

2022 Professional Development Conference
Kentucky Music Educator's Association

LOUISVILLE
Winds

February 3, 2022 2:50pm • Ballroom C
Kentucky International Convention Center • Louisville, Kentucky

Louisville Winds, Louisville, Kentucky
Nan Moore, Director



PROGRAM

Festive Overture, Op. 96

Dmitri Shostakovich (1906-1975)
trans. Donald Hunsberger

Rosalind in the Forest of Arden

A Sylvan Serenade for Winds After Shakespeare's
As You Like It

Alfred Reed (1921-2005)

Magnolia Star

for wind band

Steve Danyew (1983)

One Life Beautiful

Julie Giroux (1961)

Emblem of Freedom
March

Karl L. King (1891-1971)

ABOUT THE LOUISVILLE WINDS

The Louisville Winds was founded in 2011 by Nan Moore to create an opportunity for adults who love band music to continue playing their instrument in a concert setting. Members of this true community band represent a variety of vocations including; current and retired music educators, attorneys, bankers, and business executives.

In its reasonably short history, this approximately 60- member volunteer ensemble has worked with numerous guest soloists, guest conductors, guest clinicians, and composers. Additionally, Louisville Winds has performed twice at the Kentucky Music Educators Conference and the 2019 Midwest International Band and Orchestra Clinic.

A community favorite, the ensemble has developed a large following for its annual holiday and summer parks concerts. Louisville Winds charges no admission for concerts, but rather relies upon donations to cover operational expenses.

PROGRAM NOTES

Festive Overture

The gestation of Shostakovich's *Festive Overture* has been subject to several different theories. One author claims that it was originally written in 1947, but was suppressed by Shostakovich along with many of his compositions created during this repressive period of Soviet history. Others believe that the celebratory quality of the overture displays Shostakovich's relief at the death of Josef Stalin in 1953, whose regime had twice censored the composer and his music. Most probably, the work was commissioned for a gathering at the Bolshoi Theater in November of 1954, celebrating the 37th anniversary of the October Revolution. The conductor, Vasili Nebolsin, realized that he had no appropriate piece to open the high-profile concert. He approached Shostakovich, who was at the time a musical consultant at the Bolshoi. The composer set to work, and the overture was completed in three days, the individual pages of the score being taken by courier before the ink had dried to copyists waiting at the theater to create the orchestra parts. Although written in haste, the overture has proved to be one of Shostakovich's most frequently performed works. – UNC, Greensboro Wind Ensemble

Rosalind in the Forest of Arden

I have called *Rosalind in the Forest of Arden*, derived from Shakespeare's *As You Like It*, a "Sylvan Serenade for Winds," since rather being based on any particular scene or action in the play, it is the feeling inspired by thought of Rosalind, surely one of Shakespeare's most engaging heroines in all of his work, reflecting on her life and new-found love, Orlando, on a quiet walk alone in this lovely setting, the Forest of Arden. In a dramatic representation of the play, this music would appropriately become a quiet entr'acte between scenes or acts, to give the audience a little breather in what is otherwise a crowded canvas of thought and action throughout. – Alfred Reed

PROGRAM NOTES

Magnolia Star

When I was playing saxophone in my middle school jazz band, we started every rehearsal the same way – with an improvisation exercise that our director created. It was a simple yet brilliant exercise for teaching beginning improvisation and allowing everyone in the band a chance to “solo”. As a warm-up at the opening of each rehearsal, the whole band played the blues scale ascending, resting for one measure, descending, and resting for another measure. During the measures of rest, each member of the band took turns improvising a solo. Looking back, this exercise not only got the band swinging together from the start of rehearsal, but it made improvisation, a daunting musical task to many, seem within everyone’s abilities.

This experience was my introduction to the blues scale, and I have long wanted to write a piece inspired by this group of pitches. In *Magnolia Star*, I explore various ways to use these pitches in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. It is interesting to note that embedded with the C blues scale are both a C minor triad, an E-flat minor triad, and an E-flat major triad. I explore the alternation of these tonal areas right from the start of the piece and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the “Delta South” all the way north to Chicago. Many Southern musicians traveled north via the railroad, bringing “delta blues” and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th

century. Magnolia Star was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century. – Steve Danyew

One Life Beautiful

Dedicated to Heather Cramer Reu for her ‘one life beautiful’ that brought so much love and joy to our lives. Commissioned by Ray and Molly Cramer; husband Phillip and children; brother Jeremy and 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 life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. *Shakespeare’s “sweet sorrow,”* the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*. – Julie Giroux

Emblem of Freedom

Emblem of Freedom, composed in 1910, was one of King’s early marches, but it reveals considerable maturity for a young man of 19. The work opens with a fanfare passage by the cornets and gathers momentum all the way to the trio where things calm down somewhat. At the interlude King has no mercy on the lower brass – if he could play the chromatic runs on his instrument, so could anyone else. King was widely quoted as saying that *Emblem of Freedom* is the best march he wrote. The march is dedicated to his friend Robert D. Hamilton. – *Program Notes for Band*

PERSONNEL

Flute

Susan Froedge
Cassie Blausey
Emily Laninga
Lauren Morris
Justin Hall

Piccolo

Cassie Blausey

Oboe

Barbara Keys
Kristen Daniel

English Horn

Barbara Keys

Bassoon

Turner Hawkins
Eve Parsons
Maria Snell

Contra Bassoon

Eve Parsons

Clarinet

Trevor Brown
Angela Soren
Sharon Murphy
Carl Kling
Paula Cundiff
Maria Childers
Linda Pulley
Brad Rogers
Debbie Dunn
Meagan Townson

Bass Clarinet

Jennifer Korfhage

Alto Saxophone

Katelyn Blaszyński
Donnie Robbins
Terrence Lester

Tenor Saxophone

Mendy Cumberledge

Baritone Saxophone

Kevin Osborne

Trumpet

Ryan McCaslin
Ben McClave
Sarah McClave
Jeff Staten
Chris Robinson
Jennie Kling
Ashley Forrest
Conner Kinmon

Horn

Scott Cooksey
Bailey Hatzell
Alise Oliver
Tarren Sexton
Cheryl Amstutz

Trombone

Ryan Paxton
Jacob Townson
Robby Bernardi
Bob Spiegelhalter

Bass Trombone

Colby Norton

Euphonium

Jared Anderson
Mason Case
Reed Woodson

Tuba

John Jones
Eric Montgomery

Percussion

Amy Acklin
Luke Anderson
William Breckinridge
Pam Fleitz
Tim Gipson
Greg Neblett
Marie Nguyen

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Dr. Willie Foster, Jenny Edelen, Marc Monroe, Sharon Murphy,
Alexis Paxton, Louisville Male High School Band, Christi Wheatley,
Farley Printing, Nancy Harlage*

ABOUT THE DIRECTOR

Nan Moore recently retired after serving as the Director of Bands at Louisville Male High School for thirty-nine years. Under Ms. Moore's leadership, the Louisville Male Band established itself as one of the most respected programs in the country. Ensembles under her direction have performed at the Southern Division Music Educators National Conference; nine Kentucky Music Educators Association (KMEA) Professional Development Conferences, the 2004 College Band Directors National Association (CBDNA)/(NBA) National Band Association Southern Division Conference; numerous national concert band festivals; the Music For All 2010 National Concert Band Festival; the 2001 Midwest International Band Clinic; and as a guest ensemble with the Louisville Orchestra, the Purdue University Symphonic Band, and the University of Louisville Wind Ensemble.



Ms. Moore was awarded the 1995 Phi Beta Mu Band Fraternity Outstanding Bandmaster Award for Kentucky, and in 1993 she was named the KMEA Secondary Teacher of the year. In March 2013 she was inducted as a member of the prestigious American Bandmasters Association.

Ms. Moore received a Bachelor of Arts degree in Music Education from Morehead State University (MSU), a Master of Arts degree in Education from Western Kentucky University (WKU), and a specialist degree in Administration from Spalding University. She has served as the State Band Chairperson for KMEA and as president of the Kentucky chapter of Phi Beta Mu. Currently, Ms. Moore is serving as the chair of the KMEA selective list committee.

Ms. Moore maintains a busy schedule as an adjudicator, clinician, and guest conductor. In 2011 she founded the Louisville Winds and serves as Artistic Director and Principal Conductor. Louisville Winds is a widely acclaimed ensemble having performed twice in its' short history at the KMEA Professional Development Conference and the 2019 Midwest International Band Clinic.



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