

Lux

Lawrence University
Symphonic Band
and Wind Ensemble

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

Guest Conductors:

Music for Food believes both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform the ineffable into tangible and needed food resources.

Music for Food is a musician-led initiative for local hunger relief.

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 45th 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*

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 son

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 alpha]

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:

Á Yh'i l 'dYfdYh U (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.

Á Yh'i l 'dYfdYh U was commissioned by the LU Wind Ensemble in celebration of the 150th 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 150th 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," NewMusic 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 *9a Jnny < ci d'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

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

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