The Don Wright Faculty of Music
Western University Symphonic Band
M1903/2903/3903/4903/9528, 2017-2018
Rehearsal Times: Tuesday 3:30-5:20 P.M., Thursday 3:30-5:20 P.M.
MB 227

Director: Mr. Nigel Evans
Office: TC 323
Office Hours: By appointment
E-mail: nwevans@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?
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 Symphonic Band. 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](http://www.uwo.ca/univsec/academic_policies/index.html)

The University has a 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, Undergraduate 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/](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: [http://westernusc.ca/blog/2016/02/25/wellness-centre-and-mentalhealth-guide-created-work-to-promote-better-student-holistic-health/](http://westernusc.ca/blog/2016/02/25/wellness-centre-and-mentalhealth-guide-created-work-to-promote-better-student-holistic-health/)

**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:
   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 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!

<table>
<thead>
<tr>
<th>SB’s Tentative Rehearsal and Performance Schedule (2017-2018)</th>
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<tbody>
<tr>
<td><em>Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule</em></td>
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<tr>
<td><strong>SB’s Tentative Rehearsal and Performance Schedule (2017-2018)</strong></td>
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<td><strong>October</strong></td>
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**Concert #1: Wednesday, October 18, 12:30 p.m. (PDT)**
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<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>Thursday</td>
<td>October 19</td>
<td>3:30-5:20 p.m. (PDT)</td>
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<td>Tuesday</td>
<td>October 24</td>
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<td>October 26</td>
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<td>Tuesday</td>
<td>October 31</td>
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<td>Thursday</td>
<td>November 2</td>
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<td>Tuesday</td>
<td>November 7</td>
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<td>Thursday</td>
<td>November 9</td>
<td>3:30-5:20 p.m.</td>
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<td>Tuesday</td>
<td>November 14</td>
<td>3:30-5:20 p.m.</td>
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<td>Thursday</td>
<td>November 16</td>
<td>3:30-5:20 p.m.</td>
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<td>Tuesday</td>
<td>November 21</td>
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<td>Thursday</td>
<td>November 23</td>
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<td>Tuesday</td>
<td>November 28</td>
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<td>Dr. Matthew Westgate</td>
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<td>Dress Rehearsal (PDT)</td>
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<td><strong>Concert #2</strong>: Wednesday, November 29, 12:30 p.m. (PDT)</td>
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<td>4841a Conducting Tests/Readings</td>
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<td><strong>Tentative Term 2 Schedule:</strong></td>
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<td>Tuesday</td>
<td>January 9</td>
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<td>Thursday</td>
<td>January 11</td>
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<td>Tuesday</td>
<td>January 16</td>
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<td>January 18</td>
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<td>Mr. Bert Langeler</td>
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<td>Tuesday</td>
<td>January 23</td>
<td>3:30-5:20 p.m.</td>
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<td>Thursday</td>
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<td>Tuesday</td>
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<td>Thursday</td>
<td>February 1</td>
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<td>Tuesday</td>
<td>February 6</td>
<td>3:30-5:20 p.m.</td>
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<td>Thursday</td>
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<td><strong>Concert #3</strong>: Friday, February 16, 12:30 p.m. (PDT)</td>
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<td>February 19-23</td>
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<td>Spring Reading Week</td>
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<td>Tuesday</td>
<td>February 27</td>
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<td>Thursday</td>
<td>March 1</td>
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<td>Tuesday</td>
<td>April 3</td>
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<td>Dress Rehearsal (PDT)</td>
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Concert #4: Wednesday, April 4, 8:00 p.m. (PDT)
Call time is 7pm (i.e., on stage, warmed-up, and in concert attire)

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<tr>
<th>Date</th>
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<tr>
<td>Thursday</td>
<td>April 5</td>
<td>3:30-5:20 p.m.</td>
<td>Wrap-up/Treats</td>
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<td>April 10</td>
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<tr>
<td>Thursday</td>
<td>April 12</td>
<td>No Rehearsal</td>
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Guest Artists

**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 Bill 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. Bill 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. Bill’s concert band compositions are published by Eighth Note Publications.

A past board member of the Ontario Music Educators 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. His professional affiliations include: the College Band Directors National Association, National Association for Music Education, World Association for Symphonic Bands and Ensembles, Massachusetts Instrumental and Choral Conductors Association, and Massachusetts Music Educators Association.

In his spare time, Matthew is an avid ultra-marathon and marathon runner, triathlete, and hiker. He is married to Erica Drake, a percussionist and teacher, and they have a daughter named Juniper.

**Bert Langeler** received his bachelors and master’s 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.
The Symphonic Band begins their concert season with works that cross a wide emotional spectrum, and features the world premiere of a new work by Canadian composer Bill Thomas. This commission, inspired by Inuit culture, was made possible through the generous support of Western University’s Canada 150 Initiative. Other Canadian repertoire on the program includes Paul Suchan’s deeply emotional work \textit{The Colours and Contrasts of Grief}, and Scott Irvine’s \textit{Hannaford Overture}.

\begin{itemize}
  \item \textbf{Hannaford Overture} \quad \textit{Irvine, J. Scott} \quad (7:30)
  \item \textbf{The Colours and Contrasts of Grief} \quad \textit{Suchan, Paul} \quad (4:10)
  \item \textbf{Sketch} \quad \textit{Thomas, Bill} \quad (6:30)
  \item \textbf{Four French Songs} \quad \textit{Hanson, Robert} \quad (7:00)
  \item \textbf{Amparito Roca} \quad \textit{Texidor, Jaime/arr. Aubrey Winter} \quad (3:00)
\end{itemize}

\textbf{Wednesday, November 29\textsuperscript{th}, 12:30 p.m.} \quad “\textit{Natural Inspirations}” \quad (31:05 11 rehearsals and a dress)

The Symphonic Band’s second concert features music inspired by mother nature. With works by Curnow, Grainger, Carroll, and Barnes, this concert will show the exuberant as well as reflective side of the natural world.

\begin{itemize}
  \item \textbf{Where Never Lark or Eagle Flew} \quad \textit{Curnow, James} \quad (9:30)
  \item \textbf{Faeroe Island Dance} \quad \textit{Grainger, Percy} \quad (2:20)
  \item \textbf{Ye Banks and Braes O’ Bonnie Doon} \quad \textit{Grainger, Percy} \quad (3:00)
  \item \textbf{Winter Dances} \quad \textit{Carroll, Fergal} \quad (9:00)
  \item \textbf{Trail of Tears} \quad \textit{Barnes, James} \quad (7:15)
\end{itemize}

\textbf{Friday, February 16\textsuperscript{th}, 12:30 p.m.} \quad “\textit{Impressions…}” \quad (28:30 12 rehearsals and a dress)

Performing works by Reed, Margolis, and Nelson, as well as celebrating the centenary of Leonard Bernstein, the repertoire on this concert aims to evoke the impression of a moment, mood, or feeling.

\begin{itemize}
  \item \textbf{The Hounds of Spring} \quad \textit{Reed, Alfred} \quad (9:15)
  \item \textbf{Salvation is Created} \quad \textit{Tschesnokoff, Pavel/arr. Houseknecht, Bruce} \quad (3:15)
  \item \textbf{Danzon from ‘Fancy Free’} \quad \textit{Bernstein, Leonard/arr. Krance, John} \quad (3:00)
  \item \textbf{Color} \quad \textit{Margolis, Bob} \quad (7:00)
  \item \textbf{Morning Alleluias for the Winter Solstice} \quad \textit{Nelson, Ron} \quad (6:00)
\end{itemize}

\textbf{Wednesday, April 4\textsuperscript{th}, 8:00 p.m.} \quad “\textit{Song and Dance}” \quad (34:00 10 rehearsals and a dress)

Featuring repertoire by Giovannini, Zaninelli, Jager, Yurko, and Markowski, the Symphonic Band closes their season with works that embody the many qualities of song and dance in music.

\begin{itemize}
  \item \textbf{Overture in Bb} \quad \textit{Giovannini, Caesar/scored Robinson, Wayne} \quad (5:30)
  \item \textbf{Roma Sacra} \quad \textit{Zaninelli, Luigi} \quad (6:45)
  \item \textbf{Third Suite} \quad \textit{Jager, Robert E.} \quad (8:45)
  \item \textbf{In Memoriam: Kristina} \quad \textit{Yurko, Bruce} \quad (8:20)
  \item \textbf{Shadow Rituals} \quad \textit{Markowski, Michael} \quad (4:40)
\end{itemize}