

# LUX

## Lawrence University Symphonic Band and Wind Ensemble

Matthew Arau '97, conductor  
Ceon D. Rumphs, conductor

**Guest Conductors:**  
Alex Poplawski '25  
Evan Williams '10

Wednesday, November 20, 2024  
8:00 p.m.  
Lawrence Memorial Chapel



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Lawrence University Symphonic Band  
Matthew Arau '97, conductor

<i>March-Bou-Shu</i> (2006)	Satoshi Yagisawa (b. 1975)
<i>October</i> (2000)	Eric Whitacre (b. 1970)
Alex Poplawski '25, student conductor	
<i>Poorvi: An Evening Raga for Concert Band</i> (2023)	Aakash Mittal (b. 1984)
<i>Aragon 1945-1952 (Dance Suite)</i> (2017)	Ira Hearshen (b. 1948)
I. Sentimental	
II. Tennessee	
V. Accentuate	

• INTERMISSION •

Lawrence University Wind Ensemble  
Ceon D. Rumphs, conductor

<i>Firefly</i> (2008)	Ryan George (b. 1978)
<i>Musica Ignota</i> (2020)	Ingrid Stölzel (b. 1971)
<i>...et lux perpetua</i> (2024)	Evan Williams (b. 1988)

*World Premiere*  
Evan Williams '10, guest conductor

*We collectively acknowledge that Lawrence University is situated on the ancestral homelands of the Menominee and Ho-Chunk people.*

## Program Notes

### SYMPHONIC BAND

#### *March-Bou-Shu* – Satoshi Yagisawa

Note from the publisher:

This work was commissioned by the All-Japan Band Association (Chiba Prefecture) to commemorate their 45<sup>th</sup> anniversary. The composer, Satoshi Yagisawa, was requested to write a march that was easy enough for young students to play, and was based on the folk songs in Chiba Prefecture. After several months of research, the composer finally discovered *Boushu Oiwake*, a lyrical folk song sung with the Japanese bamboo flute and shamisen (three-stringed Japanese instrument). After the composition process has been completed, we have here a fantastic triumphant march from composer Satoshi Yagisawa.

#### *October* – Eric Whitacre

Note from the composer:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

*October* was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

#### *Poorvi* – Aakash Mittal

Note from the composer:

The sounds of bells, gongs and struck metal objects will forever remind me of my time studying music in India. From rituals in Pushkar, Rajasthan to Kolkata's Durga Pooja festival, to the bell-laden cows passing on the road, metallic timbres were part of the soundscape. The opening metallic sounds of *Poorvi: An Evening Raga for Concert Band* invokes the improvised rhythms of India's street music that I regularly encountered.

As the sound of bells establishes the color of this piece, clarinets or other high woodwinds emerge with a single unison melody. This phrase is a melody central to raag Poorvi. *Raag Poorvi* is one of thousands of ragas, a highly detailed musical system originating in South Asia. A few measures later this central phrase, called the raag chalan, is restated and varied by woodwinds as the metallic sounds continue. Suddenly, trumpets and saxophones enter, playing a third variation on

the raag chalan. After percussion enters dramatically, the piece begins to move forward at a faster tempo.

It is nearly impossible to express the full nature of a raga within concert band instrumentation. One challenge is that each raga has a unique approach to gliding between specific notes. This glide, called meend, changes speed, inflection, and timbre depending on the raga. This technique is not sight-readable as it requires many years of focused listening and practice. Additionally, raga music is typically small ensemble music. A traditional concert features a solo vocalist or instrumentalist that brings the raga to life by performing highly structured improvisation and a series of fixed compositions. The soloist is often accompanied by a number of instrumentalists. Tanpura players establish a drone of the root note, a tabla player expresses the rhythmic cycle, and a harmonium or sarangi player reflects the soloist with melodic accompaniment. Despite these differences in technique and instrumentation, I believe there is a universality to raga music that allows it to function as the seed material for melody, orchestration, and harmony within the wind ensemble medium.

As a composer exploring the sonic universes of raga music and concert band instrumentation, I ask myself, what experience do I want to share with you, the listener, by the end of this piece. From a technical standpoint, I want to introduce you to *raag Poorvi*, whose essential melody, the raag chalan, is stated four times throughout the work. The center of the piece features a traditional composition called khayal, which is stated three times across various instruments in the band. I hope you leave the concert humming these melodies. I also want to share with you the sonic experience of cultural hybridity. In addition to the sound of bells, I often encountered breakbeats in night clubs, backbeats in ensemble rehearsals, and sounds that intentionally bridge the gap between modernity and tradition, during my time studying music in India. I hope the sounds of *Poorvi: An Evening Raga for Concert Band* invoke this sonic diversity and shine a light on our collective journey.

### *Aragon Suite* – Ira Hearshen

Note from *The Instrumentalist*:

This attractive five-movement suite of original music was inspired by the sounds of the popular dance music heard in Chicago's legendary Aragon Ballroom. Built in 1926, the venue attracted nearly every top group of the big band era. By the end of World War II, it was drawing thousands of people every week, while thousands more listened to live broadcasts on radio powerhouse WGN.

The first movement was inspired by the 1940s hit *Sentimental Journey*, which was first performed and recorded by Les Brown and His Band of Renown with vocalist Doris Day.

The second movement was inspired by the hit country song *Tennessee Waltz*, written in 1946 by Redd Stewart and Pee Wee King. A 1950 recording by Patti Page became a multimillion seller.

The fifth movement was inspired by the 1944 hit *Ac-Cent-Tchu-Ate the Positive* by Harold Arlen and Johnny Mercer. Used in the wartime film *Here Come the Waves*, the song was nominated for an Academy Award for Best Original Song in 1945.

## WIND ENSEMBLE

### *Firefly* – Ryan George

Note from the composer:

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature: birds, waterfalls, flowers, and even insects take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my 4-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the “firefly” she looked at me with a puzzled look and said with a corrective tone, “Dad, that is not a firefly...that’s Tinkerbell, and she’s come to take me with her on an adventure!”

*Firefly* is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

### *Musica Ignota* – Ingrid Stölzel

Note from the composer:

The famous Rhineland mystic, nun, healer, and composer Hildegard von Bingen (1098-1179) hardly needs an introduction. Recent popular and scholarly discoveries of her music as well as correspondences and writings on natural healing have made her famous to the public at large. Her extraordinary achievements, all the more astonishing considering the burden of being a woman in a medieval monastic world, have made her something of an international cult figure.

My composition *Musica Ignota* draws inspiration from Hildegard’s music as well as her lesser-known invented language system entitled *Lingua Ignota* (Latin for “unknown language”). To write in this imaginary language, she used an alphabet of 23 letters and created a glossary of over 1000 beautiful, unknown words, presumably intended as a universal language for mystical purposes. The opening to the glossary in the Wiesbaden Riesencodex disarmingly states that *Lingua Ignota* is “an unknown language brought forward by the simple human being Hildegard (*Ignota lingua per simplicem hominem Hildegardem prolata*).”

Having grown up in the Rhineland myself, I have long been fascinated by Hildegard von Bingen and it is my hope that the “unknown music” brought forth in my composition *Musica Ignota*, serves to honor her life and work.

*...et lux perpetua* – Evan Williams

Note from the composer:

*...et lux perpetua* (from the Requiem mass “...and [may] perpetual light shine upon them”) is the third work written for Lawrence University musicians after the brass fanfare *LUX*, and the brass quintet (later wind ensemble) work *Lux Aeterna*. Inspiration for these works come from both the Latin Requiem mass and the seal of Lawrence University. The University seal has two mottos, one in Latin – “Veritas est lux,” meaning “Truth is Light,” and one in English – “Light! More Light!” Throughout the work a persistent and perpetual E-flat represents the light of truth and knowledge, and is present even through dark dissonances.

*...et lux perpetua* was commissioned by the LU Wind Ensemble in celebration of the 150<sup>th</sup> anniversary of the Lawrence Conservatory of Music. As such, the tune “Thaxted” (or the “Jupiter Hymn”) by Gustav Holst is heard throughout the work. This tune served as the melody for the University’s sesquicentennial anthem “In the Quest for Understanding” for the University 150<sup>th</sup> anniversary in 1997.

## Guest Conductor Bio

Drawing from inspirations as diverse as Medieval chant to contemporary pop, the music of composer and conductor **Evan Williams** (b. 1988) explores the thin lines between beauty and disquieting, joy and sorrow, and simple and complex, while often tackling important social and political issues. Williams' catalogue contains a broad range of work, from vocal and operatic offerings to instrumental works, along with electronic music.

He has been commissioned by notable performers and ensembles including the Cincinnati and Toledo Symphony Orchestras, Urban Playground Chamber Orchestra, Quince Ensemble, the Chamber Orchestra of Philadelphia, and more, with further performances by members of the Detroit, Seattle, and National Symphonies, the International Contemporary Ensemble, the American Brass Quintet, The U.S. Army Band "Pershing's Own," New Music Detroit, Fifth House Ensemble, Splinter Reeds, the Verb Ballets, and the Pacific Northwest Ballet. His work has also been featured at festivals such as MATA, RED NOTE, Strange Beautiful Music, SEAMUS, the New Music Gathering, the Electroacoustic Barn Dance, the New York City Electronic Music Festival, and the New Music Festival at Bowling Green State University.

Williams' work can be heard on multiple commercial releases, including soprano Katherine Jolly's critically acclaimed debut album *Preach Sister, Preach*. *Gramophone Magazine* described his song cycle *Emily's House* as "wistful" and praised his settings of Emily Dickinson's poetry as "rather beautiful."

Williams has received awards and recognition from the American Prize, the National Federation of Music Clubs, ASCAP, Fellowships from the Virginia Center for the Creative Arts, and in 2018, was chosen as the Detroit Symphony's inaugural African-American Classical Roots Composer-in-Residence. He currently serves as the Steven R. Gerber Composer-in-Residence for the Chamber Orchestra of Philadelphia.

Williams completed his Doctor of Musical Arts in Composition with a cognate in Orchestral Conducting at the College-Conservatory of Music at the University of Cincinnati. There, he studied with Michael Fiday, Mara Helmuth, and Douglas Knehans, and served as a teaching assistant in electronic music. He holds a Master's degree from Bowling Green State University, and a Bachelor's from the Conservatory of Music at Lawrence University. His other primary teachers have been Asha Srinivasan, Joanne Metcalf, Christopher Dietz, Mikel Kuehn, and Marilyn Shrude. He has also received instruction in festivals, masterclasses, and lessons from composers Julia Wolfe, Caroline Shaw, Nico Muhly, Bryce Dessner, David Maslanka, Libby Larson, Evan Chambers, Stacy Garrop, Dan Visconti, and others. He has also trained at the Bard Conductors



Institute and the Band Conducting and Pedagogy Clinic at the University of Michigan.

Originally from the Chicagoland area, Williams currently resides in Boston, MA, and serves as Assistant Professor of Composition at the Berklee College of Music, where he teaches composition, conducting, music technology, harmony, and counterpoint. He previously held teaching positions at Rhodes College, Lawrence University, Bennington College, and at The Walden School's Young Musicians Program.

# Lawrence University Symphonic Band

Personnel listed alphabetically to reflect every musician's importance

## *Flute*

Gabriela Beltran Rybak  
Nicole Frias  
Ellen Hansen  
Simon Jacob  
Rowan Mendoza  
Leo Nelson  
Solana Noble  
Taylor Picha\*  
Georgia Sedlack  
Greta Wright

## *Oboe*

Lauren Chance  
Olivia Martin  
Finn McGreevy  
Michael Van Dervoort\*  
(Eng Hn)

## *Clarinet*

Emma Aichner  
William Bernard  
Laura Bornhoeft '76  
Laura Friestad (Eb  
Clarinet)  
Clara Hall\* (Bass)  
Walden Hoddie  
Isabelle Olsen  
(Bass/Contra)  
Jordan Simons (Bass)  
Isa Torres  
Jonah White\* (Bass)

## *Bassoon*

Colin Hutton\*  
Tara Maycroft

## *Saxophone*

Kat Green (alto)  
Lydia Harrington (bari)  
Liam Harrison (alto)  
Nat Johnson\* (alto)  
Elden Lemke (tenor)

## *Trumpet*

Zach Burgess\*  
Alex Paster-Zwiebach\*  
Alex Poplawski  
Ada Tuszynski  
Adler Tyburski  
Matthew Vross

## *Horn*

Allison Lewis  
Alex Lundgren  
MJ Madison  
Greta Thoresen\*

## *Trombone*

Liam Berry  
Ian Mackey  
Bella Walker\*  
Brandon Whalley  
Callum White

## *Euphonium*

Beth Stevens  
Sam Uelmen\*

## *Tuba*

Cadin DeLaney  
Lorelei Paddock-Chappell\*  
Autumn Rogers

## *String Bass*

Eli Wikre

## *Harp*

Tammy Kazmierczak

## *Percussion*

Jake Bartelme  
Zara Becerra  
Brianna Castillo  
Jacob Hanekamp  
Patrick Maier  
Michaya Schmandt  
Jason Walker\*

\* Denotes section leader

# Lawrence University Wind Ensemble

Personnel listed alphabetically to reflect every musician's importance

## *Flute*

Jonas Carlson  
Laura Cortes  
Josie Dale  
Minnie Keene  
Rebecca Reynolds\*  
Aukje Van Eck

## *Oboe*

Sherilyn Patterson  
Miles Silverman  
Jack Thompson\*

## *Clarinet*

Sho Bunch  
Julianne Dumm  
Laura Friestad  
Josh Lefeber  
Ezra Pergakes  
Miguel Velasco  
Tommy Walsh  
Wren Whalen\*  
Tyler Workinger

## *Bassoon*

Brigit Fitzgerald  
Tara Maycroft\*  
Susan McCardell '80

## *Saxophone*

Devin Hessler  
Nat Johnson  
Luke Kovscek  
Garrett Myers\*  
Anika Schwartz

## *Trumpet*

Zach Burgess  
Fiona Cranley  
Adam Martin\*  
Alexander Paster-Zwiebach  
Adler Tyburski  
Matthew Vross

## *Horn*

Isaac Keith  
Nason Lancina  
Alex Lundgren  
MJ Madison  
Matthew Zochowski\*

## *Trombone*

Chayton Behnke\*  
Owen Johnson  
Thomas McGowan (bass)  
Sarah Petropoulos  
Sam Uelmen

## *Euphonium*

Ayaz Earley\*  
Grace Hanson

## *Tuba*

Autumn Rogers  
Lawrence Schreiner\*

## *String Bass*

Vivian Shanley

## *Piano/Celesta*

Grace Nguyen

## *Organ*

Bohdan Tataryn

## *Percussion*

Jake Bartelme  
Brianna Castillo  
Jacob Hanekamp  
John Henderson\*  
Seth Ploeckelman  
Michaya Schmandt  
Dan Schmidt

\* Denotes section leader

## *SETUP CREW*

Laura Friestad  
Matthew Vross  
Matthew Zochowski

## *LIBRARIANS*

Aimee Patch  
Sarah Pedlar  
Eli Wikre

## Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty

Erin Lesser, flute  
Jenny Snedeker, flute  
Nora Lewis, oboe  
Andy Hudson, clarinet  
Joseph Connor, saxophone  
Brigit Fitzgerald, bassoon  
Ann Ellsworth, horn  
Nadje Noordhuis, trumpet  
Tim Albright, trombone

Zach Marley, tuba and  
euphonium  
Jean Carlo Ureña González,  
percussion  
Mark Urness, string bass  
Nathan Wysock, guitar  
Daniel Schwandt, organ  
Catherine Kautsky, piano  
Michael Mizrahi, piano  
Anthony Padilla, piano

### Upcoming Performances

Performance schedule (Specific repertoire listed on the web page)

Saturday, March 1, 2025. Wind Ensemble Concert, 7:30p, Chapel  
Saturday, March 8, 2025. Symphonic Band Concert, 7:30p, Chapel  
Saturday, May 3, 2025. Wind Ensemble Concert, 7:30p, Chapel  
Friday, May 23, 2025. Wind Ensemble Concert, 7:30p, Chapel  
Saturday, May 31, 2025. Symphonic Band Concert, 7:30p, Chapel

For information on future performances go to:

<https://www.lawrence.edu/music-arts/performances-productions/ensemble-performances>

Facebook: “Lawrence University Bands”

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of paper and cellophane wrappers are magnified in the hall. Please silence all electronic devices. And please, no flash photography.