

Homegrown: Celebrating the 150th

Lawrence University Wind Ensemble

Ceon D. Rumphs, conductor

Guest Artists

Nadje Noordhuis, trumpet

John Harmon '57, guest composer

Theresa Martin, guest composer

David Werfelmann '06, guest composer

Saturday, March 1, 2025

7:30 p.m.

Lawrence Memorial Chapel

Lawrence University Wind Ensemble

Ceon D. Rumphs, conductor

Arclight Alley David Werfelmann '06
(b. 1983)

My Robin is to the Greenwood Gone Percy Aldridge Grainger
(1882-1961)
arr. Fred Sturm '73
(1951-2014)

Trilogy for Trumpet and Wind Ensemble John Harmon '57
Secrets (b. 1935)
A Father's Dream
Rustic Dance

Nadje Noordhuis, trumpet

• INTERMISSION •

Songs Without Words Charles Rochester Young
I. With Strong Conviction (b. 1965)
II. Contemplative

City of Ambition Theresa Martin
City of Ambition (b. 1979)
Night View (From Above)
Steeling the Sky

Please join us for a reception in Shattuck 156 following the performance.

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

Program Notes

Arclight Alley – David Werfelmann '06

Note from the composer:

When I first began work on *Arclight Alley*, I had just relocated to Los Angeles. Having moved from the cornfields of Indiana, the size, density, massive population, and unique cultural profile of L.A. made an indelible impression on me and would greatly influence my creative work. Though I did not make a conscious decision to write about my new surroundings, the character of the city – and its effects on me – translated in many ways to the spirit of this piece. At times, the music of *Arclight Alley* is oversaturated with layers of texture and the raucous sections are balanced by calm, yet irregular moments of repose. Like L.A. the piece has a rich landscape, even if one cannot always see it.

While dreaming up this work, I knew that the gifted and well-educated musicians performing it would want a piece that was both fun to play and interesting to listen to. For that reason, I aimed to feature the strengths of each section of the ensemble in a variety of musical settings, be it a sweeping chorale for the low brass or an agile gesture for the saxophones.

Arclight Alley was commissioned by Dr. Andrew Mast and the Lawrence University Wind Ensemble, who premiered and recorded the work in 2010.

My Robin is to the Greenwood Gone – Percy Grainger; arr. Fred Sturm '73

Note from the arranger:

Percy Grainger described *My Robin is to the Greenwood Gone* as “a ramble upon the old tune of that name” and scored it for an ensemble of flute, English horn, and six strings. Using only the first four measures of that English popular song, Grainger essentially constructed his own new material with fresh harmonic flavorings, interweaving counterpoint and constantly shifting timbral textures.

This 1998 setting of *My Robin is to the Greenwood Gone* for wind ensemble is dedicated to Fred G. “Prof.” Schroeder, professor of music and symphony band conductor at the Lawrence University Conservatory of Music in Appleton, Wisconsin, from 1951 to 1978. “Prof.” profoundly touched hundreds of lives as a teacher, colleague, and friend, and this old English tune seems a fitting choice to celebrate his love of birds, his affinity for the wilderness, and his devotion to the music of Percy Grainger.

Trilogy for Trumpet and Wind Ensemble – John Harmon '57

Note from the composer:

John Harmon is one of Wisconsin's best-known composers and performers. His distinguished career as a composer has been both exciting and varied. A master of the keyboard, performer, and composer, John Harmon graduated from the Lawrence University Conservatory of Music in 1957. He received his master's degree in composition at the State University of New York at Buffalo in 1968, where he studied with Belgian composer Henri Pousseur. After several years of

performing as a jazz pianist in Europe and New York City where he was tutored by the legendary Oscar Peterson, John returned to Lawrence University in 1971 and became the founding director of the Jazz Studies department. From 1973-1980, he toured and recorded with the critically-acclaimed contemporary nonet "Matrix." He has become known as Wisconsin's "gentle poet of jazz."

Movement I "Secrets" was originally commissioned by Thomas Everett, Director of Bands, Harvard University, for trumpet and piano as a surprise gift to trumpeter Robert Levy (professor emeritus and director of bands at the Lawrence University Conservatory of Music, from 1979 to 2004). The trumpet/piano version is published by Nichols Music, Waltham, Massachusetts.

Conceived as a separate composition, movement II "A Father's Dream" provides the Grade 3 band with a beautiful contemporary work which is a mirror of the inner currents which flow in the mind of a father. It has a beautiful, sentimentally strong solo trumpet melody which is supported well by lush chords and embellishing woodwinds centered around the rich tonality of D-flat Major. Midway, a tender dream world is portrayed with moving hues of harmonic colorings. The main theme returns, concluding the work a full step higher in E-flat Major, thereby providing the feeling of a most satisfying sensitive optimism and joy.

Movement II "A Father's Dream" was composed and then assembled together with "Secrets" and movement III "Rustic Dance" to make the *Trilogy for Trumpet and Wind Ensemble* in 1992 which was premiered by Bobby Shew and the Verona (WI) High School Symphonic Band led by John Gorgeson.

Songs Without Words – Charles Rochester Young

Note from the publisher:

Charles Rochester Young (b. 1965) has won high praises and honors for his works as a composer. Dr. Young's works have been performed and broadcasted in Europe, Japan, Central America, Canada, and in major halls in the United States, including Lincoln Center and Carnegie Hall. Dr. Young is a graduate of Baylor University and the University of Michigan, where he held as his mentors: Pulitzer Prize winner Leslie Bassett, Donald Sinta, and Marianne Ploger. Previously, Dr. Young was the Chair of Composition and Music Theory at the University of Wisconsin-Stevens Point. He was named a Wisconsin Teaching Fellow in 1997 and he was selected as a finalist for the University of Wisconsin System Career Teaching Excellence Award in 1999 and winner of that award in 2000. In 1999, he was named "Wisconsin Professor of the Year" by the Carnegie Foundation and the Council for the Advancement and Support of Education.

With admiration and respect, the Wisconsin Chapter of the College Band Directors National Association dedicated *Songs Without Words* to James Arrowood, professor emeritus at the University of Wisconsin-Stevens Point, for his years of leadership, inspiration, and service to the art of band conducting and teaching. In keeping with his spirit, the composer adds the following statement:

Songs Without Words is a multi-movement work reflecting the strength of character, spirit, intellect, and goodwill of my close friend and colleague James Arrowood. It is indeed an honor to compose a work for such a fine artist, teacher, and friend

***City of Ambition* – Theresa Martin**

Note from the composer:

In *City of Ambition*, I explore the connection between sound and image, drawing my inspiration from historic photographs of New York City from the early 1900s. Movement one is inspired by the 1910 photograph by Alfred Stieglitz, “City of Ambition,” which captures a spectacular view of the New York City skyline along the oceanfront. Inherent in the photograph’s title is the idea of a city bustling with energy, variety, and constant activity. The music portrays these images with its persistent drive and constantly changing rhythms and orchestration. The beginning of the movement mimics the shimmering quality of the ocean and the hazy or blurry quality of the photograph.

Movement two, entitled “Night View (From Above)” is based on Berenice Abbott’s photograph “Night View,” taken in 1932 atop the Empire State Building. The music conveys the feelings of being on that rooftop looking down at the city. The soft dynamic markings, light orchestration, and the use of harp and piano convey a quiet, cold, and lonely space. The sparkling sounds of the percussion portray the glittering light, and the frequent fermatas allow listeners to take in the peacefulness. A brief middle section with louder dynamics and full ensemble provides a nightmarish interruption which gradually blurs back into the dreamlike state of the opening.

Movement three, “Steeling the Sky” is based on a collection of Lewis Hine photographs of steelworkers constructing the Empire State Building in 1930-31. The music attempts to convey man’s complicated relationship with machine. Several passages symbolize the strength, courage, and toil of those men as well as the imminent danger posed by “the machine.” Brass instruments play a prominent role throughout. The “Pesante” section represents heavy lifting, which other sections depict the steelworkers’ agility while maneuvering on the steel beams. “The machine” is represented by a ratchet and metal percussion instruments, as well as a repeated angular gesture in the low instruments. The danger of falling is depicted by the main motive of a falling interval of a third, as well as several other descending gestures.

Lawrence University Wind Ensemble

Personnel listed alphabetically to reflect every musician's importance

Flute

Jonas Carlson*
Laura Cortes
Josie Dale
Minnie Keene
Rowan Mendoza

Oboe

Keaton Anderson*
Sherilyn Patterson
Miles Silverman

Clarinet

William Bernard
Sho Bunch*
Julianne Dumm
Laura Friestad
Clara Hall
Isabelle Olsen
Josh Lefeber
Ezra Pergakes
Leo Rivera Chen
Tommy Walsh
Jonah White

Bassoon

Brigit Fitzgerald (contra)
Colin Hutton
Tara Maycroft*

Saxophone

Devin Hessler*
Nat Johnson
Luke Kovscek*
Justin Rydberg
Anika Schwartz

Trumpet

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

Horn

Isaac Keith*
Allison Lewis
Alex Lundgren
MJ Madison
Matthew Zochowski

Trombone

Chayton Behnke*
Jackson Guha
Owen Johnson
Thomas McGowan (bass)
Sam Uelmen

Euphonium

Ayaz Earley*
Grace Hanson

Tuba

Autumn Rogers
Lawrence Schreiner*

String Bass

Ben Lewis

Piano

Kyle Roberts

Harp

Tammy Kazmierczak

Percussion

Jake Bartelme*
Jacob Hanekamp
John Henderson*
Patrick Maier
Michaya Schmandt

* 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	Zach Marley, tuba and euphonium
Jenny Snedeker, flute	Jean Carlo Ureña González, percussion
Nora Lewis, oboe	Mark Urness, string bass
Andy Hudson, clarinet	Nathan Wysock, guitar
Joseph Connor, saxophone	Daniel Schwandt, organ
Brigit Fitzgerald, bassoon	Catherine Kautsky, piano
Ann Ellsworth, horn	Michael Mizrahi, piano
Nadje Noordhuis, trumpet	Anthony Padilla, piano
Tim Albright, trombone	

**The Lawrence Conservatory would like to thank Mark '77 and
Karen Fonder for their generous support of the Wind Ensemble
and Symphonic Band programs.**

Upcoming Performances

Performance schedule (Specific repertoire listed on the web page)

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/conservatory/performances-
productions/ensemble-performances](https://www.lawrence.edu/conservatory/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.