

A PORTRAIT OF

Th. Jefferson

THE UNIVERSITY OF VIRGINIA
CONCERT BAND

MICHAEL IDZIOR &
ANDREW KOCH
DIRECTORS



UVA AMPHITHEATRE
APRIL 18, 2025 | 6:00PM

WELCOME FROM THOMAS JEFFERSON

To The Community of the University of Virginia : Spring, 2025

*Ladies and Gentlemen of the University of Virginia,
It is with great pride that I receive word of your gathering in this fine spring of 2025, to celebrate not only the enduring legacy of this University but also the ideals upon which it was founded. In truth, the very notion of higher education and the pursuit of knowledge stands at the very heart of my hopes for this nation and its future.*

To think that the University of Virginia, which I founded with such careful thought and deliberation, continues to flourish as a beacon of learning and enlightenment is a joy beyond words. I have long believed that the cultivation of a free and enlightened mind is essential to the preservation of liberty and the well-being of the republic.

I understand that your gathering is a concert band performance. Music, to my mind, is a most profound form of expression, capable of stirring the hearts and minds of all who listen and perform to acts of nobility and virtue. As one who greatly appreciated the harmony of reason and the sublime, I cannot help but feel humbled by such a gesture. We come from old Virginia and Music is the favorite Passion of my soul. I am proud it has found a home within the walls of this very institution.

It is my hope that you, the students and faculty of the University of Virginia, use the lessons learned in the creation of great art and music to navigate the challenges of your time. I have long held that music, in all its forms, has the power to uplift the soul and bind us together in the pursuit of a more just and compassionate world.

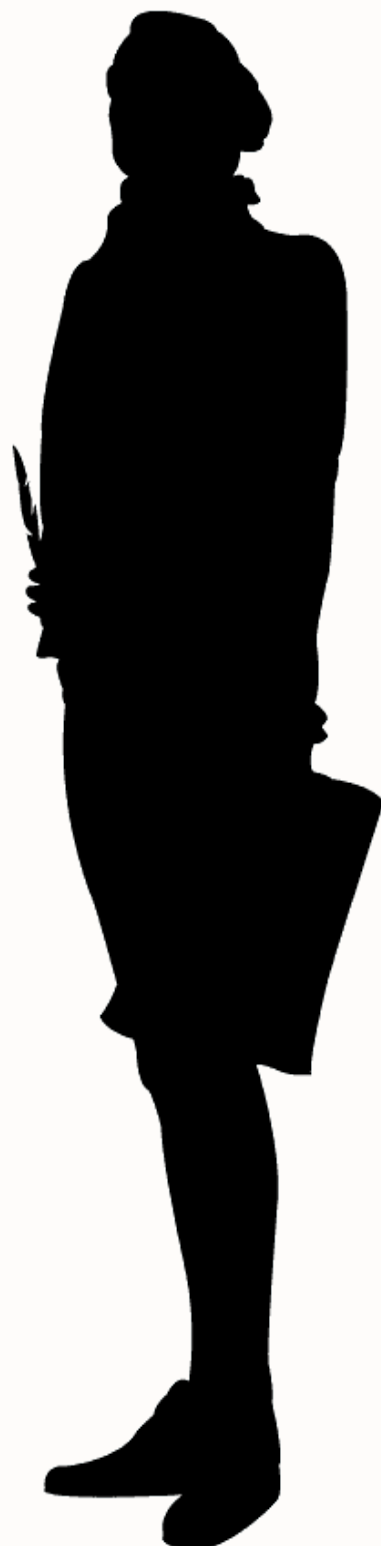
I wish you well as you gather in this springtime. May the concert be a joyous celebration of human accomplishment, and may it inspire future generations to continue the work we have begun together.

With cheered heart and warmed blood, you have my deepest respect and gratitude,

Th. Jefferson

PROGRAM

La Danserye Suite (1551) I. La Mourisque III. Ronde V. Basse Danse Bergeret	Tielman Susato ed/arr. Iveson trans. Idzior
Star Spangled Banner (1773/1814) SSG Ian Kelly, <i>Vocal Soloist</i>	music by John Stafford Smith words by Francis Scott Key arr. Clark
A Jefferson Portrait (2001) Excerpts from the <i>Declaration of Independence</i> Steven Edenbo, <i>Narrator</i>	Elliot Del Borgo words by Thomas Jefferson
Saints!!! (2019)	arr. Bruce Healey
The Yellow Rose of Texas (1836/1995) Michael “El Diablo” Idzior, <i>Euphonium Soloist</i>	Traditional arr. Lewis J. Buckley
Highlights from <i>The Sound of Music</i> (1959)	music by Richard Rodgers lyrics by Oscar Hammerstein II arr. Buckley
Songs and Duets (ca. 1786) I. Largo Margaret Marsh, <i>Harp Soloist</i>	Maria Cosway
“I Dreamed a Dream” (1980) from <i>Les Misérables</i> SSG Jocelyn Pride, <i>Vocal Soloist</i>	music by Claude-Michel Schönberg lyrics by Herbert Kretzmer arr. Clark
“Bring Him Home” (1980) from <i>Les Misérables</i> SSG Ian Kelly, <i>Vocal Soloist</i>	music by Claude-Michel Schönberg lyrics by Herbert Kretzmer arr. Clark
“Defying Gravity” (2003) from <i>Wicked</i> SSG Jocelyn Pride, <i>Vocal Soloist</i>	music by Stephen Schwartz arr. Clark
The Rakes of Mallow (ca 1740/1947)	Traditional arr. Leroy Anderson
American Patrol (1885)	Frank Meacham arr. Clark
The Battle Hymn of the Republic (1861) SSG Ian Kelly, <i>Vocal Soloist</i> SSG Jocelyn Pride, <i>Vocal Soloist</i> Margaret Marsh, <i>Keyboard</i> Andrew Spira, <i>Electric Guitar</i>	Julia Ward Howe arr. RW Smith



FEATURED GUESTS *(in order of appearance)*



SSG IAN KELLY

SSG Kelly began his professional career as a musician directly out of high school. He performed on Celebrity Cruise Lines for three years where he had the opportunity to travel the world as a featured entertainer. After a number of years performing musical theatre around the country, he changed genres and began studying opera with Doctor Laura Rushing-Raynes. SSG Kelly earned his Bachelor's of Music from Boise State University where he was regularly featured not only by BSU, but Opera Idaho as well.

SSG Kelly has performed all over the world. His stage credits include Roger in RENT, Juan Peron in Evita, Frankie Valli in Jersey Boys, Don Ottavio in Don Giovanni, Tamino in The Magic Flute, and many other leading roles. He has been honored to perform as a featured soloist at a number of national ACDA and JEN conferences, and continues to take an interest in many styles of singing.

Outside of the US Army Chorus, SSG Kelly is world renowned for his work in vocal jazz and barbershop. He has sung lead tenor for some of the world's best vocal groups. Some include "Celebration Vocal Jazz", "Parkside Harmony", and "Momma's Boys Quartet". He regularly travels to adjudicate, coach, and provide clinics to ensembles across the country.

STEVEN EDENBO

Steven's first performance as Thomas Jefferson was in Independence National Historical Park in 1999. It was an improvisational "meet & greet" style appearance with no script as a safety net. Following that performance, he immediately fell in love with the challenging combination of scholarship, theater, and travel that live action historic impersonation realizes.

Through continued research on his own and as a Fellow at Monticello's Robert H. Smith International Center for Jefferson Studies, Mr. Edenbo has performed for a quarter-century appearing as Jefferson across the United States and in England. Notable clients include the FBI, Monticello, Independence National Historical Park, The National Archives in Washington DC, the Federal Executive Institute, and (most recently) the History Channel's new documentary on Thomas Jefferson. Premiered this spring, Mr. Edenbo has portrayed Jefferson from his early thirties in the 1770s until his death in 1826.



SSG JOCELYN PRIDE

SSG Jocelyn Pride is a native of Sacramento, CA and is a versatile performer equally at home in operatic, theatre and concert venues. At an early age, she recognized the power of music to heal which influenced her to study music therapy at Shenandoah University. After earning her bachelor's, she became a Board-Certified Music Therapist working with seniors as an Activity Director. In this setting, she utilized her skills as a clinical musician to serve seniors and veterans.

SSG Pride has performed with Washington National Opera's Chorus in well-known works such as: Candide, Lost in the Stars and Terrance Blanchard's Champion. Pride was recently seen in the lead role of Corfasia in the Afro-futuristic opera ballet, Cloud Nebula, by composer Scott Patterson. As a featured soloist with Opera Nova and the Coalition for African Americans in the Performing Arts (CAAPA), she performed several pieces by William Grant Still and other African-American composers. In 2022, she was a semi-finalist in the American Traditions Vocal Competition in Savannah, GA. SSG Pride is currently a proud member of the preeminent U.S. Army Chorus.

MEET THE CONCERT BAND



DIRECTORS

Michael Idzior, Conductor/Euphonium

Andrew Koch, Conductor/Trumpet

Brandon West, Percussion



FLUTES

Suliana Barrera Paredes, Sydney Connors,

Tanvee Gupta, Karen Guzman,

Michael Ierna-Petrie, *Holly Kiker,

Sarah Lewis, Isa McLeod, *Leia Morrissey,

Lauren Nguyen, Fiona Schuh, Nick Witkowski,

Angela Yu, Julia Zulawinska



OBOES

*Annik Fus

Sophia Kuzminski

Kevin Yu



LOW REEDS

Bassoon: *Anna Groszkowski

Michelle Monge

Bass Clarinet: Leo Robinson

Matthew Shipe

Meron Zebro



CLARINETS

Anissa Bell, Leah Cocker, Jason Coleman,

Connor Davis, Karan Dholakia, *Taran Gupta,

Nathan Kim, Lauren Lam, *Patrick Lins,

Gabby Niculescu, Amalie Paar, Abby Proctor,

Erika Schatz, Bailey Sword, Matthew Wang,

Fernando Zamora Mata, Eliel Zepeda

* Denotes Section Leader

MEET THE CONCERT BAND



SAXOPHONES

Alto: *Gabriel Aguilar, *Laken Barnette, Max Bell,
Joseph Childress, Ikhlas Khan,
Yared Pierce, Syd Nguyen, Joshua Xie

Tenor: Teagan Britten, Noah Perkins, Sean Thiel

Baritone: Ryan Cordier



TRUMPETS

Josh Bang, Blake Cabral, Jack Coleman,
Ella Folkmann, *Tyler Glenn,
*Andrew Kim, Hannah Martin,
Caroline Morin, Michael Nunno,
Maycie Petrushak, Ruby Preston, Zach Smith,
Lauren Sykes, Griffin Woodford, Griffin Yakob



HORNS

Dylan Armstrong, Charlotte Baker,
Daniel Fisher, Lara Forstner,
*Sara Kakatkar, Elana Mauer,
Joe Moran, Anthony Nguyen,
Maggie Thomas



TROMBONES

Tenor: *Justin Abel, Susannah Baker,
Marissa Charles, Elena Cusat, Jamie Dong,
Isabella Gattuso, Emory Huffman,
Matthew Lucio, Grace Lyles, David Rivas,
Mitchell Swartz, Justin Yankow,
*Jason Zermani

Bass: Max Gass, Aiden Reese

* Denotes Section Leader

MEET THE CONCERT BAND



EUPHONIUMS

Lucas Denen
Jillian Gough
Sullivan Higgins
*Nolan Hill
Allison Lampe



TUBA & STRING BASS

Tuba: Chris Flores-Bravo, Kyle Holden,
Syd Roos, Max Schaeffer, *Lincoln Trissell,
Ethan VanBerkel

String Bass: Noah Fazzini, David Schniepp

Keyboard Bass: Hannah Moon



GUITARS & PERCUSSION

Percussion: Matt Calvario, Noah Dale,
Hayden French, Luci Nguyen,
Brenna Peterman,
*Kyle Peterson,
Carolina Martinez-Alvarado

Electric Guitar: Andrew Spira

Bass Guitar: Brenna Peterman



HARP

Margaret Marsh



SOUND CREW

Kearby Chen

* Denotes Section Leader

PROGRAM NOTES *by Thomas Jefferson*

La Danserye Suite (1551) by Tielman Susato

Permit me to offer a few words in praise of the most spirited and agreeable music you are about to hear—a suite of dances composed by the estimable Tielman Susato, a gentleman of the Low Countries who lived in the 16th century and whose talents as a printer, instrumentalist, and composer deserve no small admiration.

Susato's Danserye, published in the year of our Lord 1551, is a veritable treasury of the noble art of dance, capturing the vigor and refinement of Renaissance merriment. These airs—pavans, galliards, rondes, and other such steps—were not merely for entertainment, but a social glue, uniting folk of all estates in a shared joy, and expressing through rhythm and counterpoint the harmony which we so dearly pursue in our civic and private lives.

These melodies hail from a time before the Americas were fully charted and certainly before our Nation's Declaration of Independence was inked; nonetheless, they possess a vitality and elegance that transcend all centuries. I cannot recall if I had the pleasure of dancing to nor hearing a performance of Mr. Susato's fine compositions. They do, however, sound so enchantingly similar to the music I enjoyed in my formative years. Similar dances, with strong rhythmic foundations and clear forms, were still commonly performed in the ballrooms and courts of France and England during my time abroad in the 1780s.

Star Spangled Banner (1773/1814) by John Stafford Smith

Though I left public life some years before the tyrant King George III invaded our western soil in 1812, I remained a vigilant observer of the fate of our young republic. I believe it to have been the autumn of 1814 whereupon reports reached me of a fierce bombardment at Fort McHenry in Maryland. Soon after, a poem was penned by a certain Mr. Francis Scott Key. His telling of the sights of our flag aloft amidst the smoke and fury of battle passed from hand to hand across the nation. It was later joined to a melody I knew well, *To Anacreon in Heaven*, a tune of British origin that had, somewhat curiously, become a favorite in our own colonies. I must admit: the music, though born of taverns and society clubs, carried a certain grandeur when paired with Mr. Key's stirring words.

Ne'er was the anthem performed in my lifetime as you shall hear it tonight, yet I suspect I would have admired its spirit. Reeking of defiance & hopeful devotion to liberty, the "banner," or flag as you may say it, honors more than mere fabric and thread. It is an emblem of the great experiment to which we pledged our lives, our fortunes, and our sacred honor.

As you listen, I invite you to consider not only the valor of those who stood beneath that flag in Baltimore Harbour that fateful day, but also the enduring power music possesses to unite hearts, conjure memories, and call forth the better angels of our nature.

A Jefferson Portrait (2001) by Elliot Del Borgo

When the Congress of our fledgling nation appointed me, in the summer of 1776, to draft a declaration, I did not seek to pen anything new or original. My aim was simple: to place rhetorically before mankind a common sense treatise with words so plain and firm as to command the assent of all citizens of a new nation.

The principles I expressed were not mine alone, but the convictions of a free people—rooted in the writings of Locke, Sidney, and the collected wisdom of the Enlightenment. We held these truths to be self-evident: that all men are created equal, endowed by their creator with unalienable rights, among which are life, liberty, and the pursuit of happiness.

These were not lofty musings for philosophers; rather, they were the birthright of every human soul. I have always believed the Declaration to be not merely a severance from the British crown, but a beacon to guide Americans and, for that matter, all citizens of the earth who yearn for freedom. It has been my hope that these words might endure beyond the tumult of revolution, and speak to future generations with the same clarity and courage with which they were first composed.

If I am to be remembered, let it be not for the offices I have held, but for this: that I gave voice to the spirit of a people determined to be free. To that end, I have instructed my estate to erect an Obelisk at my final place of rest with the inscription: "Here was buried Thomas Jefferson | Author of the Declaration of Independence of the Statute of Virginia for religious freedom & Father of the University of Virginia"

PROGRAM NOTES *by Thomas Jefferson*

Saints!!! (2019) arranged by Bruce Healey

As I reflect upon the delightful melodies of the piece, *Saints!!!*, arranged by Mr. Bruce Healey, I am reminded of a moment in our young republic's history—a moment in which I had the honor of overseeing the Louisiana Purchase in 1803. With the acquisition of this vast and fertile territory, our great nation expanded beyond the Mississippi River, opening up new frontiers for commerce, culture, and, indeed, song.

It was from this newly acquired land that the vibrant and lively culture of New Orleans came into our fold—a place whose streets hum with a blend of French, African, and Spanish influences, and where music, particularly of the brass and string variety, is as integral to the spirit of the city as the air itself. The sounds of the city—the riffs of jazz, the dances in the streets, and the celebrations of life—are captured in this work by Mr. Healey, who has so thoughtfully woven the essence of New Orleans into his arrangement.

The piece before us takes inspiration from a tune that has long resonated in the hearts of the American people, *When the Saints Go Marching In*, a song as familiar as the Mississippi itself. But Mr. Healey has transformed it, infusing it with the rhythms and melodies that speak to New Orleans' rich musical history. From its humble beginnings as a spiritual hymn, it has grown into a celebratory anthem of the people—a tune played at parades, funerals, and festive gatherings alike.

The brass, bold and triumphant, echo the spirit of the street bands that march through the lively neighborhoods of New Orleans performing *St. Louis Blues* and *St. James Infirmary*. The woodwinds, nimble and playful, remind me of the lively dances and celebrations that fill the air in that city. Together, they form a tribute not just to the saints, but to the culture of a place whose music continues to resonate deeply with the American soul.

In the year of our Lord 1803, when I sat with my fellow leaders to finalize the Louisiana Purchase, we were not only acquiring land, but also the very essence of this unique and spirited culture. I may have known little of jazz, which had not yet fully formed in those days, but the joy, resilience, and freedom that we find in New Orleans' music is the same spirit of liberty that drove the revolution and the ideals behind the Declaration of Independence.

The Yellow Rose of Texas (1836/1995) arranged by Lewis Buckley

Though my time did not coincide with the rise of Texas as a state, I have come to appreciate the spirit of the people there, a spirit that is beautifully captured in the song *The Yellow Rose of Texas*. This melody, which emerged after my time, is rooted in the Texas Revolution—a struggle for freedom much like our own.

The song speaks of Emily West, whose beauty and courage became symbols of the land she inhabited. But I suspect that, in the hearts of many, the “Yellow Rose” is not just a woman—it is Texas itself, personified. The woman in the song and the land are bound together, each representing the longing for liberty and the fierce independence of the people.

As you listen to this spirited tune, consider that the woman and the state are one—both embodiments of Texas' enduring strength, beauty, and resolve. Personally, I find the use of the Euphonium, a strange serpent-like instrument, to be mesmerizing. Mr. Idzior performs so masterfully, and the theme-and-variations form was used by some of my favorite late-Baroque composers like Corelli, Handel, and Vivaldi. Enjoy the virtuous performing of the Concert Band and euphonium soloist, Michael Idzior.

PROGRAM NOTES *by Thomas Jefferson*

Highlights from *The Sound of Music* (1959) by Richard Rodgers

Though I lived my days in a time before the invention of either the motion picture or the Broadway stage, I have oft maintained that music is the nourishment of the soul and the truest expression of liberty. You may be fancied to learn that I was quite accomplished as a violinist; so much so that I, in my youth, performed at the Governor's Place in Williamsburg. Music adorned the halls and chambers of my beloved Monticello. I told my daughter, "Do not neglect your music. It will be a companion which will sweeten many hours of life to you."

Tonight, I have found myself most agreeably acquainted with a collection of melodies that sweeten heart and spirit of all who listen—*The Sound of Music*, composed by the distinguished Mr. Richard Rodgers, with verse by the esteemed Mr. Oscar Hammerstein II.

This arrangement for band by Michael Buckley was masterfully adapted for instruments of wind and percussion. It contains airs of such playfulness and sentiment that even the most stoic among you might be compelled to hum along. You shall hear "Do-Re-Mi," a delightful invention which teaches the fundamentals of song with such glee that it ought to be required learning alongside arithmetic. And "Climb Ev'ry Mountain," a hymn to perseverance that would not be out of place among our own revolutionary ideals.

The tale from whence these and other songs originate is one of family, courage, and the triumph of the human spirit in the face of tyranny—an aspiration I daresay we share. Indeed, if the Hills are Alive with the Sound of Music, may they ever remain so thru eternity, for such melodious entanglements uplift my soul.

I wish upon you fervent joy in the participation of this performance. May the spirit of liberty and joy with which it is presented lift your heart in song.

Songs and Duets (ca. 1786) by Maria Cosway

During my time as Minister to France, I had the pleasure of meeting Maria Cosway, an English artist whose talents extended beyond painting to the delicate strings of the harp. Our bond, though never fully realized, was one of deep intellectual and emotional connection. Maria was a woman of great beauty and wit, and our conversations were often rich with ideas on art, philosophy, and the nature of liberty itself.

One of the most personal gifts she gave me was her music—compositions she crafted specifically for me to enjoy. The delicate notes of her harp, which she so skillfully played, were more than mere melodies. They were expressions of her affection and our shared understanding of the finer things in life. These pieces, though not widely known, carried with them the spirit of our friendship, each note a reflection of the intellectual camaraderie we had fostered.

Though our time together was brief, the music she composed for me remains a cherished reminder of the beauty and intellect that flourished in our brief yet meaningful connection. Music, as I have often said, is the universal language, and Maria's harp was a language I treasured dearly. The selection you are hearing today was from my personal collection kept at Monticello until the day of my being laid to rest.

Les Misérables (1980) composed by Claude-Michel Schönberg

Had I the privilege to witness *Les Misérables*, I would be deeply moved by its exploration of justice, human dignity, and suffering—themes that resonate with the principles I have long espoused. The story of Jean Valjean, unjustly imprisoned for a petty crime, speaks to the heart of my belief in the equality of all men, and the tragedy of Fantine in "I Dreamed a Dream" echoes the suffering that results when society fails its most vulnerable citizens. Her lament, a dream of a better life now shattered, would strike me as a call to action—a reminder of the importance of compassion in our laws and society.

The song "Bring Him Home", sung by Valjean, is an expression of a father's deep love and his hope for redemption. In it, I hear the cry for self-sacrifice and the preservation of virtue—values that I hold dear. Valjean's prayer to bring a man home safely mirrors the call for a nation to safeguard its people from injustice, guiding them toward liberty and moral integrity.

PROGRAM NOTES *by Thomas Jefferson*

***Les Misérables* continued**

The revolutionary spirit woven throughout the musical aligns with my own passion for freedom, but I would also caution against the excesses of revolution, which can descend into violence and turmoil. While the fight for equality is noble, it must be pursued with reason and restraint. My time in France was a cherished blessing. The enlightened culture of its citizenry fueled my curiosity and thirst for knowledge and freedom, but their revolution was not the same as our own.

Overall, *Les Misérables* inspires me with its portrayal of hope and redemption. I am reminded that the pursuit of liberty and justice is one of moral fortitude and careful reform, not unchecked upheaval. My friends caretaking today's Monticello state my position on the matter quite well: "In later life, Jefferson concluded that the French people had not been ready for the leap from 'despotism to freedom,' and that if Louis XVI had issued a declaration of rights but been retained as a limited monarch, the French would have avoided 'those enormities which demoralised the nations of the world, and destroyed, and is yet to destroy millions and millions of its inhabitants.'"

Defying Gravity from Wicked (2003) by Stephen Schwartz

Had I the fortune to hear "Defying Gravity", I would be struck by the spirit of rebellion and self-determination it embodies—two ideals I have long held dear. The song's call to break free from constraints—be they imposed by society, government, or circumstance—echoes the very principles upon which this republic was founded. The notion of defying the gravity that holds one down, in both a literal and metaphorical sense, speaks to the human drive for freedom and self-empowerment.

The character of Elphaba in *Wicked*, in her desire to defy convention and assert her own path, reminds me of the spirit that animated the early days of our nation. Challenging the established order and daring to forge one's own destiny are values that I believe should guide all those who seek liberty—not just from the yoke of oppressive rulers, but from the limitations society often places on the individual's potential.

In a way, "Defying Gravity" is an anthem for the individual's right to challenge authority and to pursue personal freedom, even when the forces of tradition and power seem overwhelming. It is a reminder that progress often comes at the cost of conformity and that true liberty is not given, but earned through the courage to break free from the forces that seek to hold us down.

The Rakes of Mallow (ca 1740/1947) arranged by Leroy Anderson

As I have often remarked, music is a universal language, one that binds us to the past and expresses the spirit of our age. During my time as Minister to France, and throughout my life, I have come to appreciate music as a window into the culture and soul of a people. Among the various traditions that have come to my attention, the music of Ireland stands as a particularly striking example of human resilience and emotional depth.

Though my heart is deeply attuned to the more refined strains of European classical music, I have always had a respect for the folk traditions of various cultures. Irish folk music, with its poignant melodies and heartfelt storytelling, offers a glimpse into the lives of ordinary men and women, their struggles, their joys, and their enduring spirit. The Irish, like us in America, have known the heavy hand of oppression directly from the Crown and the desire for freedom, and their songs echo those themes.

One such folk anthem that I have encountered is "The Rakes of Mallow", a lively and evocative tune that captures the spirit of youthful exuberance and a bit of rebellion. The song, a tale of carefree young men from the town of Mallow, tells of their mischief, their pleasures, and their disregard for convention. It is, in many ways, a portrait of the recklessness that often accompanies youth—a quality I recall well from my own youthful days.

The music itself gets blistering fast. It is not just a song of recklessness, but a celebration of life's pleasures, a refusal to be subdued by the weight of hardship. The rakes, though they may be seen as mischief-makers, represent a spirit of defiance, much as we did in our own struggle forming the nation.

As I listen to the strophic strains of Irish folk music like "The Rakes of Mallow", I am reminded that, while classical symphonies may appeal to my more refined sensibilities, the lively rhythms and simple melodies of Irish folk music, exemplified in "The Rakes of Mallow", are not without merit.

PROGRAM NOTES *by Thomas Jefferson*

American Patrol (1885) by Frank Meacham

Music has long been a powerful force in shaping the spirit of a nation. When I hear American Patrol, composed by Frank W. Meacham in 1885, I am struck by the bold energy and patriotic fervor it evokes—qualities I hold dear. This stirring march, with its lively brass and rhythmic drive, reflects the vitality and unity of our republic, reminding me of the spirit of optimism and resolve that characterized our young nation.

As I reflect on the role of music in our nation's formation, I recall my own admiration for military bands. During my presidency, I understood the importance of military bands as a tool for fostering discipline, morale, and a shared sense of patriotism among the troops. They were not merely a matter of musical entertainment; they were an integral part of the nation's military culture and an embodiment of national unity. I oversaw the formation of the US Marine Band and provided its moniker "The President's Own."

American Patrol, though composed after my time, carries the same spirit of determination and freedom that I cherished in my own life. Its exuberant melodies and bold brass lines evoke the energy of a people united in their pursuit of liberty. The work was composed for brass band, a format I greatly appreciated for its powerful sound, capable of stirring both hearts and minds in times of celebration or challenge.

The version of American Patrol performed today was reimagined by Glenn Miller in 1941, when it was infused with the improvisational spirit of jazz. This new version, while modern in its approach, still carried the core essence of American pride—a pride that I recognized early on as essential to the growth of this nation. It was a popular during World War II and enjoyed numerous USO performances.

The Battle Hymn of the Republic (1861) by Julia Ward Howe

In my lifetime, I have witnessed the birth of this nation, its growth, its struggles, and the fierce desire for liberty that has propelled us forward. Today, as we reflect upon one of the most iconic American songs, the Battle Hymn of the Republic, I am reminded of the profound link between patriotism, sacrifice, and the pursuit of justice that has always shaped the destiny of this republic.

Composed during the Civil War in 1861 by Julia Ward Howe, the Battle Hymn of the Republic emerged from the fires of conflict, yet it spoke to a deeper, unified vision for America—one rooted in the belief that this land, and its people, were destined to stand for the principles of freedom and equality. Its stirring melody, much like the revolutionary anthems we once sang during our own struggle for independence, calls upon the sacred cause of liberty that binds us as a nation.

The Battle Hymn of the Republic is a hymn not just of war, but of hope—hope for the enduring promise of liberty for all. And so, as we hear this powerful anthem today, let us reflect upon the sacrifices made, the struggles endured, and the moral duty that continues to guide us as Americans. It is a song that transcends the hardships of one particular era and stands as a testament to the eternal fight for justice.

I believe that every human mind feels pleasure in doing good to another. Our University takes that further to say be both good and great. There was much pleasure, much good, and much greatness dispatched among the talented performers and listeners today. I most graciously treasure your attendance today and hope the songs of Wahoowa cheers your hearts and warms your blood with song.

Your friend & servant,

A large, elegant handwritten signature in black ink, reading "Th. Jefferson". The signature is written in a cursive style with long, sweeping strokes, particularly in the "J" and "f".