

UBCBANDS

Symphonic Wind Ensemble | Robert Taylor Conductor
Concert Winds | Imran Amarshi Conductor

Come Sunday featuring the music of Omar Thomas Friday, April 1, 2022 | 7:30 p.m.

UBC Concert Winds

New Wade 'n Water	Adolphus Hailstork (b. 1941)
Shenandoah	Omar Thomas (b.1984)
Melodious Thunk	David Biedenbender (b.1984)
Rocketship!	Kevin Day (b.1996)

Intermission

UBC Symphonic Wind Ensemble

A Mother of a Revolution!	Omar Thomas (b. 1984)
Celebration!	Adolphus Hailstork (b. 1941)
Symphony No. 1 "Afro-American Symphony" II. Sorrow	William Grant Still (1895-1978) Arr. O'Brien
Come Sunday I. Testimony II. Shout!	Omar Thomas (b. 1984)

*We would like to acknowledge that the land on which we gather
is the traditional, ancestral, and unceded territory of the Musqueam People.*

PROGRAM NOTES

Compiled and edited by Josh Rauw and Ben Vanderkruk

New Wade 'n Water – Adolphus Hailstork

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera, and his compositions have won numerous accolades and awards. He is currently Professor of Music and Eminent Scholar at Old Dominion University in Virginia.

New Wade 'N Water is a contemporary adaptation of the traditional African-American spiritual “Wade in the Water.” Spirituals are one of the earliest forms of traditional folk music that once functioned within African-American communities in multiple ways. While spirituals expressed deeply held religious meaning, they also mirrored a desire for freedom, which was often communicated through hidden messages within the text. “Wade in the Water” was an instruction for fleeing slaves to move through rivers and streams to erase their scent and confuse the bloodhounds tracking their path. The text also includes a reference to Moses, which refers to Harriet Tubman, sometimes called “The Moses of her People” because of the many enslaved people she led to freedom. With this old spiritual as a foundation, Hailstork creates an exciting new composition. He provides musical representation of rolling water and crashing waves, giving one the ominous feeling that the phrase “God’s gonna’ trouble the water” has come to life in the music.

Shenandoah – Omar Thomas

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake — an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia — and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of Shenandoah while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of Shenandoah is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful. -Omar Thomas

Melodius Thunk – David Biedenbender

I don’t normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.)
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name — first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and second, because this nickname actually provided great musical inspiration. Melodious — well, that's fairly obvious — and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune "Salt Peanuts," but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

-David Biedenbender

Rocketship! – Kevin Day

Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. His works have been programmed by major orchestras and wind bands around the world, and have been performed at major venues including Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, TMEA, and more. Day holds a Master of Music in Composition degree from the University of Georgia, and is currently completing his Doctor of Musical Arts in Composition degree at the University of Miami Frost School of Music.

Rocketship! is an exciting concert piece that takes the listener on a musical adventure from countdown to liftoff, to breaching the Earth's atmosphere into the vastness of outer space. Driving rhythmic figures, dramatic melody lines, and powerful block chords propel the music forward, while lyrical themes and celestial textures create an atmosphere tingling with anticipation. After a return of the initial melody in the brass, the piece concludes with a climactic and triumphant burst of energy as our vessel blasts forward into the great unknown.

A Mother of a Revolution – Omar Thomas

This piece is a celebration of the bravery of trans women, and in particular, Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 — one of the pivotal events of the LGBTQ liberation movement of the 20th century — which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen. This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising.

-Omar Thomas

Sorrow (from the Afro-American Symphony) – William Grant Still

William Grant Still was one of America's foremost composers in his lifetime and was long known as the "Dean of African-American Classical Composers." He was born on May 11, 1895 in Woodville, Mississippi to parents who were teachers and musicians. After his father died when he was only a few months old, his mother then brought him to Little Rock, Arkansas where his musical education would begin. He graduated from Wilberforce University, where he conducted the band, learned to play various instruments, and started his first attempts at

composition. He later studied at the Oberlin Conservatory of Music and upon completing his studies, entered the world of commercial music. Throughout his career, Still wrote over 150 compositions of various mediums and had many firsts within the American musical world. He was the first African-American in the United States to have a symphony performed by a major symphony orchestra, conduct a major symphony orchestra, and have an opera produced by a major American opera company.

Still's *Symphony No. 1*, nicknamed the "Afro-American Symphony," was the first symphony by an African-American composer performed by a major American symphony orchestra when it was performed in Rochester, New York in 1931. This symphony is Still's most performed work and this arrangement for band was completed by Robert O'Brien and produced at the Westpoint Military Academy. In this symphony, Still takes themes and ideas from jazz, spirituals, and the blues, and combines them into a masterpiece that showcases the shared experience by African-Americans in the decades following the American Civil War. The second movement, titled "Sorrow," is a slow adagio that takes the 12-bar blues theme of the first movement and expands on it with chromatic harmony and soloistic interplay throughout the ensemble.

Celebration! – Adolphus Hailstork

In the years leading up to the United States Bicentennial in 1976, the artistic community saw a vast growth in opportunities and recognition as commissions came flooding in for American composers to write festive works for many different celebrations around the United States. In Nashville, Tennessee, the Nashville Symphony orchestra and its conductor Thor Johnson commissioned Adolphus Hailstork to write a celebratory fanfare for this very occasion, which resulted in *Celebration!* One of the conditions of this commission was for the music to be distributed free of charge to high school orchestras across the country. The version for band was arranged following the release of the orchestral version, and maintains the infectious exhilaration of the original while incorporating the distinct colours and timbres of a wind band. The rhythmic complexity, combined with the extreme instrument range demands, makes this piece a daunting task to approach, but the final product is a thrill-ride of excitement and helps cement Adolphus Hailstork as one of the wind band's greatest contributors.

Come Sunday – Omar Thomas

Omar Thomas is one of the most well-known and recognized composers working today, whose music is being performed around the world. Originally from Brooklyn, New York, he studied Music Education at James Madison University in Harrisonburg, Virginia before moving to Boston to pursue his Master of Music in Jazz Composition at the New England Conservatory of Music in 2006. He studied with lauded composers and educators such as Ken Schaphorst, Frank Carlberg, and Maria Schneider. He was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the age of 23, while he was completing his Master of Music Degree. Since his time at Berklee, he taught at the John Hopkins University of Baltimore and is currently an Assistant Professor of Composition and Jazz Studies at the University of Texas at Austin. His continued work and activism in the LGBTQ+ and the African-American communities has made him a household name to many. His work *Come Sunday* was the first piece written by an African-American composer to win the National Band Association's William D. Revelli Memorial Composition Contest in 2019. Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington claims "Omar Thomas will prove to be the one of the more important composer/arrangers of his time."

"Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, Testimony, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, Shout!, is a virtuosic celebration — the frenzied and joyous climactic moments when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the Black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own — I see you and I am you. This one's for the culture!"

-Omar Thomas



Robert Taylor is Professor of Music and Director of Bands at the University of British Columbia in Vancouver, BC, where he conducts the Symphonic Wind Ensemble, teaches graduate and undergraduate conducting, and serves as Chair of the Woodwind Brass and Percussion Division. With a career in music education spanning over twenty-five years, previous appointments include the University of Puget Sound in the state of Washington and Eureka High School in northern California, where ensembles under his direction earned recognition by Downbeat Magazine, the Selmer Corporation, and Grammy Signature Schools.

Dr. Taylor maintains an active schedule as a guest conductor. Past engagements include performances with the Vancouver Brass Orchestra, Pacific Symphonic Wind Ensemble, and Chicago-based contemporary music group, the Maverick Ensemble, in addition to collaborations with a wide range of international artists—from brass virtuosos Allen Vizzutti, Gail Williams, Jeff Nelsen, and Daniel Perantoni; to composers Jodie Blackshaw, Michael Colgrass, John Corigliano, David Maslanka, Cait Nishimura, Joel Puckett, Alex

Shapiro, Frank Ticheli, and Dana Wilson; to jazz and pop performers Ingrid Jensen, Manhattan Transfer, and Big Bad Voodoo Daddy. As a passionate advocate of music in the schools, Dr. Taylor is in high demand as a festival adjudicator, rehearsal clinician, and guest conductor throughout North America and internationally. His frequent appearances with young musicians include serving as principal conductor of the Puget Sound Youth Wind Ensemble and guest conductor of numerous honor groups, such as the National Youth Band of Canada, California Orchestra Directors Association Honor Symphony, and many provincial and all-state bands across Canada and the United States.

Taylor received the Master of Music and Doctor of Music degrees in conducting from Northwestern University, where he studied with Mallory Thompson, and the Bachelor of Arts degree in Trumpet and Music Education from Humboldt State University. His research on wind literature, rehearsal techniques, and the use of technology in the training of nascent conductors and performing musicians has been presented in leading wind band publications and featured in presentations at regional and national music conferences, including appearances at the Midwest Clinic and College Band Directors National Association. Recent research focuses on diversity, equity, and inclusion, through contemporary, socially-conscious programming and as co-author of *The Horizon Leans Forward*, a new resource that amplifies the talent and voices of the many underrepresented communities in the wind band field. Dr. Taylor is a Killam Laureate, Jacob K. Javits Fellow, and has served as on the executive boards of the British Columbia Music Educators Association and College Band Directors National Association (Northwest Region). He is a member of the Phi Kappa Phi and Pi Kappa Lambda National Honor Societies, World Association for Symphonic Bands and Ensembles, and National Association for Music Education.



Imran Amarshi is a Sessional Lecturer and the Interim Conductor of the UBC Concert Winds at the University of British Columbia School of Music. He is also the Director of Bands and a Department Head Teacher at Notre Dame Regional Secondary in Vancouver. At Notre Dame, he leads the instrumental music program and conducts four wind ensembles, two jazz ensembles, and a handbell ensemble. Mr. Amarshi graduated with his Bachelor of Music and Bachelor of Education degrees from UBC, where he studied clarinet with Jenny Jonquil and conducting with Dr. Robert Taylor. As a strong supporter of music education in Canada, Mr. Amarshi is the Honour Wind Ensemble Coordinator for the British Columbia Music Educators' Association, and a board member for the Handbell Musicians of Canada.

UBC CONCERT WINDS

Imran Amarshi, conductor

Flute

Emily Joo, piccolo
Langley, BC; BMus '22
Emily Chan-Schneck
Vancouver, BC; BIE '24
Stephanie Ganz
Victoria, BC; BSc '24
Cherry Hsu*
Langley, BC; BMus, BEd '23
Phillip Lee
Langley, BC; BSc '23
Yoanne Lin
Taipei, Taiwan; BMus, BEd '23
Kiersten Lyde-Stad
North Vancouver, BC; BSc '25
Shichun (Sharon) Tang
Singapore; BA '25
Sophia Zhang
Calgary, AB; BA '24

Oboe

Chantelle Liang*
Vancouver, BC; BMus '25

Bassoon

Emily Carlsen*
White Rock, BC; BMus, BEd '23
Sean Levesque
Abbotsford, BC; BMus '23
Melena Seidel
Sammamish, WA, USA; BSc '23

Clarinet

Thomas Deckers
Calgary, AB; BASc '23
Bella Dufresne
Calgary, AB; BA '24
Lena Hart
Kitchener, ON; BA '25
Jason Ho
Richmond, BC; BSCW '24
Masaya Morita
Sasebo, Japan; BA '25
Janelle Xu*
Calgary, AB; BMus '23
Kiri Bhana, bass
Santa Rosa, CA, USA; BA '24

Saxophone

Kaitlyn Darrach, alto
Calgary, AB; BMus, BEd '24
Henrik Diep, alto
Calgary, AB; BPSc '25
Nolan Vibhakar, alto
Iowa City, IA, USA; BASc '25
Jackson Williams,* alto
Prince George, BC; BMus '23
Carly Fader, tenor
Surrey, BC; BMus '25
Emma Porter, tenor
Vancouver, BC; BMus '23
Jasmin Braun, baritone
Swift Current, SK; BMus, BEd '24

Trumpet

Bryce Dong*
Langley, BC; BMus '24
Sara Foubert
Surrey, BC; BMus, BEd '23
Delamare George
Sechelt, BC; BMus '25
Jungyeul Park
Lannion, France; PhD Linguistics '06
Andy Shi
Beijing, China; BA '24
Lambly Wu
Port Moody, BC; BMus '25

Horn

Alyssa De'Ath
Cambridge, ON
Janelle Julian
Surrey, BC; GSSM '23
Braeden Liversidge*
Maple Ridge, BC; BMus '24
Josh Rauw
Calgary, AB; MMus '23

Trombone

Tolulope Adegboye
Vancouver, BC; BA '22
Erik Bell
Vancouver, BC; BASc '24
Luke Huang
Langley, BC; BSc '25
William Li*
Coquitlam, BC; BMus '24
Adrienne Ma
Vancouver, BC; BA '22

Euphonium

Ken Surges
Vancouver, BC; BMus '90

Tuba

Takumi Hayashi
Fort Langley, BC; BMus '22
Alan Li*
Changchun, China; BMus '23
Leo Lyu
China, BCom '23

Percussion

Leah Bruno
Hogsmeade, UK; BMus '22
Paloma DeLisle
Vancouver, BC; BSc '25
Kristiāns Jautaiķis
Rīga, Latvia; BMus '22
Heejung Jung
Daegu, Korea; BMus '23
Angie Lan
Vancouver, BC; BA '25
Caydence Matheson*
Calgary, AB; BMus '26
Ben Vanderkruk
Calgary, AB; MMus '23

*denotes principal

UBC Bands Staff

Josh Rauw, teaching assistant
Ben Vanderkruk, teaching assistant
Ben Horodyski, librarian
Hanna Van Inwegen, librarian
Alison Cardinall, stage manager
Rio Lagos Davison, stage manager
Emma Porter, stage manager
Dana Sullivan, stage manager

UBC SYMPHONIC WIND ENSEMBLE

Robert Taylor, conductor

Flute

Emily Richardson, piccolo
Calgary, AB; MMus '22
Yoel Kristian
Jakarta, Indonesia; MMus '23
Amanda Lawrence*
Cape Town, South Africa; MMus '22
Shilpa Sharma
Vancouver, BC; BMus '22
Isabella Wark
Vancouver, BC; BMus '24
Joyce Wong
Vancouver, BC; DMPS '23

Oboe

Renz Eulric Adame*
Winnipeg, MB; DMA '24
Wei Wang
Taiyuan, China; DMA '23
Moirá Rader Rice, english horn
Olympia, WA, USA; BMus '24

Bassoon

Rio Lagos Davison*
Saskatoon, SK; MMus '23
Eric Li
Miramichi, NB; BSc, BMus '24
Amelia Walker, contrabassoon
Calgary, AB; BMus '24

Clarinet

Yanqing Zhang, Eb
Xi'an, China; DMA '24
Yen-Han Chen
Vancouver, BC; MMus '23
Daniel Hayden
Garner, NC, USA; MMus '23
Daniel Ketter
Fair Lawn, NJ, USA; BMus '24
Yuri Kuriyama
Tokyo, Japan; MMus '24
Mar Navarro Ivars
Alicante, Spain; BMus '23
Simon Proulx
Winnipeg, MB; BMus '24
Felix Rowe*
Calgary, AB; BMus '23
Luqi Wang
Dalian, China; DMPS '23
Yukari Smith, alto
Osaka, Japan; BMus '22
Jose David Romero Martinez, bass
Totana, Spain; MMus '22
Carlos Savall-Guardiola, bass
Alicante, Spain; DMA '22

Saxophone

Henry Cao,* alto/soprano
Surrey, BC; BMus '22
Baylie Adams, alto
Calgary, AB; MMus '23
Zach Mozel, alto
Coquitlam, BC; BMus '24
Emmanuel Rihl, tenor
Langley, BC; BMus '23
Albin Rickman, tenor
Habo, Sweden; BMus '22
Alison Cardinall, baritone
New Westminster, BC; BMus '23

Trumpet

Freddy Abu Sido*
Richmond Hill, ON; MMus '24
Erica Binder
Red Deer, AB; BMus, MM '22
Nikolaj Hansen
Burnaby, BC; BMus '25
Dawn Kwong
Burnaby, BC; BMus '22
Graeme Lister
Surrey, BC; BMus '24
Hudson Throness
Surrey, BC; BMus '23
Hyo Sang Yun
Vancouver, BC; BMus, BEd '24

Horn

Lawrence De Guzman*
Vancouver, BC; BMus, BEd '24
Nathella Pasula
Edmonton, AB; BMus '24
Josh Rauw
Calgary, AB; MMus '23
Hanna Van Inwegen
Seattle, WA, USA; BMus, BEd '23
Albert Wu
Richmond, BC; BMus '22

Trombone

Mika Colonia
Vancouver, BC; BMus '24
Erik Larson
Winnipeg, MB; MMus '23
Shiqing Liu
Nanjing, China; BMus '23
Balakshan Sidhu
Surrey, BC; BMus '24
Gerald Rogers, bass
Lethbridge, AB; MMus '23
Dana Sullivan, bass
Binghamton, NY, USA; BMus '22

Euphonium

Stephen Franklin
Langley, BC; BMus '23 (VAM)

Tuba

Anna Bosgra
Calgary, AB; MMus '23
Ben Horodyski*
Vancouver, BC; BMus, BEd '23
Gage Sippel
Agassiz, BC; DMPS '22

Percussion

Paloma DeLisle
Vancouver, BC; BSc '25
Kaiya Gazley
Chilliwack, BC; BMus '23
Kristiāns Jautaiķis
Riga, Latvia; BMus '22
Heejung Jung
Daegu, Korea; BMus '23
Jacob Kryger*
Saint Albert, AB; MMus '22
Ben Vanderkruk
Calgary, AB; MMus '23

Piano

Grace Jung
Vancouver, BC; BMus '24

Harp

Madison Dartana
Vancouver, BC; BMus '23

Double Bass

Noah Alejandro Ferrera-Palchinski
Vancouver, BC; BMus '25

Electric Bass

Brett Selinger
Ladner, BC; BMus '21

*denotes principal

UPCOMING PERFORMANCES

UBC Symphony Orchestra

Saturday, April 9 at 7:30 p.m. (Chan Shun Concert Hall)

UBC WOODWIND, BRASS, & PERCUSSION DIVISION

The UBC Woodwind, Brass, & Percussion Division (WBP) is distinguished by its outstanding faculty performers, who play in the Vancouver Symphony, Vancouver Opera Orchestra, Standing Wave, Turning Point Ensemble, Vancouver Brass Project, Touch of Brass, and Vancouver Saxophone Ensemble, and enjoy successful careers as solo recording artists and entrepreneurs. The division provides master classes with internationally renowned guest artists, including an annual Brassfest, Windfest, Summer Music Institute, and Wind Conducting Symposium. WBP students enjoy ample playing opportunities in ensembles of the highest quality and in outstanding performance facilities that include the acclaimed Chan Shun Concert Hall, Old Auditorium, and Roy Barnett Recital Hall. The School of Music hosts over twenty groups open to WBP students of all majors, including: Symphonic Wind Ensemble, Concert Winds, Symphony Orchestra, Jazz Bands, Contemporary Players, Early Music Ensemble, Percussion Ensemble, World Music Ensembles, Woodwind and Brass Chamber Ensembles, Saxophone Quartets, and more.

WBP DIVISION STUDIO FACULTY

Paolo Bortolussi *flute*

Brenda Fedoruk *flute*

Christie Reside *flute*

Roger Cole *oboe*

Beth Orson *oboe*

Michelle Anderson *clarinet*

Jose Franch-Ballester *clarinet*

Ingrid Chiang *bassoon*

Julia Nolan *saxophone*

Valerie Whitney *horn*

Larry Knopp *trumpet*

Alan Matheson *trumpet*

Jeremy Berkman *trombone*

Brian Wendel *trombone*

Ilan Morgenstern *bass trombone*

Peder MacLellan *tuba/euphonium*

Vern Griffiths *percussion*

Michael Jarrett *percussion*

Fred Stride *jazz ensembles*

Tickets available from tickets.ubc.ca, by telephone (604) 822-2697, or in person at the Chan Centre ticket office. Presented by the UBC School of Music and Chan Centre for the Performing Arts.

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