Director: Dr. Colleen Richardson  
Office: TC112  
E-mail: cricha33@uwo.ca  
Phone: 519-661-2111 x86873

Teaching Assistant: Jossée MacInnis  
E-mail: jmacinn8@uwo.ca

Course Description and Objectives
This ensemble seeks to achieve musical excellence by means of a professional environment with professional expectations. Each player’s attitude and preparation are essential to the success of the group. Therefore, individuals are expected to take ownership for their parts and share in the responsibility for their section’s performance. In order to meet these expectations, students will be asked to take on leadership roles within the ensemble (e.g., section leaders).

The ensemble will function as a pool of players with one or two players typically assigned to a part. Therefore, because the full ensemble will not be used on every piece, players will only be required to attend rehearsals for their assigned pieces. The rehearsal schedule will be posted on Monday for the entire week. In order to strengthen the ensemble’s performance level and to provide more opportunities for individual players, part assignments will normally rotate.

Programming Philosophy
Repertoire will be selected from standard wind ensemble literature, works for chamber ensembles, transcriptions, concerti, and contemporary works. Although core repertoire will be the largest programming component, ensemble members will periodically be exposed to iconic wind chamber music, ranging from the antiphonal music of Gabrieli or Classical Period Harmonie music, to the masterpieces of the twentieth and twenty-first centuries. Transcriptions are an important part of the history of the band, especially within the military and professional band traditions, and we will honor this past through the performance of selected works. Concerti will feature faculty, guests, or students. Students will be selected through a competitive process. Finally, contemporary works for wind ensemble will round out the programs. By performing new works, the repertoire is augmented and composers’ efforts to write quality music for this medium are encouraged.

Required Materials
All players must have access to a tuner and a metronome. Players are expected to bring their instrument, music, music stand, all necessary mutes/equipment and a pencil to every rehearsal.

Concert Dress
Option 1: Long (floor length) black skirt or black pants,  
Long-sleeved black blouse, and black dress shoes  
Option 2: Black tuxedo, white shirt, and black bow tie  
Black dress shoes and black socks
Preparation
In order to reach our peak performance, a number of activities must take place. Your work ethic and personal expectations will determine whether we sound like a professional ensemble.

• Scores and recordings have been placed on reserve in the library to inform your practice/performance. Ensemble members are expected to listen, while following the score, to each of their assigned pieces within the first week of each repertoire rotation.
  o Know the function of your part for each section of every assigned work.
  o What other instruments have the same part as I do?
  o How does the ensemble on the study CD interpret the articulation markings? Do I agree with that interpretation?
  o Before using rehearsal time to ask a question about a note/rhythm problem in your part, please check the score.

• We have responsibilities to the composer, the audience, and each other, as well as a responsibility to the development of our own personal musical standards.

• Individual parts must be learned outside of the rehearsal process. Therefore, the music for each concert must be picked-up and practiced before rehearsals begin. Ideally, students should be able to “play the page” at the first rehearsal, and then continue to improve for each rehearsal.

• When we PREPARE to the BEST of our abilities for EVERY rehearsal, then we should feel good about the rehearsal no matter what the musical result. Nobody can do more than 100%. The question is, are you doing your 100%?

• Section leaders are responsible for organizing sectionals. A regularly scheduled time is strongly recommended. In consultation with the conductor, section leaders should plan specific objectives for each meeting, ensuring that the schedule and location are clear to all section members. See Sectional Guidelines below.

  • See Personal Practice Reminders below.

Attendance and Participation
Due to the soloistic nature of much of the repertoire, and limited rehearsal time, the success of this ensemble greatly depends upon the regular attendance of every member. Students should regard rehearsals and concerts as professional service, where 100% attendance is expected. Attendance and participation determine whether you receive a credit for this ensemble. An unexcused absence will result in a review of your membership in the WE. A second unexcused absence may result in the loss of credit.

Absences are only excused for the following three reasons:
  1) official school business that has been approved by the director
  2) death in the student’s family
  3) severe illness of the student or a member of the student’s family
All other absences will be considered on a person-by-person basis.
In the event of severe illness, the conductor must be notified by phone or email at least one hour before the rehearsal so that the rehearsal plan may be reorganized. Section leaders should be notified so that a substitute may be found and arrangements should be made to have the music dropped-off prior to the rehearsal.

Because rehearsal time will not be used for warm-ups, all members should be warmed-up, set-up, and seated with music and pencil before the specified rehearsal time. Tardy is defined as not being ready for the tuning note.

University’s policy on Accommodation for Medical Illness may be found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf
The University has a policy on Accommodation for Medical Illness stating that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office….” (i.e., the Associate Dean, Undergraduate).
This same policy applies for work representing less than 10% of the student’s overall grade.

“Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

**Personal Practice Reminders**

- As a music student, you should be practicing a minimum of 2 hours per day.
- **SCHEDULE YOUR PRACTICE** into EVERY DAY of the week. This is not a 9-5 job.
- **DO INTONATION EXERCISES EVERY DAY.** If you don’t know your tuning tendencies and the intonation tendencies of your instrument, then the ensemble doesn’t have a chance.
- **PRACTICE MAKES PERMANENT … PRACTICE FOR ACCURACY!**
  - Aim for quality, not quantity.
  - Play at a speed where you can be accurate and focus on the details. If you practice too fast, you are practicing mistakes!
  - Isolate small problem areas and practice them at a speed where you do not make any mistakes. Only speed them up after they are accurate. Be patient with yourself 😊
  - Practice until you never play it wrong!
  - Practice in style.
- **PLAN** your practice sessions:
  1. Warm-up … fundamentals (tone and technique) … Never play past, or under, your best sound.
  2. Practice challenging sections from your repertoire (studio and ensemble).
     Reverse engineer:
     - Break longer, challenging sections into smaller bite-sized pieces.
     - Plan which sections will be practiced, and when, throughout the week.
  3. Reward yourself at the end of a practice session by playing through something that you feel good about and enjoy, but maintain focus on quality.
Sectional Guidelines

Productive sectionals will have an immediate, positive impact upon full ensemble performance!
Great ensembles are built from great sections.

Responsibilities of Section Leaders

- Be professional, prepared, productive, and **positive** (i.e., demonstrate what is expected; lead by example).
- Remember that everyone needs to take ownership. Therefore, different people should lead the sectional for different pieces (e.g., the lead player runs the sectional for that piece).
- Organize weekly sectionals; sectionals should start this week.
- Book a room through Book King… [http://www.bookking.ca/bkdwfom/](http://www.bookking.ca/bkdwfom/)
- Notify teaching assistant of the regular sectional time and place as soon as possible.
- Determine the sectional plan and goals.
- Consult scores and conductor.
- Request conductor coaching as needed.
- Email weekly reports outlining progress and concerns to the conductor.

Responsibilities of Section Members

- **Know your parts before sectionals so that sectionals are productive.**
- **If you are playing principal on a certain piece, you are expected to run the sectional for your piece☺☺☺☺… no matter what year or program you are in.**
- Be punctual (i.e., be respectful of other people’s time).
- Bring a metronome and a tuner and use it in your personal practice.
- Regardless of who leads the sectional, find ways to share your ideas in a positive and productive manner.

Topics

- Tone ↔ Blend ↔ Balance ↔ Intonation.
- Articulation (unify note shapes and releases).
- Interpretation (style, phrasing, dynamic nuance, etc.).
- Precision … without unified articulation/style, there is no precision.
- Consistency.

Rehearsal Ideas (*See Ensemble Concepts below for more specific goals*)

- Use a tuner.
- Build, balance, and tune chords wherever they occur (i.e., not just on whole notes).
  - What is the function of your pitch within the chord?
  - Is your note doubled? If yes, how will this change your dynamic?
- Balance, blend, and tune unison passages.
- Use a metronome.
  - Set it on the subdivision.
  - Amplify the metronome or assign someone to clap the pulse while looking at the metronome.
- Rehearse for accuracy first, then for tempo (i.e., rehearse **under tempo** for balance/blend, intonation, articulation, precision, and consistency, and then speed it up. If it isn’t accurate at the slower tempo, you are not ready to speed up the passage).
- Isolate difficult passages; once fixed, reinsert them into the musical context.
- Drill for technical and stylistic (articulations, dynamics, etc.) consistency.
- Record passages and analyze them as a section during playback.
**Ensemble Concepts (For use in sectionals and rehearsals)**

*Dynamics are relative. We must determine a balance hierarchy.*

**Ensemble Balance:**
1. Dynamic markings do not always distinguish between the compositional elements (i.e., melody, accompaniment, etc.). We must use our ears to determine the most important line at any given point.
   - Protect the melody.
   - Protect the new material.
2. Precision is power, NOT volume. If you play precisely together, you will sound stronger.
3. When playing sustained notes or trills, listen for more interesting parts.
   - Protect the faster *moving* notes (i.e., not repeated notes).
4. When playing within parallel harmonic movement ... Once you balance the first chord, you just need to maintain that balance through the progression.
5. Play unison passages *softer* than harmonized passages, because unison means that more people are playing the same note.
6. Use pyramid balance within the section and within the ensemble unless you hear otherwise.
   - If there are 3 trumpet parts, the highest part puts their sound inside the second part, which puts their sound inside the lowest part.
   - Within the entire ensemble, put your sound inside the next biggest instrument playing.
7. In order to maintain balance on crescendos, the lowest instruments must lead the crescendo. The opposite is true for decrescendos, the highest instruments decrescendo first.
8. When individual/independent dynamics are used, then you must determine if the composer wants more of certain instrumental colours or if the composer is just trying to balance the instruments equally.

*The section leader models the style; the section matches the section leader’s articulation.*

**Ensemble Articulation:**
1. Style is determined by the quality of the attack/beginning, sustain/middle, and release/end for EVERY note. What is each note’s shape?
2. Section leaders across the ensemble must agree. Listen and match beyond your section.
3. If the last note under a slur has a staccato, lift off of the last note, but do NOT tongue it.

*The section leader models the phrasing (i.e., the musical shape). Always play musically... otherwise, what is the point?*

**Ensemble Phrasing:**
1. On repeated notes, add some direction. Start softer and crescendo through the repeated pitches.
2. Long, sustained notes need shape. Determine/choose the shape as a section:
   a) Start softer and crescendo.
   b) Gradually decrescendo.
   c) Back-off slightly, and then crescendo into the next note.
3. When no phrasing indications are included, consider using the shape of the melodic line for dynamic phrasing ideas (Ex., louder on ascent, etc.).
4. When backgrounds move in rhythm with the melodic line, consider following the dynamic shape of the melodic line.
5. Use the phrases to lead the listener across the bar lines.

**Ensemble Tuning:**
1. Play with your best tone at all times (remember that breathing is key here).
2. Blend! Your tone/sound should not stick out.
3. Balance. Play so that you can hear your neighbors.
4. Listen for, and tune to, the lowest octave.
   - The lower parts, within each section or the ensemble, at any given time are setting the tuning foundation/standard for their section.
5. Balance chords. Listen for chord voicings and determine if there is too much of one note represented. Poorly balanced chords are very difficult to tune.
6. Audiate. Try to hear the notes/chords before you play them, then you will be more likely to center on each tone more quickly.
7. Use a drone in your personal practice, sectionals, etc.

   *Listen to the people around you.*

   *Create a chamber group relationship with the people around you.*

**Ensemble Precision:**
1. Breathe rhythmically as a section on all entrances. You need to feel the tempo as a section.
2. Think in subdivisions and listen for subdivisions within and across the ensemble.
   - Does a certain instrument have the motor? Does the motor move around the ensemble?
3. Check other parts. How do the parts fit together? *Scores are on reserve for this purpose.*
5. During fragmented passages, listen for the composite line.
6. On Syncopated or complicated rhythms, use arrows in your parts to indicate “on-beats,” and think the smallest subdivision. This should help keep the rhythm from drifting.

**Formal Concepts:**
1. When formal sections return, recreate your initial style decisions.

**The Rehearsal and The Concert:**
1. **REHEARSALS ARE THE PERFORMANCE!**
2. Learning your part quickly has many benefits:
   a. You will be able to listen and adjust more quickly.
      i. Remediation of balance, blend, and tuning problems.
      ii. Remediation of ensemble precision problems.
   b. It will be easier to watch and respond to the conductor.
   c. The ensemble will have more time to agree on an interpretation.
3. Throughout the process, remember to **ACKNOWLEDGE AND CELEBRATE EACH OTHER’S SUCCESSES!**
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 14</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>September 19</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>September 21</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>September 26</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>September 28</td>
<td>3:30-5:20 p.m.</td>
<td>Thanksgiving, No Classes</td>
</tr>
<tr>
<td>October 3</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>October 5</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>October 10</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>October 12</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>October 17</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>October 19</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>October 21</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>October 24</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>October 31</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 2</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 7</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 9</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 14</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 16</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 21</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 23</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 28</td>
<td>3:30-5:20 p.m.</td>
<td>(PDT)/Dr. Chris Morehouse</td>
</tr>
<tr>
<td>November 30</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
</tr>
</tbody>
</table>

**Concert #1: Friday, October 21, 8:00 p.m. (PDT)**
*Call time is 7pm (i.e., on stage, warmed-up, and in concert attire)*

**GTA Run-out: Monday, October 24, ALL DAY**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 26</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>October 31</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 2</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 7</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 9</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 14</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 16</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 21</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>November 23</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
<tr>
<td>November 28</td>
<td>3:30-5:20 p.m.</td>
<td>(PDT)/Dr. Chris Morehouse</td>
</tr>
<tr>
<td>November 30</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
</tr>
</tbody>
</table>

**Concert #2: Thursday, December 1, 12:30 p.m. (PDT)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 5</td>
<td>3:30-5:20 p.m.</td>
<td>Monday</td>
</tr>
<tr>
<td>December 7</td>
<td>3:30-5:20 p.m.</td>
<td>Wednesday</td>
</tr>
</tbody>
</table>

*Start second term repertoire*  
*Possible readings*
**Tentative Term 2 Schedule:**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>January 9</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 11</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>January 16</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 18</td>
<td>3:30-5:20 p.m.</td>
<td>Gift Fund Clinician: Dr. Mark Hopkins</td>
</tr>
<tr>
<td>Monday</td>
<td>January 23</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 25</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>January 30</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>February 1</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>February 6</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>February 8</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>February 13</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>February 15</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)/Dr. Jared Chase</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Concert #3: Thursday, February 16, 12:30 p.m. (PDT)**

<table>
<thead>
<tr>
<th>February 20-24</th>
<th>Conference Week</th>
<th>No Classes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>February 27</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 1</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>March 6</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 8</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>March 13</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 15</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>March 20</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 22</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>March 27</td>
<td>3:30-5:20 p.m.  (PDT)</td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 29</td>
<td>3:30-5:20 p.m.  Dress Rehearsal (PDT)</td>
</tr>
</tbody>
</table>

**Concert #4: Friday, March 31, 8:00 p.m. (PDT)**

*Call time is 7pm (i.e., on stage, warmed-up, and in concert attire)*

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>April 3</td>
<td>3:30-5:20 p.m.</td>
<td>Orchestration readings</td>
</tr>
<tr>
<td>Wednesday</td>
<td>April 5</td>
<td>3:30-5:20 p.m.</td>
<td>Orchestration readings/Wrap-up/Treats</td>
</tr>
</tbody>
</table>

*Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule.*
WE Term 1 Folders will be available for pick-up from the CBO on Monday, September 12, 2016
WE Term 2 Folders for Term 2 will be available for pick-up on Thursday, December 1, 2016

WUWE Repertoire 2016-2017 (all concerts are in PDT)

Friday, October 21, 8:00pm “Ancient Murmurs” (42:30 9 rehearsals and a dress)
We invite you to join the Wind Ensemble for their first concert of the season. Come and hear the murmurs of Kabalevsky, Bryant, Schwantner, and Daugherty, as well as Dello Joio’s tribute to Haydn.
“Comedians’ Gallop” from The Comedians, Op. 26 Kabalevsky, Dmitri/Leidzen (1:30) MBD408
Dusk Bryant, Steven (5:00) MW96
Fantasies on a Theme by Haydn Dello Joio, Norman (12:30) MBD348
Theme: Allegro scherzando
Fantasy 1: Lo stesso tempo
Fantasy 2: Adagio
Fantasy 3: Allegro, molto spiritoso
From a Dark Millennium Schwantner, Joseph (12:30) MBD2260
Niagara Falls Daugherty, Michael (10:00) Rental

Thursday, December 1, 12:30pm “Let us sing; Let us dance” (37’ 11 rehearsals and a dress)
The wind ensemble’s second concert of the season features works inspired by song and dance. The program includes Oscar Navarro’s Latin American fusion; a song by Percy Aldridge Grainger; a courtly dance with Benjamin Britten; and a Yiddish party hosted by Adam Gorb.
Downey Overture Navarro, Oscar (5:30) Purchase
Colonial Song Grainger, Percy Aldridge (5:30) MBD2249
“The Courtly Dances” from Gloriana, Op. 53 Britten, Benjamin/Bach (10:00) MBD2251
Yiddish Dances Gorb, Adam (16:00) MBD2187
Khosidl
Terkische
Doina
Hora
Freylachs

Thursday, February 16, 12:30pm “Vignettes” (40:20 10 rehearsals and a dress)
The Wind Ensemble’s first concert of the new year features Dr. Jana Starling, Associate Professor of Clarinet at Western, performing Dana Wilson’s klezmer inspired Liquid Ebony. In addition to Dr. Starling’s clarinet calisthenics, the program offers evocative glimpses of blue lakes, cathedrals, historic trains, and a procession in Seville.
Blue Lake Overture Chance, John Barnes (5:00) MBD804
Liquid Ebony Wilson, Dana (13:50) Purchase
I Call
II Prayer
III Dance of Not Pretending
Cathedrals Salfelder, Kathryn (6:10) MBD2699
La Procession Du Rocio Turina, Joaquin/Reed (9:00) MBD668
Magnolia Star Danyew, Steve (6:10) Purchase

Friday, March 31, 8:00 pm “American Tapestry” (55’ 9 rehearsals and a dress)
Please come and celebrate the Wind Ensemble’s final concert of the season, which pays tribute to the interweaving of American history and culture. The program features masterworks by Ives, Copland, and Stamp, as well as Maslanka’s tour-de-force, Symphony No. 4.
Pastime Stamp, Jack (4:38) Purchase
A Lincoln Portrait Copland, Aaron/Beeler (14:05) Purchase
Variations on “America” Ives, Charles/Schuman/Rhoads (6:31) MBD656
Symphony No. 4 Maslanka, David (28:20) Rental
Guest Artists

Dr. Christopher Morehouse is Director of Bands and Associate Professor of Music at Southern Illinois University, where he serves as conductor of the SIU Wind Ensemble, teaches undergraduate and graduate conducting, wind literature, and instrumental methods, and administers the entire university bands program. He is also the Acting Director of Graduate Studies in the School of Music.

He made his Carnegie Hall debut with the SIU Wind Ensemble at the New York Band and Orchestra Festival in March 2008 and toured the People's Republic of China with the SIU Wind Ensemble and Concert Choir in May 2009. In spring 2011, the SIU Wind Ensemble hosted percussionist Dame Evelyn Glennie for a four-day residency, culminating in a concert of Sean Beeson's Prometheus Rapture: Seven Legends for Snare Drum (world premiere wind version) and Joseph Schwantner's Percussion Concerto, and gave a concert, with the SIU Concert Choir, at Orchestra Hall in Chicago, home of the Chicago Symphony Orchestra. In May 2012, members of the SIU Wind Ensemble and Concert Choir spent three weeks in Dublin, Ireland, in residence at the Gaiety School of Acting: The National Theater School of Ireland, developing and performing The Faustian Flag, an original theater concert project.

Prior to joining the faculty at Southern Illinois University, Morehouse taught at the elementary, middle, and high school levels in New York and Massachusetts for seven years. He has served as the conductor of the University of Dayton (Ohio) Symphonic Wind Ensemble, conductor and music director of the Cincinnati Youth Wind Ensemble, assistant conductor for the Concord (Massachusetts) Band, guest conductor of the Metropolitan Wind Symphony, and commissioned works project chairperson on the executive board of the Massachusetts Instrumental and Choral Conductors Association. In addition to Carnegie Hall, his ensembles have been chosen to perform at the Illinois Music Education Conference (SIU Wind Ensemble) and the Massachusetts Music Educators Association All-State Conference (Belmont High School ensembles).

Morehouse is published in eight volumes of the Teaching Music through Performance in Band series, an encyclopedia of band literature published by GIA Publications, and contributed clinic reviews for the World Association for Symphonic Bands and Ensembles International Conferences held in Killarney, Ireland and Cincinnati, Ohio. He maintains an active schedule as guest conductor, clinician, and adjudicator in the United States, Canada, and Europe and is currently a member of the College Band Directors National Association, the World Association for Symphonic Bands and Ensembles, the National Association for Music Education, and the Illinois Music Education Association.

Morehouse received his Bachelor of Music degree in music education from Ithaca College, Master of Music degree in wind ensemble conducting from the New England Conservatory of Music, as a student of Frank Battisti, and Doctor of Musical Arts degree in conducting, wind emphasis, from the University of Cincinnati College-Conservatory of Music, as a student of Rodney Winther. He joined the School of Music faculty at Southern Illinois University in August 2005.

Dr. Mark Hopkins is an Associate Professor in the School of Music at Acadia University in Wolfville, Nova Scotia. He is responsible for teaching undergraduate and graduate Conducting, Music Education foundation courses, leads the Wind Ensemble, and oversees Wind Music Studies and Performance at Acadia University. He is founding Director and lecturer of the Acadia University Summer Wind Conducting Symposium. In addition to his academic duties, Dr. Hopkins is much in demand as a guest conductor and music education consultant. He is Artistic Director (Emeritus) and Principal Conductor of the Land’s End Chamber Ensemble, one of Calgary’s premiere new music ensembles. This virtuosic group won a Western Canada Music Award in 2005 for their first disc, Four Degrees of Freedom. In 2003 Dr. Hopkins was appointed Associate
Conductor of the Denis Wick Canadian Wind Orchestra (formerly the National Concert Band of Canada), a role he shares with Dr. Gillian MacKay. This is Canada’s finest student wind ensemble, auditioned nationally every year. He is Co-Director of Shattering the Silence, Acadia University’s innovative new music festival (visit www.shatteringthesilence.ca to learn more about this festival.)

He led the Nova Scotia Youth Wind Ensemble (2008-2011), and provided leadership as President of the Nova Scotia Band Association (2006-2009). In 2008 wrote the core of the innovative, new Nova Scotia beginning band curriculum. Dr. Hopkins is very much in demand; he travels across North America to guest-conduct and adjudicate festivals. In Canada, he has guest-conducted bands and orchestras in British Columbia, Alberta, Saskatchewan, Prince Edward Island, Nova Scotia, Ontario, and Quebec. In September 2010 he had his debut performance as Guest Conductor of the Eastman Wind Ensemble, leading Stravinsky’s Symphonies of Wind Instruments (1947), a work of great importance to his research and performance oeuvre. Abroad, he has led collegiate and professional performances in the United States, Bermuda, Hong Kong, China, Japan, Italy, Switzerland, and Romania.

A native of Toronto, Dr. Hopkins earned his Doctor of Musical Arts degree from the New England Conservatory while serving as Assistant to Frank L. Battisti, and was awarded the Gunther Schuller Medal at graduation. Dr. Hopkins taught music in high schools for twelve years, including seven years of service as Chair of the Music Department at Upper Canada College in Toronto. His professional work as a Conductor spans the full range of ensembles and genres. He is Founding Music Director (Emeritus) of the Toronto Wind Orchestra and the Alberta Winds, freelance professional wind ensembles in Toronto and Calgary. Dr. Hopkins lectured and conducted the Orchestra, Wind Ensemble, and Choirs at Hanover College in Indiana. From 2002-2005 he taught a variety of courses and conducted ensembles at the University of Calgary in Alberta. In Calgary he conducted the Symphonic Band and the Wind Ensemble, coordinated chamber ensembles, was Artistic Director of the 2005 New Music Festival, and was Coordinator and Instructor of the University of Calgary Summer Wind Conducting Symposium.

Dr. Jared Chase came to Nazareth College in 2012. At Nazareth College Dr. Chase directs the wind symphony, teaches courses in conducting and brass methods, coordinates the instrumental department and performs in the Wilmot Brass Quintet. Before coming to Nazareth, Dr. Chase was the Director of Bands and Chair of the Department of Music at Bethany College in Lindsborg, Kansas where he directed the Symphonic Band, Jazz Ensemble, Brass Ensemble, Pep Band and taught trumpet as well as courses in instrumental music and conducting.

Dr. Chase received his MM in trumpet performance and DMA in wind conducting from the University of Cincinnati College-Conservatory of Music (CCM) where he studied conducting with Terence Milligan and Rodney Winther as well as trumpet with Alan Seibert, Kim Pensyl, and Phil Collins (former principal trumpet of the Cincinnati Symphony). While at CCM, Dr. Chase conducted on numerous concerts with the CCM Chamber Players, Wind Symphony, Wind Ensemble, Chamber Winds and Brass Choir. He also served as music director of the Cincinnati Youth Wind Ensemble, and music director of First Presbyterian Church of Fort Thomas, Kentucky. He founded the Seven Hills Brass (a professional brass ensemble) which was invited to perform for the opening ceremony of the 14th International WASBE (World Association of Symphonic Bands and Ensembles) Conference in 2009. He has guest conducted the United States Military Academy “West Point” Band, the United States Coast Guard Band, and the Salina Symphony. In addition, he also enjoys conducting musical theatre and recently led performances of the musicals Annie, Company, Willy Wonka, White Christmas, and Cabaret.

He was awarded a Burmeister grant to present research on the wind music of Gustav Mahler at the College Band Directors National Association Southwest Conference. He won the Garrett award at Bethany College for a presentation of his critical edition Le Bal de Béatrice d’Este at the
College Band Directors National Conference. This edition is currently being performed by colleges, universities, and professional orchestras around the country.

Also an accomplished trumpet player, Dr. Chase studied music education and trumpet performance with Terry Sawchuk at the University of Colorado, Boulder. At home in solo, commercial, and classical idioms, he has performed as principal trumpet of the nationally acclaimed CCM Chamber Players as well as the Wind Symphony and Philharmonia Orchestra and as a member of the Cincinnati Brass Quintet. He continues to be an active freelance performer and has performed with the Boulder Broadway Company, Colorado Light Opera, the Boulder Dinner Theatre, the Dayton Philharmonic Orchestra, Dayton Philharmonic Concert Band, Springfield Symphony, Blue Ash Symphony, Kentucky Symphony, Lima Symphony Orchestra, Richmond Symphony Orchestra, Cincinnati Vocal Arts Ensemble, the Dayton Bach Society, Salina Symphony, Hutchinson Symphony, and as first call with the Wichita Symphony.

In the fall of 2013 Dr. Chase was also a Visiting Professor of Ensemble and Conducting at the Eastman School of Music where he will conduct the Eastman Wind Orchestra. Dr. Chase has also taught courses at the Cincinnati College-Conservatory of Music, Bethany College, Sinclair Community College, Central State University and grades 4-12 band and choir in the public schools of Ohio and Colorado and is in demand as a conductor and adjudicator.