



# **Metamorphosis**

Lawrence University  
Wind Ensemble

Ceon D. Rumphs, conductor

John Henderson '27, student conductor

Saturday, February 28, 2026

7:30 p.m.

Lawrence Memorial Chapel

Lawrence University Wind Ensemble  
Ceon D. Rumphs, conductor

*Postcard*

Frank Ticheli  
(b. 1958)

*In memory of Professor H. Robert Reynolds  
(April 10, 1934 – January 30, 2026)*

*Meditation*

Dwayne Milburn  
(b. 1963)

John Henderson '27, student conductor

*Sketches on a Tudor Psalm*

Fisher Tull  
(1934-1994)

• INTERMISSION •

*Symphonic Metamorphosis on Themes by Carl*

*Maria von Weber*

Allegro

Turandot, Scherzo

Andantino

March

Paul Hindemith  
(1895-1963)  
arr. Keith Wilson  
(1916-2013)

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

## Program Notes

### *Postcard* – Frank Ticheli

Note from the composer:

*Postcard* was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief “postcard” as a musical reflection of her character – vibrant, whimsical, succinct.

It is cast in an ABA’ form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome* – that is, it sounds the same played forwards and backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds’ first name is *Harrah*. The theme’s symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A’ section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

*Postcard* was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

### *Meditation* – Dwayne Milburn

Note from the composer:

In early 2004, I was contacted by Mr. Jeff Looman, Director of Instrumental Music for the Calvin Christian Schools in Michigan. Mr. Looman had recently heard a performance of *American Hymnsong Suite* and wanted to entrust me with a special project in memory of a former student, Nick Stegeman. By all accounts, Nick, who had lost his life several years earlier, was a tremendous presence in his family, school, and church communities. Soon after his passing, the band boosters began raising funds to celebrate Nick in one of his favorite activities, band music.

Combining two tunes, the Lutheran hymn *If Thou But Suffer God to Guide Thee* and the American folk song *Poor Wayfarin' Stranger*, I began writing what would become "Meditation." It is actually the second of three movements that comprise a suite entitled *Music for Bright Youth*, a title that refers not only to Nick Stegeman, but all the young musicians with whom it has been my pleasure to work over the years as well. While the outer movements are lighter in tone and a great deal of fun to play and hear, it is "Meditation" that carries the emotional weight of the entire work and is ultimately the most satisfying.

On February 21, 2005, the combined bands of the Calvin Christian Schools, under the direction of Mr. Looman, premiered the entire suite as a part of their annual winter concert. Nick Stegeman's younger sister was in the ensemble and his parents, along with a host of family and friends were in attendance. While I was unable to be physically present, I remain deeply honored to have been asked to contribute this piece to a truly special occasion.

### ***Sketches on a Tudor Psalm* – Fisher Tull**

Note from the composer:

*Sketches on a Tudor Psalm*, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis for his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

*Symphonic Metamorphosis on Themes by Carl Maria von Weber* – Paul Hindemith; arr. Keith Wilson

Note by San Antonio Symphony:

The 1940s found composer Paul Hindemith living as an exile in the United States. He and his wife Gertrud had escaped their native Germany just before the outset of World War II. They arrived separately in New York City but settled in New Haven, Connecticut, where Hindemith had been offered a position as a guest professor at Yale University. It would be a productive period for Hindemith, during which some of his most successful works were composed. Among these is his *Symphonic Metamorphosis on Themes by Carl Maria von Weber*, completed in 1943 and premiered by the New York Philharmonic in 1944.

The original idea for this work sprouted from Russian ballet dancer and choreographer Léonide Massine, who approached Hindemith in 1940 about composing a ballet work based on Carl Maria von Weber's music. Weber was a widely-respected opera composer from the early 19<sup>th</sup> century, and a composer whom Hindemith also admired. He began working on sketches of the music at the piano, but the ballet idea would later fall through due to artistic differences.

Paul and Gertrud often played Weber piano duets together. It was from four such duets by Weber (piano, four hands) that Hindemith took the themes for *Symphonic Metamorphosis*. While keeping Weber's melodies and some accompaniment parts very similar to the original, Hindemith creates masterful "metamorphoses" of them by adding colorful harmonies and orchestration, unusual instrument combinations, new countermelodies, fugal sections, extended phrases, and more. In this way, Hindemith bridged the traditional techniques of composers before into the realm of his own unique ideas and writing styles.

Hindemith once vaguely described his *Symphonic Metamorphosis* as "lightly colored and made a bit sharper." Howard Posner, in his program notes for the Los Angeles Philharmonic, calls the work "a splashy, colorful orchestral piece of the sort that American audiences in particular seemed to like." Indeed, the work gained swift popularity in America both during and after the Second World War, and several arrangements were made so that it could also be performed by military and concert bands. Today, *Symphonic Metamorphosis* is highly regarded not just by Americans, but around the world as a beloved work of 20<sup>th</sup> century classical music.

# Lawrence University Wind Ensemble

Personnel listed alphabetically to reflect every musician's importance

## *Flute*

Gabriela Beltran Rybak  
Jonas Carlson\*  
Simon Jacob  
Minnie Keene\*  
Ben Zielinski

## *Oboe*

Keaton Anderson\*  
Miles Silverman  
Michael Van Dervoort

## *Clarinet*

Mackinzee Carpenter  
Julianne Dumm\*  
Laura Friestad  
KT Fryling  
Josh Lefeber  
Isabelle Olsen  
Ezra Pergakes  
Leo Rivera Chen  
Jonah White  
Tyler Workinger

## *Bassoon*

Paige Barry\*  
Colin Hutton  
Vince Randol

## *Saxophone*

Micah Crabb\*  
Kat Green  
Lydia Harrington  
Anika Schwartz

## *Trumpet*

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

## *Horn*

Susanna Good  
Isaac Keith\*  
Nason Lancina  
Allison Lewis  
Alex Lundgren  
MJ Madison  
Matthew Zochowski

## *Trombone*

Chayton Behnke  
Liam Berry\*  
Ian Mackey  
Thomas McGowan (bass)

## *Euphonium*

Ayaz Earley\*  
Thomas McGowan

## *Tuba*

Cadin DeLaney\*  
Warren Kramer  
Autumn Rogers

## *String Bass*

Vivian Shanley

## *Piano/Celesta*

Leo Nelson

## *Percussion*

Jake Bartelme  
Ben Blazevic-Seibert  
Aidan Caltabiano  
Brianna Castillo  
Zoe Gruenwald  
John Henderson\*  
Patrick Maier  
Michaya Schmandt

\* Denotes section leader

## *SETUP CREW*

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

### Upcoming Performances

Performance schedule (Specific repertoire listed on the web page)

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.