

UPCOMING EVENTS

Jazz 3 & 4 Concert

Nov. 20th | 7:30PM | Gantner Concert Hall

University Band Concert

Nov. 27th | 7:30PM | Gantner Concert Hall

Holiday Spectacular: UWEC Jazz 1 & 2 (feat. Gunhild Carling and Michael Andrew)

Dec. 2nd | 7:30pm | RCU Theatre

49th Holiday Concert (feat. Wind Symphony, University Orchestra, and University Choirs)

Dec. 3rd | 2pm, 5:30pm | RCU Theatre

Middle School Honors Band Op. 7

Jan. 26th | All Day | Haas Fine Arts Center

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Thank you to the ORSP Professional Development Grant and Schmitt Music for the financial support to help with Dr. Ticheli's residency.

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

SYMPHONY BAND

DR. PHILLIP OSTRANDER, CONDUCTOR

AND

WIND SYMPHONY

DR. JOHN R. STEWART, CONDUCTOR

WITH

DR. MANUEL VÁSQUEZ RAMÍREZ, SAXOPHONE SOLOIST

AND

ARTIST-IN-RESIDENCE

DR. FRANK TICHELI



Friday, November 17, 2023

7:30 p.m.

RCU Theatre

Pablo Center at the Confluence

www.uwec.edu/mus-the

Program

Symphony Band

Dr. Phillip Ostrander, Conductor

On Parade	Amanda C.E. Aldridge ed. Kaitlin Bove
Over the Moon	Frank Ticheli <i>Dr. Frank Ticheli, guest conductor</i>
Angels Rising	Frank Ticheli <i>Dr. Frank Ticheli, guest conductor</i>
San Antonio Dances	Frank Ticheli
I. Alamo Gardens	
II. Tex-Mex on the Riverwalk	

~ Intermission ~

Wind Symphony

Dr. John R. Stewart, Conductor

Magnolia Star	Steve Danyew
ConcerTico for Alto Sax and Wind Ensemble	Sergio Delgado
United States Premiere	
<i>Dr. Manuel Vásquez Ramírez, saxophone soloist</i>	
Apollo Unleashed (from Symphony No.2)	Frank Ticheli <i>Dr. Frank Ticheli, guest conductor</i>
Lux Perpetua	Frank Ticheli <i>Dr. Frank Ticheli, guest conductor</i>
Acadiana	Frank Ticheli
I. At the Dancehall	
II. Meditations on a Cajun Ballad	
III. To Lafayette	
<i>Dr. Frank Ticheli, guest conductor</i>	



Dr. Phillip 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.



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 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).



Dr. Manuel Vásquez Ramírez is a saxophonist and educator originally from San José, Costa Rica, currently serving as lecturer of saxophone at the University of Wisconsin-Eau Claire. He recently received the degree of Doctor of Arts in Saxophone from Ball State University in Muncie, IN with Dr. Nathan Bogert. Previously, he obtained a Master of Music degree from Ball State University in 2020, and a Bachelor of Music degree from the University of Costa Rica in 2017. Dr. Vásquez is one of the few saxophonists in Latin America to pursue two advanced degrees in performance, and only the third from Central America to receive a doctorate in saxophone performance. He has performed in some of the most important saxophone conferences in Latin America and the United States such as the North American Saxophone Alliance Conference (2020, 2022), the Costa Rica SaxFest International (2018, 2016, 2014), the Latin American Saxophone Alliance Congress in Cali, Colombia (2017), as well as the Encuentro de Saxofonistas Universitarios in Mexico (2014). Additionally, Dr. Vásquez has also been a guest musician with several professional ensembles in this country: Heredia's Symphonic Orchestra, the National Concert Band of San José, and Costa Rica's National Big Band.

ARTIST-IN-RESIDENCE FRANK TICHELI



Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (The New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas

Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken and Austria and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls and others.

Ticheli's flute concerto received its world premiere at the National Flute Association Convention in Minneapolis, with the composer conducting and Thornton colleague Jim Walker as soloist. In February 2018, Ticheli's third symphony, *The Shore*, received its East Coast premiere at New York's Carnegie Hall by NYChoral Society and Orchestra.

Frank Ticheli is well-known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney and numerous cities in Japan. He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement. Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw and Encore Music and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, Mark and Naxos.

Program Notes

On Parade by Amanda C.E. Aldridge

On Parade is an English "quick step" march featuring a typical first and second strain, trio, and an unusual secondary trio area that modulates the piece to a third tonal area. The original 1914 version of the march was published under the male-sounding pseudonym Montague Ring.

The 2020 edition resolves several practical and stylistic issues with the available 1914 Boosey & Hawkes score-less parts that can be found through the U.S. Library of Congress or IMSLP. Instrument parts have been struck or added to modernize the instrumentation. Stylistically, the dynamic range has been expanded and several courtesy slurs and articulation markings have been added to facilitate cleanliness of lines and phrases. Rehearsal letters, measure numbers, and a tempo marking have been added for convenience and errata has been fixed.

Over the Moon by Frank Ticheli

Much as in the epic tales of Jules Verne's from the Earth to the Moon and George Méliès' iconic 1902 film *A Trip to the Moon*, I sought to take the listener on a brief musical voyage *Over the Moon*. At the start, the listener rides down a steep slide to the surface of the moon. At once a tango-like dance, glittery and light as silk, swims through the air. Instrumental solos appear and disappear like the characters of a story.

Suddenly the dance takes on a forbidding quality – plunger-muted growls appear as the work propels itself forward. Perhaps this is the dark side of the moon. Lines intermingle, the work lifts itself: *Over the Moon*, in joyful exuberance.

At the halfway mark, there is a brief respite, as if looking forward toward the peaceful blue planet: a hymn to life, to the Earth, the Moon, and towards the boundless energy of the Universe. A lone clarinet connects us to the return of the dance, reaching ever higher and brighter. A triumphant climax is suddenly quashed by a steep slide, back down to life on Earth.

Angels Rising by Frank Ticheli

Angels Rising was commissioned by Syracuse University's Setnor School of Music for the Syracuse University Wind Ensemble, Bradley Ethington and Timothy Diem, conductors, in memory of the lives lost in the bombing of Pan Am Flight 103 over Lockerbie, Scotland. The Syracuse University Wind Ensemble gave the work its premiere on April 13, 2023, at Syracuse University with guest conductor Jerry Junkin, and included the piece in the UK tour commemorating those lost in the tragedy.

Angels Rising is composed in four major sections: lament, chorale, ascent, and prayer. The work begins with a dramatic descent to a dark, ominous G-minor chord. Somber, solemn music appears as a plaintive tribute to the victims, while the tonality slowly sinks downward by half steps. A mystical incantation is sounded by solo flute and piccolo, and answered by a mournful horn solo to close the section. A tender chorale suddenly appears in the woodwinds -- a comforting balm -- followed by a long, deliberate ascent (thrice around the entire circle of fifths). At the top of the ascent, the chorale is restated

exaltingly by the brasses and accompanied by rapturous dance-like rhythms in the percussion and woodwinds. The energy recedes, paving the way for the solo flute's return, now intoning a plaintive, wistful prayer. Quiet wisps of sound come and go in dreamlike fashion as the flute slowly descends to the bottom of its register. The eternal question of existence, asked so often through the ages, is asked yet again as the piece fades to complete silence.

San Antonio Dances by Frank Ticheli

San Antonio Dances was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music. The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality -- a 2-1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever. Viva San Antonio!

Magnolia Star by Steve Danyew

When I was playing saxophone in my middle school jazz band, we started every rehearsal the same way -- with an improvisation exercise that our director created. It was a simple yet brilliant exercise for teaching beginning improvisation and allowing everyone in the band a chance to "solo." As a warm-up at the opening of each rehearsal, the whole band played the blues scale ascending, resting for one measure, descending, and resting for another measure. During the measures of rest, each member of the band took turns improvising a solo. Looking back, this exercise not only got the band swinging together from the start of rehearsal, but it made improvisation, a daunting musical task to many, seem within everyone's abilities.

This experience was my introduction to the blues scale, and I have long wanted to write a piece inspired by this group of pitches. In *Magnolia Star*, I explore various ways to use these pitches in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn't want to create a "blues" piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all of the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale

WIND SYMPHONY

DR. JOHN R. STEWART, CONDUCTOR

Flute

*Charlie Grady
Jordan Bauer
Devan Schrader
Oriana Cheney
Kazper Rude

Oboe

*Peyton Tohulka
Berit Fitzsimonds
Carrie Schwartz

Bassoon

*Elise Liske
Derek Braend

Clarinet

*Niamh Troupe
Micaela Huesemann
Jessica Borhardt
Rory Anderson
Lilia Hazlett
Annie Begotka
Haley Herem

Bass Clarinet

Hugh Gaston

Saxophone

*Aleah Vincent
Caroline Gates
Lily Cooper
Cole Clubb
Zach Heder

Trumpet

*Dylan Butler
Katie Petsch
Ethan Chaffee
Ethan Cecil
Olivia Lafler
Ashleigh Madsen

Horn

*Sam Wyland
Lili Silveyra
Simeon Doyen
Brianna Leibsle
Carleen Hetrick

Trombone

*Addie Monk
Sarah Klingbeil
Ian Kronbeck
Trey Wisner
Calder Smith
Matt Sandler

Euphonium

*Liam Casey
Tristan Watson
Drew Fleming

Tuba

*Jakob Lamphere
Ash Rundquist
Lauren Finn

String Bass

RJ Prichard

Harp

Evey Thoreson

Piano

McKenna Girdeen

Percussion

*Nicholas Adams
Fletcher Myhre
Amelia Milton
Isaac Barton
Abigail Sheetz
Mitchell Espena
Nick McCarthy

* Denotes Principal Player

SYMPHONY BAND

DR. PHILLIP OSTRANDER, CONDUCTOR

Flute

*Hannah Steele
Caitlyn Geiss
Autumn Wilkens
Grace Neuenfeldt
Helena Martinson
Alyssa Greenwood

Oboe

*Connor Janowicz
McKenzie Mahlum

Bassoon

*Elise Liske
Derek Braend

Clarinet

*Wyatt Spier
Kaitlyn Yang
Kaitlyn Moore
Maria Carson
Chambriel Ridings
Michael Collins
Maxwell Rogers

Bass Clarinet

Cece Maroszek

Saxophone

*Dan Kalish (a1, s)
Emily Toews (a1, a2)
David Varga (a2)
Olivia Berger (t, a2)
Caleb Songer (t)
Ethan Moehr (b)

Trumpet

*Adeline Goeltl
Jonathan Schache
Ava Redmond
Hayden Smith
Anna Fregien
Josh Krause
Ethan Lundy
Dru Beebe

Horn

*Emily Price
Jermaine Running Bear
Matthew Skowronek
Alex Benson
Abigail Reedy

Trombone

*Mira Torbey
Lydia Wipf
Anton Granatella
Matt Fitzgerald
Keegan Xiong
Lauren Droberg
Luke Kilpin

Euphonium

*Liam Thoreson
Leo Dougan
Donovan Brown
Danté Mulkey
Jim Welch

Tuba

*Matt Wood
Lucas Rabenn
Ryan Leigh

Piano

Eva Colson

Percussion

*Adam Wojtasiak
CJ Benway
Gabe Fittante
Elizabeth Paparelli
Olivia Bartkey
Norah McDaniel
Riann Adriansjach

* Denotes Principal Player

are both a C minor triad, an E-flat minor triad, and an E-flat major triad. I explore the alternation of these tonal areas right from the start of the piece, and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the "Delta South" all the way north to Chicago. Many Southern musicians traveled north via the railroad, bringing "delta blues" and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. Magnolia Star was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century.

ConcerTico for Alto Saxophone and Wind Orchestra by Sergio Delgado

The ConcerTico for Alto Saxophone and Wind Orchestra, was originally sketched in 2013, completed in 2017, and dedicated to the saxophonist Dr. Javier Valerio. This work melds the operatic lyricism and grandiloquent orchestration of European romantic traditions with the rhythm and sonorities of Latin jazz. Written in sonata-concerto form, this one movement piece develops a main musical motive over three sections. This composition explores the rich sonority of the saxophone in all ranges and takes advantage of the instrument's virtuosic possibilities. In a rhapsodic way, this work evokes the romantic soul and personality of its creator and the traditions of Costa Rica, his homeland.

Apollo Unleashed (from Symphony No. 2) by Frank Ticheli

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun.

Although the title for the first movement, Shooting Stars, came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the Eb-flat clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, Dreams Under a New Moon, depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, Apollo Unleashed, is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

Lux Perpetua by Frank Ticheli

Lux Perpetua was composed for the Baylor University Wind Ensemble in memory of two young clarinetist members of that ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014. The work's title is drawn from the last line of the Latin text, Lux aeterna: "et lux perpetua luceat eis" (and let perpetual light shine upon them). The idea of light as both protector and illuminator was constantly in my mind as I composed the piece. Two kinds of light comprise the work: one soft and meditative, the other more sparkling and effervescent. Also in mind were the respective personality traits of the two dedicatees, Jack being more thoughtful and introspective, Laura being more spontaneous and gregarious.

A simple call motive begins the piece, introduced by the clarinets. Its two main notes form a descending minor 3rd, a sound that is universally associated with a call or greeting (think "yoo-hoo") but also widely associated with playground games and nursery rhymes. This idea is laced into the entire fabric of the piece, sometimes serving as transition material, other times appearing unexpectedly for purposes of contrast, still other times flowering into main melody.

The main melody is at once longing and noble in quality, and is constructed in a way that suggests the notion of infinity. Its accompanying harmony depicts a kind of bellows or the act of breathing, in and out perpetually. It never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys.

A faster, more energetic middle section serves as a dramatic contrast, but rather than give it a new theme, I chose to continue with a variant of the main melody. The accompanying harmony is still breathing, the lyrical line still permeating the entire section, but this time building to a tremendous climax. The final coda is a brief meditation. The main melody echoes itself tenderly as

the harmony begins its slow and fragile ascent to the heavens. Lux Perpetua received its world premiere by the Baylor University Wind Ensemble, Eric Wilson, conductor, at the centennial meeting of the Texas Music Educators Association on February 13, 2020.

Acadiana by Frank Ticheli

The word acadiana refers to a region comprising much of the southern half of the state of Louisiana, where Cajun culture and heritage are most predominant. Acadiana honors that heritage, and completes a trilogy of Cajun inspired works I have composed for concert band over a twenty-five year period. The trilogy, comprised of Cajun Folk Songs (1989), Cajun Folk Songs II (1996), and the present work (2015), draws from personal childhood memories growing up in South Louisiana, and captures in music my lifelong love of Cajun music and culture.

Acadiana is composed in three movements. The first is a bright and lively dance that makes use of two different Cajun rhythmic features: 1) un valse in deux temps (a waltz in two times), a Cajun dance rhythm that alternates between triple and duple meters; and, later in the movement, 2) a lively Cajun two-step dance.

The second movement, composed in memory of the victims of Hurricane Katrina, serves as the emotional heart of the entire work. It is constructed as a set of six variations on an ancient Cajun ballad, La fille de quatorze ans, (The fourteen-year-old-girl). The melody, which doesn't appear until about ninety seconds into the movement, is first stated by the piccolo and tuba four octaves apart from each other. As the variations unfold, the music slowly grows in volume and speed, finally bursting out into a wildly chaotic climax. Amidst this chaos, several old Cajun folk songs make short, cameo appearances, and combine with original music to create a complex, frenzied texture that reminds me of some of the wonderful melodic pastiches of American composer Charles Ives. The energy eventually collapses into dark and powerful sustained brass chord, which in turn slowly gives way to a final, prayer-like statement of the melody.

Beginning without a pause, the final movement is an exalted dance that makes use of a variant on an old Cajun folk melody whose origins are clouded by history (as is the case with so many folksongs). The tune may have first appeared in the folksong Jeunes gens campagnard (Young Country Gentlemen); however, many years later, in the late 1920s, a variant of the tune was used for the song Allons a Lafayette (Let's go to Lafayette). My own melodic variant is quite removed from either of these ascendants, while still upholding their inherent joie de vivre. From beginning to end, the finale is an exuberant celebration of life. Laissez les bon temps rouler ("let the good times roll!")