The Automatic Earth
Concert for the Climate

Steven Bryant resident composer | Artwork by Mita Mahato
Projections by Jacob Wan | Lighting by Jason Conroy | Audio by Lloyd Balser

UBC Symphonic Wind Ensemble Robert Taylor, conductor
UBC Concert Winds Lauren Visel, conductor
Minna Stelzner, assistant conductor

Friday, November 22, 2019
7:30 pm | Chan Centre for the Performing Arts
The Automatic Earth: Concert for the Climate
Steven Bryant, resident composer | artwork by Mita Mahato
Friday, November 22, 2019 | 7:30 pm

Ronald Searle Suite
I. Overture
II. Man
III. Fish
IV. Soil
V. Sun
VI. Fire
VII. Watt
VIII. The Age of Steam
IX. Whale
X. The Age of Gasoline
XI. Miracles & Finale

Lyn Murray (1909-1989)
orch. Steiner

UBC Concert Winds
Lauren Visel, conductor

The Machine Awakes
Steven Bryant (b. 1972)

Song of the Tides
Derek Charke (b. 1974)

I. High Tide
featuring Jegan Ganesan, Zi Yi Wang, Haley Blomquist, Faith Jorden, Anthony Dang,
Dana Sullivan, Achint Lail, and Taylor Vosper

II. Low Tide

Dusk
Steven Bryant (b. 1972)

Moment
Alex Shapiro (b. 1962)

Intermission

UBC Symphonic Wind Ensemble
Robert Taylor, conductor

Nitro
Frank Ticheli (b. 1958)

Minna Stelzner, conductor

Gone
Scott McAllister (b. 1969)

The Automatic Earth
A Slow Fire
Days of Miracle and Wonder
Shining of Shadow
The Automatic Earth
The Language of Light

Steven Bryant (b. 1972)

We acknowledge that the University of British Columbia is situated on the
traditional, ancestral, and unceded territory of the Musqueam people.
Ronald Searle Suite

The Ronald Searle Suite was composed for a documentary cartoon designed by the famous British animator Ronald Searle. The cartoon, entitled “Energetically Yours,” was commissioned by Standard Oil of New Jersey in 1957 and chronicles the development of energy sources. The suite was orchestrated by Murray’s friend and colleague, Frederick Steiner. It is included on tonight’s program to explore North America’s early views on energy, industry, and “progress,” which have in many ways led to today’s impending climate catastrophe.

The Machine Awakes

The Machine Awakes is the sound of something not human (but of human hands) — something not entirely organic, but most definitely alive — waking up for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine — sentient, aware — comes fully awake, possessed of emphatic self-determination and unfathomable purpose.

Song of the Tides

Derek Charke is a JUNO and ECMA award-winning composer and flutist. Derek has been commissioned by world-renowned artists including the Kronos Quartet, Winnipeg Symphony, Symphony Nova Scotia, St. Lawrence String Quartet, and cellist Jeffrey Zeigler, as well as an impressive list of other performers and organizations. Derek is a professor at Acadia University in Wolfville, Nova Scotia where he teaches composition and theory, and he continues to perform regularly as a new music performer and improviser on the flute. Although his music tends to defy categorization, it has been described as post-minimal, inventive, richly-textured, full of colour, and imbued with drama and rhythmic vitality.

Song of the Tides uses pre-recorded sounds from the Bay of Fundy and Nova Scotia’s South Shore. In the first movement, players are asked to listen to the provided soundtrack that accompanies this movement and discover ways in which to imitate the sounds they hear on their instruments. A selected group of soloists improvises over the soundtrack using sounds they have discovered. This component of the composition will be different every time it is performed and allows the band some ownership of the score. Movement II “High Tide” is fully composed and introduces extended techniques for players, including glissandos, aeolian (air and breath) sounds, aleatoric notations, and tapping on the bell of the instrument. A pre-recorded soundtrack plays only periodically during this movement, including sounds of wind, water, foughorns, seagulls, and the tide roaring through the entrance of the Minas Basin at the tip of Cape Split, Nova Scotia.

Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness.

Moment

Nitro

Nitro, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season, and received its premiere performance by them on April 9th, 2006.

Nitrogen is the most abundant component of the Earth’s atmosphere (78 percent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of — life-giving, energizing, healing, cleansing, explosive — all appealed to me, and served as the inspiration for my music.

The main musical idea for Nitro is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood. The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density — all the while building to a thunderous conclusion.

Gone

Gone is for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for clarinet, the Epic Concerto. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. Gone is about loss and the emotions and process of healing and learning to move on after a life-changing event.

This unique work in the concerto and wind ensemble version challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience the composition. The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band.

The Automatic Earth

Our way of life is unsustainable, therefore it will not continue. The Automatic Earth weaves together two threads: the climate crisis, and the technological transformation of what it is to be human. The tandem acceleration of technological wonder and ecological catastrophe means, at best, a strange, unrecognizable future, likely within our own lifetimes. I do not know if we will survive as a species; if we continue as we are now, average world temperature will increase around 8°Celsius within eighty years, which would result in runaway warming and a Venus-like atmosphere that virtually no life on earth can withstand. If we do survive, it will be via monumental feats of geo-engineering and human re-engineering, surpassed only by an extraordinary change in our willingness to cooperate with each other.

I wrote a piece in 2008 called Ecstatic Waters which addressed the merging of human and computer. In this work, I was ultimately optimistic that we would eventually find a successful way to become more than human, to transcend our organic limitations and become happier, fitter creatures. Now, however, I’m not so sure it will be a good thing, but if it’s possible, then it’s inevitable. Humanity will alter itself, or it will perish.
Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthral listeners and performers alike. His seminal work Ecstatic Waters, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. Recently, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

John Corigliano states Bryant’s “compositional virtuosity is evident in every bar” of his 34’ Concerto for Wind Ensemble. Bryant’s first orchestral work, Loose Id for Orchestra, hailed by composer Samuel Adler as “orchestrated like a virtuoso,” was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. Alchemy in Silent Spaces, commissioned by James DePreist and The Juilliard School, was premiered by the Juilliard Orchestra in May 2006. The Chicago Symphony Orchestra’s MusicNOW series featured his brass quintet, Loose Id, conducted by Cliff Colnot, on its 2012-13 concert series.

Notable upcoming projects include an orchestral work for the Detroit Symphony Orchestra (April, 2018), an evening-length dramatic work for the Pittsburgh New Music Ensemble, a choral work for the BBC Singers (July, 2017), a work for FivE for Euphonium Quartet and wind ensemble (2019), and a large work to celebrate the 150th anniversary of the University of Illinois Bands. Recent works include a Concerto for Alto Saxophone for Joseph Lulloff and the Michigan State University Wind Symphony (winner of the 2014 American Bandmasters Sousa Ostwald Award), and a Concerto for Trombone for Joseph Alessi and the Dallas Wind Symphony. Other commissions have come from the Gaudete Brass Quintet (Chicago), cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul, the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the University of Texas Austin Wind Ensemble, the US Air Force Band of Mid-America, the Japanese Wind Ensemble Conductors Conference, and the Calgary Stampede Band, as well as many others.

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a break-dancer (i.e. was forced into lessons by his mother), was the 1987 radio-controlled car racing Arkansas state champion, has a Bacon Number of 1, and has played saxophone with Branford Marsalis on Sleigh Ride. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant (Duke University).

Mita Mahato is a Seattle-based cut paper, collage, and comics artist, whose work explores the transformative capacities of found and handmade papers. Using collage and paper-making techniques, she builds multivalent images and stories that center on issues related to loss—including loss of life, identity, habitat, and species. Her cut paper comic “Sea” was recognized by Cartoonists NW as 2015’s “best comic book” and a selection of her poetry comics, collectively titled In Between, is out from Pleiades Press. She is the Associate Curator of Public and Youth Programs at the Henry Art Gallery, serves on the board for the arts organization Short Run Seattle, and teaches classes with various community organizations.
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 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. 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.

Lauren Visel is the interim conductor of the University of British Columbia Concert Winds. She also teaches graduate and undergraduate conducting and serves as the Winds Brass and Percussion Large Ensemble Operations Manager. Prior to her appointment, she served as the Director of Bands at Orange County High School for eight years. In 2013, Visel was Orange County’s Teacher of the Year, and in 2015 was awarded the school’s LIFE Award: Lead, Inspire, Focus, Excel. Most recently, she was a 2018 quarterfinalist for the national Music Educator Award presented by the Grammy Museum.

Visel received a Master of Music degree in wind conducting at the University of British Columbia, where she studied with Robert Taylor. She also holds a Bachelor of Science in Music Education from Tennessee Technological University and is a member of the Pi Kappa Lambda National Honor Society. Her continued desire to grow as a conductor and educator has led to her participation in conducting symposia at Louisiana State University, Michigan State University, Northwestern University, Shenandoah Conservatory, University of Michigan, University of Puget Sound, and Sonoma State University.
Minna Stelzner serves as the graduate assistant for the University of British Columbia wind conducting program. Past conducting appointments have included appearances with the Tacoma Music Teachers’ Association Orchestral Recital Series and the Puget Sound Youth Wind Ensemble. Prior to her studies at UBC, she taught in public middle schools throughout Washington state for two years. She has participated in conducting symposia with Mallory Thompson, Jerry Junkin, Craig Kirchhoff, Gillian MacKay, Travis Cross, and Rodney Dorsey. She graduated with a Bachelor of Music in Music Education and a Master of Arts in Teaching degree from the University of Puget Sound, where she studied conducting with Dr. Gerard Morris and saxophone with Fred Winkler.

Additional Credits:
Lighting Design & Projections by Jacob Wan
Lighting Operation by Jason Conroy
Audio by Lloyd Balser
Cue Operation by Rei Ikeda
Live Electronics by Minna Stelzner and Kristians Jautaikis
UBC CONCERT WINDS
Lauren Visel, conductor

Flute
Yoanne Lin, piccolo
Taipei, Taiwan; BMus ’22
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
Emily Picard
Sechelt, BC; BMus ’21
Kealey Wang
Regina, SK; BA ’20
Zi Yi Wang
Bootou, 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
Charlie Chen
Beijing, China; BSc ’22
Elaine Chiu
Vancouver, BC; BA ’21
Daniel Deng
Coquitlam, BC; BCom ’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
Quincy Wong
Richmond, BC; BSc ’21
Michael Wu
Richmond, BC; BA ’20
Janelle Xu
Calgary, AB; BA ’23
Elizabeth Forrest, bass
North Vancouver, BC; BMus ’22
Miranda Wheeler, bass
BMus ’24

Saxophone
Kaitlyn Darrach
Okotoks, AB; BMus ’23
Andy Jia
Vancouver, BC; 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
Keith Ollerenshaw*
Calgary, AB
Dana Sullivan, bass
Binghamton, NY, USA; BMus ’22

Euphonium
Ainsley Oh
Edmonton, AB; BA ’22

Tuba
Ben Horodyski
Vancouver, BC; BMus ’22
Alan Li*
Changchun, Jilin, China; BMus ’22
Sam Paige, coach
Black Diamond, WA, USA; MMus ’21

String Bass
Trish Horwood
Victoria, BC; BMus ’21

Percussion
Yining Han
Calgary, AB; BSc ’23
Chantelle Harde, celeste
Lloydminster, AB; BMus ’21
Heejung Jung*
Langley, BC; BMus ’23
Kristians Jautaiiks, coach
Riga, Latvia; BMus ’22
Achint Lail
Surrey, BC; BSc ’23
Gabriella Pastor
Guatemala City, Guatemala; BMus ’22
Taylor Vesper
Winnipeg, MB; BA ’23

*denotes principal
UBC SYMPHONIC WIND ENSEMBLE
Robert Taylor, conductor

**Flute**
Vicky Zhang, piccolo
Zhengzhou, Henan, China; MMus ’20
Shanti-Ella Cretu
Vancouver, BC; BMus ’21
Kelly Li
Vancouver, BC; BMus ’21
Siliang Wang*
Beijing, China; MMus ’21
Joyce Wong
Vancouver, BC; BMus ’21
Caara Yeung
Vancouver, BC; BMus ’20

**Oboe**
Haley Blomquist
Sturgeon County, AB; BMus ’20
Katelynn Whittle*
Troutdale, OR, USA; BMus ’21

**Bassoon**
Claudio de Freitas
Belo Horizonte, Brazil; DMA ’23
Eric Li
Miramichi, NB; BMus/BSc ’24
Katherine Scheerer*
Puyallup, WA; MMus ’20

**Clarinet**
Carlos Savall-Guardiola, E-flat
Alicante, Spain; DMA ’22*
Dino Assunção Sales*
Valencia, Spain; MMus ’21
Kathryn Anderson
Calgary, AB; DMPS ’20
Samuel He
Victoria, BC; MMus ’21
Aimee Joo
Langley, BC; BMus ’21
Valerie Kim
Langley, BC; BMus ’19
Yuri Kuriyama
Tokyo, Japan; BMus ’21
Yukari Smith
Osaka, Japan; BMus ’22
Mo Yan
Beijing, China; MMus ’21
Marko Ivkovic, bass
Novi Sad, Serbia; MMus ’21
Jonathan López, bass
El Paso, TX, USA; BMus ’21
Elizabeth Forrest, contrabass
North Vancouver, BC; BAmus ’22

**Saxophone**
Henry Cao
Surrey, BC; BMus ’22
Bobby Han*
Burnaby, BC; BEd ’20
Allan Xu, tenor
Vancouver, BC; BMus ’21
Emmanuel Rihl, baritone
Langley, BC; BMus ’22

**Trumpet**
Shira Agam
Chicago, IL, USA; BMus/BSc ’21
Sara Foubert
Surrey, BC; BMus ’22
Dawn Kwong
Burnaby, BC; BMus ’22
Matheus Moraes*
Niterói, RJ, Brazil; DMA ’22
Rafael Rigolo
Port Coquitlam, BC; MMus ’20
David Yun
Vancouver, BC; BMus ’23

**Horn**
Ciaran De Groot
Edmonton, AB; BMus ’22
Janelle Julian
Surrey, BC; BMus ’21
Anson Wai
Hong Kong; BA ’23
Ray Wu*
Fujian, China; MMus ’20

**Trombone**
Shiqing Liu
Nanjing, China; BMus ’22
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**
Sam Paige*
Black Diamond, WA, USA; MMus ’21
Gage Sippel
Agassiz, BC; BMus ’21
Jay Uscho1d
Winnipeg, MB; DMA ’22

**Percussion**
Kaiya Gazley
Chilliwack, BC; BMus ’22
Jesse Guo*
Vancouver, BC; BMus ’21
Kristians Jautaikis
Riga, Latvia; BMus ’22
Louis Lu
Shanghai, China; BMus ’21
Daniel Mengeshia
Victoria, BC; BMus ’22
Kristofer Siy
Vancouver, BC; BMus ’22

**Harp**
Madison Dartana
Vancouver, BC; BMus ’23

**String Bass**
Angus Lam
Richmond, BC; UBC Alumnus

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

*denotes principal

**UBC Bands Staff**
Minna Stelzner, 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

UPCOMING PERFORMANCES

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)

Thank you to our donors and supporters!
Donor support means a lot to our students. Your generosity directly impacts their musical training and supports their participation in international tours, recordings, and other educational initiatives. Thank you for considering making a gift today at: support.ubc.ca/ubc-bands

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