in Northern California.

In the fall of 2001, the Indiana All-State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt *Cloudburst* for symphonic winds. The way this new orchestration has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it’s suddenly in Technicolor . . . on a 50-foot screen.

–Program Note by Eric Whitacre

Play! (2008)

Carl Holmquist (b. 1983)

This is a work that seeks to capture the essence of the word “play,” both as a noun and a verb. Play, as a noun, is a state of being that blends joy, excitement, and innocence. It comes so naturally to young children, but becomes a bit elusive as the years go by. As a verb, play is an action that is completely free and whimsical. And yet at the same time it is a 100-percent-serious outpouring of heart, soul, and imagination. When you play, you hold nothing back! Musically, this expression flows from a simple melodic idea, one that perhaps a child would create out of thin air while skipping along on a sunny day. The tune travels through the ensemble on a winding path of delicate moments and joyous outbursts, with each instrument adding its own character to the mix. The work is flavored with a bit of Cajun seasoning, as the rhythms and drum cadences are derived from the New Orleans second-line style that the brass bands play as they parade down Bourbon Street.

–Program Note from UW-Eau Claire University Band concert program, 26 Nov 2018

Sheltering Sky (2012)

John Mackey (b. 1973)

Sheltering Sky is a serene and simple presentation—a nostalgic portrait of time suspended. Mackey takes a play from Percy Grainger, composing an original work inspired by beautiful folksong melodies. Though *Sheltering Sky* has recognizable qualities (hints of the contours and colors of “Danny Boy” and “Shenandoah” are perceptible), the tune itself is original, imparting a sense of hazy distance as if from a half-remembered dream. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords that facilitate the hazy sonic world the piece inhabits. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns—the opening chords, finally coming to rest.

–Program Note adapted from Jake Wallace

The Fairest of The Fair (1908)

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

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers’ Association. The Sousa Band was the main musical attraction for several seasons, so the creation of a new march honoring the sponsors of the 1908 Boston Food Fair was the natural outgrowth of a pleasant business relationship. In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would someday transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march *The Fairest of the Fair*.

–Program Note adapted from John Philip Sousa: *A Descriptive Catalog of His Works*

Rushmore (1981)

Alfred Reed (1921-2005)

Rushmore was commissioned by Paul and Lois Hedge, co-directors of the Rushmore Summer Music Camp in South Dakota, for the camp’s 10th anniversary in 1980. (The camp is still an active summer program.)

A brooding, mystical opening, representing the four great faces carved in stone gazing over the plains of America, introduces a broad melodic line that is meant to symbolize the inner strength and calm majesty represented by these four great Americans as guardians of our tradition and faith in the freedom of man. As this theme is developed, rising ever higher in the band’s registers, echoes of the opening fanfares enter, leading to a combination of this theme together with “America, the Beautiful,” and bringing the work to a close in all the majesty and color of which the modern concert band is capable.

–Program Note by the publisher

Martin Luther College Wind Symphony

Dr. Miles Wurster, Conductor

Piccolo

Madelyn Italiano

Flute

Greta Buege
Evelyn Frantzen
Madelyn Italiano
Leah Morris-Robinson
Ella Rosenau⁺
Sarah Schneekloth
Nicole Trapp
Micaiah Wagner

Oboe

Grace Juergens
Ella Wurster⁺

Clarinet

Madison Burgess
Eliana Geiger⁺
Meghan Johnson
Anna Nelson
Lillian Ruddat
Jonah Toppe

Bass Clarinet

Cheyenne McGillis

Alto Saxophone

Cora Hinz
Brooke Parkhurst⁺
Madelyne Plocher
Madeline Rowe

Tenor Saxophone

Samantha Miller

Baritone Saxophone

Grant Klas

Trumpet

Jason Horn
Joshua Kallies
Martin Krenz
Katie Rosenau⁺
Josiah Smith
Elijah Vik

Horn

William Archer
Isabelle Hatzung
Katie Ungemach⁺

Trombone

Reese Collins
Mary Joy Hahm
Isaiah Klemp
Nina Litherland
Elijah Ruddat
Kenneth Stepleton
Maria Vik⁺

Bass Trombone

Adam Conrad
Evan Kempf

Euphonium

Noah Gruetzmacher
Daniel Hoogervorst
Joseph Ungemach⁺

Tuba

Jeremiah Bauer
Henry Pape
Samuel Schams

Percussion

Natalie Baye
Juan Gulrud
Allie Hinz
Naomi Kassulke
Trent Klas
Caleb Krahn⁺
Isaiah Kramp
Mary Niebuhr
Noah Nolte
Vincent Rowe

Piano

Naomi Kassulke

⁺Denotes Principal/Section Leader

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