

UBCBANDS

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

Joy (revisited)!

Thursday, October 7, 2021 | Noon (SWE only)

Friday, October 8, 2021 | 7:30 p.m.

UBC Concert Winds

Joy Revisited	Frank Ticheli (b. 1958)
Reminiscence	Kathryn Salfelder (b. 1987)
Chorale and Alleluia	Howard Hanson (1896-1981)

Intermission

UBC Symphonic Wind Ensemble

Festive Overture	Dmitri Shostakovich (1906-1975) trans. Hunsberger
Sanctuary	Frank Ticheli (b. 1987)
Danzón No. 2	Arturo Márquez (b. 1950) arr. Nickel

*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

Joy Revisited, Frank Ticheli

Frank Ticheli received his doctoral and master's degrees in composition from the University of Michigan before joining the composition faculty at the University of Southern California (USC). His music has been performed by The Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, and Dallas Symphony, as well as hundreds of university ensembles around the world, and has been described as "brilliantly effective, deeply felt, with impressive flair and striking instrumental colors."

Above all, *Joy Revisited* is an expression of its namesake: simple, unabashed joy. The main melody and overall mood of the work were inspired by a signal event: the birth of our first child. The intense feelings that any father would likely feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip. Seven years and two children later, I stumbled upon that old sketch and discovered that it would serve perfectly as the foundation for a joy-filled concert band overture. —Frank Ticheli

Reminiscence, Kathryn Salfelder

Reminiscence is one of three pieces commissioned to honor Frank L. Battisti's 85th birthday, June 27, 2016. A five-note motive — composed by Frank himself (!): F G A F Gb (here, transposed down a fifth: Bb C D Bb B) — saturates every measure of the piece. In its entirety, the motive serves as the first five notes of the principal melody. The first three pitches (Bb C D) morph into a repeated hemiola, which rises sequentially in pitch as the piece progresses. The motive's range — Major 3rd and minor 3rd — is emphasized via third relations in the harmony. *Reminiscence* evokes nostalgia, yearning, and growth. Some moments are peaceful, while others are full of angst. I encourage both performers and listeners to weave their own personal memories and stories into the musical narrative. I am fortunate to have first encountered Frank Battisti during my undergrad years at NEC. His teaching, his passion for details, and his advocacy for new, rich, and challenging music at all grade levels are inspirations. I am grateful to celebrate him. —Katherine Salfelder

Chorale and Alleluia, Howard Hanson

Chorale and Alleluia was completed in January, 1954 and was Howard Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a fine flowing chorale. Soon the joyous "Alleluia" theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

Festive Overture, Dmitri Shostakovich (trans. Hunsberger)

The gestation of Shostakovich's *Festive Overture* has been subject to several different theories. One author claims that it was originally written in 1947, but was suppressed by Shostakovich along with many of his compositions created during this repressive period of Soviet history. Others believe that the celebratory quality of the overture displays Shostakovich's relief at the death of Josef Stalin (in 1953), whose regime had twice censored the composer and his music. Most probably, the work was commissioned for a gathering at the Bolshoi Theater in November of 1954, celebrating the 37th anniversary of the October Revolution. The conductor, Vasili Nebolsin, realized that he had no appropriate piece to open the high-profile concert. He approached Shostakovich, who was at the time a musical consultant at the Bolshoi. The composer set to work, and the overture was completed in three days, the individual pages of the score being taken by courier before

the ink had dried to copyists waiting at the theater to create the orchestra parts. Although written in haste, the overture has proved to be one of Shostakovich's most frequently performed works.

Though the music opens with the grandest of ceremonial fanfares, there are no solemn heroics in the piece. It is simply a vivacious and thoroughly Russian celebratory gesture, whose ancestry may be traced to Dmitri Kabalevsky's overture to the opera *Colas Breugnon* and to the more extended *Russian Overture* of Prokofiev. The exultant mood is exhibited in passages alternately grandiose, lyrical, and playful, with the pomposity of the opening gesture effectively submerged under waves of high spirits whenever it recurs. The overture opens with a brass fanfare, instigated by two trumpets, acting as a curtain call. The ensuing two bars for bass instruments in many respects prefigures the melodic shape of the first presto theme. The accompaniment to this first theme has a flavor of America and, in particular, Bernstein about it, while the theme itself bears a not insignificant resemblance to the principal theme of Mikhail Glinka's overture to his opera *Ruslan and Lyudmilla* (Glinka being the composer regarded by Russians and Soviets as the "father of Russian music"). With the return of the opening fanfare, the work eventually explodes into the coda — a dash for the finish line — ending a work that, in the words of Lebedinsky, is a "brilliant, effervescent work, with its vivacious energy spilling over like uncorked champagne."

Sanctuary, Frank Ticheli

Sanctuary was commissioned by the Michigan School Band and Orchestra Association to commemorate the retirement of H. Robert Reynolds from the University of Michigan. Ticheli selected the title *Sanctuary* to reflect his great respect and admiration for his former teacher and mentor. "As a personal tribute to Mr. Reynolds, who was a horn player in his early days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard*. The word 'sanctuary' conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music."

Danzón No. 2, Arturo Márquez (arr. Nickel)

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his *Danzonera* Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlours of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily. —Arturo Márquez



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 virtuosi Allen Vizzutti, Gail Williams, Jeff Nelsen, and Daniel Perantoni; to composers Jodie Blackshaw, Michael Colgrass, John Corigliano, David Maslanka, 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, the United States, and abroad.

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. He is a Killam Laureate, Jacob K. Javits Fellow, past executive board member of the British Columbia Music Educators Association, and a member of the Phi Kappa Phi and Pi Kappa Lambda National Honor Societies, College Band Directors National Association, 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

Yoel Kristian, piccolo
Jakarta, Indonesia; MMus '23
Emily Chan-Schneck
Vancouver, BC; BIE '24
Stephanie Ganz
Victoria, BC; BSc '24
Cherry Hsu
Langley, BC; BMus
Emily Joo
Langely, BC; BMus '22
Tirzah Kelman
Calgary, AB; BMus '24
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

Sean Levesque
Abbotsford, BC; BMus '23
Melena Seidel*
Sammamish, WA, USA; BSc '23
Amelia Walker
Calgary, AB; BMus '24

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
Yik Khai Yew, alto
Penang, Malaysia; BIE '25
Carly Fader, tenor
Surrey, BC; BMus '25
Emma Porter, tenor
Vancouver, BC; BMus '23
Jasmin Braun
Swift Current, SK; BMus, BEd '24

Trumpet

Erica Binder
Red Deer, AB; BMus, MM '22
Sara Foubert
Surrey, BC; BMus, BEd '23
Delamare George
Sechelt, BC; BMus '25
Andy Shi
Beijing, China; BA '24
Hudson Throness
Surrey, BC; BMus '23
Lamby Wu*
Port Moody, BC; BMus '25
Hyo Sang Yun*
Vancouver, BC; BMus, BEd '24

Horn

Janelle Julian
Surrey, BC; BMus '23
Braeden Liversidge
Maple Ridge, BC; BMus '24
Nathella Pasula*
Edmonton, AB; BMus '24
Kristin Ranshaw
Calgary, AB; MMus '22
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; BMus '22
Gretchen Miller
Kimberley, BC; BA '24

Euphonium

Ken Surges
Vancouver, BC; BMus '90

Tuba

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

Percussion

Leah Bruno
Hogsmeade, UK; BMus '22
Paloma DeLisle
Vancouver, BC; BSc '25
Kristiāns Jautaiķis*
Riga, Latvia; BMus '22
Angie Lan
Vancouver, BC; BA '25
Elizabeth Riegert
Kamloops, BC; BMus '16, BEd '17
Ben Vanderkruk
Calgary, AB; MMus '23

*denotes principal

UBC SYMPHONIC WIND ENSEMBLE

Robert Taylor, conductor

Flute

Isabella Wark, piccolo
Vancouver, BC; BMus '24
Shanti-Ella Cretu
Vancouver, BC; BMus '21
Jegan Ganesan
Singapore; BMus '23
Amanda Lawrence*
Cape Town, South Africa; MMus '22
Shilpa Sharma
Vancouver, BC; BMus '22
Joyce Wong
Vancouver, BC; DMPS '23

Oboe

Moira Rader Rice
Olympia, WA, USA; BMus '24
Wei Wang*
Taiyuan, China; DMA '23
Tiana Ropchan, English horn
Port Moody, BC; BMus '23

Bassoon

Emily Carlsen
White Rock, BC; BMus, BEd '23
Rio Lagos Davison*
Saskatoon, SK; MMus '23

Clarinet

Mar Navarro Ivars, E-flat
Alicante, Spain; BMus '23
Yen-Han Chen
Vancouver, BC; MMus '23
Daniel Hayden
Garner, NC, USA; MMus '23
Daniel Ketter
Fair Lawn, NJ, USA; BMus '24
Jonathan López*
El Paso, TX, USA; BMus '22
Jose David Romero Martinez
Totana, Spain; MMus '22
Yukari Smith
Osaka, Japan; BMus '22
Luqi Wang
Dalian, China; DMPS '23
Simon Proulx, bass
Winnipeg, MB; BMus '24

Saxophone

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

Trumpet

Freddy Abu Sido*
Richmond Hill, ON; MMus '24
Bryce Dong
Langley, BC; BMus '24
Nikolaj Hansen
Burnaby, BC; BMus '25
Dawn Kwong
Burnaby, BC; BMus '22
Graeme Lister
Surrey, BC; BMus '24
Sam Meyer
Langley, BC; BMus '24

Horn

Anthony Dang
Vancouver, BC; BMus, BEd '23
Lawrence De Guzman
Vancouver, BC; BMus, BEd '24
Alyssa De'Ath
Cambridge, ON
Josh Rauw
Calgary, AB; MMus '23
Hanna Van Inwegen*
Seattle, WA, USA; BMus, BEd '23

Trombone

Ella Buonassisi
Vancouver, BC; BMus '25
Mika Colonia
Vancouver, BC; BMus '24
Stephen Franklin
Langley, BC; BMus '23 (VAM)
Balakshan Sidhu*
Surrey, BC; BMus '24
Dana Sulliuvan, bass
Binghamton, NY, USA; BMus '22
Pengqui Zhang, bass
Shanghai, China; BMus '25

Tuba

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

Percussion

Kaiya Gazley
Chilliwack, BC; BMus '23
Kristiāns Jautaiķis*
Rīga, Latvia; BMus '22
Heejung Jung
Daegu, Korea; BMus '23
Jacob Kryger
Saint Albert, AB; MMus '22
Caydence Matheson
Calgary, AB; BMus '26
Ben Vanderkruk
Calgary, AB; MMus '23

Piano

Anican Yu
Prince George, BC; BMus, BEd '22

*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

UPCOMING PERFORMANCES

UBC Symphony Orchestra

Friday, October 15 at 7:30 p.m. (Chan Shun Concert Hall)

UBC Symphonic Wind Ensemble & Concert Winds

Friday, November 19 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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School of Music

