



Enigma: A Journey of Mystery and Majesty

Lawrence University
Symphonic Band

Matthew Arau '97, conductor

Guest Artist:
Andy Hudson, clarinet

Saturday, May 23, 2026

7:30 p.m.

Lawrence Memorial Chapel

Lawrence University Symphonic Band
Matthew Arau '97, conductor

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| <i>March, op. 99</i> (1944) | Sergei Prokofiev
(1891-1953)
arr. Paul Yoder
ed. William Berz |
| <i>Enigma for Winds & Percussion</i> (2024) | David Biedenbender
(b. 1984) |
| <i>Concert Fantasia on Motives from Verdi's
Opera "Rigoletto"</i> (1851/1997) | Luigi Bassi
(1833-1871)
arr. L. P. Laurendeau
ed. R. Mark Rogers |
| | Andy Hudson, clarinet |
| <i>Children's March: "Over the Hills and
Far Away"</i> (1919/1995) | Percy Aldridge Grainger
(1882-1961)
ed. Rogers |
| <i>Gloriosa: Symphonic Poem for Band</i> (1990) | Yasuhide Ito
(b. 1960) |
| Oratio | |
| Cantus | |
| Dies Festus | |

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

Program Notes

March, op. 99 – Sergei Prokofiev

Note from University of North Texas Concert Band:

March, op. 99 was written at a time when many Russian composers were turning to the march genre as a show of support to their country during World War II.

According to Harlow Robinson, Prokofiev's biographer, the piece was a political composition written in honor of May Day, also known as International Workers' Day. May 1 is perhaps the most important political holiday in the Soviet calendar, second only to the October Revolution. The march was broadcast over government radio as part of the 1944 May Day celebration. Prokofiev also included the march in his opera *The Story of a Real Man* (1947).

Enigma – David Biedenbender

Note from the composer:

Enigma was originally written for brass choir and organ for the dedication of the Red Cedar Organ in the Michigan State University Alumni Chapel. This version was created for my friend Henry Dorn and the St. Olaf Band.

Enigma comes from a Greek word that means “to speak in riddles,” and in this piece, the riddle—or theme—is revealed gradually. The theme comes from the *Passacaglia and Fugue in C minor* by Johann Sebastian Bach, which is one of my favorite pieces of music, and, once the theme is revealed, it is repeated cyclically with 21 variations, just like in Bach's original.

This piece is dedicated to my former teacher, José-Luis Maúrtua, a composer, theorist, conductor, and teacher with whom I studied at Central Michigan University. José-Luis was an extraordinary musician and teacher who was tirelessly dedicated to his students and to pushing them to do their best. I am forever grateful for the lessons I learned from him, and my music and my life are far better for having known him. Unfortunately, he was taken from this earth far too young—at the age of 57—by pancreatic cancer in the spring of 2022. I miss him dearly, and this music is for him.

Concert Fantasia – Luigi Bassi

Note by Madeline LeBaron Johnson

Concert Fantasia was composed by Luigi Bassi (1833-1871) who replaced Ernesto Cavallini as principal clarinet at the La Scala opera house in Milan in 1854. A graduate of the Milan Conservatory, Bassi was considered one of the best Italian clarinetists of his day. As was common in nineteenth-century Italy, Bassi's clarinet works are mostly based on opera themes from the great opera composers of his day, Verdi, Bellini, Donizetti, and others. Today, his best-known work is the *Concert Fantasia on Motives from Verdi's Opera "Rigoletto"*, which is but one of the 13 or so opera fantasies that he wrote for clarinet.

Children's March – Percy Aldridge Grainger

Note from Program Notes for Band

Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918

while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds—especially the low reeds—during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Fai Holton, Karen's brother.

Gloriosa – Yasuhide Ito

Notes by Jennifer Daffinee, 2016 Texas All-State Concert Band:

Gloriosa is a symphonic poem for band in three song-like movements: *Oratio*, *Cantus*, and *Dies Festus*. This stirring and powerful homage to early Christianity in Japan during the Edo Period profoundly and eloquently states the case of cross-cultural conflict and resolution. Roman Catholic missionary Francisco Xavier introduced Christianity in the southern region of Kyushu during the 1550s; subsequently a variety of Western music arrived in Japan as well. The piece is inspired by the songs of the Kakure-Kirishitan (Crypto-Christians) of Kyushu who continued to practice their faith secretly by disguising songs so that Gregorian-like melodies and lyrics were "Japanized." For example, the Latin word "Gloriosa" was changed to "Gururiyoza." This adaptation of liturgy for survival inspired Ito to write a fusion of Gregorian chant and Japanese folk music to display the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra. The composer states,

"Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan's only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*. The Gregorian chant *Gloriosa* begins with the words 'O gloriosa domina excelsa super sidera que te creavit provide lactasti sacro ubere.' The first movement, "Oratio," opens with bells sounding the hymn's initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians. The second movement, "Cantus," showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on *San Juan-sama no Uta* (The Song of Saint John), a 17th-century song commemorating the Great Martyrdom of Nagasaki where a number of Kyushu Christians were killed in 1622. The third and final movement, "Dies Festus," takes as its theme the Nagasaki folk song *Nagasaki Bura Bura Bushi*.

2026 GRADUATING SENIORS

Jacob Bartelme

Majors/degrees: B.Mus. in percussion performance and B.A. in business and entrepreneurship

Hometown: Milwaukee, WI

Plans for next year: I plan to teach private lessons full time and gig on the side.

Favorite Symphonic Band memory: Navigating Yasuhide Ito's *Gloriosa*.

Laura Friestad

Majors/degrees: B.Mus. in clarinet performance, B.A. in environmental science

Hometown: Iowa City, IA

Plans for next year: Work

Favorite Symphonic Band memory: Getting the super difficult E-flat solos in *Arclight Alley* by David Werfelmann

Ella Jo Lysne

Majors/degrees: B.A. in biology and environmental science

Hometown: La Crosse, WI

Plans for next year: Working as a seasonal ranger for the US Forest Service in Granite Falls, Washington

Favorite Symphonic Band memory: Playing *Libertadores* by Oscar Navarro in 2023 with a full percussion section and making new friends!

Joey O'Connor

Majors/degrees: B.Mus. in trumpet performance and music education

Hometown: Manitowoc, WI

Plans for next year: After graduation, I will be working in Italy on staff for the InterHarmony Music Festival before completing my education certification in the fall through student teaching in Green Bay.

Favorite Symphonic Band memory: It was such a blast to conduct the Symphonic Band during fall and winter terms this year. There were so many great moments of community and music-making, and I'm grateful for all of my colleagues and friends in the ensemble.

Alex Poplawski

Majors/degrees: B.Mus. in music composition and B.A. in English: creative writing

Hometown: Boulder, CO

Plans for next year: I plan to revise, edit, and pursue publication of my novel, *The Dreamer's Instrument*. I will also continue composing and performing in my hometown.

Favorite Symphonic Band memory: I'll never forget my first rehearsal coming to Lawrence after the COVID-19 pandemic and getting to make music in-person with people after over a year of isolation. It immediately made me feel at home at Lawrence.

Autumn Rogers

Majors/degrees: B.Mus. in tuba performance

Hometown: Cumming, GA

Plans for next year: Find a job and continue doing music on the side

Jason Walker

Majors/degrees: B.A. in history, minors in music and classical civilization

Hometown: Denver, CO

Plans for next year: I am going to work at Björklunden

Favorite Symphonic Band memory: Feeling welcome here on the first day of college.

Lawrence University Symphonic Band

Personnel listed alphabetically to reflect every musician's importance

Flute

Gabriela Beltran Rybak
Rowan Mendoza
Solana Noble
Andy Quam (picc)*
Georgia Sedlack
Greta Wright
Ellen Yeary
Ben Zielinski

Oboe

Lauren Chance
Olivia Martin*
Finn McGreevy
Makenna Wald

Clarinet

William Bernard
Mackinzie Carpenter*
Laura Friestad (E-flat)†
KT Fryling (bass)
Walden Hoddie
River Melcher
Sam Padgurskis*
Audrey Rubinstein
Yaleni Sotelo
Isa Torres
Jonah White

Bassoon

Henry Ambrose*
Colin Hutton (contra)
Kai Outzen

Saxophone

Marten Cole*
Luke Dabols
Ryan Keller
Elden Lemke
Al Pearlmutter-Bearson

Trumpet

Joey O'Connor*†
Alexander Paster-
Zwiebach*
Alex Poplawski†
Joseph Seaman
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

Baritones

Zoe Kaye
Cora Krahn
Beth Stevens*

Tuba

Autumn Rogers*†
George Taylor

String Bass

Calvin Mendoza

Piano

Leo Nelson

Organ

Ella Jo Lysne†

Percussion

Jake Bartelme*†
Ben Blazevic-Seibert
Aidan Caltrabiano
Leo Erickson
Patrick Maier
Maddie Schellinger
Jason Walker†

* Section leader

† Graduating senior

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
Jenny Snedeker, flute
Andrea Hixon, oboe
Andy Hudson, clarinet
Joseph Connor, saxophone
Brigit Pacher, 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, 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](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.