

Memories

Lawrence University Symphonic Band and Wind Ensemble

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

Guests:

Nicole Frias '26, conductor
Kat Green '27, conductor
Jenny Snyder Kozoroz, viola

Wednesday, November 19, 2025

8:00 p.m.

Lawrence Memorial Chapel



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. Our concerts raise resources and awareness in the fight against hunger, empowering all musicians who wish to use their artistry to further social justice.

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Website: musicforfood.net

Lawrence University Symphonic Band

Matthew Arau '97, conductor

Revelry (2017)

William Pitts
(b. 1986)

Pageant, op. 59 (1954)

Vincent Persichetti
(1915-1987)

Letters (2024)

Kelijah Dunton
(b. 1999)

Nicole Frias '26, student conductor

Deciduous (2023)

Viet Cuong
(b. 1990)

• INTERMISSION •

Lawrence University Wind Ensemble

Ceon D. Rumphs, conductor

Fantasy of Colors (2025)

Paul Dooley
(b. 1983)

and the swallow (2017/2021)

Caroline Shaw
(b. 1982)
trans. Danielle Fisher

Kat Green '27, student conductor

I wake in the dark and remember (2022)

Joel Puckett
(b. 1977)

Rain Journey

I lie listening to the black hour

Jenny Snyder Kozoroz, viola

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

Program Notes

SYMPHONIC BAND

Revelry – William Pitts

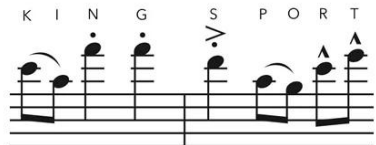
Note from the composer:

I spent nearly all my upbringing in the town of Carrollton, Georgia, a close-knit community rich with historical charm. My development as both person and musician were positively influenced by the people, education, and experiences I was fortunate enough to encounter during my time there.

When I first visited Kingsport, Tennessee, I was immediately reminded of my hometown: southern charm, caring people, a major industrial icon, and a community that rallied around its citizens, businesses, and school system. I immediately felt at home with these folks, and it has been a great relationship ever since.

When Lafe Cook asked me to write a piece celebrating the centennial of Kingsport's founding, I was excited to celebrate a community spirit that was so familiar to me. *Revelry* is a celebratory fanfare that uses a nine-note theme as its core. The theme (pictured below) is a cryptogram of sorts, spelling out "K-I-N-G-S-P-O-R-T" using a 19th century French system (pictured below), in which the musical notes we know (A-G) are the basis for spelling out words using melodic lines. The version I created was transposed down a whole step to avoid me being fired for writing a band piece in G major...

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		



Revelry is dedicated to the directors and students of the Dobyys Bennett Band Program, along with the community of Kingsport in celebration of its past, present, and future!

Pageant – Vincent Persichetti

Note from University of North Carolina Charlotte Wind Ensemble:

Pageant, op. 59 (1953) is the composer's third work for band, commissioned by Edwin Franko Goldman for performance at the nineteenth annual convention of the American Bandmasters Association. The premiere was on March 7, 1953, by the University of Miami Band with Persichetti conducting.

The composer's manuscript sketches show that Persichetti had originally intended to title the work *Morning Music for Band* – the opening horn motive and the first theme in the clarinet choir have a serene, pastoral quality that evokes thoughts of sunrise. The opening horn call provides the motivic basis for the rest of the work, germinating long phrases supported by chordal harmonies. The phrases are passed around amongst various small choirs of instruments, exploiting the plethora of timbral and textural combinations possible in an ensemble of wind and percussion instruments. The tonal centers shift as often as the instrumentation, landing on a B-flat major chord that transitions into the second part of the work, the "parade." In the Allegro second section, the snare drum provides a rhythmic version of the melodic material to follow. This section utilizes polytonality with multiple key centers existing in the music at the same time.

Letters – Kelijah Dunton

Note from the composer:

Letters is "a piece representing overcoming a romantic betrayal. My goal was to illustrate the concept as if it was a story. The "story" of the piece is "told" from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it's different; taking on a different identity entirely. Sometimes, nostalgic, and reminiscent, to bitter, menacing, full of malice and regret."

Deciduous – Viet Cuong

Note from the composer:

For a long time after my father passed away, I felt like I had “lost my leaves.” In the ways that leaves harness light to create energy for trees and plants, I felt like I had so little left to harness creatively. Many days I feared those leaves would never grow back. After struggling for months to write, I finally found some healing while creating *Deciduous*. This involved revisiting chord progressions that brought me solace throughout my life and activating them in textures that I have enjoyed exploring in recent years. The piece cycles through these chord progressions, building to a moment where it’s stripped of everything and must find a way to renew itself. While I continue to struggle with this loss, I have come to understand that healing is not as much of a linear process as it is a cyclical journey, where, without fail, every leafless winter is followed by a spring.

WIND ENSEMBLE

Fantasy of Colors – Paul Dooley

Note from the composer:

Fantasy of Colors (2025) was commissioned by a consortium of wind bands in honor of Daniel Belongia’s 10 years of service and dedication to the Arkansas Tech University Department of Music.

Fantasy of Colors is inspired by Baroque artwork and the genre of musical fantasies popularized by Johann Sebastian Bach, Franz Joseph Haydn, and Wolfgang Amadeus Mozart. I admire the massive scale and exuberance found in Lauri and Gagliardi’s epic painting *Carousel in Honour of Queen Christina in the Courtyard of the Palazzo Barberini in Rome on 2nd February 1656*, and Johann Ulrich Kraus’ *Celebration in St. Peter’s, Rome, for the Jubilee Year of 1700*, and the everlasting thematic development, stark contrasts, and intricate contrapuntal layers found in baroque musical works like Bach’s *Fantasia in C Minor* and Mozart’s *Fantasia in D Minor*.

In *Fantasy of Colors*, the timpani provide a festive, rhythmic, and harmonic foundation for the two sparring musical character motives, one first stated in the clarinets and saxophones, versus another in the horns and trombones. The match is interrupted with a new character personified as a lyrical waltz, showcasing the oboe, soprano saxophone, and flutes. Droplets of musical color follow, with a fugato variation on our characters’ motives, showcasing the low woodwinds, euphonium, and percussion. The piccolo, clarinets, and trumpets push the celebration to a feverish crescendo, as all our characters vie for the musical spotlight.

and the swallow – Caroline Shaw; transcribed by Danielle Fisher

Note from the composer and Shenandoah Conservatory:

Originally a choral work, Shaw composed *and the swallow* for the Netherlands Chamber Choir in 2017. In reflecting on the Syrian refugee crisis, Shaw was struck by the text “how beloved is your dwelling place” from Psalm 84. The result was a lovely work of comfort that moves seamlessly from sections of anxiety and those of repose. The wind ensemble version was transcribed by composer Danielle Fisher for Tyler Austin and the Maryland Chamber Winds.

and the swallow – Psalm 84

how beloved is your dwelling place,
o lord of hosts
my soul yearns,
my heart and my flesh cry
the sparrow found a house,
and the swallow her nest,
where she may raise her young
they pass through the Valley of Bakka,
they make it a place of springs
the autumn rains also cover it with pools

I wake in the dark and remember – Joel Puckett

Note from the composer:

W. S. Merwin’s poetry has been a constant in my adult life. His words bring me comfort in times of anxiety, smiles in times of happiness, and comfort in times of grief. 2020-2021 brought difficult times for all of us, and I once again found myself turning to Merwin’s words.

I rarely know exactly what his poetry means, but I love how they make me feel. This was no different for the poem that inspires my viola concerto, *I wake in the dark and remember*. As I was writing, I rolled over the imagery in my mind: “wake in the dark and remember,” “listening to the black hour,” “you are asleep beside me while around us the trees full of night lean,” etc. etc. These images are so vivid and clear yet they lack any strict narrative, so my imagination became free to run wild and see the sounds the words inspire.

The concerto is in two movements but played without a break.

I wake in the dark and remember was commissioned by an international consortium of Universities led by Damon Talley and the Louisiana State University. It is dedicated with great admiration and gratitude to the extraordinary violist Kimberly Sparr, who gave the premiere.

Below is the W. S. Merwin poem that inspired this concerto. Please take a moment to read these words and listen to the sounds they provoke in your own imagination.

Rain Travel – W. S. Merwin

I wake in the dark and remember
it is the morning when I must start
by myself on the journey
I lie listening to the black hour
before dawn and you are
still asleep beside me while
around us the trees of night lean
hushed in the dream that bears
us up asleep and awake then I hear
drops falling one by one into
the sightless leaves and I
do not know when they began but
all at once there is no sound but rain
and the stream below us roaring
away into the rushing darkness

Lawrence University Symphonic Band

Personnel listed alphabetically to reflect every musician's importance

Flute

Gabriela Beltran Rybak*
Rowan Mendoza
Solana Noble
Andy Quam
Georgia Sedlack
Ellen Yeary

Oboe

Olivia Martin*
Finn McGreevy
Makenna Wald

Clarinet

Cole Austin (bass)
William Bernard*
Laura Friestad (Eb
clarinet)
KT Fryling (contra)
River Melcher
Samantha Padgurskis
Ezra Pergakes
Audrey Rubenstein
Yaleni Sotelo*
Isa Torres

Bassoon

Henry Ambrose*
Vince Randol

Saxophone

Marten Cole*
(soprano/alto)
Luke Dabols (tenor)
Aviva Pearlmuter-Bearson
(alto)
Nathan Sutton (bari)

Trumpet

Noah Ament
Joey O'Connor*
Alex Paster-Zwiebach*
Joseph Seaman
Ada Tuszynski
Adler Tyburski

Horn

Susanna Good
Allison Lewis
Calvin Liu
Alex Lundgren
MJ Madison*

Trombone

Will Lewis
Ian Mackey*
Peyton Mueller
Claire Stevison
Megan Teague
Sam Whiteley

Baritone

Zoe Kaye
Cora Krahm
Beth Stevens*

Tuba

Warren Kramer*
George Taylor

String Bass

Calvin Mendoza

Piano

Leo Nelson

Percussion

Ben Blazevec-Seibert
Aidan Caltabiano*
Brianna Castillo
Leo Erickson
Zoe Gruenwald
John Henderson
Patrick Maier
Michaya Schmandt
Jason Walker

* Denotes section leader

Lawrence University Wind Ensemble

Personnel listed alphabetically to reflect every musician's importance

Flute

Simon Jacob
Rowan Mendoza*
Leo Nelson
Ben Zielinski

Oboe

Keaton Anderson*
Miles Silverman
Michael Van Dervoort

Clarinet

Cole Austin
Mackinzee Carpenter
Julianne Dumm
Laura Friestad
Josh Lefebber
Isabelle Olsen*
Ezra Pergakes
Leo Rivera Chen
Tommy Walsh

Bassoon

Paige Barry
Vince Randol*

Saxophone

Micah Crabb
Kat Green
Lydia Harrington
Devin Hessler*
Anika Schwartz

Trumpet

Zach Burgess
Adam Martin
Alexander Paster-Zwiebach
Alex Poplawski*
Adler Tyburski

Horn

Isaac Keith*
Nason Lancina
Allison Lewis
Alex Lundgren
Matthew Zochowski

Trombone

Chayton Behnke*
Liam Berry (bass)
Owen Johnson
Bella Walker

Euphonium

Ayaz Earley*

Tuba

Cadin DeLaney*
Autumn Rogers

String Bass

Owen Bakker

Piano

Leo Nelson

Harp

Yvie Pacatang

Percussion

Jake Bartelme
Aidan Caltabiano
Brianna Castillo
Zoe Gruenwald
Jacob Hanekamp
John Henderson*
Patrick Maier

* Denotes section leader

SETUP CREW

Laura Friestad
Adler Tyburski
Matthew Zochowski

LIBRARIANS

Gabriela Beltran Rybak
Aimee Patch
Eli Wikre

Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty

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

Upcoming Performances

Performance schedule (Specific repertoire listed on the web page)

Sunday, January 25, 2026, WE Concerto Competition, 12p-5p, Chapel
Sunday, February 22, 2026, Symphonic Band Concert, 3p, Chapel
Saturday, February 28, 2026, Wind Ensemble Concert, 7:30p, Chapel
Saturday, April 25, 2026, Wind Ensemble Concert, 7:30p, Chapel
Saturday, May 23, 2026, Symphonic Band Concert, 7:30p, Chapel
Saturday, May 30, 2026, Wind Ensemble Concert, 7:30p, Chapel

For information on future performances go to:

<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.