The Don Wright Faculty of Music
Western University Wind Ensemble
M1902/2902/3902/4902/9528, 2017-2018
Rehearsal Times: Monday 3:30-5:20 P.M., Wednesday 3:30-5:20 P.M.
MB 27

Director: Dr. Colleen Richardson
Office Hours: By appointment
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Teaching Assistant: Luc Vaillancourt
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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.
  - Know the function of your part for each section of every assigned work.
  - What other instruments have the same part as I do?
  - How does the ensemble on the study CD interpret the articulation markings? Do I agree with that interpretation?
  - 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/
- 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?
4. Check other parts. How do the parts fit together? *Scores are on reserve for this purpose.*
5. Dove-tailing lines … think “join,” not add (smooth pass-off, no accents).
6. During fragmented passages, listen for the composite line.
7. 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!**
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<tr>
<th>Day</th>
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<tr>
<td>Wednesday</td>
<td>September 13</td>
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<td>Wednesday</td>
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<td>Wednesday</td>
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<td>Thanksgiving</td>
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<td>Wednesday</td>
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<td>Fall Break</td>
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<td>Monday</td>
<td>October 16</td>
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<td>Wednesday</td>
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**Guest:** Dan Tremblay

**Guest:** Bill Thomas

**Guest:** Dr. Matthew Westgate

**Guest:** No Classes

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

**Concert #1: Friday, October 20, 8:00 p.m. (PDT)**

Kingston-Ottawa Tour: Wednesday, October 25—Saturday, October 28

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<tr>
<th>Day</th>
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<td>Monday</td>
<td>October 23</td>
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<td>Monday</td>
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<td>Wednesday</td>
<td>November 1</td>
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<td>Monday</td>
<td>November 6</td>
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<td>Wednesday</td>
<td>November 8</td>
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<td>Monday</td>
<td>November 13</td>
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<td>Monday</td>
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<td>Wednesday</td>
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**Guest:** Dr. Matthew Westgate

**Guest:** No Classes

**Guest:** No Classes

**Guest:** No Classes

**Guest:** No Classes

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

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<th>Day</th>
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<tr>
<td>Monday</td>
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<td>Wednesday</td>
<td>December 6</td>
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Start second term repertoire

Possible readings
Tentative Term 2 Schedule:

Monday January 8 3:30-5:20 p.m.
Wednesday January 10 3:30-5:20 p.m.
Monday January 15 3:30-5:20 p.m.
Wednesday January 17 3:30-5:20 p.m.  Gift Fund Clinician: Bert Langeler
Monday January 22 3:30-5:20 p.m.
Wednesday January 24 3:30-5:20 p.m.
Monday January 29 3:30-5:20 p.m.
Wednesday January 31 3:30-5:20 p.m.
Monday February 5 3:30-5:20 p.m.
Wednesday February 7 3:30-5:20 p.m.
Monday February 12 3:30-5:20 p.m.
Wednesday February 14 3:30-5:20 p.m.  Dress Rehearsal (PDT)
Monday February 26 3:30-5:20 p.m.
Wednesday February 28 3:30-5:20 p.m.
Monday March 5 3:30-5:20 p.m.
Wednesday March 7 3:30-5:20 p.m.
Monday March 12 3:30-5:20 p.m.
Wednesday March 14 3:30-5:20 p.m.
Monday March 19 3:30-5:20 p.m.
Wednesday March 21 3:30-5:20 p.m.
Monday March 26 3:30-5:20 p.m.
Wednesday March 28 3:30-5:20 p.m.
Monday April 2 3:30-5:20 p.m.  (PDT)
Wednesday April 4 3:30-5:20 p.m.  Dress Rehearsal (PDT)

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

February 19-23  Conference Week  No Classes

Monday February 26 3:30-5:20 p.m.
Wednesday February 28 3:30-5:20 p.m.
Monday March 5 3:30-5:20 p.m.
Wednesday March 7 3:30-5:20 p.m.
Monday March 12 3:30-5:20 p.m.
Wednesday March 14 3:30-5:20 p.m.
Monday March 19 3:30-5:20 p.m.
Wednesday March 21 3:30-5:20 p.m.
Monday March 26 3:30-5:20 p.m.
Wednesday March 28 3:30-5:20 p.m.
Monday April 2 3:30-5:20 p.m.  (PDT)
Wednesday April 4 3:30-5:20 p.m.  Dress Rehearsal (PDT)

Concert #4: Friday, April 6, 8:00 p.m. (PDT)
Call time is 7pm (i.e., on stage, warmed-up, and in concert attire)

Monday April 9 3:30-5:20 p.m.  Orchestration readings
Wednesday April 11 3:30-5:20 p.m.  Orchestration readings/Wrap-up/Treats

*Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule.*
WE Folders for Term 1 are needed by Monday, September 11, 2017 (Due Dec. 8)
WE Folders for Term 2 are needed by Thursday, November 27, 2017 (Due April 11)

WUWE Repertoire 2017-2018 (all concerts are in PDT)

Friday, October 20, 8:00pm “Folklore”
(45:00 8 rehearsals and a dress)
Join us for the story-telling prowess of Dutch composer Johan de Meij, Norwegian composer Ola Gjeilo, and Spanish composer Luis Serrano Alarcón, as well as Canadian composers Howard Cable and Robert Buckley.

Gandolf de Meij, Johan (7:11)
Serenity Gjeilo, Ola/Wilson, Eric (5:28)
Newfoundland Rhapsody Cable, Howard (8:00)
Duende: Four Preludes for Symphonic Wind Ensemble Alarcón, Luis Serrano (17:00)

Free Running Buckley, Robert (5:14)

Thursday, November 30, 12:30pm “… our home and native land!”
(37:00 10 rehearsals and a dress)
Come and join us as we pay tribute to Canada’s diversity, trials, and triumphs. Along with the premiere of Professor Troy Ducharme’s transcription of Colin McPhee’s *Balinese Ceremonial Music*, the Wind Ensemble will perform Jonathan Dagenais’s homage to those lost during the 1989 École Polytechnique tragedy, as well as perform Estacio’s new work for band, *Prairie Ride and Sunset*.

Auprès de ma blonde Milne, Ronald E.J. (2:52)
Tabula Rasa “Life Without Limits” MacDonald, Don/Hopkins, Mark (4:00)
Balinese Ceremonial Music McPhee, Colin/Ducharme, Troy (4:49)
Polytechnique Dagenais, Jonathan (16:00)
Prairie Ride and Sunset Estacio, John (8:33)

Thursday, February 15, 12:30pm “Fact or Fiction?”
(37:00 11 rehearsals and a dress)

Gavorkna Fanfare Stamp, Jack (2:00)
All Dark is Now No More: Passacaglia canonico e granulare David, James (9:00)
Gum Suckers March Grainger, Percy Aldridge/Rogers, Mark (4:00)
Rumpelstilzchen Turner, Jess (17:00)

Slava Bernstein, Leonard/Grundman, Clare (3:37)

Friday, April 6, 8:00 pm “Meditation and Exaltation”
(48:00 11 rehearsals and a dress)
Please come and celebrate the Wind Ensemble’s final concert of the season. The program includes the meditative sounds of Mackey’s *Hymn to a Blue Hour* and Ito’s Gregorian chant based *Gloriosa*, as well as exuberant works by Bozza, Wilson, and Grianger.

Children’s Overture Bozza, Eugene (5:23)
Hymn to a Blue Hour Mackey, John (9:00)
Dance of the New World Wilson, Dana (9:15)
Intermission

Gum Suckers March Grainger, Percy Aldridge/Rogers, Mark (4:00)
Gloriosa

Oratio (7:33)
Cantus (5:17)
Dies Festus (6:25)
Guest Artists

Dan Tremblay holds a Master of Music degree in Performance from McGill University and a Bachelor of Music in Performance from Université de Montréal. He studied trumpet with Russell DeVuyst, Jean-Luc Gagnon and Guy Archambault. Dan is Principal/Solo Trumpet with the Orchestre Symphonique de l’Estuaire. He is an active freelance musician, clinician and private trumpet teacher in Quebec and Ontario. Dan plays regularly with different symphony orchestras such as the Orchestre Philharmonique du Nouveau Monde, the Ottawa Symphony Orchestra, the Orchestre Symphonique de Longueuil, the Kingston Symphony Orchestra and l'Orchestre Métropolitain du grand Montréal. He has been Principal trumpet with the Orchestre de la Francophonie Canadienne, the National Academy Orchestra in Hamilton, and with the McGill Symphony Orchestra.

From 2004 to 2008, Dan was a member of Alliage Brass Trio with Les Jeunesses Musicales du Canada. The trio performed in Maritimes provinces, Quebec and Ontario, with a show called “Mission sur la Planète Alliage”. Trio Alliage received the Ménard-Pomerleau Award in 2006. Since 2006, the support of the Fund for Scholarly and Professional Development from Queen’s University allowed Dan to study conducting with some of the most sought-after mentors including Kenneth Kiesler (UofMichigan), Jean-Philippe Tremblay, Alain Cazes (McGill) and Gilles Auger (Conservatoire de Québec). Dan was a participant at the Conductors Retreat at Medomak (2010), the National Arts Centre Conductors Programme (audit-2010), the conducting workshops with the Orchestre Symphonique de Lévis (2011) and was the Assistant Conductor of the Orchestre de la Francophonie Canadienne (2007).

Since 2001, Dan is a faculty member of the Queen’s University School of Music where he teaches trumpet, Brass Techniques and Methods classes and is responsible of the brass and percussion studio. He also conducts the Queen’s University Wind Ensemble, Brass Choir and Trumpet Ensemble. Since 2006, he holds the position of adjunct lecturer in trumpet and chamber music at the Crane School of Music of the State University of New-York in Potsdam.

Bill Thomas is an Associate Professor of Music, Chair of the Department of Music, and director of the Wind Symphony at York University in Toronto.

Prior to his time at York University, Thomas taught music for twenty-three years at the elementary and high school levels in the York Region District School Board spending most of that time as the head of the music department at Markham District High School. Thomas is a graduate of the jazz program at Humber College and holds Bachelor of Music and Bachelor of Education degrees from the University of Toronto as well as a Master of Arts (composition) from York University. He is a former Drum Corps International adjudicator and he has been an arranger for over forty marching bands and drum & bugle corps in Canada and the United States. Thomas’s concert band compositions are published by Eighth Note Publications.

Thomas is a past board member of the Ontario Music Educator's Association and is much in demand as an adjudicator and clinician. His performing groups have won many accolades and awards including the Jazz Report Magazine award for High School Program of the Year. Bill is a member of the international bandmaster’s fraternity Phi Beta Mu.

Dr. Matthew Westgate is the Director of Wind Studies at the University of Massachusetts Amherst where he conducts the Wind Ensemble and Symphony Band and teaches graduate and undergraduate courses in conducting. Prior to his appointment at UMass, he was the Director of Instrumental Activities at Xavier University (Cincinnati, OH) where he conducted the Symphonic Winds, Chamber Orchestra, and Xavier Pep Bands. Matthew completed his Doctor of Musical Arts Degree at the University of Cincinnati College-Conservatory of Music (CCM) where he studied
with Rodney Winther and his Masters Degree in Conducting at Western Michigan University where his teacher was Robert Spradling.

Dr. Westgate is in demand as a guest conductor, clinician, and adjudicator throughout New England and the Midwest, and he also performs regularly as a classical and jazz trombonist. In the summer months Matthew conducts the Wind Ensemble at Blue Lake Fine Arts Camp in Twin Lake, MI.

In 2007, Matthew was chosen as one of eight conductors to conduct the Eastman Wind Ensemble as part of the first Frederick Fennell Conducting Masterclass, and in 2009 he was billed as one of the West Point Band's "Bernsteins of Tomorrow." He has also served as a conducting assistant in the Opera Theatre and Music Festival of Lucca, in Lucca, Italy. In spring of 2013, Dr. Westgate was awarded Cincy Magazine's "Outstanding Educator" Award for his work as a teacher and conductor in Cincinnati. In 2015, he was a recipient of the Residential First-Year Experience (RYFE) Student Choice Award for going above and beyond to support first-year students at UMass.

While at Xavier University, Dr. Westgate created a groundbreaking conductor mentorship program for undergraduate music education majors, started an annual "Young Composer Commissioning Project" to connect musicians to up-and-coming composers, and brought in Xavier's first Ensemble-in-Residence: Double or Nothing Ensemble. In May of 2014, Dr. Westgate and the Xavier University bands and orchestra traveled to Germany, Austria, and the Czech Republic on their first international performance tour.

His current research addresses "Real vs. Virtual Communication: The Increasing Importance of Building Community through Music Ensembles in the Age of Technology” and the wind chamber music of Swiss composer, Frank Martin. He is also working to bring a Full Score Edition of Rossini-Respighi's La Boutique Fantasque for wind band to publication.

Bert Langeler received his bachelors and masters degrees in trumpet and wind band conducting from the Conservatorium in Tilburg (NL) and at the Estonian Musica and Theatre Academy in Tallinn (Est), in 2011. Additional courses followed with Jan Cober (NL) and at the University of North Texas (USA) with Eugene Migliario Corporon and Dennis Fisher. Besides having conducted several wind bands, Langeler has been active as a lecturer, a brass & winds teacher, an organizer of international events, an arranger, a manager, a consultant, and as a facilitator for more than 30 years throughout The Netherlands and abroad. After his move to Estonia in 2008, he continued his activities from his new homeland.

Langeler’s current job in Estonia consists of teaching and conducting at the Viljandi Music School and working on special projects towards the development of wind bands in the Northern European region. Besides this, he is the director of the GMF Baltic States OÜ, a national & international organization of exchanges, musical projects and music consultancy; and works as an adjudicator, facilitator, arranger, and publisher. Langeler guest conducts, offers brass & wind teacher pedagogy lectures, and leads exchanges with bands to different countries, such as Spain, Germany, USA, Lithuania, Estonia, Latvia, United Kingdom, Ukraine, Argentina, Colombia, Malta, Costa Rica, Israel, Slovenia, Finland, Sweden, Switzerland, Austria, and Africa.

In Estonia, Langeler developed the annual summer festival "Võsu Viis" and commissions new works for wind orchestra and fanfare orchestra from international composers. Through Langeler’s initiative, the Baltic Wind Band Academy was established in 2014; bands from Estonia, Latvia and Lithuania participate during the summer sessions. In 2015, he received his diploma for the Suzuki Trumpet Course in Sweden.