

Pax Americana: America at 250

**Lawrence University
Symphonic Band
and Wind Ensemble**

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

Guest Conductor
Kevin L. Sedatole

**Saturday, October 17, 2026
7:30 p.m.
Lawrence Memorial Chapel**

Lawrence University Symphonic Band
Matthew Arau '97, conductor

Joseph Willcox Jenkins *American Overture for Band*, op. 13 5'
(1928-2014)

Florence B. Price *Adoration* 4'
(1887-1953)
trans. Cheldon R. Williams

Charles Ives *Variations on "America"* 7'
(1874-1954)
orch. William Schuman
trans. William E. Rhoads
Kevin L. Sedatole, guest conductor

Brent Michael Davids *Grandmother Song* 3'
(b. 1959)

Dwayne S. Milburn *American Hymnsong Suite* 10'
(b. 1963)
Prelude on "Wonderous Love"
Ballad on "Balm in Gilead"
Scherzo on "Nettleton"
March on "Wilson"

• INTERMISSION •

Lawrence University Wind Ensemble
Ceon D. Rumphs, conductor

Samuel Augustus Ward *America, the Beautiful* 3'
(1848-1903)
arr. Carmen Dragon

Samuel Barber *Commando March* 4'
(1910-1981)

Morton Gould *Ballad for Band* 9'
(1913-1996)
Kevin L. Sedatole, guest conductor

Adolphus Hailstork *American Guernica* 8'
(b. 1941)

Traditional *Amazing Grace* 3'
arr. William Himes

John Williams *Hymn to the Fallen* 6'
(b. 1932)
arr. Paul Lavender

John Philip Sousa *The Stars and Stripes Forever* 4'
(1854-1932)
Featuring the LU Flute Ensemble
Erin Lesser, director

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

Program Notes

SYMPHONIC BAND

American Overture for Band (1955/2003) – Joseph Willcox Jenkins

Note from Program Notes for Band:

This work was composed for the United States Army Field Band while the composer was on the arranging staff for the group. The instrumentation of this work is based on the players in the Field Band. In 2003, at the request of the American Bandmaster's Association, a full score was developed by the composer in order to correct the previous versions of the work. An orchestral version of the work, done by Derry Wilson Ochoa, has been performed by the Indianapolis Symphony and Nashville Symphony.

The work was dedicated to the Army Field Band's conductor, Chester E. Whiting. It was written in a neomodist style, being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns, and is a favorite of advanced high school and university bands. Although *American Overture* was Jenkins' first band piece, it remains his most successful work and, in his words, he is "hard-pressed to duplicate its success."

Adoration (1951/2022) – Florence Price, trans. Cheldon Williams

Note by the transcriber:

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her *Symphony No. 1* in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

Variations on “America” (1891/1968) – Charles Ives, orch. William Schuman;
trans. William E. Rhoads

Note by the transcriber:

Variations on “America” was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country, 'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a “silly” teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were “unsuitable for church performance – they upset the elderly ladies and made the little boys laugh and get noisy!”

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhoads.

Grandmother Song (2002) – Brent Michael Davids

Note from the score:

Grandmother Song is an introduction to the Mohican tradition of “sung syllables” or what Native Americans call “vocables.” Combining them with traditional wood flute songs, composer Brent Michael Davids offers a fresh look at the sound of Native American songs. Band instruments are performed less as musical instruments and more as talking sticks, singing reeds, rustling winds and shooting thunder. Through this ballad, performers are given the materials to understand how Native Americans celebrate the world around them through the blending of words and song.

The most striking feature of *Grandmother Song* is the important role for the singing voice. Flute and vocal songs share an ancient and related history in Native American culture. The music introduces young performers to the customs of Native American singing style and traditional wood flute playing. The performers sing syllables called vocables throughout the music. Davids describes vocables as an inter-tribal form of communicating feeling in song. Singing these vocables within the written band music introduces student performers to the “sound” of Native American song, while challenging them with a good, contemporary band composition.

Note from the composer:

The intent of *Grandmother Song* is to acknowledge that everyone – animals, the earth, elements of nature – deserves to be understood on their own terms, and respected, and treated as cherished relatives. The world – filled with all kinds of people – is old and must be respected as an elder, like a grandmother.

American Hymnsong Suite (2007) – Dwayne S. Milburn

Note from the composer:

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The *Prelude on “Wondrous Love”* (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. *Ballad on “Balm in Gilead”* features a rich jazz harmonization of this familiar spiritual. The *Scherzo on “Nettleton”* (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the *March on “Wilson”* (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

WIND ENSEMBLE

America, the Beautiful – Samuel A. Ward, arr. Carmen Dragon

Lyrics:

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

Commando March – Samuel Barber

Note from the publisher:

When he was inducted into the Army in September 1942, Samuel Barber made efforts to obtain a position in which he might be useful to the war effort and still compose music. Although he expressed surprise at the Army's apparent lack of interest in using his music for propaganda purposes, in a November 1942 letter to confidant Katherine Chapin he wrote "I have been asked by the Philharmonic and other orchestras for war music."

Commando March was not only Barber's first for wind band, but his first work subsequent to entering the Army. In a letter to friend William Strickland, Barber expressed mild frustration at the compositional process:

I've finished a march for band and I think I shall ask Thor Johnson to try it out for me. I wonder how his band is. It must be played in this Service Command first. It was a nuisance to score – millions of euphoniums, alto clarinets and Db piccolos to encumber my score page.

Commando March was completed in February 1943. In spite of its large instrumentation, Barber often referred to the work in letters as his "little march." The premiere performance was given by the Army Air Forces Technical Command Training Band, Warrant Officer Robert L. Landers, conductor on May 23, 1943, in Atlantic City, New Jersey. As was the case with many of Barber's earlier works, *Commando March* was immediately well received by audiences. Following its premiere, Barber himself led the Goldman Band in several performances in July 1943. He even adapted the work for orchestra at the request of Serge Koussevitsky, who led this score's first performance with the Boston Symphony Orchestra on October 29, 1943.

Ballad for Band – Morton Gould

Note by the composer and The United States Marine Band:

In 1946 Morton Gould somehow found a few minutes to satisfy a request from conductor Edwin Franko Goldman to write a piece for his renowned Goldman Band. The result was the reflective and sensitively scored *Ballad for Band*, a work inspired by African-American spirituals. In an interview with Dr. Thomas Stone, Gould offered insight on how the spiritual influenced this music:

I have always been sensitive to, and stimulated by, the sounds that I would call our “American vernacular” – jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut. People all over the world react to them ... I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.

Morton Gould offers the following additional commentary: “*Ballad for Band* is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzle-dazzle.”

It also captures the spirit of popular music and dance forms. The beauty of the melody can hide the complexities of theme exchanges within the sections of the band. Antecedent-consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures.

American Guernica – Adolphus Hailstork

Note from the composer:

On September 15th, 1963, four individuals planned and detonated 19 sticks of dynamite beneath the steps of the 16th Street Baptist Church in Birmingham, Alabama. The explosion killed four defenseless little girls and injured between 14 and 22 others. This work is dedicated to the four victims of the bombing: Carole Robertson, 14; Addie Mae Collins, 14; Cynthia Wesley, 14; and Denise McNair, 11. This work is also influenced by Pablo Picasso's famous *Guernica*, a 1937 oil painting crafted in response to the Fascist bombing of Guernica, Spain. Historians believe between 200-250 defenseless civilians were killed in the attack, mostly women and children.

American Guernica began as a technical challenge to myself to combine gospel-flavored material with contemporary composition techniques. That led to the idea of an interrupted church service, which called to mind the bombing (in which 4 girls were killed and another child was blinded) in Birmingham, Alabama. What would that moment (and music reflecting that moment) contain? Sunday School music, explosion sounds, chaos, anguish, screaming. Eventually, there would be a funeral.

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music under Vittorio Giannini and David Diamond, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Dr. Hailstork resides in Virginia Beach, Virginia, and is Professor of Music Emeritus and Eminent Scholar at Old Dominion University in Norfolk.

Amazing Grace – Traditional, arr. William Himes

Note from the publisher:

Amazing Grace is one of the world's most loved hymn tunes. *Amazing Grace* was written By John Newton (1725-1807) and was first published in 1835 by William Walker in *The Southern Harmony*. Beautifully crafted, and eloquently scored, Himes' reflective yet powerful arrangement builds to a glorious climax perfectly blending the traditional melody with sumptuous new harmonies.

Hymn to the Fallen – John Williams, arr. Paul Lavender

Note from the publisher:

Hymn to the Fallen from the film *Saving Private Ryan*, is a memorial for all the soldiers who sacrificed themselves on the altar of freedom in the Normandy Invasion on June 6, 1944. Steven Spielberg comments on Williams' film score:

It's a piece of music and a testament to John Williams' sensitivity and brilliance that, in my opinion, will stand the test of time and honor forever the fallen of this war and possibly all wars. *Saving Private Ryan* possibly contains the least amount of score. Restraint was John Williams' primary objective. He did not want to sentimentalize or create emotion from what already existed in raw form. *Saving Private Ryan* is furious and relentless, as are all wars. But where is music? It is exactly where John Williams intends for us, the chance to breathe and remember.

The Stars and Stripes Forever – John Philip Sousa

Note by Paul E. Bierley and The United States Marine Band:

With the possible exception of *The Star-Spangled Banner*, no musical composition has done more to arouse the patriotic spirit of America than this, John Philip Sousa's most beloved composition. Symbolic of flag-waving in general, it has been used with considerable effectiveness to generate patriotic feeling ever since its introduction in Philadelphia on May 14, 1897, when the staid *Public Ledger* reported: "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

Sousa was very emotional in speaking of his own patriotism. When asked why he composed this march, he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove, we find this account:

Someone asked, "Who influenced you to compose *Stars and Stripes Forever*," and before the question was hardly asked, Sousa replied, "God – and I say this in all reverence! I was in Europe ... in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing *Stars and Stripes Forever*. Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896."

By almost any musical standard, *The Stars and Stripes Forever* is a masterpiece, even without its patriotic significance. But by virtue of that patriotic significance, it is by far the most popular march ever written, and its popularity is by no means limited to the United States. Abroad, it has always symbolized America. And it has been recorded more often than practically any other composition ever written.

Lawrence University Symphonic Band

Personnel listed alphabetically to reflect every musician's importance

Flute

Poppy McCauley
Neoma Merino
Eryn Morari
Maya Piorek
Andy Quam
Cecilia Rickett
Hannah Ross
Ellen Yeary*

Oboe

Olivia Martin*
Finn McGreevy
Makenna Rusiniak-Wald
Miles Silverman (EH)

Clarinet

Mackinzee Carpenter
(E-flat)
Lex Daleiden
Edwin Fries*
Kaylan Lenhardt
River Melcher
Vincenzo Ortiz (bass)
Samantha Padgurskis
Audrey Rubenstein
Tor Seilheimer (contra)
Yaleni Sotelo (bass)
Jake Spielbauer

Bassoon

Henry Ambrose
Paige Barry*
Kai Outzen (contra)

Saxophone

Micah Crabb (bass)
Luke Dabols* (alto)
Dylan Diaz* (soprano/alto)
Nat Johnson (tenor)
Al Pearlmutter-Bearson
(alto)
Cody Roberts (alto)
Anika Schwartz (bari)

Trumpet

Andrew Ford-Taggart
Cass Keopanya
Lilia Kyles
Darya Mikhailova-Fisher
Isaiah Serrata
Rupert Shackleton
Alex Paster-Zwiebach*
Adler Tyburski
Juliana Wetzel

Horn

Susanna Good
Maverick Johnson
Brion Koszarek
Noah Roberts*
Lexi Ruona

Trombone

Emily Alonzo (bass)
Finley Barron*
Benjamin Martin
Peyton Mueller (bass)
Edmund Seiser
Claire Stevison*
Jack Tager
Sam Whiteley (bass)

Euphoniums

Zoe Kaye
Cora Krahm
Beth Stevens*

Tuba

Ansel Herbes
George Taylor*

String Bass

Danielle Leight

Piano

Ella Dorsey

Percussion

Lucas Ackerman
Aidan Caltabiano
Leo Erickson
Tess Henneger
Patrick Maier
Gianni Navarrete*
Kathryn Silha

* Denotes section leader

Lawrence University Wind Ensemble

Personnel listed alphabetically to reflect every musician's importance

Flute

Gabriela Beltran Rybak
Simon Jacob
Rowan Mendoza
Andy Quam
Rebecca Reynolds*
Greta Wright

Oboe

Olivia Martin*
Miles Silverman

Clarinet

William Bernard
Edwin Fries
KT Fryling
Josh Lefeber
Samantha Padgurskis
Leo Rivera Chen
Yaleni Sotelo
Jonah White*

Bassoon

Paige Barry
Vince Randol*
Saylor Stevens

Saxophone

Marten Cole
Micah Crabb*
Will Dreyer
Kat Green
Elliott Smith

Trumpet

Kirby Barnhill
Lilia Kyles
Chris Olson
Joseph Seaman
Rupert Shackleton
Ada Tuszynski
Matthew Vross*

Horn

Kai Gallant
Susanna Good
Alex Lundgren*
Keith Robertson III

Trombone

Wesley Brux (bass)
Will Lewis
Ian Mackey
Bella Walker*

Euphonium

Thomas McGowan

Tuba

Cadin DeLaney*
Warren Kramer

Piano

Clara Dunne

Celesta

James Bae

Percussion

Lucas Ackerman
Aidan Caltabiano
John Henderson
Tess Henneger
Patrick Maier*
Gianni Navarrete
Kathryn Silha

* Denotes section leader

SETUP CREW

MJ Madison
Samantha Padgurskis
Cody Roberts
Adler Tyburski

LIBRARIANS

Gabriela Beltran Rybak
Mackinze Carpenter
Andy Quam

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
Jessica Jensen, 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
Eunice Kim, piano
Michael Mizrahi, piano
Anthony Padilla, piano

Upcoming Performances

Performance schedule (Specific repertoire listed on the web page)

Wednesday, November 18, 2026, Symphonic Band and Wind Ensemble
Concert, 8:00p, Chapel

Saturday, January 16, 2027, Wind Ensemble Concert, WCBA Convention,
11:00a, Haas Fine Arts Center (UW Eau Claire)

Sunday, January 24, 2027, WE Concerto Competition, 12p-5p, Chapel

Saturday, February 27, 2027, Wind Ensemble Concert, 7:30p, Chapel

Saturday, March 6, 2027, Symphonic Band Concert, 7:30p, Chapel

Saturday, May 1, 2027, Wind Ensemble Concert, 7:30p, Chapel

Saturday, May 22, 2027, Symphonic Band Concert, 7:30p, Chapel

Wednesday, May 26, 2027, Wind Ensemble Concert, 8:00p, Chapel

For information on future performances go to:

<https://www.lawrence.edu/academics/ensembles-performances/bands>

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.