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.
  - Determine what other instruments have the same part as you. Mark this in your part.
  - Listen for how the ensemble on the study CD interprets the articulation markings? Ask yourself, “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.

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 in rehearsals and sectionals will determine whether you receive a credit for this ensemble. An unexcused absence will result in a review of your membership in the WE (i.e., you will be given a warning). 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 Illness may be found under “Rights and Responsibilities” at: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf
In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfil the academic expectations they may have missed during the absence. Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for concerts/performances. Students are directed to read the full Senate policy on accommodation for medical illness at the following website: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Students who are in emotional/mental distress should refer to Mental Health@Western at the following website https://www.uwo.ca/health/mental_wellbeing/ for a complete list of options about how to obtain help.

Western has a Wellness Education Centre located in the UCC, room 76, to which students in distress may be directed. http://wec.uwo.ca/
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/bkdwm/
- 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

- 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.
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td>September 11</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>September 16</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>September 18</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>September 23</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>September 25</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>September 30</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>October 2</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>October 7</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>October 9</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>October 14</td>
<td>Thanksgiving</td>
</tr>
<tr>
<td>Wednesday</td>
<td>October 2</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>October 21</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>October 23</td>
<td>Dress Rehearsal (PDT)</td>
</tr>
</tbody>
</table>

**Concert #1: Friday, October 25, 7:30 p.m. (PDT)**  
Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)

**Collingwood and Aurora Tour: Monday–Tuesday, October 28-29 (All day)**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td>October 30</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>November 4-8</td>
<td>Fall Break</td>
<td>No Classes</td>
</tr>
<tr>
<td>Monday</td>
<td>November 11</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>November 13</td>
<td>3:30-5:20 p.m.</td>
</tr>
</tbody>
</table>

**Fall Preview Day Open Rehearsal: Sunday, November 17 (12:30-1:30 … then pizza)**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>November 18</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>November 20</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>November 25</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>November 27</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Monday</td>
<td>December 2</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dress Rehearsal (PDT)</td>
</tr>
</tbody>
</table>

**Concert #2: Tuesday, December 3, 12:30 p.m. (PDT)**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td>December 4</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Term 2 repertoire listening session</td>
</tr>
</tbody>
</table>
**Tentative Term 2 Schedule:**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>January 6</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 8</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>January 13</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 15</td>
<td>3:30-5:20 p.m.</td>
<td>Gift Fund Guest: Dr. Carolyn Barber</td>
</tr>
<tr>
<td>Monday</td>
<td>January 20</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 22</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>January 27</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 29</td>
<td>3:30-5:20 p.m.</td>
<td>Guest: Dr. Lauren Reynolds</td>
</tr>
<tr>
<td>Monday</td>
<td>February 3</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>February 5</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>February 10</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
</tr>
<tr>
<td>Wednesday</td>
<td>February 29</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>March 2</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 4</td>
<td>3:30-5:20 p.m.</td>
<td>WW, Brass, Percussion Sectionals</td>
</tr>
<tr>
<td>Monday</td>
<td>March 9</td>
<td>3:30-5:20 p.m.</td>
<td>Guest: Dr. Chee Meng Low</td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 11</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
</tbody>
</table>

### Concert #3: Thursday, February 11, 12:30 p.m. (PDT)

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td>February 12</td>
<td>3:30-5:20 p.m.</td>
<td>Concert 4 repertoire listening session</td>
</tr>
</tbody>
</table>

February 17-21   Reading Week   No Classes

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>February 24</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>February 26</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>March 2</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 4</td>
<td>3:30-5:20 p.m.</td>
<td>WW, Brass, Percussion Sectionals</td>
</tr>
<tr>
<td>Monday</td>
<td>March 9</td>
<td>3:30-5:20 p.m.</td>
<td>Guest: Dr. Chee Meng Low</td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 11</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
</tbody>
</table>

### March Break Open Rehearsal: Saturday, March 14 (11:30-12:30 … then pizza)

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>March 16</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 18</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>March 23</td>
<td>3:30-5:20 p.m.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>March 25</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
</tr>
</tbody>
</table>

### Concert #4: Friday, March 27, 7:30 p.m. (PDT)

**Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>March 30</td>
<td>3:30-5:20 p.m.</td>
<td>Orchestration Readings/Wrap-up/Treats</td>
</tr>
<tr>
<td>Wednesday</td>
<td>April 1</td>
<td>No Rehearsal</td>
<td></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.*
Term 1 folders will be available by Monday, September 9, 2019 (Due Dec. 6)
Term 2 folders will be available by Tuesday, November 26, 2019 (Due April 9)

WUWE Repertoire 2019-2020 (all concerts are in PDT)

**Friday, October 25, 7:30pm “Catch Me If You Can!”**

(36:15 11 rehearsals and a dress)
The Symphonic Band shares the Wind Ensemble’s first concert of the season! Along with works by Filmore, Goto, Arnold, and Márquez, the concert features Dr. Bobbi Thompson (Saxophone) performing “Joyride” from John Williams’s film score written for Steven Spielberg’s 2002 film *Catch Me If You Can.*

*The Klaxon*  
Filmore, Henry/Fennell, Frederick

*Fantasma Lunare*  
Goto, Yo

*Four Scottish Dances*  
Arnold, Malcolm/Paynter, John

*“Joyride” from Escapades*  
Williams, John

*Dr. Bobbi Thompson, Alto Saxophone*

*Danzón No. 2*  
Márquez, Arturo/Nickel, Oliver

**Tuesday, December 3, 12:30pm “Episodes”**

(38:22 7 rehearsals and a dress)
This concert’s musical adventures include Holst’s iconic “Mars” from *The Planets,* along with works by Canadian composer Stetner, Soviet American composer Khachaturian, and American composers Stamp and Ticheli.

*Down East Fanfare*  
Stamp, Jack

*Under the Butterfly’s Wing*  
Stetner, Lindsay

*Three Dance Episodes from the ballet Spartacus*  
Khachaturian, Amram/Hunsberger, Donald

*“Mars” from The Planets*  
Holst, Gustav

*Blue Shades*  
Ticheli, Frank

**Tuesday, February 11, 12:30pm “Into the Silent Land”**

(40’-45’ 10 rehearsals and a dress)
The Wind Ensemble’s first concert of the new year will feature the Wind-Brass-Percussion Concerto Competition Winner. Other works include: Grainger’s *Lincolnshire Posy,* Jenkins’s *American Overture,* Nelson’s *Rocky Point Holiday,* and Steve Danyew’s *Into the Silent Land,* an emotional reflection on the tragedy at Sandy Hook Elementary.

*American Overture*  
Jenkins, Joseph Willcox

*Into the Silent Land*  
Danyew, Steve

*Lincolnshire Posy*  
Grainger, Percy Aldridge

*WBP Concerto Competition Winner*  
Nelson, Ron

**Friday, March 27, 7:30 pm “Love, Loss, and Longing”**

(54:42 9 rehearsals and a dress)
Our final concert of the season includes *Music for Prague 1968,* Karel Husa’s response to the Soviet Union’s invasion of Czechoslovakia, and features Soprano Shaelyn Archibald performing 5 movements from Michael Daugherty’s *Labyrinth of Love.* Pieces by Press, Markowski and Serna round out the performance.

*“Wedding Dance” from Hasseneh Suite*  
Press, Jacques/Fennell, Frederick

*City Trees*  
Markowski, Michael

*Labyrinth of Love for Soprano, Winds, Piano, Contrabass, and Percussion*  
Daugherty, Michael

*Introduction*  

*In This Strange Labyrinth*  

*Eros (Sappho fragment 47)*  

*If I may have it when it’s dead*  

*Short Talk on the Sensation of Aeroplane Takeoff*  

*Shaelyn Archibald, Soprano*  

*intermission*  

*Cien años de suspiros*  
Serna, Santiago Quinto

*Music for Prague 1968*  
Husa, Karel
Guest Artists

Dr. Christopher Morehouse is Director of Bands and 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 SIU Bands program. He is also the Acting Director of Graduate Studies in the School of Music.

Morehouse 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 Chicago Symphony Center Orchestra Hall. In May 2012 and May 2016, 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 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 nine volumes of the Teaching Music through Performance in Band series, an encyclopedia of band literature published by GIA Publications, and has 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 Band Association, 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. Carolyn A. Barber is the Ron and Carol Cope Professor of Music and Director of Bands in the University of Nebraska-Lincoln’s Glenn Korff School of Music. She earned a B.M. in horn performance at Northwestern University, an M.M. in horn performance from Yale University, and returned to Northwestern to earn her D.M. in conducting as a student of John P. Paynter and Victor Yampolsky.

Dr. Barber began her career as a lecturer and assistant to the dean of the Northwestern University School of Music. Her duties included teaching advanced conducting and directing the university’s Concert Band. Prior to her appointment at UNL, Dr. Barber also served as the director of bands at the University of Wisconsin-La Crosse. Apart from her conducting and teaching at UW-L, Dr. Barber served for five years as the principal horn of the La Crosse Symphony Orchestra.

Dr. Barber has been a presenter at the Midwest Clinic, CBDNA, ASTA, and NAfME conferences, state music educators conventions, and district training workshops nationwide. She has received numerous awards for musical and academic achievement, including the Hixson-Lied College of Fine and Performing Arts Distinguished Teaching Award, a Hixson-Lied Professorship, multiple National Band Association Citations of Excellence, and a United States Navy Good Conduct Medal – an unusual distinction for someone who has never had the honor to serve in the military. Most recently she was named the 2019 Martha Daniel Newell Scholar at Georgia College where she spent a semester developing a course and engaging in research focusing on the creative process.

Her writing has been published in the Journal of Band Research, and she is a regular contributor to the Teaching Music Through Performance in Band reference series. In addition to her scholarly activities, Dr. Barber maintains an active schedule as a guest conductor throughout the United States and Canada. She is state chair for CBDNA, a peer reviewer
Dr. Lauren Reynolds is Assistant Professor of Music and Director of Concert Bands at the University of Delaware, where she serves as conductor of the University of Delaware Wind Ensemble and teaches undergraduate and graduate courses in conducting and wind literature. She received her Bachelor of Music degree in Music Education and Master of Music degree in Conducting from the University of Delaware, and her Doctor of Musical Arts degree in Wind Conducting, cognate in Flute Performance, from the University of Cincinnati College-Conservatory of Music, where she studied with Rodney Winther. She is the founder and Music Director of the Delaware Youth Wind Ensemble, a year-round honor ensemble comprised of the finest high school musicians from the greater Delaware region.

Dr. Reynolds has conducted ensembles from the middle school through professional levels, and has served as an adjudicator and clinician throughout the United States. She was previously the Music Director of the Cincinnati Youth Wind Ensemble, and also served for several years as the teacher for the United States Coast Guard Band conductor leadership program.

An avid conductor of wind chamber music, her doctoral document examines the larger wind chamber works of Czech composer Bohuslav Martinů. Dr. Reynolds is active as a presenter and clinician, and currently serves as president-elect of the Eastern Division of the College Band Directors National Association (CBDNA). She resides in Maryland with her husband, a professional bassoonist, and her two young children.

Dr. Chee Meng Low enjoys a diverse career as a conductor, educator, administrator, and performing on saxophone as an orchestral, chamber, and solo musician. Chee Meng is Assistant Professor of Music and Director of Band at the University of Lethbridge, Alberta, where he conducts the Wind Orchestra, teaches saxophone performance, conducting and musicianship skills. He is also involved with the Edmonton Saxophone Quartet, U of L Faculty Wind Sextet, Symphonic Winds of NSO Malaysia, and has performed as a soloist, chamber musician and guest conductor in North America, Europe and Asia. Under his direction, the U of L Wind Orchestra has performed at prestigious events and venues including Edmonton Winspear Centre, Calgary Rozsa Centre, Knox United Church Calgary, Alberta Music Conference, Canadian Cantando Festivals and many outreach concerts in the Southern Alberta. Recent solo activities include a concerto performance at the 2017 North American Saxophone Alliance Region 9 conference and a concerto performance with the Lethbridge Symphony Orchestra for their 2016/17 season.

Before joining U of L, Chee Meng served as the Assistant Communications and Planning Manager for the Thailand Philharmonic Orchestra, developing the education & outreach programs, as well as implementing the daily operations of the orchestra. In addition to that, he also served as one of the saxophone instructors for the College of Music, Mahidol University, coaching private lessons, saxophone quartet and saxophone ensemble and serving the College as assistant to the Deputy Director for Academic and Research Affairs.

A recipient of the University of Alberta FS Chia Doctoral Scholarship, Chee Meng holds a Doctor of Music degree from the University of Alberta Canada, under the guidance of William H. Street (saxophone) and Dennis Prime (conducting). While working on his degree, Chee Meng taught Band Technique and Aural Skills courses at the University of Alberta and served as the Graduate Teaching Assistant for the saxophone ensemble, symphonic wind ensemble, and concert band. Chee Meng continues to study privately with Allan McMurray on conducting.

Chee Meng was the host for the 2019 Region 9 North American Saxophone Alliance regional conference, a member of the International Committee, World Saxophone Congress (2006-2009), regional representative of the Asia Pacific Band Directors’ Association (2007-2010), and current member of the North American Saxophone Alliance. He is also a member of the Board of Directors of the Alberta Band Association and the Lethbridge Community Band Society.

Chee Meng Low is an artist-educator for Yamaha Music Ltd.

Saxophonist Dr. Bobbi Thompson has appeared as a soloist and chamber musician in North America and Israel, and currently serves as Assistant Professor of saxophone at Western University in London, Ontario. She is a passionate proponent of contemporary music who performs frequently with guitarist Ariel Kasler. Together, the Thompson-Kasler Duo is working to expand the repertoire for saxophone and electric guitar through commissioning and performance projects. She has also performed with a wide range of organizations including London Symphony (Canada), Magisterra Soloists, Irving Symphony Orchestra, Plano Chamber Orchestra, Toronto Wind Orchestra, Grand Theatre (Canada), Drayton Entertainment, and the world-famous University of North Texas Lab Bands.
Outside of her role as a performer and educator, Dr. Thompson serves on the Editorial Board of the North American Saxophone Alliance’s journal *The Saxophone Symposium*. She previously taught saxophone and chamber music at The Royal Conservatory of Music in Toronto. She holds the Doctor of Musical Arts from the University of North Carolina at Greensboro, graduate Music Certificate from Bowling Green State University, Master of Music Education from the University of North Texas, and Bachelor of Music in Instrumental Performance from the University of Idaho. Her research focuses on the saxophone music of American composer Marilyn Shrude.

Dr. Thompson is a Conn-Selmer Artist and performs on Selmer Paris saxophones.

**Shaelyn Archibald** received her first musical training on flute at age eleven. Although interested in singing, she did not start serious vocal studies until 2011 when she moved to Ottawa for her Masters Degree in flute. What started as a way to help her flute tone turned into a real interest in classical singing. Shaelyn now holds a Bachelor of Music from the University of Lethbridge, a Masters in Music from the University of Ottawa, and an Artist Diploma from the Glenn Gould School of Music, all in flute performance. She is currently in her second year in the Master of Music and Literature in Vocal performance degree at the University of Western Ontario.

Shaelyn is the founder and Artist Director of Quintroversy Woodwind Quintet. Quintroversy is a proud member of Prologue to the Performing Arts and tours schools in the GTA and southern Ontario with their production of Prokofiev’s *Peter and the Wolf*. In 2019, Quintroversy was awarded one of the Paula Awards made possible through Prologue’s Arts’ Endowment Fund to complete their new show which features Poulenc’s *L’histoire de Babar, le petit éléphant*.

Shaelyn has been the recipient of many scholarships and awards including the Lethbridge Kiwanis Rose Bowl in 2011. In the same year, Shaelyn placed second at the Canadian Music Competition’s National Woodwind Final in her age division. Her principal instructors have been: Camille Churchfield and Dr. Kathleen Rudolph (flute), Marianne Bindig (mezzo-soprano), Frederique Vezina (soprano), and Patricia Green (mezzo-soprano).

In addition to solo, chamber, and orchestral performance on flute, Shaelyn’s passion for singing has lead to performances as a vocalist in local festivals and recitals in the Ottawa and Toronto areas. As a flutist finding herself in a vocalist’s world, she stepped out into the Toronto Opera scene making her operatic debut as Rosalinda in *Die Fledermaus* with Toronto City Opera in 2016. Other role credits include the Merry Widow in *The Merry Widow*, Alice in *Night Blooming Cereus*, Helen in *A Northern Lights Dream*, and Mrs. Grose in *The Turn of the Screw*. 