Music of Evan Williams '10

Lawrence University Symphonic Band and Wind Ensemble

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

Guest Performers:
Evan Williams '10, composer and conductor
Erin Lesser, flute
Andrea Hixon, oboe
Andy Hudson, clarinet
Brigit Pacher, bassoon
Joseph Connor, saxophone

Wednesday, November 18, 2026
8:00 p.m.
Lawrence Memorial Chapel

LAWRENCE UNIVERSITY
CONSERVATORY OF MUSIC

Music for Food

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Website: musicforfood.net

Lawrence University Symphonic Band
Matthew Arau '97, conductor

John Zdechlik (1937-2020)	*Chorale and Shaker Dance*	10'
Evan Williams '10 (b. 1988)	*Lux Aeterna for Wind Band*	8'
	Evan Williams '10, guest conductor	
John Mackey (b. 1973)	*Aurora Awakes*	11'

• INTERMISSION •

Lawrence University Wind Ensemble
Ceon D. Rumphs, conductor

Oscar Navarro (b. 1981)	*Downey Overture*	6'
Wayne Oquin (b. 1977)	*Affirmation*	9'
Evan Williams '10	*Wailing and Gnashing of Teeth* [World Premiere]	15'

Erin Lesser, flute
Andrea Hixon, oboe
Andy Hudson, clarinet
Brigit Pacher, bassoon
Joseph Connor, saxophone

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

Program Notes

SYMPHONIC BAND

Chorale and Shaker Dance – John Zdechlik

Note by Travis J. Cross for the UCLA Symphonic Band:

Chorale and Shaker Dance was commissioned by the Bloomington (Minn.) Jefferson High School Band. However, the community-based Medalist Concert Band, also of Bloomington, premiered the work in March 1972 at the Music Educators National Convention, with the composer conducting. The work combines an original chorale tune and the traditional Shaker song *The Gift to Be Simple*. Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D Major chord.

Lux Aeterna – Evan Williams '10

Note by the composer:

Lux Aeterna is a fantasy on the *Lux Aeterna* Gregorian chant presenting the theme in a quasi-mensuration canon, followed by a number of permutations throughout the work. The reverent chant becomes a hopeful hymn, a joyous celebration, a sinister dance, a malicious taunt, and even morphed into the familiar and fearful *Dies Irae* motive. However, throughout these moods, whether light or dark, the opposite force is also present, illustrating my view that nothing is purely good or evil, light or dark, only a shade in this wide spectrum.

Aurora Awakes – John Mackey

Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.
—Virgil, *The Aeneid*, Book IV, Lines 584-587

Note by Jake Wallace:

Aurora — the Roman goddess of the dawn — is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions — the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy — from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat Major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a — pun intended — bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's *Where The Streets Have No Name*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar — a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

> "When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the *Chaconne* of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* — producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original.

> "That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending — and there was no topping Holst. Well… except to add crotales."

WIND ENSEMBLE

Downey Overture – Oscar Navarro

Note by the composer:

Dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor Sharon Lavery for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence to this piece. It is joyful, energetic, and written with all my enthusiasm and dedication.

Affirmation – Wayne Oquin

To affirm the world is meaningless, unless one also affirms the tragic reality which is at the core of existence. To live on — to develop means, as I see it, to enter always more and more deeply into the very essence of tragic reality.

—Aaron Copland
April 12, 1931

Note by the composer:

That these lines were written in a private letter by one of America's foremost composers, one known for his optimistic populistic works, is eye-opening. Though Copland intended this description for his own dark and sinister *Piano Variations*, the meaning of his words — that it is impossible to affirm life without also considering the tragic — serves as the impetus for my own *Affirmation*, a ten-minute reflection on a wide range of often conflicting emotions that encompass the human condition: life and death; love and loss; darkness and light.

At no point in the work are these extremities juxtaposed side by side; but rather, they gradually materialize. While the music travels far in terms of its range of register, harmony, and dynamic it does so almost imperceptibly, as one long arc from beginning to end.

Affirmation is dedicated to the American Bandmaster's Association and to The University of Florida Band with much appreciation for their continued support. I'm also indebted to Colonel Larry Land and The United States Air Force Band for giving an astounding world premiere.

Wailing and Gnashing of Teeth – Evan Williams '10

Note by the composer:

Wailing and Gnashing of Teeth plays on the trope of heavy metal bands using religious concepts, quotes, and imagery in their music. The soloists and ensemble are called to "wail" through their instruments and employ extended techniques to imitate clacking and grinding teeth. The musical material of the work is heavily inspired by progressive metal bands and musicians like Haken, Animals as Leaders, and the solo projects of Richard Henshall (member of Haken).

Wailing and Gnashing of Teeth was commissioned by the Lawrence University Conservatory of Music for the Conservatory's woodwind faculty and Wind Ensemble:

Erin Lesser, flute
Andrea Hixon, oboe
Andy Hudson, clarinet
Brigit Pacher, bassoon
Joseph Connor, saxophone
Ceon D. Rumphs, conductor

Lawrence University Symphonic Band

Personnel listed alphabetically to reflect every musician's importance

Flute
Poppy McCauley
Neoma Merino
Evyn Morari
Maya Piorek (picc)
Andy Quam (picc)
Cecilia Rickett
Hannah Ross (picc)
Ellen Yeary*

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

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

Bassoon
Henry Ambrose
Paige Barry*
Kai Outzen (contra)

Saxophone
Luke Dabols* (alto)
Dylan Diaz* (soprano/alto)
Nat Johnson (tenor)
Aviva Pearlmutter-Bearson (alto)
Cody Roberts (alto)
Anika Schwartz (bari)

Trumpet
Andrew Ford-Taggart
Cass Keopanya
Lilia Kyles
Darya Mikhailova-Fisher
Joseph Seaman
Isaiah Serrata
Rupert Shackleton
Alex Paster-Zwiebach*
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 Krahn
Beth Stevens*

Tuba
Ansel Herbes
George Taylor*

String Bass
Danielle Leight

Piano
Ella Dorsey

Percussion
Lucas Ackerman
Aidan Caltabiano
Jacob Hanekamp
John Henderson
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
Ezra Pergakes
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
Zoe Kaye
Thomas McGowan

Tuba
Cadin DeLaney*
Warren Kramer
George Taylor

Piano
Clara Dunne

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
Mackinzee 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)

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.