Director: Dr. Colleen Richardson (Course Coordinator)  
Office: TC112  
Office Hours: By appointment  
E-mail: cricha33@uwo.ca  
Phone: 519-661-2111 x86873

Director: Mr. Nigel Evans  
Office: TC  
Office Hours: By appointment  
E-mail: nwevans@uwo.ca

Ms. Kristine Musgrove – Graduate Teaching Assistant  
E-mail Address: kmusgrov@uwo.ca

**Course Description and Objectives**
The Western University Symphonic Band has a long-standing history of musical achievement. It was the first large instrumental ensemble at the university over 50 years ago. Our goals are to explore quality music written for the wind band and to perform it with mastery. Students will learn a wide variety of styles, compositional techniques, rehearsal processes, and ensemble concepts. The large ensemble experience will assist performers in advancing their practical skills and general music knowledge while developing individual musicianship. In order to strengthen the ensemble’s performance level and to provide more opportunities for individual players, part assignments will normally rotate.

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), and the rehearsal schedule will be posted on Tuesday for the entire week.

**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.

- Scores and recordings will be placed on reserve in the library and ensemble members are expected to listen, with the score, to each of their assigned pieces within the first two weeks 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?

- 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 should be picked-up and practiced before rehearsals begin and continue between ensemble rehearsals. Before rehearsal #2, rhythms and notes should be mastered.

- 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**
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 SB. 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.

The University’s policy on Accommodation for Medical Illness may be found under “Rights and Responsibilities” at: http://www.uwo.ca/univsec/academic_policies/index.html

The University has a new policy on Accommodation for Medical Illness, which states 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, Graduate Studies). 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.”

Western has a new Wellness Education Centre located in UCC, room 76.

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.
- Book a room through Book King…  [http://www.bookking.ca/bkdwfom/](http://www.bookking.ca/bkdwfom/)
- Notify conductor of sectional time and place.
- Determine the sectional plan and goals.
- Consult scores and conductor.
- Request conductor coaching as needed.
- Email reports outlining progress and concerns to the conductor each week.

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 and slow down difficult passages; then 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:
   - Start softer and crescendo.
   - Gradually decrescendo.
   - 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 at any given time are setting the tuning
     foundation/standard for their section.
   - The lowest parts within the ensemble at any given time are setting the tuning
     foundation/standard for the ensemble.
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.
3. Check your neighbor’s parts. Should you align with them (i.e., how do your parts fit together)?
5. During fragmented passages, listen for the composite line.
6. On Syncopated or complicated rhythms, use arrows in your parts to indicate “on-beats.” 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!
**SB’s Tentative Rehearsal and Performance Schedule (2016-2017)**

*Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule.*

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<tr>
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**Concert #1: Wednesday, October 19, 12:30 p.m. (PDT)**

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**Concert #2: Wednesday, November 30, 12:30 p.m. (PDT)**

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**Tentative Term 2 Schedule:**

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<td>Thursday February 2</td>
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<td>Tuesday February 7</td>
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<td>3:30-5:20</td>
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<td>Thursday February 9</td>
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<td>3:30-5:20</td>
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<tr>
<td>Tuesday February 14</td>
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*Dates and times are tentative and subject to change. Changes will be communicated to ensemble members well in advance.*

**Additional Notes:**

- Tentative Term 2 Schedule:
  - Tuesday January 10: 3:30-5:20 p.m.
  - Thursday January 12: 3:30-5:20 p.m.
  - Tuesday January 17: 3:30-5:20 p.m.
  - Thursday January 19: 3:30-5:20 p.m.
  - Tuesday January 24: 3:30-5:20 p.m.
  - Thursday January 26: 3:30-5:20 p.m.
  - Tuesday January 31: 3:30-5:20 p.m.
  - Thursday February 2: 3:30-5:20 p.m.
  - Tuesday February 7: 3:30-5:20 p.m.
  - Thursday February 9: 3:30-5:20 p.m.
  - Tuesday February 14: 3:30-5:20 p.m.

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**Concert #3: Thursday, February 15, 12:30 p.m. (PDT)**

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<tr>
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<td>Thursday March 2</td>
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<td>Tuesday March 7</td>
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<td>Tuesday March 14</td>
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<tr>
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<tr>
<td>Tuesday March 28</td>
<td>3:30-5:20 p.m. Dress Rehearsal (PDT)</td>
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**Concert #4: Wednesday, March 29, 8:00 p.m. (PDT)**

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

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<th>Date</th>
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<tbody>
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<tr>
<td>Tuesday April 4</td>
<td>3:30-5:20 p.m. Wrap-up/Treats</td>
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<tr>
<td>Thursday April 6</td>
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**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](http://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.
WUSB Repertoire 2016-2017 (all concerts are in PDT)

SB Folders for Term 1 will be available by Tuesday, September 13, 2016 (Due Dec. 9)
SB Folders for Term 2 will be available by Wednesday, November 30, 2016 (Due April 7)

Wednesday, October 19, 12:30pm  “Light, Hope, and Joy”  (29’ 9 rehearsals and a dress)

The Symphonic Band embarks on their concert season with pieces that inspire and entertain. Repertoire will include works by Alfred Reed, Eric Whitacre, Jan Van der Roost, Nachman Yariv and Alfred Sadel.

A Festive Overture  Reed, Alfred  (8:40)
Lux Aurumque  Whitacre, Eric  (4:00-4:30)
Suite Provencale  Van der Roost, Jan  (8:00)
  1. Un ange a fa la crido
  2. Adam e sa Coumpagno
  3. Lou Fustié
  4. Lis Escoubo
The Match of Hope  Yariv, Nachman  (4:00)
Lola Flores  Sadel, Alfred & Tucci, Terig /Krance  (4:00)

Wednesday, November 30, 12:30pm  “Merry Music”  (28’ 10 rehearsals and a dress)

The Symphonic Band’s second concert features music by American composers who were inspired by the beauty of the Moon and Earth in addition to music of a festive nature from England and Hungary.

Mother Earth (A Fanfare)  Maslanka, David  (3:25)
English Dances  Arnold, Malcolm/Johnstone  (9:29)
  Andantino
  Vivace
  Mesto
  Allegro risoluto
Moon by Night  Newman, Jonathan  (4:13)
Vidám zene fúvószenekarra (Merry Music)  Hidas, Frigyes  (5:17-5:58)
Lauds (Praise High Day)  Nelson, Ron  (5:30)

Wednesday, February 15, 12:30pm  “Festive Songs and Dances”  (34’ 10 rehearsals and a dress)

Performing works by Cichy, Persichetti, Calvert, Beringen and Reed, the Symphonic Band celebrates Canadian folk song and pays homage to two of the most important works for winds: Pageant and Armenian Dances.

Fanfare for a Festive Day  Cichy, Roger  (2:30)
Pageant  Persichetti, Vincent  (7:40)
Suite on Canadian Folk Songs  Calvert, Morley  (8:00)
  I. Marianne s’en va-t-au Moulin
  II. She’s Like the Swallow
  III. J’entends le Moulin
Barocco  Van Beringen, Robert  (2:38)
Armenian Dances  Reed, Alfred  (12:20)

Wednesday, March 29, 8:00pm  “Incidentally Yours…”  (37’ 9 rehearsals and a dress)

The Symphonic Band ends their season with works that cross a broad emotional spectrum, and featuring core repertoire by Hanson, Smith, Del Borgo, Grainger, and Shostakovich.

Chorale and Alleluia  Hanson, Howard  (5:20)
Incidental Suite  Smith, Claude T.  (11:30)
  Tarantella
  Nocturne
  Rondo
Do Not Go Gentle Into That Good Night  Del Borgo, Elliot  (11:01)
Children’s March  Grainger, Percy Aldridge/Erickson  (6:30)
“Galop” from Moscow, Cheremushky  Shostakovich, Dmitri/Hunsberger  (2:00)