GIVE US THIS DAY

Music by Guy Woolfenden, Robert Jager, Steve Danyew, and David Maslanka.
Give Us This Day
Thursday, February 13, 2020 | 7:30 pm

Fanfare for St. Edmundsbury
Benjamin Britten (1913-1976)
Matheus Moraes, Malcolm Shier, Spencer Service, trumpets

Suite Française
Guy Woolfenden (1937-2016)
I. Pastorale
II. Valse
III. Scène et marche
Siliang Wang, Thomas Low, flutes | Haley Blomquist, Sarah Zhang, oboes
Jonathan López, Felix Rowe, clarinets | Katie Scheerer, Cláudio de Freitas, bassoons
Minna Stelzner, conductor

5, 3 and 2
Alberto Guidobaldi (b. 1967)
Henry Cao, soprano saxophone | Bobby Han, alto saxophone
Allan Xu, tenor saxophone | Emmanuel Rihl, baritone saxophone

Three Shanties for Wind Quintet
Malcolm Arnold (1921-2006)
I. Allegro con brio
II. Allegretto semplice
III. Allegro vivace
Siliang Wang, flute | Katie Whittle, oboe
Felix Rowe, clarinet | Ciaran De Groot, horn | Eric Li, bassoon

Clownery for Clarinets
Harry Stalpers (1926-2001)
Carlos Savall, E-flat clarinet | Jonathan López, Alec Kan, B-flat clarinets | Bernardino Assunção, bass clarinet

Intermission

UBC Symphonic Wind Ensemble

Variations on a Theme of Robert Schumann
Robert Jager (b. 1939)

Montis Dei from Lauda
Steve Danyew (b. 1983)
Lauren Visel, conductor

Give Us This Day
David Maslanka (1943-2017)
I. Moderately slow
II. Very fast

We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people.
**PROGRAM NOTES**
Compiled and edited by Minna Stelzner

**Fanfare for St. Edmundsbury**

The twentieth century saw a veritable explosion of British composers commanding the world stage: Gustav Holst’s *The Planets* and Edward Elgar’s *Pomp and Circumstance* are among the most-performed works of the twentieth century, while Michael Tippett and Ralph Vaughan Williams are highly regarded for their contributions to a host of genres and ensembles. However, perhaps no British composer is as highly regarded as Benjamin Britten. Britten’s *The Young Person’s Guide to the Orchestra*—one of three works popularly used in children’s music education (along with Prokofiev’s *Peter and the Wolf* and Saint-Saëns’s *The Carnival of the Animals*)—reveals his skill as a master orchestrator.

This ability is remarkably apparent in the *Fanfare for St. Edmundsbury* for three trumpets, which was written in 1959 for the Pageant of Magna Carta, held on the grounds of the cathedral in the town of Bury St. Edmunds. The first trumpet begins loosely on a harmonic base of F, a pentatonic melody that quickly cuts to a perky second fanfare in C, then a more traditional one in D that harks back to Baroque trumpet writing. Then the three fanfares are heard simultaneously, the resulting combination of styles creating striking harmonies and complex rhythmic interplay, leading to an emphatic finish.

**Suite Française**

Scoring for pairs of woodwinds without horns, *Suite Française* is in three movements. The unmistakable Gallic slant to the melodic material and the general feeling of “joie de vivre” betrays the suite’s origins in music I arranged and composed for two different productions of *Love’s Labours Lost* for the Royal Shakespeare Company.

The “Pastorale” invokes a misty impressionistic landscape and is followed by a “Valse,” the main melody of which is based on *N’ai pas ieu de mîq*, one of the lesser-known songs of the Auvergne. The most substantial movement is the finale “Scène et marche,” which at several moments hints at the crazy world of Monsieur Hulot.

*Suite Française* was commissioned by the Rugby Music Centre with funds generously provided by the Friends of Rugby Music Centre, Rugby Borough Council, and West Midland Arts. The first performance took place at Rugby Youth Music Festival on May 22nd, 1991, and the work is affectionately dedicated to Val Brodie, former director of the Rugby Music Centre.

—Guy Woolfenden

**5, 3 and 2**

Born in 1967 in Italy, Alberto Guidobaldi received his first musical training at the Scuola di Musica Arturo Toscanini in Savona, studying piano and accordion. As a composer, he had already published some of his works by the age of fourteen. He graduated summa cum laude from the Conservatory of Music of Puerto Rico in 2006, completing a degree in music with an emphasis in composition. In 2010, he became a faculty member at CMPR and continues to actively compose. Most prominently, his symphonic poem *Liguria* was premiered by the Puerto Rico Symphony Orchestra in 2005 and his work *Tarantella* won the 2012 National Flute Association Flute Choir Composition Competition.

*5, 3 and 2* was composed in 2004 and is dedicated to Wilfredo Corps, professor of saxophone at the Conservatory of Music of Puerto Rico and the soprano saxophone player of the Conservsax Quartet. The title alludes to the shifts in rhythm within the work, which changes the beat in interesting ways while maintaining energy.
Three Shanties

Sir Malcolm Arnold has long been recognised as a composer who, perhaps uniquely, combines effervescence skill with more than a little ebullience. He was inspired to play the trumpet at age twelve, after seeing Louis Armstrong play in Bournemouth. Five years later, he received a scholarship to attend the Royal College of Music in London, where he studied trumpet with Ernest Hall and composition with Gordon Jacob. Arnold joined the London Philharmonic as second trumpet player in 1941 and was elevated to principal in 1943. He left the orchestra in 1948 to devote his musical attention to composition. Arnold wrote frequently for wind instruments and nowhere could his skill be more amply demonstrated than in his Three Shanties, which each pay homage to a different sea shanty.

The first movement employs one of the best-known of all such songs, “What Shall We Do with the Drunken Sailor?” The drunken sailor is brilliantly portrayed in various stages of intoxication—the movement begins with a polyphonic development of a part of the tune before turning dark for a moment, but then regains its high spirits with a humorous tango-like interlude. The sweet second movement, which uses the tune “Boney Was a Warrior,” is in a flowing triple meter. The entire piece wraps up with the lively, humorous, and rhythmically-complex tune “Johnny Come Down to Hilo.”

Clownery for Clarinets

Harry Stalpers studied violin at the Brabant Conservatory of Music in the Netherlands with Oscar van Hemel and Simon Kooke. He started teaching the violin at the Music Academy of Bergen op Zoom and later became the director of this institution, which he led for thirty years. He began composing after he retired in 1987, and wrote seventy compositions for string orchestra, clarinet quartet, and clarinet choir. Clownery for Clarinets was written in 1984 for the Clarinet Choir Walter Boeykens. The composer offers the following regarding this work: “The clown, his entry in the ring, followed by an uninterrupted series of quickly changing movements and emotions, from acrobatics to silly somersaults, from excessive joy to childlike sorrow, beginning and ending with circus music, sometimes interrupted by the laughter of the highly-esteemed audience.”

Variations on a Theme of Robert Schumann

Robert Jager was born in Binghamton, New York, and studied at Wheaton College and the University of Michigan. Jager served for four years in the U.S. Navy as staff arranger at the Armed Forces School of Music. He has received a number of awards for his music, including the “Ostwald Award” of the American Bandmasters Association in 1964 for his Symphony for Band, and again in 1968 for his Diamond Variations. Jager is a prolific composer whose commissions include works for chorus, orchestra, chamber ensemble, and concert band, in addition to over a dozen film scores.

Variations on a Theme of Robert Schumann was written on commission for the North Hills High School Band in Pittsburgh, Pennsylvania, and was premiered at the 1969 Eastern Region Music Educators National Conference in Washington, D.C. This delightful set of variations is based upon the well-known Happy Farmer theme drawn from Schumann’s Album for the Young, op. 68.

Montis Dei from Lauda

Lauda, the Latin word for “praise”, is a two-movement work for wind ensemble written for Mark Scatterday and the Eastman Wind Ensemble during the fall of 2009. The overall structure of the work can be understood somewhat loosely as a prelude and fugue. Both movements explore various uses of counterpoint and contrapuntal devices which have fascinated me since I first encountered them in the works of Bach and others. The first movement, “Montis Dei,” which is Latin for “God’s Mountains,” is based on a continually repeating passacaglia, or ground bass. The ground bass is actually a series of harmonies which grow increasingly complex throughout the movement. The bass voice from the harmonic progression is as follows: C-D-E-G. Since this line is used as an ostinato, it returns to C, forming the shape of a mountain when viewed on the staff.

—Steve Danyew
Give Us This Day

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh titled “For a Future to be Possible.” His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music and working with people to perform music, are two of those points of deep mindfulness. Music makes the connection to reality, and by reality, I mean a true awareness and awareness. Give Us This Day gives us this very moment of awareness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (Our Father in Heaven), no. 110 from the 371 Four-Part Chorales by Johann Sebastian Bach.

—David Maslanka

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.
UBC SYMPHONIC WIND ENSEMBLE
Robert Taylor, conductor

Flute
Caara Yeung, piccolo
Vancouver, BC; BMus ’20
Shanti Ella Cretu
Vancouver, BC; BMus ’21
Jegan Ganesan
Singapore; BMus ’23
Thomas Law*
Vancouver, BC; MMus ’20
Shilpa Sharma
Vancouver, BC; BMus ’22
Siliang Wang
Beijing, China; MMus ’21

Oboe
Haley Blomquist*
Sturgeon County, AB; BMus ’20
Sarah Zhang
Vancouver, BC; BSc ’23

Bassoon
Cláudio de Freitas
Belo Horizonte, Brazil; DMA ’23
Katherine Scheerer*
Puyallup, WA, USA; MMus ’20

Clarinet
Samuel He
Victoria, BC; MMus ’21
Marko Ivkovic
Novi Sad, Serbia; MMus ’21
Aimee Joo
Langley, BC; BMus ’21
Valerie Kim
Langley, BC; BMus ’19
Yuri Kuriyama
Tokyo, Japan; BMus ’21
Jonathan López*
El Paso, TX, USA; BMus ’21
Felix Rowe
Calgary, AB; BMus ’23
Yukari Smith
Osaka, Japan; BMus ’22
Kathryn Anderson, bass
Calgary, AB; DPMS ’20
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 Rühl, baritone
Langley, BC; BMus ’22

Trumpet
Shira Agam
Chicago, IL, USA; BMus/BSc ’21
Erica Binder
Red Deer, AB; BMus ’21
Dawn Kwong
Burnaby, BC; BMus ’22
Rafaele Rigolo*
Port Coquitlam, BC; MMus ’20
Malcolm Shier
Coquitlam, BC; MMus ’20
David Yun
Vancouver, BC; BMus ’23

Horn
Emily Daily*
Red Deer, AB; BMus ’20
Ciaran De Groot
Edmonton, AB; BMus ’22
Janelle Julian
Surrey, BC; BMus ’21
Albert Wu
Richmond, BC; BMus ’22

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
Takumi Hayashi*
Fort Langley, BC; BMus ’21
Alan Li
Changchun, Jilin, China; BMus ’22
Sam Paige
Black Diamond, WA, USA; MMus ’21

Percussion
Kaiya Gazley
Chilliwack, BC; BMus ’22
Jesse Guo*
Vancouver, BC; BMus ’21
Kristiāns Jautaikis
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
Adrian To
North Vancouver, BC; BMus ’22

String Bass
Sean McCarthy
New Westminster, BC

*denotes principal

UBC Bands Staff
Minna Stelzner, teaching assistant
Haley Blomquist, librarian
Ben Horodynski, 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

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)

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, newly-renovated 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, Ethnomusicology Ensembles, Brass Quintets, Horn Club, Trombone Quartet, Tuba/Euphonium Quartet, Woodwind Quintets, Flute Trios, Clarinet Quartet, Saxophone Quartets, and more.

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