



MEAD WITTER SCHOOL OF MUSIC

UNIVERSITY OF WISCONSIN-MADISON | 2019-20

THE WISCONSIN IDEA AT ITS MOST AUDIBLE

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WE'RE ON...

Our dream for a state-of-the-art performance venue has come true thanks to the support from our many friends, including you, who remain connected to UW-Madison's music community.

The Mead Witter School of Music is home to many more people than those enrolled in our degree programs. Every year hundreds of non-majors and students with double majors in other disciplines find their way to our spaces and stages. As musicians and staff in our many ensembles, their hundreds of on- and off-campus performances enrich the cultural life of the university and our larger community.

Now, with the Hamel Music Center opening this fall, we are poised to reach many more audiences both in-house and online with cutting-edge digital streaming technology. This is truly the Wisconsin Idea at its most audible.

...AND ONLINE

Our annual brochure will continue to feature individuals, highlight special events, and give you a taste of what and who will perform in our spaces. But there is so much more to learn about the people and events that make this place great.

Visit our website regularly for program information, news, and features.

What better time to embrace change than when we are poised to take the stage in our extraordinary new performance space?

At its heart, the Mead Witter School of Music — like music itself — is a joint venture, a collective experience, one that thrives thanks to our vast and varied community.

Please keep in touch. We're glad you're part of the production.



Susan C. Cook
Professor of Musicology
Pamela O. Hamel/Music Board of Advisors Director
Mead Witter School of Music
University of Wisconsin-Madison

DID YOU KNOW?

You can search all
concerts and events by
category, performer,
ensemble, date, and more:
www.music.wisc.edu/events

OPENING CELEBRATION WEEKEND

The Hamel Music Center is about to open its doors, and as a friend of the Mead Witter School of Music, you deserve to be part of the celebration. Every inch of this astounding building has been exquisitely designed for a phenomenal acoustic experience. We can't wait for you to see it — and hear us! Please join our opening celebration weekend.

As a gift to the community, admission to performances will be free but tickets will be required. For ticket information and registration visit www.music.wisc.edu.

If you are unable to register for the opening concerts, don't worry — we'll be celebrating all year! Follow us on social media with **#UWHMC** and keep an eye out for our streamed events.

The Mead Witter School of Music commissioned Laura Schwendinger, composer and School of Music professor of composition, to write a fanfare for the Hamel Music Center opening celebrations. It will receive its world premiere on Friday, Oct. 25, 2019 in the Mead Witter Foundation Concert Hall.

In recognition of the building's opening, the neighboring Chazen Museum of Art will host a special installation of six works by William Weege, whose art inspired the wallpaper in the Collins Recital Hall (see p. 7). The works, from the museum's permanent collection, will remain on view through the end of the year.



OCTOBER 25-27, 2019

Hamel Music Center
740 University Avenue
Madison, WI 53706

FRIDAY, OCT. 25

6:45 p.m., Lower Lobby
Musical Fanfare and Ribbon Cutting
With Chancellor Rebecca Blank

7:30 p.m., Mead Witter Foundation Concert Hall
Collage Concert
Back-to-back short performances featuring some of our most exciting student and faculty musicians playing throughout the concert hall, followed by a public reception

SATURDAY, OCT. 26

7:20 p.m., Lower Lobby
Emeritus Faculty Unbuttoned: A pre-concert performance

8 p.m., Mead Witter Foundation Concert Hall
Faculty and Students in Concert
A dynamic and diverse program featuring many of our signature ensembles, followed by a public reception

SUNDAY, OCT. 27

1:00 p.m., Collins Recital Hall
Distinguished Alumni Collins Fellows
A recital featuring eight of the 65 students who were recipients of the fully-funded graduate fellowships established by Paul J. Collins, followed by a public reception

FALL CONCERT HIGHLIGHTS

SUNDAY, SEPTEMBER 29

Nordic Song Recital with guest artists
Jessie Wright, mezzo soprano, and
John O'Brien, piano
4:00 p.m., Morphy Recital Hall
Edvard Grieg: *Haugtussa* Op. 67
Gunnar de Frumer: *Hjärtats Sånger* Op. 27
Peter Heisse: *Dyvekes Sange*

FRIDAY, OCTOBER 4

Pro Arte Quartet
8:00 p.m., Mills Concert Hall
The Pro Arte begins a yearlong retrospective of Beethoven's quartets, to celebrate the 250th anniversary of his birth.

SUNDAY, OCTOBER 6 (t)

Chanticleer with alumnus Gerard Pagenkopf
7:30 p.m., Hamel Music Center (MWFCH)
In partnership with Union Theater

MONDAY, OCTOBER 7

Discussion with Chanticleer members
3:30 p.m., Hamel Music Center

FRIDAY, OCTOBER 8

Wind Ensemble
7:30 p.m., Hamel Music Center (MWFCH)
Augusta Read Thomas: *Magnetic Fireflies*
Jake Runestad: *Let My Love Be Heard*
Xi Wang: *Winter Blossom**
Larry Tuttle: *To a Lost World**
Carlos Simon: *Amen!**
Scott Teeple, conductor
Ross Wolf, guest conductor
*Wisconsin premiere

THURSDAY, OCTOBER 10

Contemporary Chamber Ensemble
8:00 p.m., Hamel Music Center (CRH)
Melinda Wagner: *Wing and Prayer*
Laura Schwendinger: *Wet Ink*
Laura Schwendinger: *Treetop Studio*
Raymond Deane: *Pentacle**
*Wisconsin Premiere

FRIDAY, OCTOBER 11

Symphony Orchestra
8:00 p.m., Hamel Music Center (MWFCH)
Anna Thorvaldsdottir: *aequilibria*
Strauss: *Death and Transfiguration*
Rachmaninoff: *Symphonic Dances*
Oriol Sans, conductor

SUNDAY, OCTOBER 13

University Bands
2:00 p.m., Hamel Music Center (MWFCH)
Darin Olson, conductor

TUESDAY, OCTOBER 15

Contemporary Jazz & Blue Note Ensemble
7:30 p.m., Hamel Music Center (CRH)

WEDNESDAY, OCTOBER 16

Wisconsin Brass Quintet
7:30 p.m., Hamel Music Center (MWFCH)
Witold Lutosławski: *Mini Overture*
James Stephenson: *Celestial Suite*
Adam Schoenberg: *Reflecting Light*
James MacMillan: *Adam's Rib*
Victor Ewald: *Quintet #2*

THURSDAY, OCTOBER 17

Jazz Faculty Quintet with guest Michael Dudley, trumpet
7:30 p.m., Hamel Music Center (CRH)

TUESDAY, OCTOBER 22

Concert Band & Winds of Wisconsin
7:30 p.m., Hamel Music Center (MWFCH)
Eric Whitacre: *Lux Arumque*
Ryan George: *Firefly*
Percy Grainger: *Colonial Song*
Ottorino Respighi: *Huntington Tower Ballad*
William Schuman: *George Washington Bridge*
Scott Teeple, conductor
Ross Wolf, guest conductor

THURSDAY, OCTOBER 24

Faculty cellist Parry Karp with guest pianist
Eli Kalman
7:30 p.m., Hamel Music Center (CRH)

OCTOBER 25-27 (t)

Hamel Music Center Opening
Weekend Celebration
Hamel Music Center
See p. 3 for details

WEDNESDAY, OCTOBER 30

Master class with Nobuko Imai & the Pro Arte Quartet
6:30 p.m., Hamel Music Center (CRH)
Violist Nobuko Imai is one of the most outstanding violists of our time.

THURSDAY, OCTOBER 31

Pro Arte Quartet & violist Nobuko Imai
12:00 p.m., Hamel Music Center (CRH)
See above

FRIDAY, NOVEMBER 1

Madrigal Singers
8:00 p.m., Hamel Music Center (MWFCH)
Bruce Gladstone, conductor

SATURDAY, NOVEMBER 2

Faculty clarinetist Alicia Lee
8:00 p.m., Hamel Music Center (CRH)

SUNDAY, NOVEMBER 3

Wind Ensemble
2:00 p.m., Hamel Music Center (MWFCH)
W.A. Mozart: *Divertimento in B-flat*
Igor Stravinsky: *Symphonies of Wind Instruments*
Darius Milhaud: *La Création du Monde*
Joel Puckett: *Avelynn's Lullaby*
Omar Thomas: *Of Our New Day Begun**
Scott Teeple, conductor
Ross Wolf, guest conductor
*Wisconsin premiere

For information on ALL Mead Witter School of Music concerts and events — including UW-Madison's Chorus, Opera, Symphony Orchestra, Choral Union, Wind Ensemble, Pro Arte Quartet, Wingra Wind Quintet, Wisconsin Brass Quintet, Jazz Faculty Ensemble, Varsity Band, and faculty and student recitals of all kinds — visit www.music.wisc.edu/events.



FRIDAY, NOVEMBER 8

Wingra Wind Quintet

8:00 p.m., Hamel Music Center (CRH)

SUNDAY, NOVEMBER 9

Chorale

8:00 p.m., Hamel Music Center (MWFCH)

THURSDAY, NOVEMBER 14

Symphony Orchestra

7:30 p.m., Hamel Music Center (MWFCH)

Milhaud: *La Création du monde*

Ravel: *Mother Goose Suite*

Haydn: Symphony No. 101 "The Clock"

Oriol Sans, conductor

Opera: Benjamin Britten's
A Midsummer Night's Dream

David Ronis, director

Oriol Sans, conductor, Symphony Orchestra

FRIDAY, NOVEMBER 15 (t)

7:30 p.m., Music Hall

SUNDAY, NOVEMBER 17 (t)

2:00 p.m., Music Hall

TUESDAY, NOVEMBER 19 (t)

7:30 p.m., Music Hall

SATURDAY, NOVEMBER 16

Timothy Hagen, flute

8:00 p.m., Hamel Music Center (CRH)

FRIDAY, NOVEMBER 22

Pro Arte Quartet

8:00 p.m., Hamel Music Center (CRH)

FRIDAY, NOVEMBER 22

Concert Choir

8:00 p.m., Hamel Music Center (MWFCH)

Beverly Taylor, conductor

SATURDAY, NOVEMBER 23

World Percussion Ensemble

12:00 p.m., Music Hall

Anthony DiSanza, director

SUNDAY, NOVEMBER 24

Concert Band with Winds of Wisconsin

5:00 p.m., Hamel Music Center (MWFCH)

Jack Stamp: *Cheers!*

Johannes Brahms/arr. Buehlman: *Blessed Are They*

Carl Orff/Kriens: *Carmina Burana*

Scott Teeple, conductor

Beverly Taylor, guest conductor

MONDAY, NOVEMBER 25

Chamber Percussion Ensemble

7:30 p.m., Mills Concert Hall

Anthony DiSanza, director

TUESDAY, NOVEMBER 26

Opera Scenes

7:30 p.m., Music Hall

THURSDAY, DECEMBER 5

Builder Appreciation Concert

Symphony Orchestra & Wind Ensemble

7:30 p.m., Hamel Music Center (MWFCH)

Corigliano: Symphony "Circus Maximus,"

Pärt: *Fratres*, with faculty violinist Soh-Hyun

Park Altino

Respighi: *Pines of Rome*

Conductors Oriol Sans and Scott Teeple

See p. 11 for details

FRIDAY, DECEMBER 6 (t)

Guest saxophonist Greg Ward with the
Blue Note Ensemble

8 p.m., Hamel Music Center (CRH)

SATURDAY, DECEMBER 7

UW-Madison & Madison Metropolitan
Jazz Festival

3:00 p.m., Hamel Music Center (MWFCH)

A daylong event, final concert at 3:00 p.m.

SATURDAY, DECEMBER 7 (t)

Choral Union

8:00 p.m., Hamel Music Center (MWFCH)

Ralph Vaughan Williams: *A Sea Symphony*

Beverly Taylor, conductor

SUNDAY, DECEMBER 8

University Bands

2:00 p.m., Hamel Music Center (MWFCH)

SUNDAY, DECEMBER 8

All-University Strings

4:30 p.m., Hamel Music Center (MWFCH)

SPRING 2020 HIGHLIGHTS

SUNDAY, JANUARY 26 (t)

Schubertiade

3 p.m., Hamel Music Center (MWFCH)

Our annual evening of songs, piano duets and chamber music by Franz Schubert, with faculty pianist Martha Fischer and pianist Bill Lutes, students, and guest alumni

Generously underwritten by Ann Boyer

SATURDAY, FEBRUARY 8 (t)

Guest artists: The Knights

8 p.m., Hamel Music Center (MWFCH)

This New York City-based orchestral collective, flexible in size and repertory, is dedicated to transforming the concert experience

SATURDAY, MARCH 7 (t)

8 p.m., Hamel Music Center (MWFCH)

Celebrated pianist Wu Han performs with the Symphony Orchestra

In partnership with Union Theater

FRIDAY, MAY 1 (t)

Renée Fleming

Master class with one of the most acclaimed singers of our time, in conjunction with Ms. Fleming's recital in Shannon Hall

In partnership with Union Theater

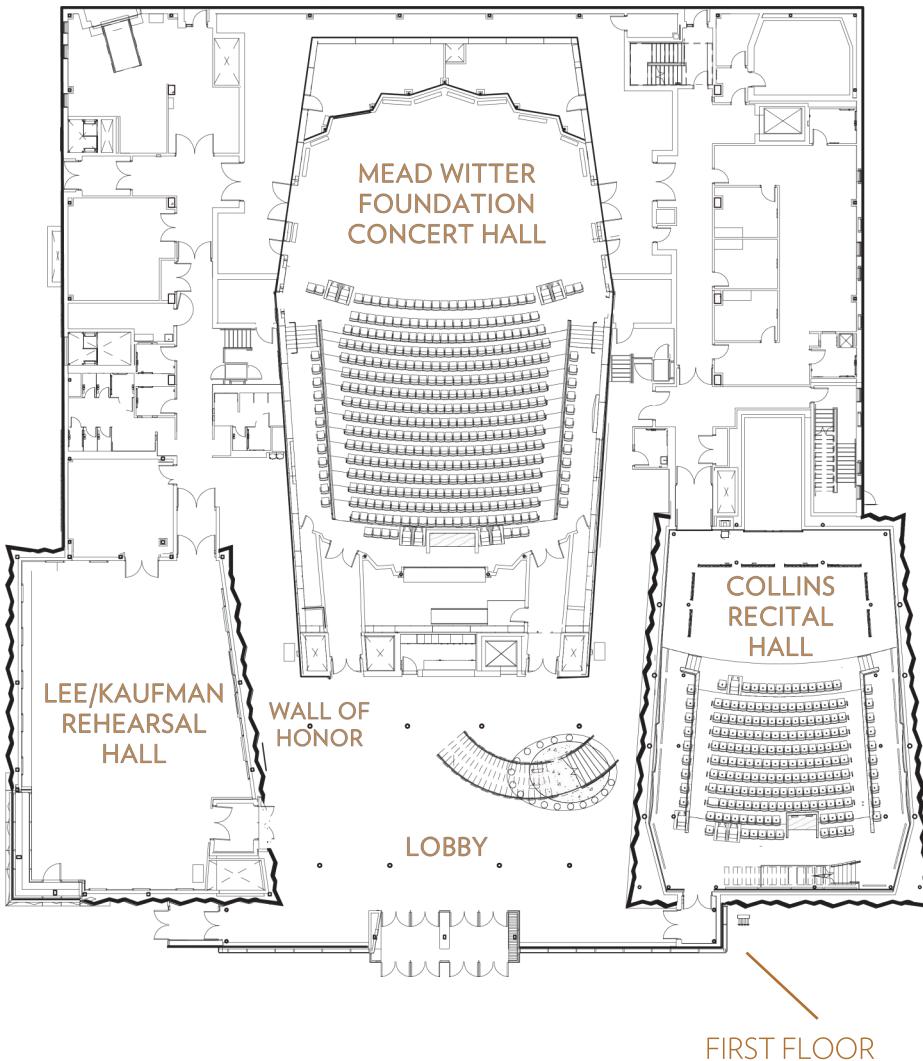
(t) - Tickets required

MWFCH - Mead Witter Foundation Concert Hall

CRH - Collins Recital Hall

DISCOVER THE HAMEL MUSIC CENTER

ACHIEVING ACOUSTIC ISOLATION Situated on a compact site next to a bustling intersection, the Hamel Music Center is a thrilling achievement of both visual and acoustic design. Sound engineers, acousticians, plumbing and mechanical experts, and other professionals worked alongside the architects and builders to design a structure to reduce outside noise and ensure that each performance hall is acoustically isolated from the others. Included here are just some of the details that make this space so special.



EXTERIOR

The accordion-like concrete exterior envelops 16-inch thick double walls that shield each hall from outside noise. Made of unique architectural precast panels, they were constructed by family-owned International Concrete Products in Germantown, WI. The building's roof is made of 50,000 pounds of poured concrete to further reduce outside noise.

WALL OF HONOR

Flanking the rehearsal hall in the lower lobby, the Wall of Honor comprises a series of backlit, clear acrylic panels. This wall recognizes the building's major donors. It was crafted by La Crosse Sign Company.

LOBBY

Visible from University Avenue, the Hamel Music Center's two-story, glassed-in lobby connects all spaces in the building and welcomes passersby. The Lau & Bea Christensen Upper Lobby, accessible by an elevator and a curving central staircase, provides access to balcony seating in both the concert and recital halls. The terrazzo flooring of the central staircase was crafted by Wausau Tile of Wausau, WI. Both the main and upper lobbies are intended to promote regular interaction between undergraduates, graduate students, and faculty. They also serve as elegant gathering spaces for pre- and post-concert receptions. Crowning the space is a custom copper pipe chandelier, a gift from the Class of 1965, crafted by third-generation family business Manning Lighting (profiled on p. 9) of Sheboygan, WI.

Gender-neutral and accessible bathrooms are available on both the main and upper floors.

MECHANICAL SYSTEMS

Plumbing and other mechanical systems are routed through corridors and back-of-house spaces to keep any noise or vibration from transferring to the structures surrounding the three music halls. Pipes are wrapped with additional insulation to absorb sound. To eliminate air noise while maintaining comfortable circulation in the Mead Witter Foundation Concert Hall, air is diffused from underneath the seats on the main floor and from the back of balcony seating instead of through large vents.

SING MAN & FLORENCE LEE/ ANNETTE KAUFMAN REHEARSAL HALL

The Lee/Kaufman Rehearsal hall provides an attractive space that is large enough to accommodate the acoustic and physical demands of the Mead Witter School of Music's many large ensembles. The room's irregular shape and fabric-wrapped panels prevent the presence of standing sound waves. The distinctive west-facing corner window (actually double windows, with space between them to absorb sound vibration) allows passersby a view into the hall's activities and opens the building to the neighboring Chazen Museum of Art. This multi-use space will also host pre- and post-concert educational talks, events, and receptions.

DRESSING ROOMS

Two large dressing rooms, including the Daniel Gregg Myers Green Room, offer performers a comfortable space to congregate and warm up before performances. Friends and family can also gather in these spaces following performances.

RECORDING STUDIO

As a learning lab for music students, the Hamel Music Center provides invaluable production experience. This includes access to a recording studio equipped with monitors, mixing boards, and cameras. Nearly 150 miles of wire connect the studio to the concert and recital halls, allowing for interaction with performing artists and the ability to livestream events.

COLORS

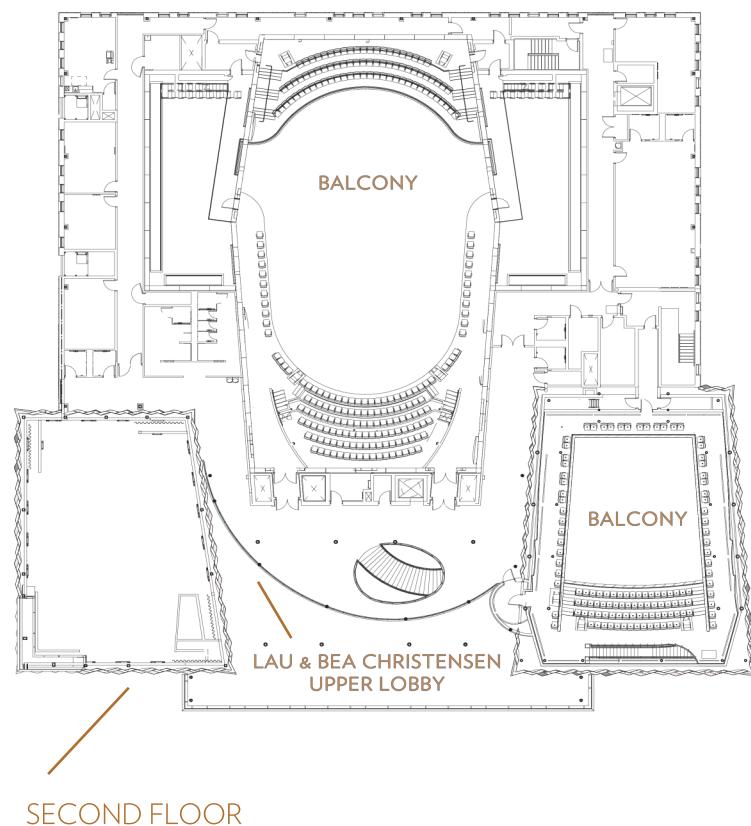
A signature element of architect Malcolm Holzman, the interior's bold color scheme, takes its inspiration from Wisconsin's natural landscape. The rich plums, coppers, and golds reflect the life cycle of the maple, Wisconsin's state tree. Copper leafing in the concert hall was applied by Conrad Schmitt Studios of New Berlin, WI. The blues of the back-of-house spaces — such as offices, bathrooms, and dressing rooms — are a nod to Madison's beloved lakes.

MEAD WITTER FOUNDATION CONCERT HALL

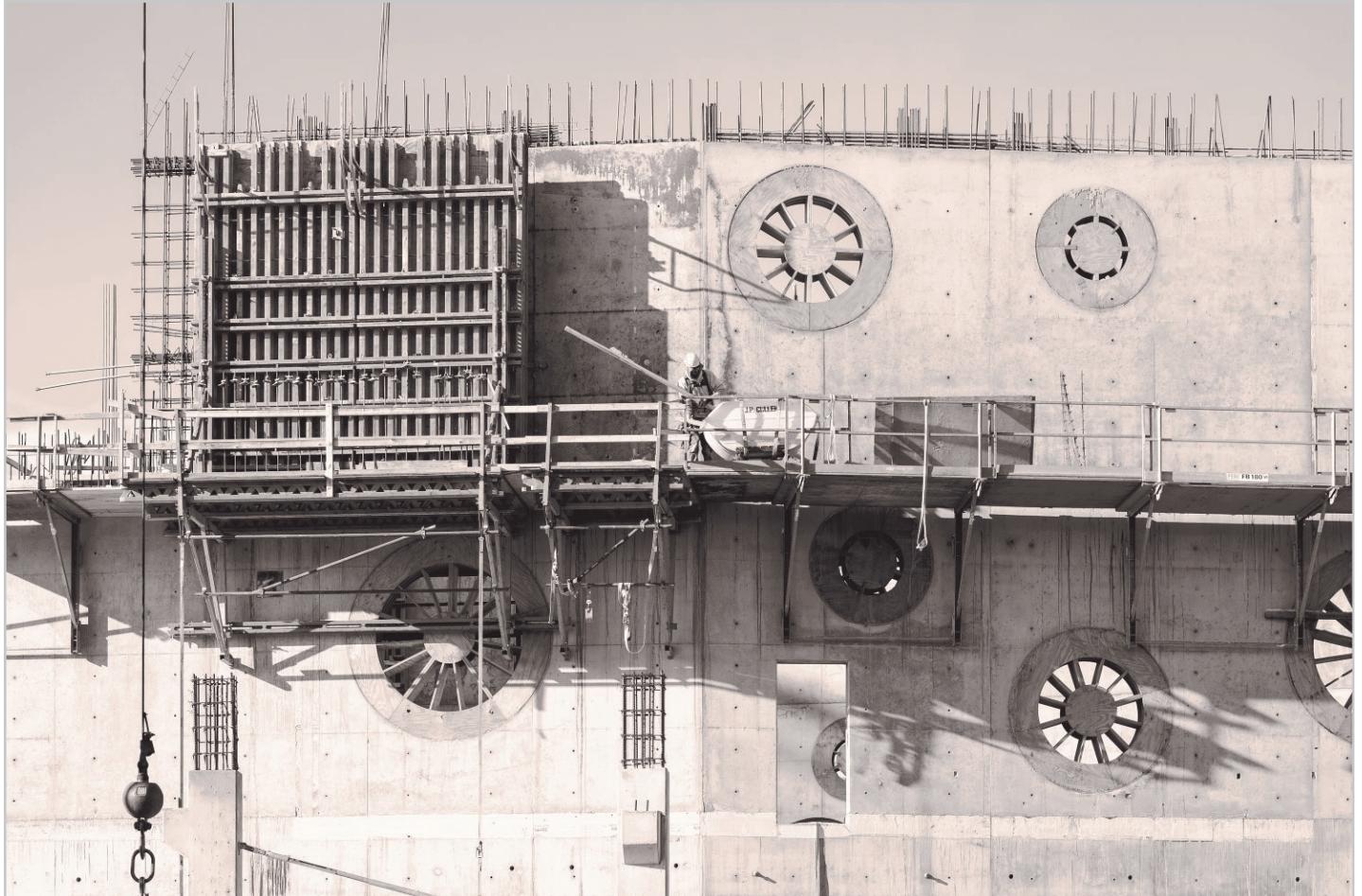
Seating up to 660 people, the main concert hall features an expansive stage with the capacity to house large ensembles of any kind — including the Varsity Band and UW-Madison Symphony Orchestra. Above the stage, the JoAnne Brown Krause & Donald Krause Choir Loft has three curving benches that accommodate up to 100 performers or may be used as audience seating. A series of circular coffers — some are inset, others protrude — along the walls also absorb and reflect sound back into the concert hall. In addition, two 50,000 cubic-foot floating concrete reverberation chambers can be seen 30 feet up on each side of the concert hall stage. Both the concert and rehearsal hall also have motorized curtains that can be drawn around the walls to adjust the level of "live" sound in the hall. In the seating area, a lift is available on each side of the auditorium to enable patrons with limited mobility to access the front of the house. Personalized copper plaques on the backs of seats honor UW graduates, professors, and loved ones. Visit www.hmc.music.wisc.edu to learn more about naming a seat.

COLLINS RECITAL HALL

This two-story hall seats 300 people. In addition to hosting smaller-scale performances, Mead Witter School of Music students will perform capstone projects graduate students will performing final doctoral recitals here. Like the concert hall, the recital hall offers additional audience seating above the stage. Warm wooden elements include maple planks sourced from Menominee tribal lands, wooden petals on the lighting "tiaras" suspended from the ceiling, and framed glulam beams (laminated timber of exceptional strength) that support the cement ceiling. The hall's colorful and dynamic wallpaper was designed by Tandem Press founder and printmaker William Weege, professor emeritus of UW-Madison's Department of Art. In recognition of the Hamel Music Center's opening, the Chazen Museum of Art will host a special installation of six works by William Weege. See p. 3 for more information.



BUILT BY WISCONSIN BUSINESSES FOR WISCONSIN



Circular, wheel-like structures built into the walls of the concert hall served as forms for the acoustic coffers. Photo: Jeff Miller, University Communications

Just because the Hamel Music Center was the first academic building on campus built entirely without state dollars, that doesn't mean the state of Wisconsin wasn't instrumental to its fruition. In fact, a veritable symphony of Wisconsin-based businesses had a hand in this spectacular oeuvre.

Conrad Schmitt Studios, New Berlin

Full Compass Sound, Madison

General Heating and Air Conditioning, Madison

The Hooper Corporation, Madison

International Concrete Products, Germantown

JP Cullen, Madison

La Crosse Sign Company, La Crosse

Manning Lighting, Sheboygan

Menominee Tribal Enterprises, Neopit

Nickles Electric, Madison

Oneida Total Integrated Enterprises, Milwaukee

raSmith, Madison

Saiki Design, Madison

Strang Inc., Madison

Thunderbird, Madison

Vondra Engraving, Madison

Wausau Tile, Wausau

ON STAGE TO ONSITE



BEN SONNENTAG boasts some unique connections to the Mead Witter School of Music. While earning his degree in civil engineering from UW–Madison, he played trumpet in a handful of student jazz ensembles. Shortly after graduating in 2016, he found himself back on campus — this time with general contractor JP Cullen as the site engineer for the Hamel Music Center.

When did you start playing trumpet?

I started playing trumpet in fifth grade, I wanted to play trumpet because both my dad and grandpa had played it. I liked it enough that I never looked at anything else.

How did you find your way from the College of Engineering to the School of Music's jazz community?

Coming out of high school I knew that playing music, and jazz music in particular, was going to be a lifelong passion of mine, but I didn't think that trying to play trumpet professionally was the right thing for me to do. Fortunately, there were a lot of opportunities within the UW community to get involved without being a music major.

With whom did you perform while you were a student here? Any favorite memories?

I played with the Concert Band, UW Jazz Orchestra (UWJO), Latin Jazz, Jazz Standards, and took lessons with [Director of Bands] Scott Teeple, [Director of Jazz Studies] Johannes

Wallmann, [Emeritus Professor of Trumpet] John Aley, and [Adjunct Professor of Jazz Trumpet and Director of the Afro-Cuban Jazz Orchestra] Eric Siereveld. I think my favorite gig was playing the terrace for the 2016 Isthmus Jazz Festival with the UWJO. Sharón Clark, the jazz vocalist in residence for the Smithsonian Jazz Masterworks Orchestra, was our featured guest.

How will playing in this building be different for future UW–Madison musicians?

I think that playing in the Hamel Center, when compared to the facilities in Humanities and Music Hall, is going to supply a more acoustically fulfilling, professional environment. In my opinion, in the existing facilities, there are physical, digital, and acoustical handicaps that can prevent students and professors from having the space be purely about the band and the performance. In the Hamel Center, the hope is that there are no or at least fewer limitations to what the sounds can be.

Are you still playing music? Where can we find you when you're not wearing a hard hat?

I don't get to play my horn as often as I'd like anymore. It seems that life gets busier each year! But outside of work, you can usually find me working on my house and yard with my wife, or out camping with friends.

A longtime member of the disaster and humanitarian relief organization Engineers Without Borders (EWB), Ben presently sits on the board of the Madison Area Professional Committee.

MANNING LIGHTING: SHEBOYGAN'S LIGHT

Crowning the Hamel Music Center's two-story glassed-in lobby is a custom copper chandelier, a gift from the Class of 1965. Each of the chandelier's 10 fixtures spans more than 16 feet with interconnected tubing positioned at different angles. Designed by the building's architect, the fixtures were manufactured by third-generation family-owned business Manning Lighting in Sheboygan, WI.

Today, president and owner **ANDY MANNING** oversees the company of 35 employees and carries on their more than seven decades of commitment to providing handcrafted, high performance lighting fixtures.

Can you describe the way that lighting can change a space so dramatically? What were you going for with this piece?

Lighting can reveal and accentuate architectural elements and build layers of focus to direct people's eyes through a space. But it's much more: Effective lighting design is something you feel, almost on a subconscious level. From a manufacturer's perspec-

tive, we specialize in fixtures that are designed to be seen in the interior, not hidden up in the ceiling or inside a soffit. That's why we spend a lot of time working with customers to make lighting that harmonizes with the architecture.

How do you expect the chandelier to enhance the building's main space?

This may be a better question for the architects who designed it but, to me, the 10 fixtures installed so closely together are simultaneously interacting with one other and moving apart — almost like a piece of music.

Why has Manning remained a Wisconsin-based company all these years?

We love to work on projects here in the state because we can directly see the impact it has on our people and our local suppliers. And as a [1987 Journalism] UW–Madison graduate, the campus is still special to me. I like to think our modest contribution to this iconic new building will make a positive impression on students, faculty, and guests for many years.

WELCOME NEW FACULTY



Photo: Lisa-Marie
Mazzucco

JEAN LAURENZ is a vocalist and stage performer who enjoys multi-dimensional artistic performances which combine theater, singing, trumpet, and visual arts. A passionate educator, social activist, and teaching artist, she holds

degrees in trumpet performance and choral education from Yale University and Northwestern University.

As a performer, Ms. Laurenz has enjoyed appearances with Adele, The Hanson Brothers, The Boston Pops, and the Hong Kong Philharmonic. Her favorite genre is chamber music and she frequents this arena with innovative ensembles including Seraph Brass, The Knights, A Far Cry, Alarm Will Sound, and with Carnegie Hall's resident fellow chamber group, Ensemble Connect.

Her work with Handel and Haydn Society and Carnegie Hall has connected her to public school students in Boston and the Bronx who have helped shape her artistic perspective. Ms. Laurenz has curated children's shows for both Carnegie Hall and the Boston Symphony and she is a current fellow with META (Music Educators and Teaching Artist).



Photo: Alexandra Bush

COREY POMPEY was appointed associate director of bands at UW—Madison in spring 2019, succeeding long-time director Mike Leckrone. Most recently, Dr. Pompey was assistant professor of music,

associate director of bands/director of athletic bands at the University of Nevada

-Reno. Prior, he served as the assistant director of bands at Pennsylvania State University, where he assisted with the Penn State Marching Blue Band and Athletic Bands, conducted the Concert Band, taught undergraduate conducting, and assisted with student-teacher supervision.

Dr. Pompey also served as an assistant instructor with University Bands at The University of Texas at Austin. He was involved in all creative and administrative aspects of the program, some of which include The University of Texas Wind Ensemble and The Longhorn Band. Dr. Pompey taught in the public schools of Alabama for seven years prior to moving to Texas.

Dr. Pompey holds the bachelor of science degree in music education and the master of arts degree in music education from The University of Alabama. He earned his doctor of musical arts degree in wind conducting at The University of Texas. Principal conducting teachers include Jerry F. Junkin, Kenneth Ozzello, and Gerald L. Welker.



Photo: Myra Klarman

ORIOL SANS, assistant professor and director of orchestral activities, directs the Symphony Orchestra, conducts opera productions and teaches graduate

students in conducting. Before his appointment at the UW—Madison, he was associate director of orchestras at the University of Michigan. His professional conducting activities include performances with the Detroit Symphony Orchestra, the Santa Fe Symphony, the Michigan Chamber Winds and Strings, the New Mexico Philharmon-

ic, the San Juan Symphony (Colorado), the Orquesta Filarmónica de Jalisco in Guadalajara (Mexico), the Flint Symphony Orchestra, the Ann Arbor Symphony Orchestra, the International Contemporary Ensemble and the Four Corners Ensemble.

Since 2016 Mr. Sans has held the position of music director of the Detroit Symphony Youth Orchestra. His reputation working with young and college musicians has brought him to serve in several occasions on the conducting faculty at the Interlochen Summer Academy, to guest conduct at the Sewanee Summer Music Festival, and to be a conducting clinician and guest conductor for numerous youth ensembles.

As an opera conductor, his eclectic repertoire includes performances of Verdi's *Falstaff*, Mozart's *Marriage of Figaro*, Tchaikovsky's *Eugene Onegin* and David Little's *Dog Days*. Most recently, he conducted a production of Menotti's *Amahl and the Night Visitors* at the Michigan Opera Theatre and collaborated with the Opera Theatre Saint Louis in a production of *Awakenings*, a new opera by composer Tobias Picker that will be premiered in 2020.

A native of Catalonia, Spain, Mr. Sans studied orchestral and choral conducting at the Barcelona Conservatory, receiving the school's Honors Award in both specialties upon graduation. Following his training in Spain, he studied with Kenneth Kiesler at the University of Michigan where he received his master's degree in orchestral conducting and his doctorate in musical arts. In addition to his degrees in music, Mr. Sans also holds a bachelor's degree in humanities from the Pompeu Fabra University in Barcelona.



On a Friday afternoon last April, four UW–Madison students performed Ravel for an audience in neon shirts and hard hats lunching on take-out pizza. It wasn't your typical concert. But it made the 50 or so employees from JP Cullen and Strang, Inc. the Hamel Music Center's very first audience.

Attendees of the "hard hat concert" were treated to a variety of music from UW student ensembles, including the Solana String Quartet, Nova Brass Quintet, and a jazz combo. Photos by Brian Heller.



Members of the Solana String Quartet include Anna Luebke, Maynie Bradley, Rachel Riese, and Hannah Kasun.

MUSICIANS AT WORK

BUILDER APPRECIATION CONCERT

Please join us on Thursday, December 5 for a special concert to recognize the men and women who contributed so much to our new performance spaces. Faculty conductors Oriol Sans and Scott Teeple will lead the Symphony Orchestra and Wind Ensemble performing Corigliano's Symphony "Circus Maximus;" Pärt's *Fratres*, featuring faculty violinist Soh-Hyun Park Altino; and Respighi's *Pines of Rome*. An opening reception will begin at 7:00 p.m.



Mead Witter School of Music
UNIVERSITY OF WISCONSIN-MADISON

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NEW LOOK | NEW FORMAT | NEW DIGS

The Hamel Music Center is raising the curtain on a new era for the Mead Witter School of Music. Opening celebrations will take place the weekend of October 25-27, 2019. Learn more inside and at www.music.wisc.edu.

For a list of concurrent School of Music Alumni Association (SOMAA) reunion events visit www.uwsomaa.org.



Front and back cover: Jeff Miller; Bryce Richter, University Communications

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