Course Description and Objectives
This ensemble seeks to achieve musical excellence by means of a professional environment with professional expectations. Each player’s attitude and preparation are essential to the success of the group. Therefore, individuals are expected to take ownership for their parts and share in the responsibility for their section’s performance. In order to meet these expectations, students will be asked to take on leadership roles within the ensemble (e.g., section leaders).

The ensemble will function as a pool of players with one or two players typically assigned to a part. Therefore, because the full ensemble will not be used on every piece, players will only be required to attend rehearsals for their assigned pieces. The rehearsal schedule will be posted on Monday for the entire week. In order to strengthen the ensemble’s performance level and to provide more opportunities for individual players, part assignments will normally rotate.

Programming Philosophy
Repertoire will be selected from standard wind ensemble literature, works for chamber ensembles, transcriptions, concerti, and contemporary works. Although core repertoire will be the largest programming component, ensemble members will periodically be exposed to iconic wind chamber music, ranging from the antiphonal music of Gabrieli or Classical Period Harmonie music, to the masterpieces of the twentieth and twenty-first centuries. Transcriptions are an important part of the history of the band, especially within the military and professional band traditions, and we will honor this past through the performance of selected works. Concerti will feature faculty, guests, or students. Students will be selected through a competitive process. Finally, contemporary works for wind ensemble will round out the programs. By performing new works, the repertoire is augmented and composers’ efforts to write quality music for this medium are encouraged.

Required Materials
All players must have access to a tuner and a metronome. Players are expected to bring their instrument, music, music stand, all necessary mutes/equipment and a pencil to every rehearsal.

Concert Dress
Option 1: Long (floor length) black skirt or black pants,
          Long-sleeved black blouse, and black dress shoes
Option 2: Black tuxedo, white shirt, and black bow tie
          Black dress shoes and black socks
**Preparation**

In order to reach our peak performance, a number of activities must take place. Your work ethic and personal expectations will determine whether we sound like a professional ensemble.

- Scores and recordings have been placed on reserve in the library to inform your practice/performance. Ensemble members are expected to listen, while following the score, to each of their assigned pieces within the first week of each repertoire rotation.
  - Know the function of your part for each section of every assigned work.
  - What other instruments have the same part as I do?
  - How does the ensemble on the study CD interpret the articulation markings? Do I agree with that interpretation?
  - Before using rehearsal time to ask a question about a note/rhythm problem in your part, please check the score.

- We have responsibilities to the composer, the audience, and each other, as well as a responsibility to the development of our own personal musical standards.

- Individual parts must be learned outside of the rehearsal process. Therefore, the music for each concert must be picked-up and practiced before rehearsals begin. Ideally, students should be able to “play the page” at the first rehearsal, and then continue to improve for each rehearsal.

- When we PREPARE to the BEST of our abilities for EVERY rehearsal, then we should feel good about the rehearsal no matter what the musical result. Nobody can do more than 100%. The question is, are you doing your 100%?

- Section leaders are responsible for organizing sectionals. A regularly scheduled time is strongly recommended. In consultation with the conductor, section leaders should plan specific objectives for each meeting, ensuring that the schedule and location are clear to all section members. **See Sectional Guidelines below.**

- **See Personal Practice Reminders below.**

**Attendance and Participation**

Due to the soloistic nature of much of the repertoire, and limited rehearsal time, the success of this ensemble greatly depends upon the regular attendance of every member. Students should regard rehearsals and concerts as professional service, where 100% attendance is expected. Attendance and participation 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 will 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 at: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf

The University has a policy on Accommodation for Medical Illness stating that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office….“ (i.e., the Associate Dean, Undergraduate).

This same policy applies for work representing less than 10% of the student’s overall grade.

“Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help”

**Personal Practice Reminders**

- As a music student, you should be practicing a minimum of 2 hours per day.
- SCHEDULE YOUR PRACTICE into EVERY DAY of the week. This is not a 9-5 job.
- DO INTONATION EXERCISES EVERY DAY. If you don’t know your tuning tendencies and the intonation tendencies of your instrument, then the ensemble doesn’t have a chance.
- PRACTICE MAKES PERMANENT … PRACTICE FOR ACCURACY!
  - Aim for quality, not quantity.
  - Play at a speed where you can be accurate and focus on the details. If you practice too fast, you are practicing mistakes!
  - Isolate small problem areas and practice them at a speed where you do not make any mistakes. Only speed them up after they are accurate. Be patient with yourself 😊
  - Practice until you never play it wrong!
  - Practice in style.
- PLAN your practice sessions:
  1. Warm-up … fundamentals (tone and technique) … Never play past, or under, your best sound.
  2. Practice challenging sections from your repertoire (studio and ensemble).
     Reverse engineer:
     - Break longer, challenging sections into smaller bite-sized pieces.
     - Plan which sections will be practiced, and when, throughout the week.
  3. Reward yourself at the end of a practice session by playing through something that you feel good about and enjoy, but maintain focus on quality.
Sectional Guidelines

Productive sectionals will have an immediate, positive impact upon full ensemble performance! Great ensembles are built from great sections.

Responsibilities of Section Leaders

- Be professional, prepared, productive, and positive (i.e., demonstrate what is expected; lead by example).
- Remember that everyone needs to take ownership. Therefore, different people should lead the sectional for different pieces (e.g., the lead player runs the sectional for that piece).
- Organize weekly sectionals; sectionals should start this week.
- Book a room through Book King… http://www.bookking.ca/bkdwfom/
- Notify teaching assistant of the regular sectional time and place as soon as possible.
- Determine the sectional plan and goals.
- Consult scores and conductor.
- Request conductor coaching as needed.
- Email weekly reports outlining progress and concerns to the conductor.

Responsibilities of Section Members

- Know your parts before sectionals so that sectionals are productive.
- If you are playing principal on a certain piece, you are expected to run the sectional for your piece ☺ … no matter what year or program you are in.
- Be punctual (i.e., be respectful of other people’s time).
- Bring a metronome and a tuner and use it in your personal practice.
- Regardless of who leads the sectional, find ways to share your ideas in a positive and productive manner.

Topics

- Tone ☻ Blend ☻ Balance ☻ Intonation.
- Articulation (unify note shapes and releases).
- Interpretation (style, phrasing, dynamic nuance, etc.).
- Precision … without unified articulation/style, there is no precision.
- Consistency.

Rehearsal Ideas (See Ensemble Concepts below for more specific goals)

- Use a tuner.
- Build, balance, and tune chords wherever they occur (i.e., not just on whole notes).
  - What is the function of your pitch within the chord?
  - Is your note doubled? If yes, how will this change your dynamic?
- Balance, blend, and tune unison passages.
- Use a metronome.
  - Set it on the subdivision.
  - Amplify the metronome or assign someone to clap the pulse while looking at the metronome.
- Rehearse for accuracy first, then for tempo (i.e., rehearse under tempo for balance/blend, intonation, articulation, precision, and consistency, and then speed it up. If it isn’t accurate at the slower tempo, you are not ready to speed up the passage).
- Isolate difficult passages; once fixed, reinsert them into the musical context.
- Drill for technical and stylistic (articulations, dynamics, etc.) consistency.
- Record passages and analyze them as a section during playback.
**Ensemble Concepts (For use in sectionals and rehearsals)**

*Dynamics are relative. We must determine a balance hierarchy.*

**Ensemble Balance:**
1. Dynamic markings do not always distinguish between the compositional elements (I.e., melody, accompaniment, etc.). We must use our ears to determine the most important line at any given point.
   - Protect the melody.
   - Protect the new material.
2. Precision is power, NOT volume. If you play precisely together, you will sound stronger.
3. When playing sustained notes or trills, listen for more interesting parts.
   - Protect the faster *moving* notes (i.e., not repeated notes).
4. When playing within parallel harmonic movement ... Once you balance the first chord, you just need to maintain that balance through the progression.
5. Play unison passages *softer* than harmonized passages, because unison means that more people are playing the same note.
6. Use pyramid balance within the section and within the ensemble unless you hear otherwise.
   - If there are 3 trumpet parts, the highest part puts their sound inside the second part, which puts their sound inside the lowest part.
   - Within the entire ensemble, put your sound inside the next biggest instrument playing.
7. In order to maintain balance on crescendos, the lowest instruments must lead the crescendo. The opposite is true for decrescendos, the highest instruments decrescendo first.
8. When individual/independent dynamics are used, then you must determine if the composer wants more of certain instrumental colours or if the composer is just trying to balance the instruments equally.

*The section leader models the style; the section matches the section leader’s articulation.*

**Ensemble Articulation:**
1. Style is determined by the quality of the attack/beginning, sustain/middle, and release/end for EVERY note. What is each note’s shape?
2. Section leaders across the ensemble must agree. Listen and match beyond your section.
3. If the last note under a slur has a staccato, lift off of the last note, but do NOT tongue it.

*The section leader models the phrasing (i.e., the musical shape). Always play musically... otherwise, what is the point?*

**Ensemble Phrasing:**
1. On repeated notes, add some direction. Start softer and crescendo through the repeated pitches.
2. Long, sustained notes need shape. Determine/choose the shape as a section:
   a) Start softer and crescendo.
   b) Gradually decrescendo.
   c) Back-off slightly, and then crescendo into the next note.
3. When no phrasing indications are included, consider using the shape of the melodic line for dynamic phrasing ideas (Ex., louder on ascent, etc.).
4. When backgrounds move in rhythm with the melodic line, consider following the dynamic shape of the melodic line.
5. Use the phrases to lead the listener across the bar lines.

**Ensemble Tuning:**
1. Play with your best tone at all times (remember that breathing is key here).
2. Blend! Your tone/sound should not stick out.
3. Balance. Play so that you can hear your neighbors.
4. Listen for, and tune to, the lowest octave.
   * The lower parts, within each section or the ensemble, at any given time are setting the tuning foundation/standard for their section.
5. Balance chords. Listen for chord voicings and determine if there is too much of one note represented. Poorly balanced chords are very difficult to tune.
6. Audiate. Try to hear the notes/chords before you play them, then you will be more likely to center on each tone more quickly.
7. Use a drone in your personal practice, sectionals, etc.

*Listen to the people around you.*
*Create a chamber group relationship with the people around you.*

**Ensemble Precision:**
1. Breathe rhythmically as a section on all entrances. You need to feel the tempo as a section.
2. Think in subdivisions and listen for subdivisions within and across the ensemble.
   * Does a certain instrument have the motor? Does the motor move around the ensemble?
3. Check other parts. How do the parts fit together? Scores are on reserve for this purpose.
5. During fragmented passages, listen for the composite line.
6. On Syncopated or complicated rhythms, use arrows in your parts to indicate “on-beats,” and think the smallest subdivision. This should help keep the rhythm from drifting.

**Formal Concepts:**
1. When formal sections return, recreate your initial style decisions.

**The Rehearsal and The Concert:**
1. **REHEARSALS ARE THE PERFORMANCE!**
2. Learning your part quickly has many benefits:
   a. You will be able to listen and adjust more quickly.
      i. Remediation of balance, blend, and tuning problems.
      ii. Remediation of ensemble precision problems.
   b. It will be easier to watch and respond to the conductor.
   c. The ensemble will have more time to agree on an interpretation.
3. Throughout the process, remember to **ACKNOWLEDGE AND CELEBRATE EACH OTHER’S SUCCESSES!**
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<thead>
<tr>
<th>Day</th>
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<tbody>
<tr>
<td>Wednesday</td>
<td>September 12</td>
<td>3:30-5:20 p.m.</td>
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<td>Monday</td>
<td>September 17</td>
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<tr>
<td>Wednesday</td>
<td>September 19</td>
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<td>Monday</td>
<td>September 24</td>
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<td>Wednesday</td>
<td>September 26</td>
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<td>Monday</td>
<td>October 1</td>
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<td>Wednesday</td>
<td>October 3</td>
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<td>Monday</td>
<td>October 8</td>
<td>Thanksgiving</td>
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<td>Wednesday</td>
<td>October 10</td>
<td>Fall Break</td>
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<tr>
<td>Monday</td>
<td>October 15</td>
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<tr>
<td>Wednesday</td>
<td>October 17</td>
<td>3:30-5:20 p.m. Dress Rehearsal (PDT)</td>
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**Concert #1: Friday, October 19, 8:00 p.m. (PDT)**
Call time is 7pm (i.e., on stage, warmed-up, and in concert attire)

**Oakville Run-out: Monday, October 22 (All day)**

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<tr>
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<td>October 31</td>
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<td>Monday</td>
<td>November 5</td>
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<td>Wednesday</td>
<td>November 7</td>
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<td>Wednesday</td>
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<td>Monday</td>
<td>November 19</td>
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<td>Monday</td>
<td>November 26</td>
<td>3:30-5:20 p.m. Dress Rehearsal (PDT)</td>
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**Concert #2: Tuesday, November 27, 12:30 p.m. (PDT)**

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<th>Day</th>
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<tr>
<td>Wednesday</td>
<td>November 28</td>
<td>3:30-5:20 p.m. No rehearsal … <strong>SB concert at 12:30 🎵</strong></td>
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<tr>
<td>Monday</td>
<td>December 3</td>
<td>3:30-5:20 p.m. Term 2 repertoire readings</td>
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<tr>
<td>Wednesday</td>
<td>December 5</td>
<td>3:30-5:20 p.m. No rehearsal</td>
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# Tentative Term 2 Schedule:

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<td>January 14</td>
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<td>Wednesday</td>
<td>January 30</td>
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<td>Monday</td>
<td>February 4</td>
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<td>Wednesday</td>
<td>February 6</td>
<td>3:30-5:20 p.m.</td>
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<td>Monday</td>
<td>February 11</td>
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<td>Wednesday</td>
<td>February 13</td>
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<td>Wednesday</td>
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**Gift Fund Clinician:** Dr. Feldman

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<th>Day</th>
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<td>Monday</td>
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<td>Monday</td>
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<td>Wednesday</td>
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<td>Monday</td>
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<td>Wednesday</td>
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<tr>
<td>Monday</td>
<td>April 1</td>
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<td>Wednesday</td>
<td>April 3</td>
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**Concert #3: Thursday, February 14, 12:30 p.m. (PDT)**

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**Concert #4: Friday, April 5, 8:00 p.m. (PDT)**

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

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<th>Day</th>
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<td>Monday</td>
<td>April 8</td>
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*Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule.*
WE Folders for Term 1 are needed by Monday, September 10, 2018 (Due Dec. 7)
WE Folders for Term 2 are needed by Tuesday, November 27, 2018 (Due April 12)

WUWE Repertoire 2018-2019 (all concerts are in PDT)

**Friday, October 19, 8:00pm “Homecoming: Past and Present”** (33:00 9 rehearsals and a dress)
Welcome back, Alumni! The Symphonic Band shares the Wind Ensemble’s first concert of the season, which pays homage to masterworks by Shostakovich, Holst, and Gilmore, as well as feature Frank Ticheli’s *Angels in the Architecture* and James David’s *Big Four on the River*.

- **Folk Dances**
  - Shostakovich, Dimitri
  - Reynolds, Robert
  - (4:19)
- **“All the Pretty Little Horses” from Five Folksongs for Soprano**
  - Gilmore, Bernard
  - (7:00)
- **Bach’s Fugue a la Gigue**
  - Holst, Gustav
  - Ceand, Jon
  - (3:18)
- **Angels in the Architecture**
  - Ticheli, Frank
  - (14:05)
- **Big Four on the River**
  - David, James
  - (5:31)

**Tuesday, November 27, 12:30pm “One Life Beautiful”** (38:00 9 rehearsals and a dress)
Along with the Canadian premieres of Gregory Fritze’s *Pershing* and Roy Magnuson’s *House Plants in Terracotta Pots*, the Wind Ensemble will perform works by Julie Giroux, Norman Dello Joio, and Dan Welcher.

- **Pershing**
  - Fritze, Gregory
  - (8')
- **One Life Beautiful**
  - Giroux, Julie
  - (5:40)
- **Variants on a Medieval Tune**
  - Dello Joio, Norman
  - (11:35)
- **House Plants in Terracotta Pots**
  - Magnuson, Roy
  - (3:30)
- **Circular Marches**
  - Welcher, Dan
  - (9')

**Thursday, February 14, 12:30pm “Passion and Patronage”** (41:30' 10 rehearsals and a dress)
The Wind Ensemble’s first concert of the new year will feature the Wind-Brass-Percussion Concerto Competition Winner as well as Donald Grantham’s *Court Music*. Works by Japanese composer Yo Goto and Spanish composer Luis Serrano Alarcon will round out the program.

- **The Liberty Bell March**
  - Sousa, John Philip
  - (3:44)
- **Songs**
  - Goto, Yo
  - (8:13)
- **Pequeña Suite Para Banda**
  - Alarcon, Luis Serrano
  - (13')
  - I. Intrata (1:50)
  - II. Vals … Waltz (4)
  - III. Nana … Lullaby (3)
  - IV. Galop (4:00)
- **WBP Concerto Competition Winner**
  - Grantham, Donald
  - (5')
- **Court Music**
  - Grantham, Donald
  - (10')

**Friday, April 5, 8:00 pm “Human; Nature”** (46:00 11 rehearsals and a dress)
Western is excited to welcome back alumni, and sought after tuba player, Jarrett McCourt to perform Hogsted’s arrangement of Nelson’s *Metallephonic Remix*. Jarrett currently splits his time performing with the Winnipeg Symphony Orchestra and the Civic Orchestra of Chicago. Other composers featured on the Wind Ensemble’s final concert of the season include: Koh, Husa, Vilaplana, and Maslanka.

- **Smetana Fanfare**
  - Husa, Karel
  - (4:00)
- **Lament**
  - Koh, Chang Su
  - (6:00)
- **Metallephonic Remix**
  - Nelson, Daniel
  - Hogsted, Anders
  - (16:14)
- **Intermission**
- **Sit de Plata**
  - Vilaplana, José Rafael Pasqual
  - (4:51)
- **Give Us This Day**
  - Maslanka, David
  - (15:00)
Guest Artists

Dr. Evan Feldman is Director of Wind Studies and Associate Professor of Music at the University of North Carolina at Chapel Hill where he conducts the Wind Ensemble and teaches courses in conducting and music education. He also directs the Triangle Wind Ensemble and the Greensboro Symphony Youth Orchestra, and serves as Principal Guest Conductor of the Greensboro Symphony. He is an active guest conductor, clinician, and adjudicator in and outside of the United States, with recent engagements in Switzerland, Romania, Belgium, Spain, and Tanzania, as well as all-state, all-district, and all-county honor bands in the United States. Under his direction, the UNC Wind Ensemble has been invited to perform at the North Carolina Music Educators Association annual convention and the College Band Directors National Association southern division conference. He has been described in the press as “...the real thing - a conductor with evident ensemble-building skills who knows his way around the podium...”

In 2016, Dr. Feldman’s college textbook, Instrumental Music Education (Routledge Publishing), was released in its second edition and has been adopted by university music education programs throughout the country. He is the author of the first MOOC (massive open online course) dedicated to conducting and rehearsal technique. Over 20,000 students have enrolled through Coursera.org. He is also a contributing author to three volumes of the series A Composer's Insight, including chapters on the wind music Sir Richard Rodney Bennett, David Bedford, and Adam Gorb. His writings have also been published in The Instrumentalist, the Iowa Bandmaster Journal, the MENC Music Educators Journal, and the IGEB Alta Musica.

Dr. Feldman’s arrangements and editions of music by Léo Delibes, Ralph Vaughan Williams, George Enescu, Antonín Dvořák, Ariel Ramirez, and Sergei Prokofiev are published by Tierolff Muziekcentrale, and his research on wind music has been presented at the national and international conferences of CBDNA, WASBE (World Association of Symphonic Bands and Ensembles), and IGEB (International Society for the Promotion and Investigation of Wind Music).

Dr. Feldman earned the Doctor of Musical Arts in Conducting from the Eastman School of Music in Rochester, New York, where he studied with Donald Hunsberger and Mendi Rodan and served as an assistant conductor for the Eastman Wind Ensemble and Eastman Wind Orchestra. He received his Masters in Conducting from Ithaca College and his Bachelor of Arts in Music from Duke University.

Dr. Stephen Lytle is the Associate Director of Bands at West Virginia University where he leads the “Pride of West Virginia” Mountaineer Marching Band, oversees all aspects of the Athletic Bands program, and serves as Conductor of the Symphonic Band. From 2009-2018 he held a similar position at Miami University in Oxford, OH where he also served as the Associate Conductor of the Fillmore Wind Band, Cincinnati’s official professional wind band, and as Music Director of its affiliate ensemble, the Fillmore Philharmonic Brass.

Dr. Lytle is an active music arranger with nearly 300 titles in multiple media to date and his arrangements for marching band are played by high schools and universities across the country. His research interests include the repertoire and performance practices of brass bands from 19th century America and the collaborative work between composer Elmer Bernstein and the designers and filmmakers, Charles and Ray Eames. He has presented at the national conference for the College Band Directors National Association and he is a contributing research associate in the eleventh volume in the noted series, Teaching Music through Performance in Band. Under his direction, the Miami Band performed with jazz legend, Benny Golson, the 2011 Macy’s Thanksgiving Day Parade.
Dr. Lytle's work with the Fillmore Wind Program included performances at both the Ohio and Kentucky Music Educators Association conventions, the International Women’s Brass Conference, the North American Brass Band Association Championships, in concert with the University of Illinois Bands, and at the Midwest International Band and Orchestra Clinic.

Dr. Lytle's professional associations include the College Band Directors National Association, the National Band Association, and NAfME: The National Association for Music Education. He is also a member of Phi Mu Alpha (Alpha Rho) and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma. Dr. Lytle holds degrees from the University of Cincinnati College-Conservatory of Music, Northwestern University and the University of North Carolina at Chapel Hill.

Canadian Tubist Jarrett McCourt is the Principal Tubist of the New World Symphony in Miami Beach, Florida. Jarrett’s playing has been called “magnificent” by the Palm Beach Daily News and “warm, romantic and seamless” by the South Florida Classical Review. Jarrett has performed with a number of different high-level ensembles, including the Detroit Symphony Orchestra, the Winnipeg Symphony Orchestra, the Flint Symphony Orchestra, the Windsor Symphony Orchestra, the New World Symphony, and has also performed as Acting Principal Tuba with the Calgary Philharmonic Orchestra and the National Arts Centre Orchestra. He can also be heard on CDs by the University of Western Ontario Wind Ensemble (Apparitions, Albany Records) and the University of Michigan Symphony Band (Reflections, Equilibrium). Additionally, Jarrett has performed under classical conductors such as Michael Tilson Thomas, Robert Spano, James Gaffigan, Susanna Mälkki and Leonard Slatkin, as well as alongside jazz heavyweights such as Terence Blanchard, George Benson and Nicholas Payton.

Jarrett has either won or advanced at ten competitions in the past five years, including the New World Symphony Concerto Competition, the Marta Hidy Competition for Brass in Toronto, and concerto competitions across Canada and the U.S. Most notably, he won the top prize in the brass category of the Orchestre Symphonique de Montreal’s prestigious Standard Life Competition in 2014, becoming the first tubist to do so in the competition’s 75-year history. Jarrett has performed as a soloist with the New World Symphony, the Albany Symphony Orchestra, the Windsor Symphony Orchestra, Orchestra Toronto, the University of Western Ontario Jazz Ensemble, and the London Concert Band. During the summers, Jarrett has performed with the National Repertory Orchestra, the Lucerne Festival Orchestra, the Spoleto Festival Orchestra, the Aspen Festival Orchestra and the Symphony Orchestra Academy of the Pacific. He has also performed a number of summer recitals benefiting charities related to mental health and addiction, a topic Jarrett is extremely passionate about.

As an educator, Jarrett is currently on faculty at New World School of the Arts at Miami Dade College, and has also served on faculty at Expressions Music Academy in Troy, Michigan. Jarrett’s students have successfully auditioned for All-State ensembles in Michigan and Florida, summer programs including the Boston University Tanglewood Institute and Interlochen Arts Camp, and several undergraduate music programs across the United States and Canada including Yale University, Northwestern University and Boston University. Jarrett has presented masterclasses at the Cleveland Institute of Music, the Florida State University, the University of Western Ontario, the University of Windsor, Universidad EAFIT and the Universidad de Antioquia in Colombia.

He earned a Bachelor of Music (Tuba Performance) with a minor in Ethics at the University of Western Ontario in London, Ontario in 2013 and two Masters degrees (one in Tuba Performance
and the other in Chamber Music) at the University of Michigan in 2015. His principal teachers have been Brent Adams, Dennis Nulty, Fritz Kaenzig, Craig Knox, Warren Deck and Gene Pokorny.

Jennifer Cyr, soprano, is currently pursuing her Doctorate of Musical Arts in Vocal Performance at Western University. Jennifer is an avid performer who was recently selected as one of eight Canadian singers to embark on a concert tour of China in November 2017. While in China, Jennifer performed Western opera arias and ensembles as well as traditional Chinese folk songs in ten cities including Beijing, Shanghai, Harbin, and Kunming. Last summer, Jennifer sang Donna Anna from Don Giovanni with La Musica Lirica in Novafeltria, Italy. During her second year of the DMA program, Jennifer performed the title role in Western University’s production of Suor Angelica. Jennifer’s past operatic roles include the Governess in The Turn of the Screw by Britten, Musetta from La Bohème by Puccini, Antonia from Les Contes D’Hoffmann by Offenbach, Micaela from Carmen by Bizet, and Pamina from Die Zauberflöte by Mozart. Jennifer has been fortunate to work with many wonderful opera programs and companies including Vancouver Opera, La Musica Lirica, the Accademia Europea dell’Opera, the Canadian Operatic Arts Academy, ViVace, the Centre for Opera Studies in Italy, Opera Nuova, and Opera on the Avalon.