INSTRUMENTAL FACULTY
John Aley - Trumpet
Tom Curry - Tuba and Euphonium
Anthony Di Sanza - Percussion
Daniel Grabois - French Horn
Mark Hetzler - Trombone
Stephanie Jutt - Flute
Les Thimmig - Saxophone
Kostas Tiliakas - Oboe
Marc Valon - Bassoon
Wes Warnhoff - Clarinet

BAND DEPARTMENT FACULTY
Michael Leckrone - Director of Bands;
Conductor, Marching & Concert Bands
Scott D. Teeple -
Conductor, Wind Ensemble & Concert Band
Darin Olson - Assistant Director,
Marching Band;
Conductor, University Band
Graduate Student Conductor
Jacob Klingbeil

BAND LIBRARY STAFF
Nick Buroker
Lucas Gutierrez
Nicole Gray
Kirsten Haukness
James Wozniak

SCHOOL OF MUSIC STAFF
Susan Cook - Director
Ben Schultz - Assistant Director
Barb Douglas - Program Assistant
Wendy Margolis - Program Assistant

Stay connected with the UW Bands!
The Metronome  A newsletter for the UW-Madison Band Program. To subscribe send a blank e-mail to: join-themetronome@lists.wisc.edu
Wisconsin Bands  wisconsinbands

Please visit  www.music.wisc.edu  for up-to-date concert listings and information regarding the University of Wisconsin-Madison School of Music. All dates and times are subject to change.

Please visit  www.music.wisc.edu  for up-to-date concert listings and information regarding the University of Wisconsin-Madison School of Music. All dates and times are subject to change.

WIND ENSEMBLE
The University of Wisconsin-Madison
School of Music
Mills Hall - Humanities Building
Friday, October 2, 2015
7:30 pm
music.wisc.edu
Upcoming Concert Dates

University Band
Sunday, Oct 18, 2015
2:00pm - Mills Hall

Concert Band
Tuesday, Oct 20, 2015
7:30pm - Mills Hall

Wind Ensemble with A Celebration of UW Alumni Composers
Friday, Nov 6, 2015
7:30pm - Mills Hall

Concert Band
Sunday, Dec 6, 2015
2:00pm - Mills Hall

Wind Ensemble at
Sun Prairie High School
Tuesday, Dec 8, 2015
7:30 pm - SPHS auditorium

Wind Ensemble
Friday, Dec 11, 2015
7:30 pm - Mills Hall

Wind Ensemble Personnel

**PICCOLO**
Finola Kane-Grade*
Naomi Hollard
Lauren Koehler

**FLUTE**
Finola Kane-Grade
Naomi Hollard
Lauren Koehler
Peiyi Guan
Anna Fisher-Roberts

**OBOE**
Oliver Cardona*
Charlie Niedzialkowski
Katelyn Callies

**E FLAT CLARINET**
Emily Borley
Michelle Andrews

**CLARINET**
Emily Borley
Michelle Andrews
Jared Godfrey
Tevin Li
Nikhil Trivedi
Annie Tarmann

**BASS CLARINET**
Kimberly Fullerton*

**BASSOON**
Juliana Mesa-Jaramillo*
Timothy Young
Eleni Katz

**SOPRANO SAXOPHONE**
Steve Carmichael

**ALTO SAXOPHONE**
Steve Carmichael*
Chance Stine

**TENOR SAXOPHONE**
Elisabeth Thelen

**BARITONE SAXOPHONE**
Nathan Gerlach

**TRUMPET**
Jeff Kreuger
Nicole Gray
Savannah Valigura
Kirsten Haukness
Rachael Stein
Andrea Lyke
Jacob Klingbeil

**HORN**
Dan Hively*
Tsai-Ying Li
Nick Buroker
Spencer Kosciak

**TROMBONE**
Thomas Macaluso*
Matthew Bragstad
Kevin Schoeller
Natalie Marshall

**BASS TROMBONE**
Michael Donatello

**EUPHONIUM**
Nick Garcia
Anthony Sandri

**TUBA**
Pat Doty
Kenton Cooksey

**PERCUSSION**
Allison Schweickert*
Somali Wilson
Alexander Valois
Lana Hantzsch

**YOUR SUPPORT IS APPRECIATED!**
The School of Music invites your support for its bold and exciting plans for a new building, scholarships for its talented students and named professorships for its world-class faculty. Please consider making a gift by writing a check payable to the University of Wisconsin Foundation and sending it to UW Foundation, U. S. Bank Lockbox, P. O. Box 78807, Milwaukee, WI 53278-0807. For more information about giving opportunities, please call Rebekah Sherman at (608) 265-9793 or (800) 443-6162, or email at Rebekah.Sherman@supportuw.org

Your generosity is greatly appreciated.
Scott Teeple, Professor of Music, serves on the conducting faculty at the University of Wisconsin-Madison where conducts the Wind Ensemble, shares conducting duties with the Concert Band, teaches undergraduate and graduate conducting. Additionally, he conducts the Winds of Wisconsin, an honors band comprised of high school musicians from around the state and conducts the Madison College Municipal Band.

Professor Teeple continues to be in demand as a clinician and guest conductor across the United States and abroad. He has guest conducted and lead All-State honor bands throughout the country, conducted the World Youth Wind Symphony at the Interlochen Arts Camp and the American School International Honors Band in Singapore. In 2016, Teeple will conduct the Association for Music in International Schools festival in Doah, Qatar. Under his direction, the UW–Bands have toured throughout the Midwest, recorded and, commissioned works by world renowned composers including William Bolcom, Kevin Beaser, Aaron Jay Kernis, Jonathan Newman, Anthony Plog, Joel Puckett, Donald J. Sparr, James Stephenson, John Stevens and, Roger Zare.

Prior to coming to Madison, Teeple served on the faculty at UW-Stevens Point, the University of Michigan and, Port Huron Northern High School (MI). Teeple received degrees in Music Education and Conducting from the University of Michigan. He is a member of the College Band Director's National Association, the Music Educator's National Conference, and the World Association of Symphonic Bands and Ensembles. He has served on the executive board of the Wisconsin Music Educator’s Association and on the Arts Alliance Executive Board. He is president–elect of the Big Ten Band Director's Association. He is the 2012 recipient of the UW Edna Weicher's Award. Other honors include the William D. Revelli Scholarship, "Who's Who", and membership in Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Pi Kappa Lambda and Phi Eta Sigma.

An Outdoor Overture  
Aaron Copland  
(1900-1990)

Irish Tune from County Derry  
Percy Grainger  
(1882-1961)

Symphony in Bb  
Paul Hindemith  
(1895-1963)

I. Moderately fast, with vigor  
II. Andantino grazioso  
III. Fugue: Rather broad

~~ Interval ~~

Konzertmusik, Op. 41  
Paul Hindemith  
(1895-1963)

I. Konzertante Overture  
II. Sechs Variationen über das Lied “Prinz Eugen, der edle Ritter”  
III. Marsch

Blow It Up, Start Again  
Jonathan Newman  
(b.1972)
An Outdoor Overture  Aaron Copland

Likely one of the most notable American composers of the 20th century, Aaron Copland worked throughout his life to create the "American sound" in music, contrasting much from the Austrian composers and their sound of the same era. Many can recognize elements of Copland's notable work for brass and percussion, Fanfare for the Common Man, present in his 1938 work, An Outdoor Overture. Though it was written for an indoor orchestra and later transcribed by Copland for wind band, the work gives the listener a feeling of the open landscape of the American West using the tonalities and spacious chords of this music. The cornet solo at the beginning harkens back to the days of the Old West, what many consider the symbol of early American progress.

Irish Tune from County Derry  Percy Grainger

Known to many as "Danny Boy," Irish Tune from County Derry is set using instrumental colors to paint an aural picture. The overall lyricism and instrumentation truly characterizes the folk song narrating the tale of a father's letter to his son leaving for war. The father expresses how he wishes his son did not need to heed the call to battle but resigns to the given fate, leaving his son with his words that he wishes his son to return safely. Percy Grainger's setting of his folk song utilizes sonorities and varied timbres to deliver the message of this folksong.

Symphony in B-flat  Paul Hindemith

Paul Hindemith's Symphony in B-flat exists as a staple in the wind band repertoire. The Symphony was commissioned by the United States Army Band with Lt. Col. Hugh Curry. It was premiered in Washington, D.C. in April of 1951. Composed with thematic material and skillful contrapuntal writing, the symphony consists of three movements. The first movement, in sonata form, begins with a powerful statement by the trumpets, delivering the first theme to both the audience and ensemble. The second theme is then brought to the listener by the oboe, giving a bit of a playful character. The movement concludes with a clash of both themes. The second movement opens with a somber duet between the trumpet and saxophone. The middle section labeled “fast and gay” creates a playful, dance-like theme. The third movement, the fugue, opens with the full ensemble stating the subject. It unfolds using quintessential counterpoint and builds to the close of the piece where the first theme from the first movement returns in full augmentation.

Konzertmusik fur Blasorchester, Op.41  Paul Hindemith

One of the first works to truly explore the capabilities of the "blasorchester," or "wind orchestra", Konzertmusik, Op.41 is a gesture of Paul Hindemith's love for winds. Much like Arnold Schoenberg's Theme and Variations, Op.43a of 1943, this 1926 work was initially intended for amateurs, while in reality, this work presents itself with very complex harmonies and melodic lines that lends itself more successfully to advanced players. The first movement, a concert overture, is a bit of satire in sonata form, pulling listeners along amidst lyrical and often twisting lines. The second movement consists of six variations on the German folk tune Prince Eugene, the Noble Knight. The Marsch finale is somewhat a parody of the traditional band music of the time. Altogether, Hindemith creates a tapestry of interwoven individual instruments throughout this work to create a complex masterpiece.

Blow It Up, Start Again  Jonathan Newman

Part of the composer consortium BCM International, Jonathan Newman works alongside composers such as Eric Whitacre and Steven Bryant to advance music in the 21st century with quality literature across all mediums. In the case of Blow It Up, Start Again, Newman brings a bit of “anarchist” music to the concert stage. This music depicts the ideas and actions of the famous “Gunpowder Plot” of 1605 with funk and grunge styles. Blow it up, was most recently performed at this summer’s Cabrillo Festival in CA, conducted by Marin Alsop. Newman states at the music's core is the idea, “If the system isn't working anymore, do what Guy Fawkes tried and go anarchist: Blow it all up, and start again.”