

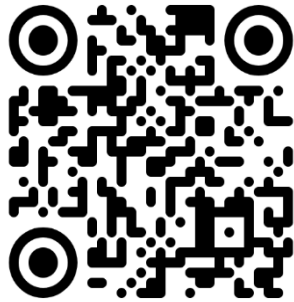
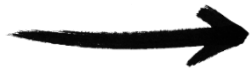
University of Wisconsin-Eau Claire  
Department of Music and Theatre Arts presents



## Rodney Hudson Band Scholarship Fund

In 2021 a generous donor and Blugold alumni, started the Concert Band Scholarship to help UWEC Bands recruit and retain strong musicians into the program. As of 2022, the Concert Band Scholarship was renamed to honor emeritus faculty member Rodney Hudson. Prof. Hudson was on the UWEC faculty from 1971-2003 and was a valuable contributor to the success of the band program. During his time at UWEC, Prof. Hudson served as trombone professor, and conductor of the bands, including Concert Band I, Concert Band II, and the Symphony Band. Since retirement, Mr. Hudson has remained an avid supporter of the Bands and frequently attends rehearsals, concerts, and serves as guest conductor and adjudicator for concerto and conductor competitions. During the 2022-2023 academic year, UWEC Bands celebrated 100 years of music on campus. The Rodney Hudson Band Scholarship is now a quasi-endowed scholarship that can be sustained for years. All gifts support scholarships for Music Majors who play in the bands at UWEC. Scan the QR Code and make your gift to the Rodney Hudson Band Scholarship Fund! Thank you for investing in the future.

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# Symphony Band

PHILLIP OSTRANDER, CONDUCTOR

*and*

# Wind Symphony

JOHN R. STEWART, CONDUCTOR

*featuring*

DR. CHRISTINE HARADA LI

VIOLIN SOLOIST



Saturday, March 9, 2024

2:00 p.m.

Gantner Concert Hall  
Haas Fine Arts Center

[www.uwec.edu/mus-the](http://www.uwec.edu/mus-the)

## Program

### Symphony Band

*Phillip Ostrander, Conductor*

<i>Festivo</i>	Edward Gregson
<i>The Soul Has Many Motions</i> II. Night on Fire	John Mackey
<i>Good Night, Dear Hear</i>	Dan Forrest
<i>Unidad en Ritmo</i> I. Guaguanaco: Serenity in feeling friendship II. Son Montuno: Joyful unity in play and dance III. Bolero: Through unity and mutual empathy IV. Afro Cuban: Adversity overcome by perseverance, hope and support	Michele Fernandez
<i>The Town Band</i>	Erika Svanoe

## ~ Intermission ~

### Wind Symphony

*John R. Stewart, Conductor*

<i>Millennium Cannons</i>	Kevin Matthew Puts arr. Mark Spede
<i>Two Jades</i>	Kristin Kuster
<i>Gone</i>	Scott McAllister
<i>Virgin Islands March</i>	Alton Augustus Adams edited Mark Clague
<i>Precedented Times</i>	Gwenyth Lark
<i>Dope</i>	Katahj Copley

\*world premiere\*

## Wind Symphony Personnel

### Flute

\*Charlie Grady- Maple Grove, MN  
Lana Hovan- Anoka, MN  
Oriana Cheney- Green Bay, WI  
Jordan Bauer- Edgerton, WI  
Sydney Martin- Rochester, MN

### Oboe

\*Berit Fitzsimonds- Waconia, MN  
Peyton Tohulka- Sussex, WI  
Carrie Schwartz- Appleton, WI

### Bassoon

Elise Liske- Oshkosh, WI

### Clarinet

\*Hugh Gaston- Wisconsin Dells, WI  
Micaela Huesemann- Valders, WI  
Niamh Troupe- Clear Spring, MD  
Rory Anderson- La Crosse, WI  
Annie Begotka- Tomahawk, WI  
Haley Herem- Ellsworth, WI  
Cece Maroszek- Pulaski, WI

### Bass Clarinet

Wyatt Spier- Caledonia, MN

### Saxophone

\*Aleah Vincent- Apple Valley, MN  
Caroline Gates- Platteville, WI  
Kris Nordland- Minneapolis, MN  
Cole Clubb- Eagan, MN  
Zach Heder- Franklin, WI

### Trumpet

\*Dylan Butler- Wausau, WI  
Ethan Chaffee- Plymouth, MN  
Ava Redmond- River Falls, WI  
Ashleigh Madsen- Omaha, NE  
Olivia Lafler- Beaver Dam, WI  
Jonathan Schache- Peoria, IL

### Horn

\*Sierra Link- Savage, MN  
Brianna Leibsle- Plainfield, WI  
Greta Volberding- Pulaski, WI  
Carleen Hetrick- Hammond, WI  
Simeon Doyen- Rice Lake, WI

### Trombone

\*Addie Monk- Kenosha, WI  
Sarah Klingbeil- Bloomer, WI  
Jacob Miller- Savage, MN  
Ian Kronbeck- Hawley, MN  
Trey Wisner- Waukesha, WI  
Chris Boelke- Eden Prairie, MN

### Euphonium

\*Liam Casey- Eden Prairie, MN  
Tristan Watson- Waukesha, WI  
Drew Fleming- Coon Rapids, MN

### Tuba

\*Ash Rundquist- West Saint Paul, MN  
Lauren Finn- La Crosse, WI

### Piano

Emma Tolzmann- Pittsville, WI

### Harp

Evey Thoreson – Hudson, WI  
Karissa Kockelman- Stillwater, MN

### String Bass

Roland Fay- Sun Prairie, WI

### Percussion

\*Isaac Barton- Rochester, MN  
Fletcher Myhre- Eau Claire, WI  
Amelia Milton- Muskego, WI  
Adam Wojtasiak- Slinger, WI  
Nick McCarthy- Hudson, WI  
Mitchell Espena- Apple Valley, MN  
Elizabeth Paparelli- Ellsworth, WI

\*Principal

## Symphony Band Personnel

### Flute

\*Caitlyn Geiss- Merrill, WI  
Autumn Wilkens- Sheboygan, WI  
Grace Neuenfeldt- Manitowoc, WI  
Hannah Steele- Hastings, MN  
Megan Morschauer- Oak Creek, WI

### Oboe

\*Connor Janowiec- Zimmerman, MN  
Genna Mullen - Milton, WI

### Clarinet

\*Kaitlynn Moore- Green Bay, WI  
Maria Carson- Coon Rapids, MN  
Chambriel Ridings- Ely, MN  
Maisy Youngbauer- La Crosse, WI  
Sarah Student- Lakeville, MN  
Maxwell Rogers- Oshkosh, WI  
Michael Collins- Jackson, WI  
Emma Jernberg- New Brighton, MN

### Bass Clarinet

M Paar- Oconomowoc, WI  
Amelia Urbik- Janesville, WI

### Saxophone

\*Daniel Kalish- Madison, WI  
Lily Cooper- Monticello, MN  
Emily Toews- Apple Valley, MN  
Ashlyn Shea- Elko New Market, MN  
Caleb Songer- Chaska, MN

### Trumpet

\*Adeline Goeltl- Somerset, WI  
Josh Krause- Eau Claire, WI  
Anna Fregien- Apple Valley, MN  
Ethan Lundy- Sheboygan, WI  
Dru Beebe- Baldwin, WI  
Ben Schmidt - Appleton, WI

### Horn

\*Lili Silveyra- Menomonee Falls, WI  
Emily Price- Eau Claire, WI  
Noah Reedy- Eau Claire, WI

### Trombone

\*Calder Smith- Bloomington, IL  
Mira Torbey- Marshfield, WI  
Lydia Wipf- Apple Valley, MN  
Anton Granatella- Appleton, WI  
Lauren Droberg- Rosemount, MN  
Luke Kilpin- River Falls, WI

### Euphonium

\*Sam Terry- Roseville, MN  
Donovan Brown- Suamico, WI  
Danté Mulkey- Farmington, MN  
Leo Dougan- Urbana, IL

### Tuba

\*Matt Wood- Minneapolis, MN  
Lucas Rabenn- Shoreview, MN  
Ryan Leigh - Janesville, MN  
Matt Fitzgerald - Eau Claire, WI

### Percussion

\*Tristan Snow- Eau Claire, WI  
CJ Benway- Oshkosh, WI  
Soren Lesperance- Oregon, WI  
Riann Adriansjach - Madison, WI  
Shakti Gurung- Mendota Heights, MN  
Gabe Fittante- Antigo, WI  
Norah McDaniel - Oak Creek, WI

### Double Bass

Anton Granatella – Appleton, WI

\*Principal

## Program Notes

### Symphony Band

#### Festivo- Edward Gregson

Festivo for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles (WASBE) in Kortrijk, Belgium, in July 1985.

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of 'minimalist' technique, until the whole band eventually joins in (with important parts for melodic percussion here).

The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilising solo and chamber-like textures. Festivo has become a standard repertoire piece in many countries and is one of the composer's most popular and most frequently performed works.

- Program Note by composer

#### The Soul Has Many Motions- John Mackey

In physics, a motion is a change; in geometry, a motion is a transformation. These four songs, written on the occasion of Richard Floyd's retirement from the University Interscholastic League, celebrate that moment of change and transformation by evoking many kinds of motion, of bodies and of the soul. Violet Crown Fanfare captures the movement of the heavens and the optimism of the wide-open West; Night on Fire suggests the wild dancing of a nomadic camp; Quiet Spirits is a waltz full of longing and an otherworldly sweetness. The final movement, The Ringmaster's March, is a riotous Ivesian circus parade, a joyful noise in honor of a man who has always been at the center of the show.

Commissioned by a consortium of student music organizations at The University of Texas in recognition of Richard Floyd's tireless and passionate advocacy for music education in the state of Texas: Kappa Kappa Psi, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and The University of Texas Student Music Educators Association. The work received its premiere on May 3, 2013, by the University of Texas Wind Symphony, conducted by Scott Hanna.

- Program Note by composer

#### Good Night, Dear Heart- Dan Forrest

In early October 2008, my brother and his wife found out that the four-month-old girl that they were soon to adopt from Ethiopia was in the hospital. They had been making plans for her, staring endlessly at her picture, and loving her from across the ocean, so the news was devastating. Unable to help her in any physical way, they prayed ceaselessly and made appeals to speed up the legal process in Ethiopia. Initially, she made a turn for the better, but a few days later, they received the news that she had died. God's plans were not for her to ever see the people who had loved her from halfway around the world, but for her to be taken instead to His loving arms.

For me, life circumstances (whether euphoric or tragic) have never translated into musical inspiration; the two have always been separate. As a result of this tragedy, though, I found myself longing to pour out a musical elegy. My search for a suitable text led me all over the Internet that night, but, amazingly, it ended with a picture from a cemetery in my hometown (Elmira, NY), where



the great American author Mark Twain and his family are buried. My brother and I, from our youth, have known the poem that Twain placed on the tombstone of his beloved daughter Susy, when she died unexpectedly at age 24 and left him heartbroken. I was stunned by the bittersweet irony of this text being from our hometown, and in honor of a beloved daughter who died unexpectedly. I wrote this setting within a day, and gave it to the Bob Jones University Chorale (where I was currently teaching) for a reading. They learned it in only a few rehearsals, and premiered it in a concert only one week later, as an elegy for Etsegenet and a reminder of the orphans of Ethiopia.

Warm summer sun  
Shine kindly here,  
Warm southern wind blow softly here,  
Green sod above lie light, lie light –Good night, dear heart,  
Good night, good night.

In the years since its initial publication as a choral piece in 2009, Good Night, Dear Heart has been widely performed in the choral community, but I've wanted to elaborate on its ideas in a medium with more opportunities for varied color, texture, and counterpoint than a cappella choir.

- Program Note by composer

### Unidad en Ritmo- Michele Fernandez

Afro-Latin jazz is often described as an infectious blend of European melodies and lush harmonies with a heartbeat rooted in the rhythm treasures of Africa. The collaborations of artists like Dizzy Gillespie and Tito Puente gave way to a worldwide love of an art form with humble, profoundly spiritual, and yes, even oppressive beginnings. The intent of this original composition is not to add African rhythms in their purest form to Spanish- styled melodies reminiscent of my own ancestral heritage: rather, to pay respect to the result of the organic progression, through time -- of the humble cultures thrown together on a small island, and which contributed to the development of these very specific Afro-Cuban forms into what they are... today. These four iconic styles range from ethereal, to joyful, poignant, and intense. In this work: many authentic patterns are woven into the fabric of the winds as well. The composer states:

On a personal note: It is important to acknowledge that this artistic (and spiritual) union could not have occurred without the tragic circumstances surrounding the unforgivable transportation of enslaved people to the Caribbean. Thoughts often drifted to this fact while writing, and so some of the emotions stirred at the mere contemplation of their suffering may be felt in the Bolero and Afro-Cuban 6/8 sections.

Each brief section represents elements of life that are best experienced (or endured) through unity, mutual support, and appreciation for the trials each of us experiences in our own way. It is also hoped that the exhilaration (in the wish to see others rise above their struggles) is also evident in the ending section, where the initial theme heard during the joyous (Son Montuno) returns towards the end of the Afro-Cuban 6/8 to represent the indomitable human spirit transcending the negative events that we may all suffer as a result of life's trials.

- Program Note from composer

### The Town Band- Erika Svanoë

The Town Band celebrates the spirit of the many community bands that exist across the United States. I have played in various community bands throughout my life, always appreciating that wherever I go there is usually a community of volunteer musicians who are playing for the joy of it and will welcome another into their ranks. Often there are specific pieces or styles of music played in these bands. These pieces tend to lend themselves well to outdoor summer concerts at the pavilion in the town square, or the band shell at the local park. This piece tries to capture some of these typical sounds and musical tropes, as well as highlight each section of the town band, giving each instrument family a moment to shine.

- Program Note by composer

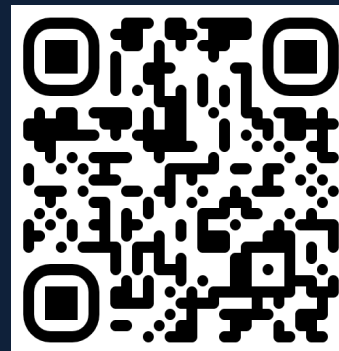


**Dr. Phil Ostrander** is Professor of Trombone and Bands at the University of Wisconsin-Eau Claire where he conducts the Symphony Band, teaches private trombone, and trombone ensemble. Dr. Ostrander completed his doctoral studies at the Eastman School of Music. Dr. Ostrander received master's degrees in both trombone and wind conducting from the New England Conservatory, as well as a bachelor's and Performer's Certificate from Eastman. Dr. Ostrander champions diversity in repertoire with the UWEC Symphony Band. The band performs music composed by under-represented composers in every concert, and since 2017, the ensemble's first concert of the year celebrates music written by female composers. The ensemble tours to a middle or high school with a diverse student

population every year to perform and collaborate.

He has performed with the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Boston Pops Esplanade Orchestra, the Rochester Philharmonic, the Kansas City Symphony, the Buffalo Philharmonic, and the popular chamber groups Rhythm and Brass and the Burning River Brass Ensemble. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also Principal Trombone of the Minnesota Opera Orchestra. He performs in Broadway shows regularly at the Orpheum and State theatres in Minneapolis. An accomplished jazz trombonist, Dr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. He teaches jazz and created the Trombone Workshop at the Shell Lake Arts Camp in northern Wisconsin. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra. Dr. Ostrander is a clinician for the Conn-Selmer Musical Instrument Company.

CONNECT  
WITH  
BANDS



The 2022-2023 academic year marked the **Centennial Celebration of the University Bands at UW – Eau Claire**. In 1922, student leader Forrest Mortiboy and twenty fellow students formed the first band at UWEC. Today, the Band program consists of three concert bands (Wind Symphony, Symphony Band, University Band), four jazz ensembles, numerous chamber ensembles and combos, the Blugold Athletic Band (BAB), the Blugold Marching Band (BMB), and serves over 700 UWEC students across every major on campus. The ensembles frequently perform on campus, in the community, region, country, and internationally.



Violinist **Dr. Christine Harada Li** is a versatile artist with an international career as a performer, educator, and arts leader. As a performer, she has appeared in concerts across the United States, Canada, Japan, Germany, Italy, Austria, Spain, and Israel, and recently was a featured soloist with the University of Michigan Symphony Orchestra, Marquette Symphony Orchestra, and the Anchorage Youth Symphony. Passionate about chamber music, she has frequently performed with the award-winning Koinonia Trio, which was formed in 2015.

As an orchestral musician, Dr. Li has had the opportunity to play with the St. Louis Symphony Orchestra, CityMusic Cleveland Chamber Orchestra, and the Ann Arbor Symphony.

She has performed (both violin and viola) as a guest artist at multiple music festivals such as Maui Classical Music Festival, Oberlin Acoustics Workshop and the Ann Arbor Chamber Fest. Dr. Li has held leadership roles with art organizations, serving as Education Director at the Innsbrook Institute Summer Festival and Academy, Artistic Director and co-founder of the Anchorage Chamber Music Festival, and President of the Anchorage Fine Arts Society.

Christine graduated summa cum laude with a Bachelor of Music degree from the University of Michigan, School of Music, Theater and Dance and completed her Master of Music degree at the Hochschule für Musik, Theater und Medien in Hannover, Germany. Her principal teachers here were Yehonatan Berick, Elisabeth Kufferath, Anne Röhrig (baroque), and Arthur Greene (piano). She completed her Doctorate in Musical Arts (D.M.A.) degree in 2020, studying with David Halen at the University of Michigan.



**Dr. John R. Stewart** is Associate Professor of Music and Director of Concert Bands at the University of Wisconsin – Eau Claire where he conducts the Wind Symphony, teaches courses in conducting and repertoire, supervises student teachers, coordinates the concert band program, and serves as the Wind and Percussion Division Coordinator. Under his leadership, the Wind Symphony performed at the International Tuba Euphonium Conference, the CBDNA/NBA North Central Division Regional Conference, the Minnesota Music Educators Association Mid-Winter Clinic, and his ensembles have performed across Europe and Southeast Asia. Dr. Stewart maintains an active schedule as a guest conductor and clinician across the United States. He completed his Doctor of Philosophy

in Music Education (2013) at the University of Minnesota while studying conducting with Craig Kirchhoff. Dr. Stewart earned his Master of Arts in Music Education from the University of South Florida (2009) and a Bachelor of Music Education from the University of Central Florida (1996).

Prior to his appointment at UWEC, Dr. Stewart was Interim Conductor of the St. Cloud State University Wind Ensemble (Minnesota). Dr. Stewart served as Director of Bands at Saint Cloud HS (Florida) from 1996-2010 where he directed the Wind Ensemble, Symphonic Band, Jazz Ensemble, Chamber Winds, Percussion Ensemble and Marching Band. In 2006, he earned his National Board for Professional Teaching Standards and in 2008 was named the St. Cloud HS "Teacher of the Year."

Dr. Stewart is the Wisconsin chair of the National Band Association and a board member for the Wisconsin Concert Band Association. His professional affiliations include College Band Directors National Association, National Association for Music Education, Wisconsin Music Educators Association, the World Association for Symphonic Bands and Wind Ensembles, and Pi Kappa Lambda.

## Wind Symphony

### Millennium Cannons by Kevin Matthew Puts, arr. Mark Spede

Kevin Puts' Millennium Canon is a work that looks both backward to the masters of the past and forward to the innovations of the contemporary through its inclusion of such elements as a rhythmic vitality and vibrant orchestral palette characteristic of the early 21st century with clever imitative counterpoint -- a hallmark of Baroque masters such as Johann Sebastian Bach. Bach in particular is known for his mastery of fugues, inventions and canons, which give their inspiration to the title of the work.

Taking the concept of a canon (not an artillery weapon, spelled cannon, although the bombastic nature of the piece might lead the listener to think otherwise), in which identical melodic content is sounded simultaneously with time-spaced starting points, Puts creates a tapestry of styles ranging from the bold and declamatory fanfares stated in four distinct trumpet parts in the work's exterior sections to beautiful lyrical melodic strands shared between a sweetly tinged saxophone duet. Admittedly, the piece hardly sounds like Johann Sebastian Bach, with its gamut of extended tertian harmonies and brash visceral force, but the structural and stylistic elegance that lies underneath is what carries the piece from beginning to triumphant close.

- Program Note by Jacob Wallace for Baylor Wind Ensemble concert program, 11 February 2016

### Two Jades by Kristin Kuster

The new wing of the University of Michigan Museum of Art (UMMA) houses the Shirley Chang Gallery of Chinese Art. At the base of one case are two jade objects: a bi disc and a cong tube. The forms of the bi (circle) and cong (square) date back to the stone age in China; yet their original meaning, names, and functions are unknown. They gained importance in the Han dynasty, where they were at the core of the earliest Chinese books on philosophy, metaphysics, and cosmology. In the Zhou Li ("Book of Rites"), an ancient book compiled in the Zhou dynasty and amended in the Han dynasty, the cong is described as a symbol of earth, and the bi as a symbol of sky, or after world. The nephrite jade used by the ancient Chinese was extremely hard, and had to be worn down with an abrasive paste to achieve the desired shape and decoration. The ceremonial bi and cong jade objects were often buried with their owners.

The cosmology of these objects is foreign to me because, as an American, I look at them from outside the Chinese culture. Their meanings are interpreted by my thought process as a means for creative inspiration, and an impetus for musical ideas.

Shortly after my father passed away in February 2010, Michael Haithcock asked me to contribute a new piece to the University of Michigan Symphony Band 2011 Tour of China. My coming upon the two jade bi and cong objects at the UMMA evoked a compelling sense of two-ness: two objects, symbols of earth and sky; mother and father; the lives and deaths of my parents; our UofM students experiencing a foreign culture, and the gift from that culture of listening to our students perform; and esteemed UM alumnus violinist Xiang Gao coupled with our symphony band.

The music of Two Jades is comprised of three sections, fast-slow-fast. The first section is my imagined journey of a jade rock being intensely, frenetically re-shaped as it moves with the flow of a river. In the slower second section, I imagine the jade rock being non-passing, still, and carved with delicate, intricate ornamentation. The last section is a celebration of the beautiful moments in life I wish I could freeze into an object, and carve a symbol of the ceaseless joy of love and life, of earth and sky.

- Program Note by composer

### Gone by Scott McAllister

Gone for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for clarinet, the Epic Concerto. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing



career was ended in an automobile accident. Gone is about loss and the emotions and process of healing and learning to move on after a life-changing event.

This unique work in the concerto and wind ensemble version challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience the composition.

The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band.

McAllister achieves the meditative and mournful texture of Gone with extremely soft, sustained playing in every instrument, as well as spooky and distant percussion effects. This makes it much more difficult than it looks on paper. While it is technically a grade 4 piece, it takes extremely mature players to really achieve what McAllister is after.

-Program Note from composer

### **Virgin Islands March by Augustus Alton Adams**

The Virgin Islands March was written in 1919 and dedicated to Captain William Russell White as well as his wife, who had been instrumental in forming Adams's navy band. In a 1985 interview, Adams said that the tune of the trio was inspired by an act of charity of Mrs. White who had given aid to an older Virgin Islands woman to feed her children. Inspired by the woman's story and gratitude, the melody took shape in Adams's mind. In October 1919, the score and parts were published in Jacobs' Band Monthly and were sent to subscribers throughout the United States. (An orchestral arrangement appeared with the same publisher.) The march quickly became the signature work of Adams's band. During the band's 1924 tour, the work's energy, color, and traditional Sousa-inspired sound helped advertise the islands as a fun, energetic tourist destination and a patriotic addition to U.S. territory. Just prior to the tour, Adams conducted the work with New York's Goldman Band in that city's Central Park and Adams's band performed it across the eastern seaboard.

Reinterpreted within Virgin Islands culture, the piece asserts a cosmopolitan Virgin Island identity, one connected to the U.S. mainland and European traditions but one that resists a colonialist collapse and thus gives voice to local pride. While there is no native or folk music content in the piece, it was played often in local contexts, such as high school graduations and community concerts. In 1963, Adams rededicated the piece to the people of the Virgin Islands, a gift officially accepted by the Virgin Islands Legislature. As a result, Adams was appointed by then Governor Ralph Paiewonsky to head a committee to write words for the trio strain. Four verses were assembled from public contributions by two dozen Virgin Islanders the next year, thus making the anthem into a song of universal brotherhood and recalling the inter-racial charity of the trio strain's inspiration. On June 2, 1982, sixty-five years to the day after Adams became a navy bandmaster, the Virgin Islands March was named the official territorial anthem of the United States Virgin Islands.

- Program Note by Mark Clague

### **Precedented Times by Gwenyth Lark \*world premiere**

Precedented Times is a piece about my experiences throughout the onslaught of the COVID-19 epidemic in March of 2020, and the following year (I know, how original). It's in ABA form, and the A sections have a fast, fanfare-like melody that rushes forward. It leaves no time for development, but rather bounces from different instrumentations and colors of the melody and underlining harmony. This disjoint, fast-paced theme represents life pressing forward throughout the pandemic. The pressure of school, family health, personal health, and financial well-being are rushing by as we try to ignore the pandemic going on around us and get back to a "new normal." The B section I consider is the ground zero of the pandemic, March 2020. It is slow and spacious, seemingly never ending. How life stood still for two weeks, then a month, then four months. I was in my first-year here at UWEC, and I remember exactly when we all got the email that UWEC was going to take an extra week for spring break. I remember returning home and sewing together a mask with my mother because no one sold masks yet. And I remember waiting for weeks, then months, then years for things to "go back to normal." That waiting feeling is the

B section, and the return of "normal," is the A section. Special thanks to Dr. Stewart for encouraging me to write this piece and programming it, and to Wind Ensemble for learning and playing it.

### **Dope by Katahj Copley**

DOPE is a gumbo of all the music that inspires and influences me. From Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world.

The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

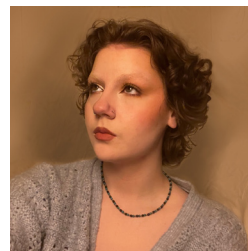
UNDENIABLY is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's Untitled 05 along with Miles Davis's Nardis.

UNAPOLOGETICALLY (the middle section) is a world-building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few).

UNDISPUTEDLY (the finale) is an intense, groove-filled statement. Every color explored is here and is in its full potential. It's bold and -- like Undeniably and Unapologetically -- is undisputedly black. It is guided by my love for Tyler, the Creator's Hot Wind Blows, Marvin Gaye's I Want You (due to Kendrick's The Heart series), and Kamasi Washington's Street Fighter Mas along with Askem. I hope you enjoy DOPE.

-Program Note from publisher

## **PERSONNEL**



**Gwenyth Lark** is an undergraduate student at the University of Wisconsin Eau Claire studying music composition under Dr. Chia-Yu Hsu and Dr. Aaron Hedenstrom. During their time in university, they've gotten many opportunities to compose and arrange, including a fanfare for Wind Ensemble in 2023, orchestral arranging for Cabaret in 2023 and 2024, a research project about queer identity in 2022 with a fellow composer, and many more small ensemble pieces for the studio recitals held every semester. Gwen has also composed for many of their fellow classmates' recitals. They've received the Ross Hastings Scholarship for the 2023-2024 academic year, which is given

to those at UWEC that show commitment to composition. Outside of the university, they were a finalist for the Marion Brown Bowdoin prize in 2023 for a Wind Quintet they wrote, and they were commissioned by the Atlanta Freedom Bands, premiered and conducted their own piece, Through the Asteroid Belt, in Atlanta in the summer of 2023. Gwen is also involved musically in their community, playing violin for the Eau Claire Chamber Orchestra (ECCO), Chippewa Valley Symphony Orchestra (CVSO), and playing violin at St. James the Greater Catholic Church.

Gwen got into composition during their time in High School, though music has always been a large part in their life it took them a while to learn that they could create it. In university they started as a Music Education major, but quickly changed their major when meeting Dr. Hsu. Since then, they have been trying to learn as many composition styles as possible. Though they are still experimenting with their own personal style of composition, they enjoy composing neoclassic works with jazz-influenced harmony. Ongoing projects for them are their senior recital this spring, solo works for peers' senior recitals, a flute, viola, and bass trio being premiered by an ensemble this semester, and a flex ensemble work being premiered this semester. Post-graduation, Gwen will take a gap year to work in the field and work on their portfolio, then they hope to go to grad-school for their Masters in Composition.