

Wind Symphony Personnel

Flute

*Charlie Grady
Lana Hovan
Oriana Cheney
Jordan Bauer
Sydney Martin

Oboe

*Berit Fitzsimonds
Peyton Tohulka
Carrie Schwartz

Bassoon

Elise Liske

Clarinet

*Hugh Gaston
Micaela Huesemann
Niamh Troupe
Rory Anderson
Annie Begotka
Haley Herem
Cece Maroszek

Bass Clarinet

Wyatt Spier

Saxophone

*Aleah Vincent
Caroline Gates
Kris Nordland
Cole Clubb
Zach Heder

Trumpet

*Dylan Butler
Ethan Chaffee
Ava Redmond
Ashleigh Madsen
Olivia Lafler
Jonathan Schache

Horn

*Sierra Link
Brianna Leibsle
Greta Volberding
Carleen Hetrick
Simeon Doyen

Trombone

*Addie Monk
Sarah Klingbeil
Jacob Miller
Ian Kronbeck
Trey Wisner
Chris Boelke

Euphonium

*Liam Casey
Tristan Watson
Drew Fleming

Tuba

*Ash Rundquist
Lauren Finn

Piano

Emma Tolzmann

Harp

Evey Thoreson
Karissa Kockelman

String Bass

Roland Fay

Percussion

*Isaac Barton
Fletcher Myhre
Amelia Milton
Adam Wojtasiak
Nick McCarthy
Mitchell Espena
Elizabeth Paparelli

*Principal

www.uwec.edu/mus-the

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

University Band
DAVID LOFY, CONDUCTOR

Symphony Band
PHILLIP OSTRANDER, CONDUCTOR

Wind Symphony
JOHN R. STEWART, CONDUCTOR



Tuesday, April 9, 2024
7:30 p.m.
RCU Theatre
Pablo Center at the Confluence

www.uwec.edu/mus-the

Program

University Band

David Lofy, Conductor

NC-4 March

F.E. Biglow
arr. Charles L. Cooke

Excerpts from Appalachian Spring

Aaron Copland
arr. Robert Longfield

Monarch Migration

Nubia Jamie-Donjuan

Joy Revisited

Frank Ticheli

Symphony Band

Phillip Ostrander, Conductor

Joyride

Andrew Boysen, Jr.

Flight

Stacey J. Berk

- I. Sailplane
- II. Joyride

Home Away from Home

Catherine Likhuta

Lake Superior Suite

Cait Nishimura

- II. Pukaskwa
- III. Sleeping Giant

Wind Symphony

John R. Stewart, Conductor

Shortcut Home

Dana Wilson

Dope

Katahj Copley

Games: Concerto for Wind Ensemble

James M. Stephenson

- I. Introduction
- II. Mimicry
- III. Alea – games of chance
- IV. Ilinx – altered perception
- V. Agon – competition

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Symphony Band Personnel

Flute

*Caitlyn Geiss
Autumn Wilkens
Grace Neuenfeldt
Hannah Steele
Megan Morschauser

Oboe

*Connor Janowiec
Genna Mullen

Clarinet

*Kaitlyn Moore
Maria Carson
Chambriel Ridings
Maisy Youngbauer
Sarah Student
Maxwell Rogers
Michael Collins
Emma Jernberg

Bass Clarinet

M Paar
Amelia Urbik

Saxophone

*Dan Kalish (a1, s)
Lily Cooper (a1)
Emily Toews (a2)
Ashlyn Shea (a2)
Caleb Songer (t)
Ethan Moehr (b)

Trumpet

*Adeline Goeltl
Josh Krause
Anna Fregien
Ethan Lundy
Dru Beebe
Ben Schmidt

Horn

*Lili Silveyra
Emily Price
Noah Reedy

Trombone

*Calder Smith
Mira Torbey
Lydia Wipf
Anton Granatella
Lauren Droberg
Luke Kilpin

Euphonium

*Sam Terry
Donovan Brown
Danté Mulkey
Leo Dougan

Tuba

*Matt Wood
Lucas Rabenn
Ryan Leigh
Matt Fitzgerald

Percussion

*Tristan Snow
CJ Benway
Soren Lesperance
Riann Adriansjach
Shakti Gurung
Gabe Fittante
Norah McDaniel

Double Bass

Anton Granatella

*Principal

University Band Personnel

Flute

Emma Friesth
Hallie Hatfield
Hanna Cook
Hannah Heider
Hannah Mabert
Norah Selby
Sophia Pence

Oboe

Gabby Tousignant
Olivia Turks

Clarinet

Anna Kozial
Jenny Szelagowski
Kristen Friesth
Liv Gasior
Nate Andersen
Rebecca Hunter
Serenity Brand
Megan Eilers
Sierra Voss
Tanaya Pillai

Bass Clarinet

Alex Swor
Owen Yeager

Saxophone

Brooke Oswald
Cooper Reichelt
Daniel Rozga
Justin Fizel
Luke Tackett
Nick White
Taylor Combites
Tyler Morari
Abby Romzek
Campbell Straw
Donovan King
Ethan Babcock
Keegan Cummings

Trumpet

Aidan Joaquin
Devin Valentine
Haley Herem
Holly Mastrangelo
Jack Petruzzo
Kaden Epstein
McKayla Reuter
McKenna Friske
Phoebe Pilon
Sam Feller

Horn

Aleah Vetsch
Bryn Romeis
Carleen Hetrick
Jazilynn Geiger
Kylie Maliszewski
Maria Carson
Maya Brenna
Noah Reedy

Trombone

Andy Haralson
Carter Vanderloo
Cody Helriegel
Ella Quiney
Emily Brehm
Jaiden Kohler
Jovani Moreno
Mason Voth
Meghan Dahm
Michael Hansen
Sylus Stellrecht

Euphonium

Andrew Mattson

Tuba

Bradi Bell
Grace Metko
Nick Miller

Percussion

Annelise Swiggum
Jordan Andress
Lucy Jacobson
Olivia Bartkey
Finn Walker
Kaden Sheikh
Kelsie Bessert

PROGRAM NOTES

UNIVERSITY BAND

NC-4 March by F.E. Biglow, arr. Charles L. Cooke

Mention the name F.E. Bigelow to most musicians and the Our Director March will probably pop into their minds. Yet another work from his pen is this march written in 1919. The NC-4 March is inspired by the first transatlantic flight earlier the same year and is dedicated to the crew's commander, Navy Lt. Commander Albert Cushing Read.

- Program Note from University of Wisconsin – Eau Claire University Band concert program, 1 May 2019

Excerpts from Appalachian Spring by Aaron Copland, arr. Robert Longfield

Written in 1943-44 as a ballet for Martha Graham, Appalachian Spring is one of Aaron Copland's most celebrated compositions and winner of the Pulitzer Prize in 1945. In this edition for concert band, Robert Longfield has skillfully adapted the most striking and beautiful sections from the orchestral suite. The work ranges in scope from delicate and soloistic to the overpowering force of the full ensemble, culminating with Copland's signature setting of Simple Gifts.

- Program Note from publisher

Monarch Migration by Nubia Jamie-Donjuan

In the realm of art and education, collaborations between artists and schools have proven to be a powerful tool for creativity and learning. Such partnerships bring fresh perspectives, inspire young minds, and ignite a passion for the arts. Today, we delve into the story of a remarkable composer who, in close collaboration with schools, embarked on a journey to create a mesmerizing musical piece for wind-band and full orchestra titled Monarch Migration.

At the heart of this captivating project is Matthew Oyen, a high school band and orchestra director from Saint Paul, Minnesota. Matthew was inspired by the award-winning picture book Monarch Butterflies: Explore the Life Journey of One of the Winged Wonders of the World (Storey Publishing) by author Ann Hobbie and illustrator Olga Baumert. This book shares the remarkable biology, cultural significance, and importance of supporting this iconic species and its spectacular yearly migration to the coasts of California and the mountains of central Mexico. The journey and peril of the monarch butterflies tell an important story of the interconnectedness of our actions.

Matthew saw in the book an opportunity to share a musical version of the unique monarch migration with high school, college, and university-level musicians nationwide. Through his network with Dr. Brian Messier's Mexican Repertoire Initiative at Dartmouth College, these directors connected with the talented Mexican composer Nubia Jaime Donjuan. With a deep admiration for nature's wonders and a desire to connect youth with the world around them, Nubia was an excellent choice to create a musical composition that would not only narrate the fascinating journey of the monarch butterfly but also engage and educate students on the importance of conservation and the wonders of the natural world.

Through Matthew and Brian, Monarch Migration was commissioned by a consortium of 41 schools throughout the United States. The impact of Monarch Migration extends far beyond the concert hall. Students who participate in the project are developing a newfound appreciation for music, nature, and their own creative abilities. The experience instills a sense of environmental responsibility and sparks

a desire to explore and protect the world around them. The project serves as a catalyst for interdisciplinary learning, combining music, science, and conservation into a unified educational experience.

The Monarch Migration stands as a testament to the incredible potential that lies within collaborations between composers and schools. Through the shared experience of creating a musical composition, students gain not only musical skills but also a profound connection to the natural world. The project demonstrates that art has the power to transcend boundaries, inspire change, and ignite a lifelong love for both music and the environment. As we celebrate the triumph of Monarch Migration, let it serve as a reminder of the transformative power of creativity and the lasting impact it can have on the lives of young minds.

- Program Note by composer

Joy Revisited by Frank Ticheli

Joy, and its companion piece, Joy Revisited, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin -- but with one major distinction: Joy was created with young players in mind, while Joy Revisited was aimed at more advanced players. Thus, Joy is more straightforward than its companion piece. Where Joy sounds a dominant chord (as in the upbeat to measure 10), Joy Revisited elaborates upon that chord with a flourish of 16th notes. While Joy Revisited moves faster, develops ideas further, and makes use of a wider register, Joy is more concise.

Despite these and many more differences between the two works, both come from the same essential cut of cloth. Both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, Joy and Joy Revisited serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.

- Program Note by composer

SYMPHONY BAND

Joyride by Andrew Boysen, Jr.

Joyride was commissioned by the North Jersey School Music Association in celebration of the 50th anniversary of the North Jersey Region I High School Band Concerts and premiered at their festival in 2003.

The genesis for the composition occurred while I was doing doctoral work at the Eastman School of Music in 1996-1998. I began work on a piece for orchestra in which I hoped to explore some of the sounds and concepts of composers like John Adams, who have created a music which has been labeled as post-minimalism. Although I abandoned work on that particular piece, some of my ideas for it continued to percolate, and the commission from the North Jersey School Music Association finally allowed them to be realized.

There are many processes at work in Joyride, most notably the fairly constant repetition of a chord that initially consists of the notes C, F and G. This set of pitches is the main unifying feature of the piece, controlling most of the underlying harmonies, establishing melodic material, and even dictating the large-scale sections of the piece (the four main sections of the work are in C Phrygian, F Phrygian, G Mixolydian, and C Major). Joyride also uses a technique called metric modulation, in which each new tempo is related metrically to the previous tempo. Finally, the first

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 Kirchoff. 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 contributed to Teaching Music through Performance in Band: Solos with Wind Band Accompaniment published by GIA Publications, Inc., has published articles in Contributions to Music Education, the Minnesota Music Educators Association Journal, the NBA Journal, and presented sessions at the Society for Music Teacher Educators bi-annual conference, the World Association for Symphonic Bands and Wind Ensembles in Prague, Czech Republic, the Wisconsin Music Educators Association State Conference, the National Band Association – Wisconsin Chapter State Conference, the MMEA Mid-Winter Clinic, the Florida Music Educators Association Convention, and the Colorado Music Educators Association Convention. His current research interests include Comprehensive Musicianship through Performance (CMP) and repertoire.

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.



Jordan Bauer is a fourth year Music Education major at the University of Wisconsin-Eau Claire, studying flute with Dr. Brian Allred and conducting with Dr. John Stewart. She has also studied double bass with Dr. Joshua Schwalbach.

Jordan has performed as a member of the University's Wind Symphony, Symphony Band, Orchestra, and Bugold Marching Band. She also serves as a counselor and teaching assistant at the University of Wisconsin-Madison Badger Precollege Summer Music Clinic. She also plans to graduate with a certificate in Equity, Diversity, and Inclusivity. Post-graduation in Fall 2024, Jordan hopes to become a middle or high school band director.



Ashleigh Madsen is a senior Instrumental Music Education Major from Omaha, Nebraska. She came to the University of Wisconsin – Eau Claire to study trumpet with Professor Robert Baca and engage in the esteemed music program. In the last four years, Ashleigh has played in the concert bands, jazz bands, jazz combos, orchestra, and the BMB. She spent one year co-directing the fourth jazz ensemble and two years as an intern with Eau Claire Jazz Inc., assisting with logistics and organization for the Eau Claire Jazz Festival. Additionally, she spent five semesters as a member of the SOCAT Jazz Combo - a group of women musicians dedicated to bringing awareness to women composers in jazz. The group conducted a research project on women in jazz and will present their

research in the form of a performance on April 25th during Celebration of Excellence in Research and Creative Activity (CERCA). Last January, Ashleigh was involved in Cabaret as the assistant orchestral director, a member of the pit, and an orchestral arranger. Outside of school, Ashleigh has maintained a private trumpet studio since her freshman year of college and for two summers, created/played in the jazz combo "Room 109" at local businesses in Omaha. Ashleigh has performed with many notable jazz artists including The Glenn Miller Orchestra, Sherrie Maricle, Bijon Watson, Mary Fetting, Rex Richardson, Camille Thurman, Matt Wallace, Michael Andrew, Gunhild Carling, and Tom Leur. Upon graduation, she hopes to teach middle school band to inspire students and provide them with opportunities to grow.

The fourth movement, *Ilinx*, explores altered perception. Initially it opens with another opportunity for ensemble virtuosity, that being intonation amongst many players at once, while executing a long drawn-out crescendo. Subsequently I tried to create "worlds" where a listener might be transported to a different sense of time and space. Patterns are created to perhaps confuse the listener as to what the pulse might actually be.

Finally, *Agon* (competition) ends the concerto, where almost every type of "battle" I could imagine gets employed: rhythmic (2 vs. 3), key vs. key, high vs. low, loud vs. soft, slow vs. fast, counterpoint, harmonic (major vs. minor), instrument vs. instrument, section vs. section, and family vs. family. The piece finally ends with the entire ensemble demonstrating loud ensemble playing in unison, essentially answering the question posed by the soft opening chord at the onset. I would sincerely like to thank Andrew Yozviak, and Timothy Holtan for spearheading the creation of this work, and the 22 ensembles from all around the U.S., who decided to take part in the consortium.

PERSONNEL



David Lofy is a Lecturer of Music at the University of Wisconsin-Eau Claire where he assists in teaching and administration of the Blugold Marching Band, Varsity Band, and Blugold Athletic Band (Basketball Band), conducts a University Band, and oversees departmental instruments and equipment. David performed with the Madison Scouts Drum and Bugle Corps, and now serves as Corps Director. He holds the Master of Music Education (MME) degree from the University of Illinois at Urbana-Champaign, where he served as a teaching assistant to the Marching Illini and Illinois Athletic Bands. He obtained his Bachelor of Music Education (BME) from the University of Wisconsin-Eau Claire.



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.



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

half of the piece is essentially repeated in the second half of the piece, although the overall effect is completely altered because the keys and tempos have changed. All of this, however, is simply intended to create a piece that will be a rhythmic, exciting, and enjoyable "joyride" for its listeners.

- Program Note by Andrew Boysen, Jr.

Flight by Stacey J. Berk

Written in memory of my father, **Flight** reflects his delight in aviation as well as some joyous memories I have of him. The first movement, *Sailplane*, is reminiscent of a sailplane flight we shared as my very first flight. It was a lovely, soaring experience, and I can still envision the colorful farm fields below and the sound of the wind keeping the plane aloft. The second movement, *Joyride*, was a local flight "lesson" my siblings and I purchased for my dad upon his retirement from teaching. His laughter and excitement in describing the flight still brings a smile to my face. A slower, hymn-like section is included in this movement as both an expression of the wonder of flying as well as a nod to my father's habit of whistling hymns as he did chores around the house.

- Program Note by composer

Home Away from Home by Catherine Likhuta

Home Away From Home was commissioned by Jason Noble for the Columbia University Wind Ensemble.

I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that Jason's commission came just before my family and I went on sabbatical to Ithaca, N.Y. (our home in 2005-2009) from Australia for six months, also stopping by the Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus. It is an exciting yet emotional time for them, and I wanted to reflect that in the piece.

The opening section of the work represents the initial excitement associated with the new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. You hear the engine starting, which makes your heart rate go up (mine, anyway!).

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words -- it can only be lived through. I have lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original youthful, optimistic and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

- Program Note by composer

Lake Superior Suite by Cate Nishimura

Lake Superior Suite is a five-movement piece for wind band, inspired by the landscapes of five provincial and national parks on the north shore of Lake Superior. The piece was conceptualized during camping trips at each of the parks, and was finalized during the 150th anniversary of Canada's confederation. The creation of this work was intended, in part, to expose listeners and performers to local natural wonders through music.

The opening movement, Pancake Bay, depicts endlessly flowing waves, soaring birds, peaceful rays of light, and the first glimpse of the vastness of Lake Superior. Pancake Bay Provincial Park is situated on a wide bay that offers stunning panoramic views of the lake.

Pukaskwa National Park is on the northeast shore of the lake, and features towering cliffs and rocky shores with century-old driftwood. Through meter changes and driving ostinatos, the music in Pukaskwa represents the sense of wonder, adventure, and determination involved in hiking precarious cliffs to breathtaking views.

Sleeping Giant Provincial Park, the northernmost park included in this piece, is named after a landform that resembles a giant lying on its back. This is the park in which the composer interacted with the most wildlife, experienced the most extreme jaw-dropping views, and witnessed the most beautiful moments in nature. Sleeping Giant's disjunct melodies, shifts in timbre, and unexpected rhythmic patterns represent this experience.

Neys Provincial Park, a former WWII prisoner of war camp and processing camp for interned Japanese-Canadians, has a somewhat dark history. Much of the natural growth forest was cut down to build the POW camp, and trees were later replanted in rows. Slow and steady melodic fragments represent the solemn voices of this beautiful but remote location, while the gradual build toward the climax evokes feelings of destruction, anguish, and yearning for peace. Neys is dedicated with love to the composer's grandparents.

The final movement, Agawa Bay, is named after a campground within Lake Superior Provincial Park. The music portrays the serenity of calm evening water, and the mixed emotions about returning home after a life-changing journey.

- Program Note by composer

WIND SYMPHONY

Shortcut Home by Dana Wilson

American composer Dana Wilson completed *Shortcut Home* in 1998, in fulfillment of a commission by the Hillsboro (New Jersey) High School Band. Showcasing each section of the ensemble, this jazz-influenced fanfare hovers around the "home" of C Major for the entirety of the piece. This "home" tonality is implied from the work's very first note, but is obscured and clouded throughout with dense harmony, changing meter, and surprising flourishes. Utilizing devices such as pitch bends, walking bass lines, and drum set patterns, Wilson creates a stylized and energetic "shortcut" toward the satisfying final note -- the only pure major triad to be found in the piece.

- Program Note from Indiana University Concert Band program, 7 February 2023

Dope by Katahji 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

Games: Concerto for Wind Ensemble by James M. Stephenson

What is a "concerto for wind ensemble"? This is something I constantly asked myself before beginning this piece.

The first thing I decided is that a show-off of virtuosity would be the entire group entering at once, softly; hence the opening of the piece. After that, I decided some obvious things besides ensemble tutti: instrument family virtuosity/expression, section virtuosity/expression, and finally, solo virtuosity/expression.

Additionally, shortly before beginning work on this piece, I was reading a book called *Flow*, by Mihaly Csikszentmihalyi. In the book, a description of four games was put forth: games that help us achieve flow, or "the zone". I thought these games might be perfect for a piece of music, where musicians are often seeking that sense of flow while performing. Additionally, the four games immediately spoke to me musically, and I knew I wanted to set them to music.

After a short first movement Introduction, the first game to appear is:

Mimicry (movement 2). While somewhat obvious, I decided to explore many forms of this: players imitating each other, sometimes one beat apart, or at other times several measures apart, or even a tuba mimicking a piccolo, several minutes later. Sections imitate other sections, and families mimic other families. As a whole, there are even times where the entire wind ensemble mimics sounds that might occur in other arenas, outside the formal concert hall space. And of course, there is a fughetta, the ultimate form of mimicry, which culminates in main themes layered over one another, mimicking what other players had done before them.

In **Alea** (movement 3), I decided to take a chance. Pun intended. After some *cazenza* material (one form of "chance"), several sections ensue where the outcome will be different every time the piece is performed. Percussion players use actual "instruments" from games of chance: coin-flips, dice, decks of cards, rocks/paper/scissors, and a bingo ball machine. These direct what players actually play, with the music created so that whatever is chosen, the music works out, and is hopefully fun. Which was a main directive for me in composing it - that it be fun to play!