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

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 perform and learn about 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.
  - 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.

- 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 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 SB (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](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](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/](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/](http://wec.uwo.ca/)

**Personal Practice Reminders**

- 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)
  2. Practice challenging sections from your repertoire (studio and ensemble).
    - 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/
- Notify the concert master of your 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 concert master 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 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.
SB’s Tentative Rehearsal and Performance Schedule (2019-2020)

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>Thursday</td>
<td>September 12</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>September 17</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>September 19</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>September 24</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>September 26</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>October 1</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>October 3</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>October 8</td>
<td>2:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>October 10</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Tuesday</td>
<td>October 15</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>October 17</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>October 22</td>
<td>3:30-5:20 p.m.</td>
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Dress Rehearsal (PDT)

Concert #1: Wednesday, October 23, 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 24</td>
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</table>

Joint Concert with Wind Ensemble: Friday, October 25, 7:30p.m. (PDT)

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>Tuesday</td>
<td>October 29</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Thursday</td>
<td>October 31</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>November 5</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>November 7</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>November 12</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>November 14</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>November 19</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>November 21</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Tuesday</td>
<td>November 26</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Thursday</td>
<td>November 28</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Tuesday</td>
<td>December 3</td>
<td>3:30-5:20 p.m.</td>
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Guest: Dr. Christopher Morehouse

Concert #2: Wednesday, December 4, 12:30 p.m. (PDT)

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

4841 Conducting Tests/Readings

Tentative Term 2 Schedule:

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
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</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>January 7</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Thursday</td>
<td>January 9</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>January 14</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Thursday</td>
<td>January 16</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Tuesday</td>
<td>January 21</td>
<td>3:30-5:20 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>January 23</td>
<td>3:30-5:20 p.m.</td>
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</tbody>
</table>

Gift Fund: Dr. Carolyn Barber
Guest: Dr. Lauren Reynolds

Tuesday February 4 3:30-5:20 p.m.

Thursday February 6 3:30-5:20 p.m.

Tuesday February 11 3:30-5:20 p.m.  Dress Rehearsal (PDT)

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

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>February 13</td>
<td>3:30-5:20 p.m.</td>
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</tbody>
</table>
| Tuesday   | February 18  | Reading Week  | No classes
| Thursday  | February 20  | Reading Week  | No classes
| Tuesday   | February 25  | 3:30-5:20 p.m.|
| Thursday  | February 27  | 3:30-5:20 p.m.|
| Tuesday   | March 3      | 3:30-5:20 p.m.|
| Thursday  | March 5      | 3:30-5:20 p.m.|
| Tuesday   | March 10     | 3:30-5:20 p.m. Guest: Dr. Chee Meng Low
| Thursday  | March 12     | 3:30-5:20 p.m.|
| Tuesday   | March 17     | 3:30-5:20 p.m.|
| Thursday  | March 19     | 3:30-5:20 p.m.|
| Tuesday   | March 24     | 3:30-5:20 p.m. Dress Rehearsal (PDT)

### Concert #4: Wednesday, March 25, 7:30 p.m. (PDT)

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

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>March 26</td>
<td>No class</td>
</tr>
</tbody>
</table>
| Tuesday   | March 31     | 3:30-5:20 p.m. Wrap-up/Treats
| Thursday  | April 2      | No class      |

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 for the Journal of the Conductors Guild, immediate past president of the Nebraska State Bandmasters Association, and a past president of the Big Ten Band Directors Association.
**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 clinic 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 conduct 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.

Term 1 folders will be available by Tuesday, September 10, 2019 (Due Dec. 6)
Term 2 folders will be available by Tuesday, November 26, 2019 (Due April 9)

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

**Wednesday, October 23, 12:30 p.m.**  
**“Allegories”**  
(29:02 11 rehearsals and a dress)

The Symphonic Band opens the concert season with a diverse program of works highlighting American composers, including: Reed, Lauridsen, Balmages, Williams, and Holsinger.

**A Festival Prelude**  
Reed, Alfred

**Contre Qui, Rose**  
Lauridsen, Morton/Reynolds, Robert

**Flight of the Griffin**  
Balmages, Brian

**Caccia and Chorale**  
Williams, Clifton

**Havendance**  
Holsinger, David

**Wednesday, December 4, 12:30 p.m.**  
**“Symphonic Excursions”**  
(28:25 9 rehearsals and a dress)

Join the Symphonic Band as we perform musical vignettes by Barnes, Ticheli, Van der Roost, Holst, and George.

**Appalachian Overture**  
Barnes, James

**Amazing Grace**  
Ticheli, Frank

**Rikudim: Four Israeli Folk Dances**  
Van der Roost, Jan

**Marching Song**  
Holst, Gustav

**Jinx**  
George, Ryan

**Wednesday, February 12, 12:30 p.m.**  
**“Something Borrowed”**  
(32:00 10 rehearsals and a dress)

The Symphonic Band starts the new calendar year with works inspired by folk song, poetry, jazz, and Mozart.

**Ukrainian Rhapsody**  
Cesarini, Franco

**Ave Verum Corpus: Motette**  
Mozart, Wolfgang Amadeus/Buehlman, Barbara

**Masque**  
McBeth, Francis

**After a Gentle Rain**  
Iannaccone, Anthony

**Melodious Thunk**  
Biedenbender

**Wednesday, March 25, 7:30 p.m.**  
**“Shadows”**  
(33:35 9 rehearsals and a dress)

We end as we began, with an all American roster of composers, including Boysen, Daehn, Grundman, Stone, and Reed. Each composer has created a shadow or a reflection of the melody, form, style, or poetry from which they were inspired.

**Kirkpatrick Fanfare**  
Boysen, Andrew

**As Summer Was Just Beginning**  
Daehn, Larry

**Three Sketches for Winds**  
Grundman, Clare

**Shadows of Eternity**  
Stone, Thomas

**El Camino Real**  
Reed, Alfred