

UBCBANDS

Concert Winds

Meijun Chen *conductor*

A special Concert Winds performance celebrating Lunar New Year in UBC's historic Old Auditorium!

Featuring
Canadian Premiere of
Celebration by
Chinese-American
composer Gao Hong
and much more!

Wednesday, JAN 29, 2025
7:30PM, UBC Old Auditorium
Free admission



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

UBCBANDS

Concert Winds | Meijun Chen Conductor

Celebration

Wednesday, January 29, 2025 | 7:30 p.m.

UBC Concert Winds

<i>"Carillon" - Marche Patriotique Canadienne-Français (1907)</i>	Louis-Philippe Laurendeau (1861-1916) arr. Carol Thurgood (b. 1959)
A Festival Prelude (1956)	Alfred Reed (1921-2005)
Suite on Canadian Folk Songs (1967)	Morley Calvert (1928-1991)
Celebration (2024)	Gao Hong (b. 1964)
Chorale Prelude, "Fervent is My Longing," BWV 727 and Fugue in G Minor, "The Little," BWV 578	J.S. Bach (1685-1750) trans. Lucien Caillet (1891-1985)
A Legend from Yao (1998)	Mao Yuan (1926-2022) arr. Yeh Shu-Han (b. 1957)
Variations on America (1891 / 1968)	Charles Ives (1874-1954) trans. William E Rhoads (1918-1990)

*We would like to acknowledge that the land on which we gather
is the traditional, ancestral, and unceded territory of the Musqueam People.*



Meijun Chen currently serves as the Director of Concert Winds at the University of British Columbia School of Music while completing the final year of her Doctor of Music degree in Wind Band Conducting at the University of Alberta under the supervision of Dr. Angela Schroeder.

Meijun is an active guest conductor of collegiate bands, military bands, orchestras, and community choirs. She is also a highly sought-after clinician for clarinet and conducting, working with public schools across Canada and China. She has served as an adjudicator for Surrey Public Schools' Grade 9-12 Concert Band Music Revue and MusicFest Canada in 2024. Additionally, she was the Emerging Artist - Assistant Conductor with Edmonton Opera for the 2023-24 season and the Conducting Intern with the Edmonton Youth Orchestra in 2022 and 2020.

She has been selected as a Conducting Fellow for prestigious conducting masterclasses, including the 2024 Domaine Forget International Music Festival, where she studied from Yannick Nézet-Séguin and Kensho Watanabe, collaborating with Orchestre Métropolitain and Orchestre symphonique de Québec; the 2024 International Conductors Guild Conference in New York, studying with David LaMarche; the 2023 United States "Pershing's Own" Army Band Conductors Workshop, studying with Dr. Emily Threinen and Colonel Bruce Pulver; and the 2023 University of Cincinnati College-CCM International Wind Festival, in conjunction with "The President's Own" United States Marine Band and studied from Dr. Kelvin Holzman and Colonel Jason Fettig.

Meijun is the recipient of the 2024 The Midwest Clinic Emerging Music Educator Scholarship and the 2024 CBDNA Mike Moss Diversity Conducting Study Grant, through which she studied under Dr. Travis Cross and Professor Jerry Junkin at the University of California, Los Angeles. She was also awarded the 2023 Johann Strauss Foundation Music Award, where she studied with Professor Toby Purser in Vienna, Austria, and won the Absolute First Prize in Conducting (Professional Category) at the 2023 UK International Music Competition.

In addition to her conducting achievements, Meijun is an award-winning clarinetist with 18 years of international performance experience across more than 13 countries in Europe, Asia, and North America. She frequently performs as a guest clarinetist with the Royal Canadian Artillery Band and won the Absolute First Prize in Clarinet Performance (Professional Category) at the Debussy International Music Competition in 2023 and the University of Alberta Concerto Competition in 2019.

Meijun holds dual Master of Music degrees in Wind Band Conducting and Clarinet Performance, and a Bachelor of Arts degree in Music with a minor in Economics, all from the University of Alberta. She serves as a committee member of the Women Band Director International Scholarships Committee and is affiliated with the College Band Directors National Association, International Clarinet Association, Alberta Band Association, International Conductors Guild, and British Columbia Music Educators Association.

Meijun is deeply committed to immersing herself in the music performance and education community, not only to inspire younger generations but also to bring the joy of music to others, and foster community engagement through the power of music.

PROGRAM NOTES

Compiled and edited by Emma Porter

“Carillon” - Marche Patriotique Canadienne-Française

Louis-Philippe Laurendeau (1861-1916) was a prolific composer and author. Active in Montreal for many years, he was the music director at the École Militaire de Saint-Jean, but later devoted himself entirely to composition and arrangement. While living in Longueuil, near Montreal, he worked for the New York publisher Carl Fischer. The *Universal-Handbuch* (Vienna 1904-1910) by F. Pazdírek lists some 200 compositions and arrangements by Laurendeau, most of them for harmony, published by Fischer and Cundy-Bettoney. His interlude *Twilight Whispers*, op. 202, won first prize in the *Metronome* magazine competition in 1895. Among his Canadian-inspired works are *Shores of the Saint Lawrence*, a medley for harmony, and the march *Land of the Maple*, op. 235. Laurendeau was also a professor of music and published with Fischer several volumes of instruction and repertoire books for band, including *The New Era Band Book* (grades II and III) and *The Practical Band Arranger*. He also used the pseudonym Paul Laurent: the National Library of Canada, however, only holds one publication in which this name appears.

A large number of Canadian wind band pieces written in the late nineteenth and early twentieth century were based on popular folk or patriotic songs. Laurendeau's *Carillon March* exemplifies this tradition, drawing its name and inspiration from Fort Carillon, an 18th-century French military fort on Lake Champlain in New York. The fort, originally named for the musical sounds of a nearby waterfall, was the site of the 1758 Battle of Carillon, a decisive French victory over British forces. To mark the 100th anniversary of the French victory, Charles Sabatier composed the patriotic song *Le Drapeau de Carillon* in 1858. Laurendeau has used this melody as well as a short reference to another patriotic French song, *Vive la Canadienne*, in this march; which we can assume was composed for use in public concerts or on parade to inspire French-Canadian nationalistic pride.

The march was composed in 1907, a few years after The Proposal of 1902 when Quebec hoisted a flag which was similar to the one flown at Fort Carillon in 1758, at the St. Jude presbytery in St.-Hyacinthe (Laurendeau's birthplace). The use of these two patriotic songs demonstrates Laurendeau's intention to create a truly French-Canadian march.

(Program Note by Carol Thurgood)

A Festival Prelude

Alfred Reed (1921-2005) was an American composer, arranger, conductor, and educator. Born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arrangement during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard. He was a staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work; he received his B.M. in 1955 and his M.M. in 1956. His Masters thesis was the *Rhapsody for Viola and Orchestra*, which later was to win the Luria Prize. It received its first performance in 1959 and was subsequently published in 1966. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses. This led, in 1955, to his accepting the post of editor at Hansen Publishing in New York. In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution, of which he became director. With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Mr. Reed was one of the nation's most prolific and frequently performed composers. He left New York for Miami, Florida, in 1960, where he made his home until his death.

A Festival Prelude was written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was given its first performance on that occasion by the Philips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country and has come to be regarded as one of this composer's most brilliant and powerful works for the modern concert band.

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the woodwinds, saxophones and cornets, with brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme is once again stated, this time by a richly melodic texture of woodwinds, horns and saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive Brass chords to a thundering conclusion.

The scoring of this work embraces the modern conception of the integrated symphonic band, with fully balanced instrumentation and the separation of the Brass into three distinct tone color groups: the horns, the trumpet-trombone group and the cornet-baritone-tuba group. The woodwind writing is centered around the balanced clarinet choir as the basic woodwind color in the band, and the section balances and doublings are conceived as carefully as in symphonic orchestras.

(Program Note by composer)

Suite on Canadian Folk Songs

Morley Calvert (1928 - 1991) was a conductor, bandmaster and composer born in Brantford, Ontario. His music education included an LSRM certification in 1946, and A. Mus degree from McGill in 1950, and a B.Mus. degree from McGill in 1956. In 1958, Calvert founded the Montereian Music Camp (providing summer training for high school students) at Ayers Cliff, Montreal, a camp which ended in 1970. He founded and directed the McGill University Concert Band, as well as starting a high school band in Montreal at Westmount Highschool. In 1967-72, Calvert founded and directed the Lakeshore Concert Band in Montreal. Morley Calvert's professional activities included the position of accompanist for Maureen Forrester. Calvert was invited to join the American Bandmasters Association (ABA) and taught the high school band program at Barrie Central Collegiate school. He was President of the Ontario Chapter of the Canadian Bandmasters Association, and from 1981-83, Executive Vice-President of the National Chapter of the Canadian Bandmasters Association. He was the artistic director of the Civic Concert Choir of Hamilton in 1987, and of the Weston Silver Band in 1988. At the time of his death, he was teaching music at Mohawk College in Hamilton, Ontario. Morley Calvert composed and arranged works for band (some of which were for the Salvation Army), for brass quintet and for choir. His *Suite for the Montereian Hills*, published in 1961 by Berandol, was based on French Canadian folk songs and was named for the mountain range stretching from Mount Royal, Quebec to the American border. Many of his compositions employ folk music material and are light, pleasing works.

(Bio from CMC)

Suite on Canadian Folk Songs was written as a Centennial project in 1967 and originally scored for brass band, although the music of the first movement had appeared in *Suite from the Montereian Hills* 1961. The Earls Court Citadel Band performed the first two movements in October 1967, during the national Congress of the Salvation Army held in Toronto. The New York Staff Band premiered the entire Suite at its annual festival in New York in February 1968, and also featured the work at the Band Master's Councils programme given in the Royal Alberta Hall, London, England, on June 1, 1968. The brass band version is published by Salvationist Publications. Calvert re-scored the Suite for concert band late in 1967 and conducted the first performance with the Lakeshore Concert Band of Montreal in 1968. Until this edition, the concert band version has remained unpublished, although it has attracted the admiration of many band directors.

I. Marianne s'en va-t-au moulin. This is a "rewrite" of the first movement of the composer's own suite for brass quintet *Suite from the Monteregian Hills*. The English translation of the title is "Marianne went to the mill," and is the story of a young girl who went to the mill to grind some grain. While there, her donkey was eaten by a wolf.

II. She's Like the Swallow. This melody, in the Dorian mode, is typical of the slow-melody folk songs of the island province of Newfoundland, with its simple, unhurried way of life, dictated largely by the isolation of the remote and myriad fishing villages dotting the vast and rugged coastline. The words of the first verse of this poignant lo-song are as follows:

She's like the swallow that flies so high,
She's like the river that never runs dry,
She's like the sunlight on the lee-shore,
I'll love my love, ad my love is no more.

III. J'entends le moulin. Another French-Canadian song about a mill - "I hear the mill-wheel." Cast in the form of theme and variations, time is taken out in the middle of the movement for yet another feature of rural life in the Province of Quebec - the country dance - complete with a fiddle-tune and hand clapping. The intensity of the movement increases from variation to variation, concluding in a swirling frenzy.

(Program Note from score)

Celebration

Gao Hong (b. 1964) is a Chinese composer, educator, and performer who began her career as a professional pipa player at the age of twelve. She graduated from China's premier music school, the Central Conservatory of Music in Beijing, where she studied with pipa master Lin Shicheng. Gao currently serves as the director of the Chinese Music Ensemble and professor of Chinese Musical Instruments at Carleton College in Northfield, Minnesota.

In 2016, Hal Leonard published her *Pipa Method Book*, the first of its kind written in English. Gao is a dedicated advocate for Chinese music education, presenting numerous educational programs and lectures worldwide. In 2022, Mayor Melvin Carter of St. Paul proclaimed April 3, 2022, as "Gao Hong Day" in the City of St. Paul.

About the piece, Gao Hong writes:

"In China, we have many festivals that we celebrate each year. In this piece, I use drum solos interspersed with instrumental passages to create joyful rhythms and melodies that depict the festive atmosphere of families gathering together for a festival. The slow middle section expresses the people's yearning for peace, prosperity, and happiness.

Celebration was commissioned and premiered by the Minnesota Sinfonia, conducted by Jay Fishman, on October 19, 2021, at the Basilica of St. Mary in Minneapolis, Minnesota. In 2022, the full orchestra version was performed by the Maryland Symphony Orchestra. It has been my great honor to be commissioned to write this full band version of the piece for 'The President's Own' United States Marine Band and its world premiere performance at the American Bandmasters Association 2024 Conference."

(Composer biography and program note compiled by Rose Craig Tyler, provided by Gao Hong)

Chorale Prelude, “Fervent is My Longing,” BWV 727, and Fugue in G Minor, “The Little,” BWV 578

Johann Sebastian Bach (1685-1750) was music's most sublime creative genius. Bach was a German composer, organist, harpsichordist, violist, and violinist of the Baroque Era. Johann Sebastian Bach was born on March 21st 1685 in Eisenach, Germany. The young Bach was offered a choral scholarship to the prestigious St Michael's School in 1699. 1703 saw Bach become the organist at St Boniface's Church in Arnstadt - a role that saw him on a regular salary and expanding his skills at the keyboard. Bach composed the cantata *Gott ist mein König* in 1708 - he was paid handsomely, and it helped him cement his early career. The Brandenburg Concertos were composed in 1721 as a sort-of musical job application for the Margrave Ludwig of Brandenburg - it was unsuccessful. In his later years Bach faced harsh criticism. During the 1720s and 1730s when he was composing his most important works - the Passions and the Goldberg Variations among them - a new Italian style invaded Germany, making his work appear outdated. The Well Tempered Clavier, a quintessential student text, was finished in 1744 and comprised two volumes of piano music in every musical key. With the notable exception of opera, Bach composed towering masterpieces in every major Baroque genre: sonatas, concertos, suites and cantatas, as well as innumerable keyboard, organ and choral works.

Bach died on July 28th 1750 in Leipzig. It is still disputed whether it was a botched eye operation or a stroke caused by pneumonia were to blame for his death. Bach's popularity was decaying until 1829, when Mendelssohn performed the St Matthew Passion and rescued Bach from oblivion.

The melody Bach used in the organ chorale prelude *Herzlich tut mich verlangen* (loosely translated as “Fervent is My Longing”) is of ancient origin, but it is known to have been used at least as early as the sixteenth century by Hans Leo Hassler, who arranged it in sacred and secular choral settings. The best-known examples that survive today are found in the music of Bach, who included this melody in various chorales and in the *St. Matthew Passion* to the text “O Haupt voll Blut und Wunden” (O Sacred Head Now Wounded).

Bach's four-voice “Little” *Fugue in G Minor* is thought to have been composed around 1707 and is considered one of his greatest masterpieces. It is often studied in music schools for the clarity and perfection of its form and counterpoint.

(Program Note from Southern Music)

A Legend from Yao

Mao Yuan (茅沅 born 1926, Jinan, China) is a Chinese composer. For many years, Yuan was one of the resident composers of the CNOH producing such works as the 1966 geju *The Great Wall of the South Seas*, co-composed with Ma Fei. In 1982 the Houston Ballet commissioned the ballet *The Bamboo Painter*, Zheng Banqiao.

In 1951, Liu Tieshan, a teacher at the Central Conservatory of Music in Beijing, traveled with his students to southern China to study and collect folk music traditions. Drawing from the melodies they encountered, Liu composed a piece titled *Long Drum Dance of the Yao People*. In 1952, his colleague Mao Yuan expanded and orchestrated the work, which became known as *Dance of the Yao Tribe*. This multi-sectional composition contrasts hauntingly lyrical passages with high-energy dance motifs, capturing the spirit of the Yao people's vibrant musical heritage.

Over the years, the piece has been arranged in numerous versions and has inspired pop songs worldwide. It even found its way into popular culture, featuring in the soundtrack of the 1980s video game *The Way of the Exploding Fist*.

Variations on America

Charles Edward Ives (1874 -1954) was an American modernist composer, actuary and businessman. Ives was among the earliest renowned American composers to achieve recognition on a global scale. His music was largely ignored during his early career, and many of his works went unperformed for many years. Later in life, the quality of his music was publicly recognized through the efforts of contemporaries like [Henry Cowell](#) and [Lou Harrison](#), and he came to be regarded as an "American original". He was also among the first composers to engage in a systematic program of experimental music with musical techniques including polytonality, polyrhythm, tone clusters, aleatory elements, and quarter tones. His experimentation foreshadowed many musical innovations that were later more widely adopted during the 20th century. Hence, he is often regarded as the leading American composer of art music of the 20th century.

Variations on "America" was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country, 'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance - They upset the elderly ladies and made the little boys laugh and get noisy!"

(Program Note by composer)

UBC Concert Winds

Meijun Chen, conductor

Flute

Justin Applegarth
Vancouver, BC; BSC '28
Anita Asheghan
Calgary, AB; BA '28
Nina Grubwieser
Calgary, AB; BASC '28
Phillip Lee*
Langley, BC; MSC '25
Emma Li
Dalian, China; BMUS '28
Charlie Luke
Toronto, ON; BA '27
Emese Soti
North Vancouver, BC; BSC '27
Alan Tasbulatov
Almaty, , Kazakhstan; BSC '28
Sophie Wang
Toronto, ON; BDes '28

Oboe

Tanisha Janda
Surrey, BC; BMUS/BEEd '28
Rheanne Kuo*
Richmond, BC; BSC + BMUS '30
Philip Shen
Vancouver, BC; BMUS '27

Clarinet

Amneet Bamra*
Surrey, BC; BMUS '29
Caterina Cociani
Prince Rupert, BC; BMUS '27
Jason Ho
Richmond, BC; BSC '25
Benjamin Law
Glencoe, IL, USA; BA '27
Jason Li
Vancouver, BC; BA '28
Ava Markovich
Edmonton, AB; BASC '28
Donny Sun
Calgary, AB; BA '26
Xiaoyu Wang
Xi'an, China; BASc, BA '25
Yimin Wang
Ningbo, China; BSC '25

Saxophone

Jane Childerhose
Vancouver, BC; BA '28
Deckard Doerksen
Kimberley, BC; BMUS '27
Derrick Iacoviello*
North Vancouver, BC; BSC '26
Maxwell Kalmokoff
100 Mile, BC; BMUS '28
Parker Keeley
Toronto, ON; BA '25
Charles Macsabejon
Chilliwack, BC; BA '28
David On
Abbotsford, BC; BASc '28
Andrew Tang
Burnaby, BC; BMUS '26
Nolan Vibhakar
Iowa City, IA, USA; BSC '25
William White
Calgary, AB; BASC '28

Trumpet

Ryan Chan*
Vancouver, BC; BCom '26
Marcus Cho
Hong Kong; BMUS '26
Azeen Maleki
Kelowna, BC; BMUS '25
Samuel Meyer
Langley, BC; BMUS '24

Horn

Cheuk Him Jack Chiang*
Hong Kong; PhD '28
Amarpreet Gill
Surrey, BC
Alayna Janzen
Mission, BC; EOAS '27
Carissa Li
Hong Kong; BCom '28
Adam Nguyen
Surrey, BC; BMUS '28

Bassoon

Ingrid Chiang
Bassoon Faculty
Zhaolin Wei
Anyang, China; MENG

Trombone

Alastair Harris
Enderby, BC; BMUS '26
Sean Lee*
Singapore; CBE '26
Belina Zhang
Singapore; BCS '27

Euphonium

Hagen Lai
Vancouver, BC; CMS '27
Kyle McAllister
North York, ON
Emma Wei*
Vancouver, BC; BA '28

Tuba

Tycho Webber*
Vancouver, BC; BA '28

Percussion

Nicola Chan*
Vancouver, BC; BMUS '28
Jay Huang
Vancouver, BC; BASC '28
Angie Lan
Vancouver, BC; BA '26
Yueyi Liu
Shanghai, China; DMA '26
William Salsman
Winston-Salem, NC, USA; BMUS '28
Kriti Verma
Vaughan, ON; BASC '26
Jerry Wang
Coquitlam, BC; BMUS '28

Harp

Renee Hui
Vancouver, BC; BSC '28

UBC Band Staff

Emma Porter - Teaching Assistant
Parker Keeley, Elijah Nickel - Stage Managers
Thyme Shi - Librarian
Caydence Matheson - Instrument Manager
Sam Jeong - Audio Visual Manager

*denotes principal

Coming up at the UBC School of Music!

UBC Opera: Street Scene

Jan 31 - Feb 2, 2025 | Chan Centre for the Performing Arts

UBC Early Music Ensemble

Feb 3, 2025 | 12:00pm | Roy Barnett Recital Hall

UBC Choral Union

Feb 7, 2025 | 7:30pm | Chan Centre for the Performing Arts

UBC Symphonic Wind Ensemble: Dreams

Feb 8 | 7:30pm | Chan Centre for the Performing Arts

Ryan Davis/Radia viola

Feb 9, 2025 | 7:00pm | Roy Barnett Recital Hall

UBC Jazz Ensemble

Feb 12, 2025 | 12:00pm | Roy Barnett Recital Hall

UBC Chamber Choir

Feb 12, 2025 | 7:30pm | Roy Barnett Recital Hall

UBC Composer Concerts

Feb 24, 2025 | 12:00pm | Roy Barnett Recital Hall

UBC Symphony Orchestra

Mar 7, 2025 | 7:30pm | Chan Centre for the Performing Arts

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Thank you for joining us!

