

The Don Wright Faculty of Music  
**Western University Wind Ensemble**  
**M1902/2902/3902/4902/9528, 2022-2023**  
**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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Graduate Conducting Associate: Sidnee McLeod  
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Graduate Conducting Associate: James Winchell (Trombone)  
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Graduate Teaching Assistant: Nikola Locatelli (Trumpet)  
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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**

Full-length black skirt or black dress pants.

Black blouse or dress shirt (at least  $\frac{3}{4}$  length sleeves).

Black socks or tights, black dress shoes.

## **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 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 recording 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.
- Youtube Study Recordings:
  - C1: <https://youtube.com/playlist?list=PLSkZRK2X8uAQV1iIBxY9kVOdDd3YpA4sz>
  - C2: <https://youtube.com/playlist?list=PLSkZRK2X8uAQfNWjm42PIUvIfgb-4HT0l>
  - C3: [https://youtube.com/playlist?list=PLSkZRK2X8uATy17IRpVaFWME4w\\_KX\\_Hko](https://youtube.com/playlist?list=PLSkZRK2X8uATy17IRpVaFWME4w_KX_Hko)
  - C4: <https://youtube.com/playlist?list=PLSkZRK2X8uAR5DT-z1QNi4P1jZiAmZXTV>
- 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 preparing to the best of your abilities?
- 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.

*In the event of illness, do not come to rehearsal.*

Please notify the conductor and your section leader as soon as possible so that a substitute may be found.

Because our limited rehearsal time will not allow for warm-ups, ensemble members should try to “warm-up” at some point earlier in the day. All members should be warmed-up, set-up, and seated at the specified rehearsal time. Tardy is defined as not being ready for the tuning note.

## **I. Notes:**

i) **Course Prerequisites:** Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites."

ii) **Grading scale:** Pass-Fail

iii) **Academic Consideration for Student Absence & Missing Work (≥10%):** Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, 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 their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf)

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

iv) **Academic Consideration for Missing Work (<10%):** In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is

not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

v) **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

vi) **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic%20Accommodation\\_disabilities.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf)

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar. <http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

x) **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at [https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca) or call 519 661-3568.

x) **Electronic Devices in Classrooms:** The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

## 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 Teaching Assistant.

### 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  $\Rightarrow$  Blend  $\Rightarrow$  Balance  $\Rightarrow$  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.

Term 1 folders will be available by Monday, September 12, 2022 (Due Dec. 12)  
Term 2 folders will be available by Friday, December 2, 2022 (Due April 14)

## **WUWE Repertoire 2022-2023 (all concerts are in PDT)**

### **Saturday, October 22, 3:00pm      “Affirmation”      (37’) 9 rehearsals and a dress\***

#### **\*This is a joint concert with the SB**

*March For the Sultan Abdul Medjid* – Rossini, Gioacchino/arr. Townsend (3:37)

*Affirmation* – Oquin, Wayne (9:39)

*Handel In The Strand* – Grainger, Percy Aldridge/arr. Goldman (4:12)

*Les Trois Notes du Japon* – Mashima, Toshio (7:07, 5:04, 6:06 = 18:21)

### **Friday, December 2, 7:30pm      “Connectivity”      (42’) 9 rehearsals and a dress**

*The White Rose* – Sousa, John Philip/arr. Brion (3:18)

Sidnee McLeod, Graduate Conducting Associate

*Evening Snow at Kambara “Light is the Touch”* – Giroux, Julie (4:06)

*Danceries* – Hesketh, Kenneth (15:30)

*Red Sky* – Barfield, Anthony (14:00)

Dr. Denis Jiron, Trombone

*Conga Del Fuego Nuevo* – Márquez, Arturo/Nickel (5:06)

### **Friday, February 10, 7:30pm      “Vinettes”      (39-43’) 9 rehearsals & a dress**

*Séamlík*, Op. 48, No. 1 – Schmitt, Florent (4:35)

*Peace Dance* – Blackshaw, Jodie (6:00)

*Flourishes & Meditations on a Renaissance Theme* – Gandolfi, Michael (15:30)

Student Concerto Competition Winner TBD (5:00-10:00)

*Havana* - Day, Kevin (8:00)

### **Friday, March 31, 7:30 pm      “Re(new)al”      (51’) 11 rehearsals and a dress\***

*The Melody Shop* – King, Karl (2:40)

*Tears* – Maslanka, David (14:17)

*Niagara Falls* – Daugherty, Michael (10:00)

Intermission

*Re(new)al* – Cuong, Viet (17:00)

TorQ, Percussion Quartet

*Enrique López* – Alcalde, Antón (7:00)

<b>WE's Tentative Rehearsal and Performance Schedule (2022-2023)</b>
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Monday	September 12	3:30-5:20 p.m.	Full Ensemble Meeting
Wednesday	September 14	3:30-5:20 p.m.	Rehearsal no. 1
Monday	September 19	3:30-5:20 p.m.	
Wednesday	September 21	3:30-5:20 p.m.	
Monday	September 26	3:30-5:20 p.m.	
Wednesday	September 28	3:30-5:20 p.m.	
Monday	October 3	3:30-5:20 p.m.	
Wednesday	October 5	3:30-5:20 p.m.	
Monday	October 10	Thanksgiving	No Classes
Wednesday	October 12	3:30-5:20 p.m.	
Monday	October 17	3:30-5:20 p.m.	(PDT)
Wednesday	October 19	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Joint Concert #1 with the SB: Saturday, October 22, 3:00 p.m. (PDT)</b> <b>Call time is 2:00pm (i.e., on stage, warmed-up, and in concert attire)</b>
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Monday	October 24	3:30-5:20 p.m.	Concert reflections/Start Concert 2 Rep
Wednesday	October 26	3:30-5:20 p.m.	

October 31-November 4	Fall Break	No Classes
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Monday	November 7	3:30-5:20 p.m.	
Wednesday	November 9	3:30-5:20 p.m.	
Monday	November 14	3:30-5:20 p.m.	
Wednesday	November 16	3:30-5:20 p.m.	
Monday	November 21	3:30-6:30 p.m.	Fanshawe Recording Project (PDT)
Wednesday	November 23	3:30-5:20 p.m.	
Monday	November 28	3:30-5:20 p.m.	(PDT)
Wednesday	November 30	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert #2: Friday, December 2, 7:30 p.m. (PDT)</b> <b>Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)</b>
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Monday	December 5	3:30-5:20 p.m.	Concert Review/Orch. Readings
Wednesday	December 7	3:30-5:20 p.m.	Concert 3 prep

**Tentative Term 2 Schedule:**

Monday	January 9	3:30-5:20 p.m.	
Wednesday	January 11	3:30-5:20 p.m.	
Monday	January 16	3:30-5:20 p.m.	
Wednesday	January 18	3:30-5:20 p.m.	Gift Fund Guest: Dr. Erik Leung
Monday	January 23	3:30-5:20 p.m.	
Wednesday	January 25	3:30-5:20 p.m.	
Monday	January 30	3:30-5:20 p.m.	
Wednesday	February 1	3:30-5:20 p.m.	
Monday	February 6	3:30-5:20 p.m.	(PDT)
Wednesday	February 8	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert #3: Friday, February 10, 7:30 p.m. (PDT)</b> <b>Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)</b>
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Monday	February 13	3:30-5:20 p.m.	Concert reflections/Concert 3 prep
Wednesday	February 15	3:30-5:20 p.m.	Concert 3 readings

<u>February 20-24</u>	<u>Reading Week</u>	<u>No Classes</u>
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Monday	February 27	3:30-5:20 p.m.	
Wednesday	March 1	3:30-5:20 p.m.	
Monday	March 6	3:30-5:20 p.m.	
Wednesday	March 8	3:30-5:20 p.m.	
Monday	March 13	3:30-5:20 p.m.	
Wednesday	March 15	3:30-5:20 p.m.	
Monday	March 20	3:30-6:30 p.m.	Fanshawe Recording No. 2 (PDT)
Wednesday	March 22	3:30-5:20 p.m.	
Monday	March 27	3:30-5:20 p.m.	(PDT)
Wednesday	March 29	2:30-5:20 p.m.	Dress Rehearsal (PDT) with Cuong/TorQ

<b>School Concert: Thursday, March 30, 12:30 p.m. (PDT) ... with TorQ</b>
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<b>Concert #4: Friday, March 31, 7:30 p.m. (PDT)</b> <b>Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)</b>
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Monday	April 3	3:30-5:20 p.m.	Orchestration Readings/Wrap-up
Wednesday	April 5	No Rehearsal	

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

**Guest Artist/2022 Gift Fund:**

**Dr. Erik Leung** serves as the director of bands at Oregon State University where he conducts the Wind Ensemble, teaches undergraduate and graduate conducting and oversees all aspects of the band program. Prior to his appointment at OSU, Leung was the director of bands at Fresno Pacific University. Groups under his direction have been featured at the Western International Band Clinic, the Percy Grainger Wind Festival, the NW NAFME Conference, the WNW CBDNA Conference



and the first-ever small band program showcase at the College Band Directors National Association.

Leung is a native of Calgary, Alberta, Canada. He received his Doctor of Musical Arts in wind conducting from Northwestern University and has earned degrees from the University of Toronto (M.Mus) and the University of Calgary (B.Mus with distinction; B.Ed). His teachers include Mallory Thompson, Gillian Mackay, Glenn Price, Mark Hopkins and Jeremy Brown.

Leung has written articles for the *Canadian Winds* and created the critical edition of Jan Meyerowitz's "Three Comments on War" for concert band, published through the E.B. Marks Music Company. His book *The Horizon Leans Forward ... Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band Field* was published in 2020 by GIA Music Publications. He has presented at a variety of conferences throughout North America and Europe including the Midwest Band and Orchestra Clinic, the national College Band Directors National Association convention and the World Association of Symphonic Bands and Ensembles in Utrecht, Netherlands.

Guest Composer/2020 MRC Gift Fund:



Called "alluring" and "wildly inventive" by *The New York Times*, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his upcoming projects include a concerto for Eighth Blackbird with the United States Navy Band. Viet also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a snare drum solo, percussion quartet concerto, and, most recently, a double oboe concerto. He is currently the California Symphony's Young American Composer-in-Residence, and recently served as the Early Career Musician-in-Residence at the Dumbarton Oaks. Viet holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM).

## Guest Artists/2020 Gift Fund:

"TorQ was outstanding.  
No, make that astonishing!"  
(*Ottawa Citizen*)



"What made the evening special was the tight connection between these four players, which gave everything they did a sense of unbreakable continuity and energy." (*www.musicaltoronto.org*)



TorQ Percussion Quartet is Canada's premiere percussion ensembles and consistently brings new vitality to percussion repertoire and performance in every situation and opportunity. Renowned for their engaging performances, Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy are committed to making percussion music accessible to audiences that span generations and as *The Toronto Star* states "[TorQ] can stand proud among the growing throng of chamber percussion ensembles around the world."



Since coming together in 2004, they have performed across Canada and have seen major inroads into the United States with extensive tours in Alaska, Washington, Idaho and residencies in Ohio and Michigan. In 2016, TorQ had its first American symphonic collaboration with the Buffalo Philharmonic Orchestra. They have collaborated with both the Toronto Symphony Orchestra and Orchestre symphonique de Montréal. Their program, *Together on the Beat!/Ensemble, à tout coup!* designed in collaboration with OSM, won the 2018 Prix Opus award for Young Audience Concert. Some other international highlights include the International Percussion Quartet Festival (Luxembourg), Percussive Arts Society International Convention-PASIC (San Antonio and Indianapolis) and with the Stuttgart Chamber Choir. At home, TorQ has made appearances at the Ottawa Chamber Music Festival, PEI's Indian River Festival, MusicFest Canada (Vancouver), Toronto's Soundstreams, Elora Festival, and Kitchener's Open Ears Contemporary Music Festival. They have been Selected by Canadian touring organisations, Jeunesses Musicales Canada, Prairie Debut and Debut Atlantic. As collaborative artists, TorQ has performed with the Larkin Singers, Toronto Mendelssohn Choir, Elora Festival Singers, and the Hamilton Children's Choir.

TorQ has presented many Canadian and world premieres including percussion quartet concerti by Canadian Composers Dinuk Wijeratne, Monica Pearce, and premiering in 2019 with Kitchener-Waterloo Symphony, a work by Nicole Lizée. Their discography consists of four recordings on Bedoint Records.

TorQ is actively involved in music education initiatives and performs approximately 80 school shows per year. During summers, TorQ hosts their annual TorQ Percussion Seminar (TPS), a five-day percussion event. TPS has partnered with Lunenburg Academy of Music Performance in Nova Scotia and Stratford Summer Music in Ontario.

### PROGRAM(S) AVAILABLE



TorQ is endorsed by  
Yamaha Percussion,  
Innovative Percussion Inc.,  
Dream Cymbals and Gongs, &  
Black Swamp Percussion.



Andrew Kwan Artists Management Inc.

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