

-UPCOMING EVENTS-

2025 Trombone Summit Final Concert

Sunday, October 12, 2025 | 5pm
Gantner Concert Hall

Jazz Composition Concert

Thursday, October 16, 2025 | 7:30pm
Gantner Concert Hall

UWEC Theatre: Young Frankenstein

October 17, 22, 23, 24, 25 | 7:30pm
October 19, 26 | 1:30pm
JAMF Theatre | Pablo Center

OctOBOE Fest & Bassoon Spooktacular

Sunday, October 26, 2025 | All Day
Haas Fine Arts Center

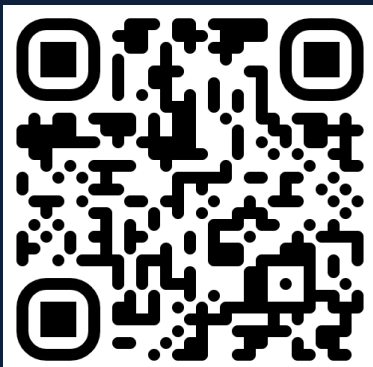
High School Honor Band, Op. 59

Saturday, November 8, 2025
Final concert at 7pm | RCU Theatre

Gatsby's Gala 2025

Saturday, November 8, 2025
Ojibwe Ballroom, Davies Center

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BANDS



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SYMPHONY BAND & WIND SYMPHONY **FALL CONCERT**

FEATURING

JIM SELF

TUBA SOLOIST

JEFFERY CROWELL

PERCUSSION SOLOIST

Dr. Phillip Ostrander, conductor
Dr. John R. Stewart, conductor

Friday, October 10, 2025

7:30pm | RCU Theatre

Pablo Center at the Confluence

uwec.ly/music

-PROGRAM-

SYMPHONY BAND

Dr. Phillip Ostrander, conductor

"Ta Da" Fanfare.....**Jim Self (b. 1943)**

Stride.....**Kevin Day (b. 1996)**

Try.....**Harrison J. Collins (b. 1999)**

Homage to a Friend.....**Rick Kirby (b. 1945)**

Persistence Rules!.....**Dana Wilson (b. 1946)**

World Premiere

The March from "1941".....**John Williams (b. 1932)**

transcribed by Paul Lavender

WIND SYMPHONY

Dr. John R. Stewart, conductor

Fanfare for JS.....**Chia-Yu Hsu (b. 1975)**

Fast Track.....**Joseph Schwantner (b. 1943)**

Consortium premiere

Dr. Jeffery Crowell, percussion soloist

March of the Resistance.....**John Williams (b. 1932)**

transcribed by Paul Lavender

Threnody.....**Jim Bonney (b. 1971)**

Tour de Force.....**Jim Self (b. 1943)**

Cavatina.....**Stanley Myers (b. 1930)**

Jim Self, tuba soloist

Scherzo for X-Wings.....**John Williams (b. 1932)**

transcribed by Paul Lavender

Audience members are reminded of the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. As a matter of copyright law, no unauthorized recording or photography is allowed.

WIND SYMPHONY

FLUTE

*Macie Ness
Grace Neuenfeldt, *piccolo*
Lana Hovan
Matthew Miller
Caity Geiss
Julia Palaia

OBOE

*Carrie Schwartz
Tyler Cullen
Connor Janowiec

BASSOON

*Elise Liske
Michael Richter

CLARINET

*Hugh Gaston, *E-flat*
*Micaela Huesemann
Michael Walbran
Kaityln Yang
Mya Lydeen
Niamh Troupe
Maria Carson
Nathan Phillips
Hailey Fenner
Kaitlynn Moore
Abi Underwood

BASS CLARINET

Wyatt Spier
Rory Anderson, *contra bass*

ALTO SAXOPHONE

*Zach Heder
Caroline Gates
Lily Cooper

TENOR SAXOPHONE

Dan Kalish

BARI SAXOPHONE

Emily Toews

HARP

Evey Thorson

**Principal*

TRUMPET

*Dylan Butler
*Ethan Chaffee
Adeline Goeltl
Josh Krause
Ava Redmond
Jonathan Schache

FRENCH HORN

Alex Benson
Simeon Doyen
Carleen Hetrick
Anaka Velie
Greta Volberding

TROMBONE

*Ian Kronbeck
Mira Torbey
Sam Clark
Ava Hurst

BASS TROMBONE

Luke Kilpin
Matt Fitzgerald

EUPHONIUM

Beatrice Miles
Drew Fleming

TUBA

Miles Gleason
Nathan Martens

PIANO

Emma Tolzmann

STRING BASS

Johnny Pfaff

PERCUSSION

Fletcher Myhre
Adam Wojtasiak
Emily Jacobs
Gabe Fittante
Amelia Milton
Shakti Gurung
Jaime Leonetti

SYMPHONY BAND

FLUTE

*Taylor Vega
Chloe Horrell
Anna Motzko
Marie Dums
Katie Johnson
Ben Tanner

PICCOLO

Ava Mattson

OBOE

*Ayden Ross
Ava Renner

CLARINET

*Isabelle Wilhelmi
*Amaria Kejo
Cece Maroszek
Charlotte Hawley
Brian Richter
Maxwell Rogers
Abbey Sargent
Chambriel Ridings
Audrey McNamara

BASS CLARINET

Hazen Stangl
Owen Hargreaves

BASSOON

Michael Richter

BLU SAXOPHONES

*David Varga
Alice Morita
Devin Flood
Kendall Berndt

GOLD SAXOPHONES

*Kris Nordland
Kietra Malone
Matthew Walbran
Landen Lee

**Principal*

TRUMPET

*Cedric Brown
Sean Litterer
Ethan Lundy
Otto Gustafson
Isabelle Rouse
Colin Besel

FRENCH HORN

*Mateo Etherton
Renee Sandoval
Rio Schulte
Elliott Voigt

TROMBONE

*Owen Ruck
Lydia Wipf
Keegan Xiong
Kaitlin Vanderloop
Alex Cooper
Lauren Droberg
Jonas Daso

EUPHONIUM

*Donovan Brown
Dominic Lirones
Max Westom
Cody Morrow

TUBA

*Miles Gleason
Everett Krajicek
Emma Lehe

PERCUSSION

*Lilian Jaquette
Jaden Gaskell
Leo Klabough
Presley Wolf
Peter Wise
Genevieve Kerr
Brody Nielsen
Jamie Leonetti

PIANO

Eva Colson

-PROGRAM NOTES- SYMPHONY BAND

“Ta Da” Fanfare

“Ta Da” Fanfare was written in December 2010 as a tribute to the California State University Long Beach Wind Symphony and its conductor, John Carnahan. The premier was May 5, 2011, at CSULB. It is a 2 minute “show off” piece to open a concert. It uniquely presents two antiphonal brass quartets in front, on each side of the wind band. The piece opens with several “ta da” statements in the soli brass over scale flourishes in the band. That blends into a lively rhythmic pattern in the drums with pentatonic accents in the winds. The percussion drive forward and the flourishes return for a big fanfare ending. **“Ta Da”**

-Program Note from Potenza Music

Stride

Commissioned by the American Bandmasters Association, **Stride** is derived from the definition meaning to walk in a decisive way to cross and overcome obstacles that may come within our paths. Stride is also a reference to the marching band tradition and highlights my experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt within duple and triple, while contrasting to a beautiful lyrical section that showcases the woodwind section.

-Program Note by composer

Try

Try is a uniquely self-aware and self-referential work for me. When I received the commission, I was in a period of heightened stress; it was late in a busy, difficult school semester, I had been feeling quite “stopped up” creatively, and to top it off, I was vicariously stressed for my partner, who was also going through a period of heightened stress with her job and career. The prospect of composing this new piece scared me, and I grew anxious that I’d have to back out of the commission out of an inability to produce anything of quality. But as I acknowledged and worked with the fear I was feeling, I realized that I had begun repeating a particular phrase to both myself and my partner during our shared time of stress: “it doesn’t matter whether or not you always succeed; it

just matters that you always try". I was shocked with a fresh consciousness for the fact that my fear and anxiety didn't have to stop me; that I could not allow them to do so. Put simply, I needed to try.

In that spirit, **Try** begins with a musical "attempt"—at what is left up to the listener's imagination. However, the attempt does not succeed, and we come crashing down and grind to a halt. But that's okay; we tend to our scrapes and our bruises, brush ourselves off, stand back up, and get to work. We reflect back on our attempt, analyzing our failure, and we practice. ...in the end, what matters most is that we set our minds to something and we tried. That is the greatest success we can ever seek to achieve in this life of ours.

-Program Note by composer

Homage to a Friend

As band directors, we are always proud and excited when a talented, former student decides to go into music as a career. Branden Atherton of Waukesha, Wisconsin and a student at UW-Eau Claire was one of those students."

"Homage to a Friend" was written in his memory. While student teaching with the Chippewa Falls High School Band, Branden was tragically taken from us in a horrific bus accident doing what he loved – working with students and making music. Branden was a wonderful musician and saxophonist whose smile, love of music, and positive attitude quickly infected everyone who knew him. This piece does not mourn his loss but rather celebrates his life.

The addition of a haunting saxophone solo throughout the piece is a fitting and final tribute to this fine young man who left us much too soon.

-Program Note by composer

Persistence Rules!

For many years, this message has hung on the wall in our home:

Nothing in the world can take the place of persistence.
Talent will not; nothing is more common than unsuccessful people with talent.

Genius will not; unrewarded genius is almost a proverb.
Education alone will not; the world is full of educated derelicts.
Persistence and determination alone are impotent.

In my experience--and that of many I've talked to--it turns out that this is true: persistence DOES rule. This piece celebrates that idea. It always drives forward, gradually picking up ideas and gaining



Dr. John R. Stewart is 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 Area 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 High School (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 High School "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 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, the Colorado Music Educators Association Convention, and the World Association of Symphonic Bands and Wind Ensembles Conference in Prague, CZ.. His current research interests include Comprehensive Musicianship through Performance (CMP) and repertoire.

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

mittee. Dr. Crowell has also served as a member of the Wisconsin PAS Chapter Advisory Committee in addition to having been the Wisconsin Chapter President for several years.

Dr. Crowell is also active in the publishing realm. He has an arrangement, Nanafushi for percussion trio, published through TapSPACE Publications, LLC and has had many articles in School Band and Orchestra magazine and Percussive Notes, the journal of the Percussive Arts Society. The most recent issue has his newest contribution.

Dr. Crowell is a performing artist/clinician for Tama/Bergerault Concert and Marching Percussion, Sabian Cymbals, Innovative Percussion Sticks and Mallets, Tycoon World Percussion, and REMO Drumheads. He is also an Ensemble Artist and Educator Network member for Black Swamp Percussion.

CONDUCTORS



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. Prior to working at UW Eau Claire, he taught

at SUNY Geneseo and Bethany College in Kansas.

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 Principal Trombone of the Minnesota Opera Orchestra. He performs on Broadway shows in Minneapolis - Hennepin Avenue Theatre District, recently on *Wicked* and *Some Like It Hot*. 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.

momentum, as seemingly different materials compete but then work together to create an inexorable propulsion to the arrival point. It is hard work, but in that there is also fun and pure pleasure.

-Program Note by composer

The March from "1941"

In Steven Spielberg's 1979 comedic film *1941*, residents of Los Angeles, California, mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi plays "Wild" Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to John Williams, Kelso's antics "seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by and have fun doing it."

The March from 1941 is indeed a fun-filled romp from beginning to end and is most certainly among Williams' best efforts in the genre of martial music. The premiere performance of this concert band transcription was given by the Marine Band in 2003, conducted by the composer.

-Program Note from U.S. Marine Band concert program, 17 August 2016

WIND SYMPHONY

Fanfare for JS

Commissioned by the UWEC Wind Symphony, **Fanfare for JS** showcases the brass and percussion sections of the ensemble. This piece is a short, showy and ceremonial flourish which explores the different timbres of the group and creates excitement that reflects the brightness and joyfulness typical of this ensemble. Growing out of an initial major 9th chord motive, the piece develops through different transformations of the motives and concludes with a bombastic outburst.

- Program Note by composer

Fast Track

Percussion has long played a prominent role in my music, and I continue to be drawn to its boundless variety of colors and articulations that help to fuel my musical imagination. Often, percussionists share a common skill set where improvisation is at the core of their performance arsenal. In addition, their unique sound universe frequently includes less common instruments found in many musical cultures from around the world.

Fast Track is a concerto where the soloist's instrumental part is, at times specific (such as the marimba or vibraphone), but at other times the soloist has the option to include additional instruments to their percussion setup. This provides the soloist an opportunity to explore their improvisational and technical skills that helps to shape the trajectory of the music. I applaud percussionists' willingness to continually explore new performance techniques and musical perspectives that further enrich their ever-expanding performance world.

Fast Track is a project initiated by Professor Glen Adsit, former director of bands at The University of Hartford's Hartt School, for Professor of Percussion, Benjamin Toth. The Hartt School is the lead commissioner of a consortium of participating universities and colleges from across the United States.

- Program Note by composer

March of the Resistance

In the blockbuster film *Star Wars: The Force Awakens*, John Williams reprises a few earlier themes along with dynamic new material. The memorable **March of the Resistance** is fittingly

JEFFERY CROWELL

PERCUSSION SOLOIST



Dr. Jeffery Crowell is an Emmy Award winning percussionist and Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied percussion and percussion techniques, conducts the UW-Eau Claire Percussion Ensembles, instructs the Blugold Marching Band Drumline, and leads Jazz Ensemble III, part of the outstanding UW-Eau Claire award-winning jazz area. Before joining the faculty at UW-Eau Claire, Dr. Crowell taught on the faculties of several colleges, including Purdue University. Dr. Crowell received his DMA in percussion performance (classical/contemporary) with minor fields in jazz performance and electro-acoustic media from the University of Southern California's Thornton School of Music. He is active throughout the United States as a performer, clinician, adjudicator, and educator with performances internationally and nationally including South Africa, Argentina, Uruguay, and at the John F. Kennedy Center for the Performing Arts in Washington D.C.

A versatile artist and a champion of diverse music of many genres, Dr. Crowell's performance and recording credits include such artists as Bobby Shew, Louie Bellson, David Samuels, Henry Mancini, Joan Rivers, Lou Harrison, Kent Nagano, David Garibaldi, Buddy Baker, Glen Velez, and John Bergamo. He has performed at the Los Angeles Philharmonic's Green Umbrella Series, presented and performed at the Percussive Arts Society International Convention several times, and is in the motion picture "The Majestic" starring Jim Carrey.

Dr. Crowell has over 32 years of experience in the marching arts, having taught numerous award-winning high school programs, marched with the Velvet Knights Drum and Bugle Corps, and has taught on the staffs of other groups including the Tournament of Roses Marching Honor Band. He has also been a consultant for the Open Class Drum and Bugle Corps River City Rhythm. He is currently the Front Ensemble Supervisor for the World Class Drum and Bugle Corps The Academy from Tempe, AZ.

He has been active member of the Percussive Arts Society, having served on many PAS Committees including the University Pedagogy Committee, Education Committee, and the Technology Com-

-FEATURED SOLOISTS- JIM SELF TUBA SOLOIST



Jim Self is a Los Angeles based freelance and studio musician, a veteran of thousands of motion pictures, television shows and records, and tuba soloist on many prominent movies. His tuba was the "Voice of the Mothership" in *Close Encounters of the Third Kind*. Other solos can be heard in many of John Williams' soundtracks including "Home Alone I & II", and Jurassic Park, James Horner's "Casper", Jerry Goldsmith's "Dennis the Menace" and Marc Shaiman's "Sleepless in Seattle." For

many years he was first tuba for John Williams, James Horner, James Newton Howard, John Debney, and others. Jim has recorded with hundreds of artists including Placid Domingo, Mel Torme, Frank Sinatra, Barbra Streisand and Don Ellis. He is principal Tuba/Cimbasso with the Pacific and Pasadena Symphonies, the Hollywood Bowl Orchestra and the Los Angeles Opera Orchestras. The Pacific Symphony commissioned him to write a feature work called "Tour de Force". To date Jim has composed over 100 works from symphony, band, brass band, chamber music and solo works.

Born in 1943 in Franklin, PA, Self holds degrees from Indiana University of Pennsylvania, Catholic University, and a DMA from the University of Southern California, where he recently retired after 48 years on the faculty. In March 2003, Self was given a Distinguished Alumni Award by Indiana University of Pennsylvania in addition, in June 2008 Self received the Lifetime Achievement Award from the International Tuba-Euphonium Association. He has twice been on the cover of the AFM International Musician Magazine. Early in his career he was in the U. S. Army Band in Washington, DC and was the Tuba professor at the University of Tennessee. Jim has produced 23 solo jazz and classical recordings. Many feature his own unique instrument, the FLUBA. His music is at www.potenza.com and recordings at www.jimself.com. Jim is a Yamaha Performing Artist. Jim and his wife Jamie are proud to endow many music scholarships at American universities.

dramatic and powerful, and is prominent at key moments in the movie.

- Program Note from publisher

Threnody

Threnody (2006) was commissioned by the Chippewa Falls Memorial Consortium in memory of five members of the Chippewa Falls High School Marching Band who were killed when their bus collided with a jackknifed semi on the night of October 17, 2005.

Composer Jim Bonney offers the following about the work:

It is times like this that I wish I were Yeats or Kipling – able to shape terse phrases into a poignant, insightful anecdote that would set the mood perfectly for the music the audience was about to hear. The best I can do would be to tell you about the premiere performance.

I cannot describe what an intensely powerful experience it was to be part of that audience. This was not a band concert in a high school gymnasium – it was a congregation of a community, so genuinely open to expressing their love for the gift of life, their gratitude for what others had brought into their lives, and the joy of music which they could all share in.

There was a moment when we were asked to recognize the first-responders – the paramedics, firemen, police, and emergency evac pilots who'd been there to save the victims of that accident – and when the 15-20 people in uniform stood, the audience overflowed with gratitude. I am moved even now as I remember the faces of those people who, in the course of "just doing their job" that night, were able to provide aid at that critical moment, and make such a difference in so many lives.

- Program Note from University of North Texas University Band concert program, 5 October 2016

Tour de Force

Tour de Force: Episodes for Wind Ensemble is dedicated to Sandy and John Daniels whose generosity made possible the Pacific Symphony's first European tour in spring 2008, hence the title. It was a very special milestone for the orchestra and had a profound musical effect on me. The dictionary defines "tour de force" as a display of strength, skill or ingenuity. Our tour was certainly that and I hope my piece is too.

The wind ensemble version was commissioned by John Daniels and Indiana University of Pennsylvania. The East Coast premiere was September 27, 2009, with the Indiana University of Pennsylvania Wind Ensemble, Jack Stamp conducting, and the West Coast premiere, February 10, 2010, with the University of Southern California Thornton Wind Ensemble, H. Robert Reynolds conducting.

Tour de Force is a series of nine episodes that happen to equal the nine concerts the Pacific Symphony played in Europe. All the episodes connect in one movement. The episodes have no musical connection to the European concerts, and it is not a programmatic piece. The piece begins with a fast, loud flourish of cascading notes slowing and resting on a pedal C in the low instruments.

Episode One is played by a "ripieno" ensemble (a group within a group). This group of nine solo players -- three saxophones, flugel horn, tuba, harp, vibraphone, flute and hand percussion -- plays a haunting slow interlude. The "ripieno" episodes were the first parts written.

Episode Two begins with a rousing fanfare in the horns, woodwinds and percussion followed by building section of contrapuntal lines based on (what is to me) a particularly interesting progression of altered-dominant chords, jazz chords. The whole band joins in the build-up to a chromatic passage in 5/8 meter. The real "feel" is a superimposed 5/16 meter.

Pizzicato-like woodwinds and percussion introduce the *Third Episode*, a Latin funk in 5/4. Solo trumpet and clarinets play the melody punctuated by piccolo, brass and woodwinds. A short interlude features solo timpani and the percussion section with flutes.

Episode Four is a high-energy section marked by sections of band tutti with percussion material from the earlier interlude, contrapuntal sections and three-against-four rhythmic figures.

The first part of *Episode Five* is introduced by the harp. It is a development of the earlier jazz progression with a melody in the solo horn, oboe, English horn and clarinets. This leads to a growing contrapuntal section, gradually adding winds and tapering off to *Episode Six*.

It begins with a slow groove in the percussion. The contrabassoon plays a solo bass line with staccato solo woodwinds entering every two measures. Horns and muted trumpets add background figures. Low woodwinds introduce the bluesy melody over the percussion. This Episode has a long build-up with the gradual addition of all the instruments and ends with a Gershwin-like clarinet solo.

Episode Seven is a return to the "ripieno" group of nine playing

different material. The solo tuba and solo flute are prominent in this section.

Episode Eight starts with a short intro of brief solos: oboe, bassoon, English horn, bass clarinet, and trombone. This is the "beginning of the end." It starts with minimalist percussion figures on Cs and Ds punctuated by winds and brass. Many fragments from earlier episodes are brought back and developed in this long ending. Surprising meter changes, dissonant trumpet interjections and sudden breaks happen all the way to the big finale.

A return of the horn fanfare introduces *Episode Nine*, a high-energy Tour de Force ending with the whole band (led by the percussion) driving the freight train. The piece ends with two measures of soli brass and finally joined by all the stacked fourth chords.

- Program Note by composer

Cavatina

Cavatina by Stanley Myers is the theme song to the award-winning 1971 Universal Pictures and EMI Films presentation of *The Deer Hunter*. Originally written for solo guitar, this piece represents the tranquility of the woodlands in western Pennsylvania versus the horrors of the Vietnam War.

- Program Note by Publisher

Scherzo for X-Wings

Scherzo for X-Wings (2015) is part of the latest installment of *Star Wars: The Force Awakens*, which was released in December 2015. The story takes place some thirty years after the conclusion of *The Return of the Jedi*. As old and new characters come together in the film, Williams' score artfully weaves together familiar music from the original films with brand new themes and brilliantly highlights pivotal actions and relationships. **Scherzo for X-Wings** accompanies a furious battle scene featuring the iconic aerial fighters of both the Resistance and the First Order. This arrangement from the score for *Star Wars: The Force Awakens* was prepared especially for the "President's Own" Marine Band.

- Program Note from University of North Texas Wind Ensemble concert program, 1 December 2016