# throw back
Throwback Thursday, October 3, 2019 | 12:00 pm
Flashback Friday, October 4, 2019 | 7:30 pm

UBC Concert Winds
Lauren Visel, conductor

Prelude, Siciliano, and Rondo
Malcolm Arnold (1921-2006)
arr. Paynter

Linden Lea
Ralph Vaughan Williams (1872-1958)
arr. Stout

Scene III from Olav Trygvason, Op. 50
Edvard Grieg (1843-1907)
arr. Ragsdale

Intermission

UBC Symphonic Wind Ensemble
Robert Taylor, conductor

Four Scottish Dances
Malcolm Arnold (1921-2006)
arr. Paynter

I. Pesante
II. Vivace
III. Allegretto
IV. Con brio

A Percy Grainger Suite
Percy Grainger (1882-1961)

Molly on the Shore (ed. Rogers)
The Duke of Marlborough Fanfare (ed. Hunsberger) – featuring the brass
The Immovable Do (ed. Kreines) – featuring the woodwinds
Ye Banks and Braes O’ Bonnie Doon (arr. Ragsdale) – featuring the percussion
Shepherd’s Hey (ed. Rogers)

Elsa’s Procession to the Cathedral from Lohengrin
Richard Wagner (1813-1883)
trans. Cailliet

We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people.
Prelude, Siciliano, and Rondo
Malcolm Arnold
First composed in 1963 under the title Little Suite for Brass, John Paynter's arrangement of this Malcolm Arnold classic retains the breezy effervescence of the original. All three movements are written in short, five-part song forms, with the ABACA instantly apparent to the listener. The Prelude begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures. The liltingly expressive Siciliano is both slower and more expressive than the outer movements, affording solo instruments to be heard. And the rollicking five-part Rondo provides a romping finale in which the technical facility of the modern wind band is set in boastful brilliance.

Linden Lea
Ralph Vaughan Williams
Linden Lea is a straightforward adaptation of the famous song, originally penned by Ralph Vaughan Williams. Especially familiar in Britain, the melody is known in virtually every household. Varied instrumental color and slight tempo changes are utilized to heighten the emotional appeal of this attractive tune.

Scene III from Olav Trygvason, Op. 50
Edvard Grieg
The three fragments of the opera Olav Trygvason constitute a case of “what might have been” — a potentially great work that was a victim of a classic failure of communication. One of Grieg’s dreams was to compose the “Great Norwegian Opera,” and in 1873 he appeared to have the makings of just such a project at hand. Bjørnsterne Bjørnson, the great Norwegian poet and playwright, had developed three scenes of a libretto for an opera on the subject of Olav Trygvason, the revered Norwegian historical figure and King of Norway. According to Grieg’s wife Nina, Scene III was to “conclude with a scene in which the high priest’s daughter, left behind in the deserted temple, is about to close the doors when she is suddenly confronted by the tremendous figure of Olav standing in dazzling armour on the threshold.” Certainly the exciting ending of this neglected masterpiece would have provided a suitable match for this dramatic moment.

Four Scottish Dances
Malcolm Arnold
Sir Malcolm Arnold received his training at the Royal College of Music, where he studied trumpet and conducting, as well as composition with Gordon Jacob. After seven years as principal trumpet with the London Philharmonic and BBC Orchestras from 1942-1949, Arnold chose to devote himself primarily to composition. The prolific and versatile composer’s works include more than 100 film scores (among them the Oscar-winning score to the 1958 film The Bridge on the River Kwai), nine symphonies, twenty concertos, five ballets, two one-act operas, and music for chamber ensemble, brass band, and wind band. John P. Paynter’s arrangements of Arnold’s works are among the best and most frequently performed pieces in the wind repertoire, and his skill as an arranger led to an amicable and fruitful association with the composer over a period of many years. The Four Scottish Dances, composed in 1957, are original works that employ traits and timbres derived from Scottish folk music. The opening Pesante is in the style of a slow strathspey, a dance with many dotted notes frequently in the inverted arrangement of the Scotch snap. Arnold suggests the Scottish heritage of this dance with a hint of bagpipes and their drones. The Vivace, a lively reel, begins in the key of E-flat major and rises a semitone with each repetition. The celebration is interrupted by a bassoon solo of the theme at a greatly reduced speed, bringing in visions of the town drunk, who is whisked away with the return of the reel in the original tempo and key. The third dance is in the style of a Hebridean song, and gives an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. The last dance is a lively fling, which makes great use of the open-string pitches of a violin (here portrayed by the saxophones), suggesting an energetic rustic dance.

Molly on the Shore
Percy Grainger
Originally composed for strings and later set for military band by the composer, Molly on the Shore is a lively tune based on two Cork reels: “Molly on the Shore” and “Temple Hill.” In a 1959 letter to Frederick Fennell, Grainger
wrote, “In setting Molly on the Shore I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music — always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.”

The Duke of Marlborough Fanfare

Percy Grainger
Grainger wrote The Duke of Marlborough Fanfare in its present setting March 5-6, 1939, dedicating the manuscript to Lucy Broadwood, who had collected it from the singing of Mr. Henry Burstow of Horsham, Sussex, England, and to the memory of Edvard Grieg, who taught and fostered the young Grainger early in his piano soloist career. John Byrd, who wrote a 1976 biography on Grainger, relates that “early in 1939 [Grainger] received a letter ... from British authorities asking what disposition they could make of the cottage in the event of war.” Percy saw immediately that with preparations for war in hand he needed to collect all his belongings from England and bid farewell to his European friends. This mood directly prompted one of his most remarkable compositions, The Duke of Marlborough Fanfare, a vivid and disturbing work that carries the subtitle “British War Mood Grows.”

The Immovable Do

Percy Grainger
The Immovable Do (composed 1933-1939) draws its title from one of the two kinds of tonic Sol-fa notation, one with a “movable Do” (“Do” corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by “Do” varies with modulation) and the other with an “immovable Do” (in which “Do” always stands for C). In my composition — which is not based on any folksong or popular tune — the “immovable Do” is a high drone on C which is sounded throughout the whole piece. From the very start, I conceived the number from any or all of the following mediums, singly or combined: for organ (or reed organ), for mixed chorus, for wind band or wind groups, for full or small orchestra, for string orchestra or eight single strings. It seemed natural for me to plan it simultaneously for these different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone colour. —Percy Grainger

Ye Banks and Braes O’ Bonnie Doon

Percy Grainger
The gracefully-flowing river Doon was the inspiration for Robert Burns’ poem “The Banks of Doon,” written in 1783, telling of a forsaken young woman of rank who bore a child without the sanction of the church. Burns, a scholar of Scottish tunes, set the poem to music a few years later:

Ye banks and braes o’ bonnie Doon,  Ye’ll break my heart, ye warbling birds,
How can ye bloom sae fresh and fair? That wanton through the flow’ry thron,
How can ye chant ye little birds, Ye ‘mind me o’ departed joys,
And I sae weary, fu’ of care? Departed never to return.

Shepherd’s Hey

Percy Grainger
The word “Hey” denotes a particular figure in Morris dancing, in which teams of “Morris men” — decked out with bells and quaint ornaments — dance to the music of the fiddle or “pipe and tabor” (drum and fife) in two interweaving lines. The tune of Shepherd’s Hey is similar to the North English air “The Keel Row,” very widely found throughout England, and Grainger’s use of two parallel lines of music at the opening of the composition likely symbolizes the “Hey!”

Elsa’s Procession to the Cathedral

Richard Wagner
Like many of Wagner’s operas, Lohengrin finds its sources in medieval legend and folklore. Central to the story is the conflict between Christian and pagan forces. The character of Elsa represents the weakness of humanity unable to receive with faith the proffered blessing. Elsa’s Procession occurs at the close of Act II as Lohengrin, mystic knight of the Holy Grail, leads Elsa into the cathedral for their wedding. The Cailliet arrangement of this excerpt remains faithful to the original in its use of the same solo woodwind instruments and its representation of the double chorus in the brass. This much beloved transcription has become a staple of the wind repertoire.
UBC CONCERT WINDS
Lauren Visel, conductor

Flute
Jegan Ganesan*
Singapore BMus ’23
Olivia Godfrey
Oshawa, ON; BA ’22
Cherry Hsu
Langley, BC; BMus ’22
Emily Joo
Vancouver, BC; BMus ’22
Phillip Lee
Langley, BC; BSc ’22
Sujung Lee
South Korea; BMus ’22
Yoanne Lin, piccolo
Taipei, Taiwan; BMus ’22
Emily Picard
Sechelt, BC; BMus ’21
Kealey Wang
Regina, SK; BA ’20
Zi Yi Wang
Baotou, Nei Mongol, China; BCom ’22

Oboe
Haley Blomquist, coach
Sturgeon County, AB; BMus ’20

Bassoon
Lydia Castro
Vancouver, WA, USA
Sean Levesque
Abbotsford, BC; BMus ’22
Melena Seidel*
Sammamish, WA, USA; BSc ’23

Clarinet
Elaine Chiu
Vancouver, BC; BA ’21
Daniel Deng
Coquitlam, BC; BCom ’22
Elizabeth Forrest, bass
North Vancouver, BC; BAMus ’22
Joshua Kim
Calgary, AB; BA ’23
Kevin Madi
North Vancouver, BC; BMus ’22
Kennedy O’Donovan
Port Alberni, BC; BMus ’20
Vanessa Ong
Langley, BC; BMus ’21
Han-Ah Park, coach
Surrey, BC; MMus ’22

Jack Suchodolski
San Francisco, CA, USA; BA ’23
Angus Tam
Vancouver, BC; BA ’21
Conway Tang
China; BCom ’23
KayLi Watness*
Olympia, WA, USA; BMus ’23
Miranda Wheeler, bass
BMus ’24
Quincy Wong
Richmond, BC; BSc ’21
Michael Wu
Richmond, BC; BA ’20
Janelle Xu
Calgary, AB; BA ’23

Saxophone
Kaitlyn Darrach
Okotoks, AB; BMus ’23
Andy Jia
Vancouver, BS; BSc ’22
Cheryl St. Pierre*
Abbotsford, BC; BMus ’21
Lawrence Tang
Calgary, AB; BCom ’22
Ryan Cheng, tenor
Vancouver, BC; BCom ’21
Jasmin Braun, baritone
Swift Current, SK; BMus ’23

Trumpet
Erica Binder*
Red Deer, AB; BMus ’21
Abigail Egger
North Vancouver, BC; BA ’22
Matheus Moraes, coach
Niteroi, RJ, Brazil; DMA ’22
Ruth Pontalti
Kelowna, BC; BMus ’21
Alex Song
Kyung Ki Do, Korea; BMus ’20

Horn
Faith Jorden*
Sherman Oaks, CA, USA; BMus ’22
Lawrence De Guzman
Vancouver, BC; BMus ’23
Anthony Dang
Vancouver, BC; BMus ’22

Trombone
Tolulope Adegboye
Vancouver, BC; BA ’22
Jimmy Kim
Calgary, AB; BSc ’23
Shiqing Liu*
Nanjing, China; BMus ’22
Keith Ollerenshaw, bass
Calgary, AB
Dana Sullivan, bass
Binghamton, NY, USA; BMus ’22

Euphonium
Ainsley Oh
Edmonton, AB; BA ’22
Claire Patience*
Onoway, AB; BMus ’22

Tuba
Takumi Hayashi*
Fort Langley, BC; BMus ’21
Ben Horodyski
Vancouver, BC; BMus ’22
Sam Paige, coach
Black Diamond, WA, USA; MMus ’21

Percussion
Jesse Guo
Vancouver, BC; BMus ’21
Yining Han
Calgary, AB; BSc ’23
Chantelle Hardes, celeste
Lloydminster, AB; BMus ’21
Hee Jung* Langley, BC; BMus ’23
Kristians Jautaitis, coach
Riga, Latvia; BMus ’22
Achint Lail
Surrey, BC; BSc ’23
Gabriella Pastor
Guatemala City, Guatemala; BMus ’22

*denotes principal
UBC SYMPHONIC WIND ENSEMBLE
Robert Taylor, conductor

Flute
Emily Richardson, piccolo
Calgary, AB; DPMS ’21
Annie Jung
Vancouver, BC; BMus ’21
Thomas Law
Vancouver, BC; MMus ’20
Kelly Li*
Vancouver, BC; BMus ’21
Shilpa Sharma
Vancouver, BC; BMus ’22
Caara Yeung
Vancouver, BC; BMus ’20

Oboe
Haley Blomquist*
Sturgeon County, AB; BMus ’20
Tiana Ropchan
Port Moody, BC; BMus ’23
Katelynn Whittle
Troutdale, OR, USA; BMus ’21

Bassoon
Kyle Cleland*
Calgary, AB; BMus ’21
Eric Li
Miramichi, NB; BMus/BSc ’24
Claudio de Freitas
Belo Horizonte, Brazil; DMA ’23

Clarinet
Dino Assuncão Sales, E-flat
Valencia, Spain; MMus ’21
Kathryn Anderson
Calgary, AB; DPMS ’20
Samuel He
Victoria, BC; MMus ’21
Aimee Joo
Langley, BC; BMus ’21
Alec Kan*
Taipei, Taiwan; BMus ’22
Valerie Kim
Langley, BC; BMus ’19
Yuri Kuriyama
Tokyo, Japan; BMus ’21
Felix Rowe
Calgary, AB; BMus ’23
Yukari Smith
Osaka, Japan; BMus ’22
Marko Ivkovic, bass
Novi Sad, Serbia; MMus ’21
Elizabeth Forrest, contrabass
North Vancouver, BC; BAMus ’22

Saxophone
Henry Cao*
Surrey, BC; BMus ’22
Bobby Han
Burnaby, BC; BEd ’20
Cheryl St. Pierre
Abbotsford, BC; BMus ’21
Allan Xu, tenor
Vancouver, BC; BMus ’21
Jasmin Braun, baritone
Swift Current, SK; BMus ’23
Emmanuel Rühl, baritone
Langley, BC; BMus ’22
Minna Stelzn, bass
Redmond, WA, USA; MMus ’21

Trumpet
Shira Agam
Chicago, IL, USA; BMus/BSc ’21
Sara Foubert
Surrey, BC; BMus ’22
Dawn Kwong
Burnaby, BC; BMus ’22
Spencer Service
Vancouver, BC; BMus ’20
Malcolm Shier*
Coquitlam, BC; MMus ’20
David Yun
Vancouver, BC; BMus ’23

Horn
Emily Daily
Red Deer, AB; BMus ’20
Maddie Davis*
Port Coquitlam, BC; BMus ’22
Hanna Van Inwegen
Seattle, WA, USA; BMus ’22
Albert Wu
Richmond, BC; BMus ’22

Trombone
Devon Atkinson
Surrey, BC; BMus ’20
Adrienne Ma
Vancouver, BC; BMus ’21
Andrea Norman*
Medicine Hat, AB; MMus ’20
Devon Throness, bass
Delta, BC; BMus ’20

Euphonium
Zane Kistner*
Salem, OR, USA; MMus ’20

Tuba
Alan Li
Changchun, Jilin, China; BMus ’22
Sam Paige*
Black Diamond, WA, USA; MMus ’21
Gage Sippel
Agassiz, BC; BMus ’21

Percussion
Kaiya Gazley
Chilliwack, BC; BMus ’22
Aaron Graham
Frankfort, KY, USA; DMA ’20
Jesse Guo*
Vancouver, BC; BMus ’21
Chantelle Hardes
Lloydminster, AB; BMus ’21
Kristians Jautaiks
Riga, Latvia; BMus ’22
Heejung Jung
Langley, BC; BMus ’23
Louis Lu
Shanghai, China; BMus ’21
Daniel Mengesha
Victoria, BC; BMus ’22

Harp
Nathania Ko
Burnaby, BC; MMus ’20

Piano/Celeste
Adrian To
North Vancouver, BC; BMus ’22

*denotes principal

UBC Bands Staff
Minna Stelzn, teaching assistant
Haley Blomquist, librarian
Ben Horodyski, librarian
Sam Paige, stage manager
KayLi Watness, stage manager
Michael Wu, stage manager
PROGRAM NOTES
View program notes for tonight’s concert here:
music.ubc.ca/program-notes-bands

UPCOMING PERFORMANCES

_The Automatic Earth: A Concert for the Climate_
UBC Symphonic Wind Ensemble: Friday, November 22 at 7:30 p.m. (Chan Shun Concert Hall)
Featured Steven Bryant, resident composer | artwork by Mita Mahato

Lyn Murray Ronald Searle Suite
Steven Bryant Machine Awakes
Derek Charke Song of the Tides
Steven Bryant Dusk
Alex Shapiro Moment
Frank Ticheli Nitro
Scott McAllister Gone
Steven Bryant The Automatic Earth

UBC Concert Winds, MusiCounts StarBand, & 15th Field Regiment Band
Wednesday, January 29 at 7:30 p.m. (Old Auditorium)

UBC Symphonic Wind Ensemble
Thursday, February 13 at 7:30 p.m. (Chan Shun Concert Hall)

UBC Concert Winds
Friday, March 27 at 7:30 p.m. (Chan Shun Concert Hall)

UBC Symphonic Wind Ensemble & Symphony Orchestra
Friday, April 3 at 7:30 p.m. (Chan Shun Concert Hall)

WBP DIVISION STUDIO FACULTY

Brenda Fedoruk _flute_
Christie Reside _flute_
Roger Cole _oboe_
Beth Orson _oboe_
Michelle Anderson _clarinet_
Jose Franch-Ballester _clarinet_
Ingrid Chiang _bassoon_
Julia Lockhart _bassoon_
Julia Nolan _saxophone_
Valerie Whitney _horn_

Larry Knopp _trumpet_
Alan Matheson _trumpet_
Jeremy Berkman _trombone_
Gregory Cox _trombone_
Brian Wendel _trombone_
Ilan Morgenstern _bass trombone_
Peder MacLellan _tuba/euphonium_
Vern Griffiths _percussion_
Aaron McDonald _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 www.music.ubc.ca 6361 Memorial Rd. Vancouver, BC