

UBCBANDS

Symphonic Wind Ensemble | Robert Taylor Conductor

Concert Winds | Imran Amarshi Conductor

Josh Rauw, Assistant Conductor

Ben Vanderkruk, Assistant Conductor

Tributes & Transformations

Thursday, February 17, 2022 | 7:30 p.m.

UBC Concert Winds

Kirkpatrick Fanfare

Josh Rauw, conductor

Andrew Boysen Jr. (b. 1968)

Blessed Are They

Johannes Brahms (1833-1897)
trans. Buehlman

Old Home Days

Charles Ives (1874-1954)

- I. Waltz
- II. The Opera House/Old Home Day
- III. The Collection
- IV. Slow March
- V. London Bridge is Fallen Down!

Intermission

UBC Symphonic Wind Ensemble

Downey Overture

Ben Vanderkruk, conductor

Óscar Navarro (b. 1981)

Musica Ignota

Canadian consortium premiere

Ingrid Stölzel (b. 1971)

Symphonic Metamorphosis

Paul Hindemith (1895-1963)
trans. Wilson

- I. Allegro
- II. Scherzo
- III. Andantino
- IV. March

*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

Kirkpatrick Fanfare, Andrew Boysen, Jr.

Andrew Boysen, Jr. holds degrees from the Eastman School of Music (DMA, wind conducting), Northwestern University (MMus, wind conducting), and the University of Iowa (BMus, music education and composition). His compositions have won multiple prestigious awards, and his music is performed regularly all over the world. Dr. Boysen is currently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition.

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. Kirkpatrick, who had been Missouri's secretary of state for 20 years, was incredibly proud of his Irish heritage and was "famously 'Irish' with his humour and attire." Upon learning this, Boysen elected to give the music its own Irish twist, drawing on the melody of the traditional folk song *Danny Boy* for its primary theme. This theme, initially disguised as an Irish jig, undergoes various transformations throughout the piece (each punctuated by an exciting, rhythmic unison) before the final strain of *Danny Boy* is clearly and unmistakably revealed in a full-voiced brass chorale, concluding in a final, climactic fanfare.

Blessed Are They, Johannes Brahms/trans. Buehlman

Johannes Brahms was not a religious man in the usual sense of the term. Thus, it should be of no surprise that when he wrote the *German Requiem*, it did not follow the prescribed five movement form of the traditional requiem mass based on biblical texts, but instead contained seven movements. The work was premiered in the Bremen Cathedral on Good Friday, 1868. The *German Requiem* marked the first time that Brahms combined orchestra with chorus and soloists. It is considered to be his choral masterwork. While the style is unabashedly romantic, the form is clearly influenced by Handel and reflects Brahms's intensive study of earlier masters.

Blessed Are They is the first movement of the *German Requiem*. The original version pairs the chorus with the orchestra to create a heavy, somber mood.

Old Home Days, Charles Ives

Charles E. Ives' father, George, was an accomplished cornet player and Civil War bandmaster who conducted orchestras, bands, and choirs, and was his son's first and most influential music teacher. While he insisted on the mastery of traditional music practice, his imaginative teaching also inspired Charles's remarkable experiments with new kinds of musical sounds. The songs and sketches assembled in this suite reflect Ives's lifelong love of familiar tunes and home-grown music making.

1. *Waltz* begins and ends by quoting from Michael Nolan's popular Bowery waltz "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

2a. *The Opera House* is the first part of the song *Memories*, and the text, also by Ives, recalls a youngster's breathless expectancy as the pit band strikes up the overture.

2b. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main Street behind the village band," amid the ringing of the church and schoolhouse bells. *Old Home Days* is the nostalgic title of the song from which this section is taken, and the obligato line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Lang Syne."

3. The title of *The Collection* refers to a church offering. This setting of George Kingsley's hymn-tune *Tappan* introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir."

4. *Slow March*, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the *Dead March* of Handel's oratorio *Saul*.

5. *London Bridge is Fallen Down!* is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891.

—Jonathan Elkus

Downey Overture, Óscar Navarro

Óscar Navarro is one of Spain's most prolific and popular composers today. He studied composition and conducting at the Allegro Internacional Music Academy in Valencia, Spain and then furthered his studies in Composition for Film and TV at the University of Southern California in Los Angeles, California. His works have been performed by orchestras and wind ensembles across the globe and he has received over twenty awards and nominations for his works. He dedicated *Downey Overture* to the Downey Symphony Orchestra, "for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence to this piece. It is joyful, energetic and written with all my enthusiasm and dedication. It could not have been any other way for the 'Downey Symphony Orchestra'."

—Óscar Navarro

Musica Ignota, Ingrid Stölzel

The famous Rhineland mystic, nun, healer, and composer, Hildegard von Bingen (1098-1179), hardly needs an introduction. Recent popular and scholarly discoveries of her music as well as correspondences and writings on natural healing have made her famous to the public at large. Her extraordinary achievements, all the more astonishing considering the burden of being a woman in a medieval monastic world, have made her something of an international cult figure. My composition *Musica Ignota* draws inspiration from Hildegard's music as well as her lesser-known invented language system entitled *Lingua Ignota* (Latin for "unknown language"). To write in this imaginary language, she used an alphabet of 23 letters and created a glossary of over 1000 beautiful, unknown words, presumably intended as a universal language for mystical purposes. The opening to the glossary in the Wiesbaden Riesencodex disarmingly states that *Lingua Ignota* is "an unknown language brought forward by the simple human being Hildegard (*Ignota lingua per simplicem hominem Hildegardem prolata*)."

Having grown up in the Rhineland myself, I have long been fascinated by Hildegard von Bingen and it is my hope that the "unknown music" brought forth in my composition *Musica Ignota*, serves to honour her life and work.

—Ingrid Stölzel

Symphonic Metamorphosis, Paul Hindemith

Paul Hindemith began to show interest in music at the age of eleven and was concertmaster of the Frankfurt Opera by age twenty. Though a gifted performer on a number of string, wind, and keyboard instruments, he eventually chose the viola as his specialty and toured Europe with the Amar-Hindemith Quartet. In 1927, Hindemith became professor of music composition at the Hochschule für Musik in Berlin. Despite Hindemith's popularity in the German music scene, the Nazi regime denounced his music due in part to his wife's Jewish heritage. To avoid political conflict, Hindemith moved to Switzerland before accepting a position at Yale University and becoming an American citizen. The war had a profound impact on Hindemith's compositional style, resulting in a mature period characterized by emotional attachment and rigorous formal and harmonic structure derived from his theoretical writings. His sonatas for each of the wind instruments have long served as exemplary material for advanced performers.

Symphonic Metamorphosis of Themes by Carl Maria von Weber was composed while Hindemith was teaching at Yale. Originally intended to be a collaboration for a ballet with choreographer Léonide Massine and set designer Salvador Dalí, the plan was abandoned after artistic conflict arose between the three strong personalities. However, Hindemith was so taken with the sketches that he used them to create *Symphonic Metamorphosis*. The work's four movements are organised loosely around the traditional model of the symphony. The first movement is based on the fourth of Weber's *Huit Pièces*, Op. 60, for piano duet. The second movement is a scherzo using a melody from Weber's overture to the opera *Turandot*. The theme of the third movement is an arrangement of a gentle siciliano from Weber's *Pièces Faciles for Piano, Four Hands*, Op. 3, Book 2, and the vibrant fourth movement themes are derived from the seventh of Weber's *Huit Pièces*, Op. 60. From the work's inception, Hindemith planned a version for band, but never pursued it because his publisher felt it would not sell. In 1943, he approached his close friend and colleague at Yale, Keith Wilson, to do the transcription, though permission to proceed was not granted from Hindemith's publisher until 1960.



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.



Josh Rauw is a conductor, educator, and horn player that has been active in BC's music community for over a decade. Most recently, Mr. Rauw has served as an itinerant band teacher for the Surrey School District, as well as the Assistant Conductor and President of the Fraser Valley Wind Ensemble. Prior engagements include serving as Guest Conductor of the Kwantlen Polytechnic University Wind Symphony, and Music Director of the Victoria Portuguese Concert Band. Mr. Rauw received his Bachelor of Music (Music Education) from the University of Victoria, graduating with distinction, where he studied horn with Kurt Kellan and conducting with János Sándor. Since receiving his degree, Mr. Rauw has continued his conducting study with Dr. Wayne Jeffrey, and has participated in conducting symposia with Robert Ambrose, Craig Kirchhoff, John Lynch, Gillian MacKay, and Mallory Thompson. Mr. Rauw is currently President of the British Columbia Band Association, and a board member of the Canadian Band Association.



Ben Vanderkruk is a graduate conducting student, pursuing his Master of Music degree in Wind Conducting under the instruction of Dr. Robert Taylor. Mr. Vanderkruk holds a Bachelor of Music Degree from the University of Alberta where he studied percussion performance with Brian Jones and conducting with Dr. Angela Schroeder. He was a featured soloist with New Music Edmonton and has performed with many local Edmonton groups such as Edmonton Winds and River City Chamber Orchestra. Mr. Vanderkruk was previously a civilian instructor and conductor of the 504 Air Cadet Squadron band in Edmonton. He has participated in conducting symposia with Craig Kirchhoff, Mallory Thompson, Wayne Toews, and H. Robert Reynolds.

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

Sean Levesque
Abbotsford, BC; BMus '23
Melena Seidel
Sammamish, WA, USA; BSc '23
Emily Carlsen*
White Rock, BC; BMus, BEd '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
Sydney Tetarenko
Okotoks, AB; MMus '16
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
Andy Shi
Beijing, China; BA '24
Lamby 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 Jautāķis
Rīga, Latvia; BMus '22
Jacob Kryger
Saint Albert, AB; MMus '22
Angie Lan
Vancouver, BC; BA '25
Caydence Matheson*
Calgary, AB; BMus '26
Elizabeth Riegert
Kamloops, BC; BMus '16, BEd '17
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

Isabella Wark, piccolo
Vancouver, BC; BMus '24
Jegan Ganesan
Singapore; BMus '23
Yoel Kristian
Jakarta, Indonesia; MMus '23
Shilpa Sharma
Vancouver, BC; BMus '22
Siliang Wang*
Beijing, China; DMA '24
Joyce Wong
Vancouver, BC; DMPS '23

Oboe

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

Bassoon

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

Clarinet

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

Saxophone

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

Trumpet

Nikolaj Hansen
Burnaby, BC; BMus '25
Dawn Kwong
Burnaby, BC; BMus '22
Graeme Lister
Surrey, BC; BMus '24
Sam Meyer
Langley, BC; BMus '24
Candice Newberry*
Woodstock, ON; DMA '24
Hudson Throness
Surrey, BC; BMus '23
Hyo Sang Yun*
Vancouver, BC; BMus, BEd '24

Horn

Anthony Dang
Vancouver, BC; BMus, BEd '23
Maddie Davis*
Port Coquitlam, BC; BMus '22
Lawrence De Guzman
Vancouver, BC; BMus, BEd '24
Nathella Pasula
Edmonton, AB; BMus '24
Hanna Van Inwegen
Seattle, WA, USA; BMus, BEd '23

Trombone

Ella Buonassisi
Vancouver, BC; BMus '25
Mika Colonia
Vancouver, BC; BMus '24
Shiqing Liu
Nanjing, China; BMus '23
Balakshan Sidhu*
Surrey, BC; BMus '24
Gerald Rogers, bass
Lethbridge, AB; MMus '23
Pengqiu Zhang, bass
Shanghai, China; BMus '25

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
Caydence Matheson
Calgary, AB; BMus '26

Piano

Grace Jung
Vancouver, BC; BMus '24

Harp

Madison Dartana
Vancouver, BC; BMus '23
Jiaqi Wei
Lanzhou, China; MEng '22

Cello

Nathan Kwok
Vancouver, BC; BMus '23
Lyla Lee
Langley, BC; MMus '23
Aireleen Zhu
Tianjin, China; BMus '23

Double Bass

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

*denotes principal

UPCOMING PERFORMANCES

UBC Symphony Orchestra

Friday, March 18 at 7:30 p.m. (Chan Shun Concert Hall)

UBC Symphonic Wind Ensemble & Concert Winds

Friday, April 1 at 7:30 p.m. (Chan Shun Concert Hall)

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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THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

