

# UBCBANDS

Robert Taylor, Director of Bands

## ASCENT!



Music by

**Florence Price, Ottorino Respighi**

**Alex Shapiro, Joseph Schwantner**

**Rossano Galante, Danielle Fisher**

and more. Featuring performances by  
Concert Winds and Symphonic Wind Ensemble.

7:30<sup>PM</sup> **SAT, NOV 19, 2022**

Chan Centre for the Performing Arts

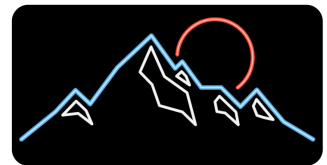
# UBCBANDS

**Symphonic Wind Ensemble | Robert Taylor** Conductor

**Concert Winds | Jaelem Bhate** Conductor

**Josh Rauw** Graduate Assistant Conductor

**Maggie Whiteman** Graduate Assistant Conductor



## Ascent!

Saturday, November 19, 2022 | 7:30 p.m.

### UBC Concert Winds

Juba Dance

Florence Price (1887-1953)

arr. Bocook

Mt. Everest

Rossano Galante (b. 1967)

*Maggie Whiteman, conductor*

Pathways (Canadian Premiere)

Danielle Fisher (b. 1986)

*Josh Rauw, conductor*

Boléro

Maurice Ravel (1875-1937)

arr. Bocook

### Intermission

### UBC Symphonic Wind Ensemble

Ascent (Canadian Premiere)

Alex Shapiro (b. 1962)

...and the mountains rising nowhere

Joseph Schwanter (b. 1943)

Pines of Rome

Ottorino Respighi (1879-1936)

I. The Pines of the Villa Borghese

trans. Kimura

II. Pines Near a Catacomb

III. The Pines of the Janiculum

IV. The Pines of the Appian Way

*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, Ben Vanderkruk, and Maggie Whiteman

## **Juba Dance – Florence Price (arr. Jay Bocook)**

*Juba Dance* is the 3rd movement of the *Symphony No. 1* by Florence Price (1887-1953). It was completed in 1932 and first performed by the Chicago Symphony in 1933. Florence Price is noted as the first African-American female composer of symphonic works. A juba dance, also known as “pattin juba” or the hambone, originated in West Africa around 1840 and was first brought by slaves to Charleston, South Carolina. It is a fast-paced dance that involves stomping, slapping, and patting the arms and legs, chest, and cheeks. This plantation dance with the use of “pattin juba,” or now what we call “body percussion,” was performed when instruments weren’t allowed because of the fear that secret codes could be hidden by slaves in the drumming. The juba dance would have a circle of men around two men in the centre. They would perform various steps in a call and response — the two men would improvise a response to the call of the other dancers in the circle. There would be a steady, fast-paced beat with a repeating rhythm called an ostinato, with improvisation and shuffle steps above it. In her *Juba Dance*, Florence Price substitutes African drums playing the juba rhythms rather than body percussion, while the winds play an upbeat melody.

## **Mt. Everest – Rossano Galante**

*Mt. Everest* was commissioned by and dedicated to the Edward Town Middle School (Sanborn, NY) band and their director, Lee Brusino. Rossano Galante is an American composer, who has composed music for the films *Bite Marks*, *The Last Straight Man*, *Monday Morning*, and *Channels*. He has served as orchestrator for over sixty studio films including *A Quiet Place*, *The Mummy*, *Logan*, *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays With Morrie*, to name a few. *Mt. Everest* is comprised of robust brass melodies, sweeping woodwind lines, and rhythmic ostinato. This composition captures the epic grandeur and beauty of Everest, the highest mountain on earth. Within this piece, our audience will experience the unpredictable and magnanimous nature of Everest, throughout the many key changes, soloist moments, and tempo changes.

## **Pathways – Danielle Fisher**

Danielle Fisher is an educator, composer, and performer living in Dallas, Texas where she is the Director of Bands at J.L. Long Middle School. In addition to her work in public schools, Fisher currently serves as Staff Arranger for the Maryland Chamber Winds, and has produced over fifteen original compositions, transcriptions, and arrangements for them since 2016. Fisher received her B.M.E. in Music Education and her B.M. in Music Theory/Composition from Illinois State University, where she studied composition with David Maslanka, Martha Horst, and David Feurzeig. After her undergraduate work, Fisher completed her M.M. in Music Education at the University of North Texas, where her thesis led her to develop the “Little Band... BIG IMPACT” series, which makes the standards in wind literature available for adaptable ensemble settings.

*Pathways* was written for and dedicated to Dr. Tyler Austin and the Oklahoma State University Concert Band. The piece was inspired by the following text by Rainer Maria Rilke:

Understand, I'll slip quietly away  
from the noisy crowd  
when I see the pale stars  
rising, blooming, over the oaks.

I'll pursue solitary pathways  
through the pale  
twilit meadows  
with only this one dream:  
You come too.

The music explores themes of introspection, loneliness, and connection, ebbing and flowing between sections of noisy overstimulation and quiet, solitary reflection. The transparent orchestration of the inner section conveys a sense of deep isolation; at once peaceful, but also exposed to the creeping fears of rejection and self-doubt. The opening motive then returns as the music revs back up with a newfound sense of self-assurance, culminating in one final, hopeful swell before dissolving into the mystery of whatever may lie ahead.

UBC Concert Winds is excited to be performing *Pathways* in its Canadian premiere.

### **Boléro – Maurice Ravel (arr. Jay Bocook)**

From the snare drum's opening notes, even before the infamous melody begins, we instantly recognize Boléro, written by Maurice Ravel. Before leaving for America for a four-month concert tour of the US and Canada, Ravel had promised Ida Rubinstein a new work for her ballet troupe. He was on vacation at Saint-Jean-de-Luz, just across the bay from his birthplace, and Gustave Samazeuilh, music critic of *La République*, was his guest. As the two were about to go out for their pre-breakfast swim, Ravel made a detour via his piano and played a melody. "Don't you think this theme has a certain insistent quality?" he asked. "I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." As soon as Ravel returned to Le Belvédère, his villa west of Paris, he began his new score. His first working title was *Fandango*, but realizing that the increase in speed and the sudden stops characteristic of that dance were contrary to his idea for the new piece, he retitled the piece *Boléro*.

Ravel's words about *Boléro*:

I am particularly anxious that there should be no misunderstanding as to my Boléro. It is an experiment in a very special and limited direction, and it should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece . . . consisting wholly of orchestral texture without music — of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal — folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity. I have done exactly what I have set out to do, and it is for listeners to take it or leave it.

### **Ascent – Alex Shapiro**

Alex Shapiro is one of the most prolific composers writing for the wind band through her use of combining the acoustic colour of the wind band and pre-recorded electronic soundscapes. Her electroacoustic compositions are written for ensembles ranging from beginner players up to professional musicians. Her compositions are performed by groups all over the country and can be heard on over thirty commercially released recordings around the globe. She studied composition at the Julliard School's Pre-College Division and Manhattan School of Music, and learned from such composers as Elias Tanenbaum, Ursula Mamlock, and John Corigliano.

"*Ascent* reflects the effort to get off the ground, literally or figuratively. It's a micro-overture that begins with the promise of upward transcendence, yet soon flies off into rogue disorganization. The raucous flock of many notes finally gathers into a united upward-headed murmuration, but the freedom of soaring into the sky brings an uneasy mystery before settling into the tranquil air of anticipation."

– Alex Shapiro

### **...and the mountains rising nowhere – Joseph Schwantner**

Chicago native Joseph Schwantner graduated from the American Conservatory of Music and subsequently earned master's and doctoral degrees in composition from Northwestern University. He served 30 years on the faculty of the Eastman School of Music; since his retirement in 2000, he has taught select graduate composition students at Yale University. Schwantner won the 1979 Pulitzer Prize in Music for *Aftertones of Infinity*, a work commissioned and premiered by Lukas Foss and the American Composers Orchestra.

Shortly thereafter, he was named the first-ever composer in residence for the St. Louis Symphony. Although he employs serial techniques in most of his compositions, Schwantner has acknowledged a transformation “to a music that engages a broader range of techniques and which attempts to incorporate a more diverse stylistic landscape.” His output reveals emphasis on timbre, extended instrumental techniques and poetry as a primary source of inspiration.

Commissioned through a grant from the National Endowment for the Arts, *...and the mountains rising nowhere* was premiered by the Eastman Wind Ensemble, Donald Hunsberger, conductor, at the 1977 College Band Directors National Association conference. The score bears a dedication to Carol Adler, whose poem inspired the composition:

*arioso bells        bells*  
*sepia*  
*moon-beams*  
*an afternoon sun blanked by rain*  
*and the mountains rising nowhere*  
*the sound returns*  
*the sound and the silence        chimes*

Opening with an outburst of percussion that dissipates to reveal the pitches of a B-natural harmonic minor scale sustained by crystal glasses, the work unfolds in a series of episodes. The most overtly tonal moment occurs near the middle of the piece: a majestic brass chorale in A-flat minor. However, the B-natural pitch center ultimately returns. Amplified piano plays an integral role in the composition, usually reinforced by simultaneous writing in the winds and percussion to create *Klangfarbenmelodie* or “shared monody” effect, with colour and texture shifting over the course of a single melodic gesture or line. Other unconventional timbres include bowed percussion, water gongs, *glissandi*, muted brass, and the use of whistling and singing instrumentalists to form a distant and ethereal “celestial choir.” Schwantner employs several aleatoric techniques, including unmetered space-time notation and improvisatory repetition of short motives and pitch and sets. He writes:

*While the work is not specifically programmatic, the poem nevertheless acted as the creative impetus for the composition and provided me with an enigmatic, complex, and powerful imagery creating a wellspring of musical ideas and feelings in sympathetic resonance with the poem.*

### **Pines of Rome – Ottorino Respighi (trans. Kimura)**

Ottorino Respighi (1879-1936) was an Italian composer, born into a musical family and started learning piano and violin as a child. He began his studies in 1891 with Federico Sarti at the Liceo Musicale, Bologna and eventually studied composition with Giuseppe Martucci, the leading non-operatic Italian composer of the time. At the age of 21, he began playing orchestral viola in Russia where he had the opportunity to learn from Nikolai Rimsky-Korsakov, which greatly affected his orchestration in future compositions. Although Respighi would compose for many different mediums, including opera, choir, chamber music, and solo piano, his orchestral compositions have cemented him in history as one of the great Italian composers.

Respighi’s Roman tone poems have become pinnacle works in the orchestral repertoire, being performed by ensembles around the world. The first piece in his trilogy *Fountains of Rome* (1916) depicts the famous fountains found around Rome and how the beauty of each change throughout the day. The second piece *Pines of Rome* (1924) explores the landscape of Rome and the pine trees that line the roads into the city. The final tone poem *Roman Festivals* (1928) portrays the many events and celebrations that are hosted in Rome through the centuries. *Pines of Rome* is the most widely performed and recorded entry of Respighi’s catalogue, and has been featured in many films over the years, including *Fantasia 2000*, where it accompanied a segment featuring flying humpback whales. The four movements of *Pines of Rome* depict specific settings across Rome, painting a picture of the towering trees and beautiful gardens of the city.

The first movement “The Pines of the Villa Borghese” envisions a scene in the Villa Borghese Gardens where children are playing amongst the pine trees. The movement uses melodies of old Italian nursery rhymes to show the care-free children dancing about. As the first movement abruptly ends, we enter “Pines near a catacomb” when the child-like voices disappear and the shadows of the pine trees cover the landscape. A deep hymn is heard as we descend into the depths of a Roman catacomb, a simple light guiding our way through, represented by the off-stage trumpet solo. As we emerge from the catacomb, we become surrounded by “The Pines of the Janiculum,” set upon the Janiculum Hill where the pines are silhouetted against the night sky and we drift off into a dream-like state to the sound of nightingale bird calls. As the day breaks, we are surrounded by “The Pines of the Appian Way” on our way into the city, with trumpets heralding our arrival through the city gates.



**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.



**Jaelem Bhate** Active in both classical and jazz genres, Jaelem Bhate is a conductor, composer and proponent of reinvention and accessibility and works to reimagine the role of instrumental music in the 21st century. He was named to CBC's hot 30 under 30 classical musicians in 2019 and is a board member of Orchestras Canada; the association representing Canadian orchestras.

As a conductor, Jaelem founded Symphony 21; an ensemble and registered charity focused on producing concerts in non-traditional spaces for non-traditional audiences while simultaneously breaking down barriers racial, gender, and socio-economic. Jaelem was also named music director of the Vancouver Brass Collective in 2019. Guest engagements include the Vancouver and Winnipeg Symphony Orchestras, along with invitations to Italy, Romania, Portugal and Bulgaria. In 2022, he'll lead the Guelph Symphony as a candidate for their new Artistic Director. An advocate for new music, he has conducted over 20 world premieres, the majority of them by diverse, Canadian composers. In the 2022/23 season as a conductor, he will record a new operetta by Canadian composer

Katerina Gimon with Re:Naissance Opera, and a studio album with the Vancouver Brass Collective.

As a composer, his works have been performed by the Vancouver and Victoria Symphonies, as well as many chamber ensembles and soloists. In the jazz world, he has released two albums with the Jaelem Bhate Jazz Orchestra; *on the edge*, and *Carmen*, a reimagining of Bizet's opera for jazz ensemble. *on the edge* won the 2020 Julian Award for emerging Canadian jazz excellence and spent two weeks at the top of the EarShot national jazz charts. Recent commissions include the Canadian National Jazz Orchestra, Redshift Music, and the New Brunswick Youth Symphony. Jaelem has received grants from the Canada Council for the Arts and FACTOR Canada for his composition work, and he will premiere his new orchestral work paired with original cinematic video *A City Soundscape* in Fall 2022, funded by the Canada Council.

Jaelem holds a MMus in orchestral conducting and BMus in percussion performance from UBC where he studied with Dr. Jonathan Girard and Vern Griffiths respectively. He has furthered his conducting studies with Alexander Shelley, Bramwell Tovey, Boris Brott, Gerard Schwarz, Neil Varon, Paul Nadler, and Christian Macelaru, and counts Dr. Robert Taylor as an early conducting mentor. Jaelem studied composition with Fred Stride, and has furthered his education with Jocelyn Morlock, Edward Top, Rufus Reid, John Clayton, and the late Ron Miles.





**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 President and Assistant Conductor 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, Mallory Thompson, and Emily Threinen. Mr. Rauw is currently President of the British Columbia Band Association, and a board member of the Canadian Band Association.



**Maggie Whiteman** is a Graduate Wind Band Conducting student at the university of British Columbia. Prior to this position, she served as the Director of Bands at Eastmont High School in Wenatchee, Washington, for four years. During her time, the program tripled in size, attended invitational events, and was awarded generous funding to invest in reviving the instrumental inventory. While teaching at Eastmont, Maggie was an active member of the Music Education community. She has given clinics at the Washington Music Educator's conference, the Whistler Cantando festival, judged at the Harvest, Sumner, and Auburn marching band festivals, served as the Drum Major technician for both the Columbians and Cascades Drum and Bugle Corps, served as a faculty member for 2018 and 2019 at the CWU Summer Leadership Camp, as well as working with many high school marching bands across Washington. In addition to teaching and adjudicating, Maggie has had an active performance career. While at CWU, she performed on the CWU Wind Ensemble's recordings of Alan Hovhaness's music. She was a featured artist and can be heard on all of the chamber music tracks. Maggie was also a featured performer at the 2017 National Association for Music Education's

annual in-service conference in Washington, D.C., where she performed for notable administrators and music educators. Maggie was a drum major for the Cascades Drum and Bugle corps and the CWU Marching Band, as well as marching mellophone for the Columbians Drum and Bugle Corps. She is a proud CWU alum who enjoys her free time hiking, skiing, and spending time with her family.



# UBC CONCERT WINDS

Jaelem Bhate, conductor

## Flute

Bryce Johnson, piccolo  
*Calgary, AB; BCom '26*  
Stephanie Ganz\*  
*Victoria, BC; BSc '24*  
Tirzah Kelman  
*Calgary, AB; BMus '24*  
Serena Khatwa  
*Seattle, WA, USA; BSc '26*  
Phillip Lee  
*Langley, BC; BSc '23*  
Kiersten Lyde-Stad  
*North Vancouver, BC; BSc '25*  
Shichun (Sharon) Tang  
*Singapore; BA '25*

## Oboe

Tina Chen  
*Shanghai, China; BMus '26*  
Vera Ko  
*Vancouver, BC; BASc '25*  
Chantelle Liang\*  
*Vancouver, BC; BMus '25*  
Winnie Song  
*Surrey, BC; BA '26*

## Bassoon

Hannah Rempel\*  
*Kelowna, BC; BMus '26*  
Lik Hang Ryan Tsang  
*Surrey, BC; BMus '26*

## Clarinet

Haruna Beer  
*Calgary, AB; BA '26*  
Bella Dufresne  
*Calgary, AB; BA '24*  
Lena Hart  
*Kitchener, ON; BMus '25*  
Laura Hickley  
*Calgary, AB; BScFS '26*  
Jason Ho  
*Richmond, BC; BSCW '24*  
Masaya Morita\*  
*Sasebo, Japan; BA '25*  
Jack Suchodolski  
*San Francisco, CA, USA; BA '23*  
Donny Sun  
*Calgary, AB; BA '26*  
Xiaoyu Wang  
*Xi'an, China; BASc '24*  
Janelle Xu  
*Calgary, AB; BMus, BEd '25*  
Kiri Bhana, bass  
*Santa Rosa, CA, USA; BA '24*  
Al Yan, bass  
*Vancouver, BC; BA '26*

## Saxophone

Kaitlyn Darrach, alto/soprano  
*Calgary, AB; BMus, BEd '24*  
Jasmin Braun\*, alto  
*Swift Current, SK; BMus, BEd '24*  
Henrik Diep, alto  
*Calgary, AB; BPsC '25*  
Thyme Shi, alto  
*Calgary, AB; BMus '26*  
Nolan Vibhakar, alto  
*Iowa City, IA, USA; BASc '25*  
Kyler Young, alto  
*Surrey, BC; BMus '26*  
Carly Fader, tenor  
*Surrey, BC; BMus '25*  
Sean Krause, tenor  
*Chilliwack, BC; BMus '26*  
Thomas Seo, tenor  
*Abbotsford, BC; BSc '25*  
Sophia Keeshan, baritone  
*Calgary, AB; BCom '26*

## Trumpet

Isabella Holzer  
*Burnaby, BC; BMus '26*  
Kendra Kushnorenko  
*North Vancouver, BC; BMus '24*  
Jungyeul Park\*  
*Lannion, France; PhD Linguistics '06*  
Andy Shi  
*Beijing, China; BA '24*  
Bryan Tang  
*Surrey, BC; BEd '23*  
Haruka Yagishita  
*Tokyo, Japan; BEc '24*

## Horn

Harry Gong  
*Vancouver, BC*  
Wynn Nordlund  
*Penticton, BC; BMus '24*  
Nathella Pasula\*  
*Edmonton, AB; BMus '24*

## Trombone

Mika Colonia\*  
*Vancouver, BC; BMus '24*  
Sara Foubert  
*Surrey, BC; BMus, BEd '23*  
Alastair Harris  
*Enderby, BC; BMus '26*  
Amy Jordaan  
*100 Mile House, BC; BMus '26*  
William Li  
*Coquitlam, BC; BMus '24*  
Chloe Ng  
*Hong Kong, China; BA '25*  
Johannes Soderstrom  
*Melbourne, Australia; BDES '26*

## Tuba

Leo Lyu  
*Shenzhen, China; BCom '23*  
Hope Salmonson\*  
*Head of Chezzetcook, NS; MMus '24*

## Percussion

Leah Bruno  
*Fountain Hills, AZ, USA; BMus '24*  
Alisa Carter  
*Portland, OR, USA; BA '26*  
Kaiya Gazley  
*Chilliwack, BC; BMus '23*  
Brandon Jong  
*Vancouver, BC; BASc '26*  
Matthew Lew  
*Surrey, BC; BMus, BEd '27*  
Caydence Matheson\*  
*Calgary, AB; BMus, BEd '26*  
Evan MacNamara  
*Surrey, BC; BMus, BEd '26*

\*denotes principal

## UBC Bands Staff

Josh Rauw, teaching assistant  
Ben Vanderkruk, teaching assistant  
Maggie Whiteman, teaching assistant  
Kaiya Gazley, percussion assistant  
Ben Horodyski, librarian  
Melodie Peet, librarian  
Chris Baldwin, 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*  
Sulola Amani  
*Vancouver, BC; BMus, BSc '28*  
Jegan Ganesan\*  
*Singapore; BMus '23*  
Vivien Jia  
*Surrey, BC; BMus, BSc '28*  
Yoel Kristian  
*Jakarta, Indonesia; MMus '23*  
Siliang Wang  
*Beijing, China; DMA '24*

## Oboe

Chantelle Liang  
*Vancouver, BC; BMus '25*  
Wei Wang\*  
*Taiyuan, China DMA '24*  
Tiana Ropchan, english horn  
*Port Moody, BC; BMus '23*  
Sayako Leznoff, english horn  
*Vancouver, BC; BMus '26*

## Bassoon

Eric Li\*  
*Miramichi, NB; BSc, BMus '24*  
Melena Seidel  
*Sammamish, WA; BSc '23*  
Amelia Walker, contrabassoon  
*Calgary, AB; BMus '25*

## Clarinet

Kira-Maria Perez-Lopez, Eb  
*Murcia, Spain; MMus '23*  
Yen-Han Chen  
*Tainan, Taiwan; MMus '23*  
Yuri Kuriyama  
*Tokyo, Japan; MMus '23*  
Liam Pistor  
*Nanaimo, BC; DMPS '24*  
Simon Proulx  
*Winnipeg, MB; BMus '24*  
Jose David Romero  
*Murcia, Spain; MMus '23*  
Felix Rowe\*  
*Calgary, AB; BMus '23*  
Yanqing Zhang  
*Xi'an, China; DMA '24*  
Javier Pousa Cabeleiro, alto  
*Vigo, Spain; DMA '22*  
Daniel Hayden, contrabass/bass  
*Garner, NC, USA; MMus '23*  
Daniel Ketter, bass  
*Fair Lawn, NJ, USA; BMus '24*

## Saxophone

Melodie Peet,\* alto/soprano  
*Edmonton, AB; MMus '24*  
Baylie Adams, alto  
*Calgary, AB; MMus '23*  
Kaitlyn Darrach, alto  
*Calgary, AB; BMus, BEd '24*  
Xinyu Zhang, alto  
*Hangzhou, China; DMA '25*  
Emma Porter, tenor  
*Langley, BC; BMus '24*  
Nicolas Luzzi, baritone  
*Calgary, AB; MMus '24*

## Trumpet

Shira Agam  
*Chicago, IL, USA; BMus '25*  
Chris Baldwin\*  
*Townsville, Australia; MMus '24*  
Bryce Dong  
*Langley, BC; BMus '24, BEd '25*  
Nikolaj Hansen  
*Burnaby, BC; BMus '25*  
Isabella Holzer  
*Burnaby, BC; BMus '26*  
Sam Meyer  
*Langley, BC; BMus '24*  
Hudson Throness  
*Surrey, BC; BMus '23*  
Lamby Wu  
*Port Moody, BC; BMus '25*  
Hyo Sang Yun  
*Vancouver, BC; BMus '23, BEd '24*

## Horn

Lawrence De Guzman  
*Vancouver, BC; BMus, BEd '24*  
Braeden Liversidge  
*Maple Ridge, BC; BMus '24*  
Josh Rauw  
*Calgary, AB; MMus '23*  
Hanna Van Inwegen  
*Seattle, WA, USA; BMus, BEd '23*  
Anson Wai  
*Hong Kong, China; BA '23*  
Shin Yu Wang  
*Langley, BC; MMus '24*

## Trombone

Ella Buonassisi  
*Vancouver, BC; BMus '25*  
Erik Larson\*  
*Winnipeg, MB; MMus '23*  
Jobert Leong  
*Hong Kong; BMus '26*  
Balakshan Sidhu  
*Surrey, BC; BMus '24*  
Jeremy Solomon  
*Vancouver, BC; BMus '26*  
Gerald Rogers, bass  
*Lethbridge, AB; MMus '23*  
Dana Sullivan, bass  
*Binghamton, NY, USA; DMPS '23*  
Patrick Zhang, bass  
*Shanghai, China; BMus '25*

## Euphonium

Stephen Franklin\*  
*Langley, BC; BMus '23 (VAM)*  
Kyle Thomas McAllister  
*Toronto, ON; BFA '22 (York)*

## Tuba

Brett Durocher\*  
*Calgary, AB; MMus '24*  
Ben Horodyski  
*Vancouver, BC; BMus, BEd '23*  
Alan Li  
*Changchun, China; BMus '23*

## Percussion

Paloma DeLisle  
*Vancouver, BC; BSc '25*  
Kaiya Gazley  
*Chilliwack, BC; BMus '23*  
William Huang  
*Calgary, AB; BMus '26*  
Sam Jeong  
*Vancouver, BC; BMus '25*  
Heejung Jung  
*Daegu, Korea; BMus '24*  
Jacob Kryger\*  
*Saint Albert, AB; MMus '22*  
Yueyi Liu (UE)  
*Shanghai, China; DMA '25*  
Allan Jr. Perpose  
*Surrey, BC; BMus '23*

## Double Bass

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

## Harp

Sacha Flichy  
*Paris, France; DMPS '24*

## Auxiliary

Grace Jung, piano/organ/celeste  
*Vancouver, BC; BMus '24*  
Vivian Kwok, piano  
*Edmonton, AB; MMus '24*  
Kaitlyn Darrach, crystal glasses  
*Calgary, AB; BMus, BEd '24*

\*denotes principal

## UPCOMING PERFORMANCES

### **UBC Symphony Orchestra and Choirs**

Saturday, December 4 at 7:30 p.m. (Chan Shun Concert Hall)

### **UBC Symphonic Wind Ensemble and Concert Winds**

Thursday, February 16, 2023 at 7:30 p.m. (Chan Shun Concert Hall)

### **UBC Symphony Orchestra with UBC Opera**

February 2-5, 2023 (Chan Shun Concert Hall)

### **UBC Symphony Orchestra**

Friday, March 10, 2023 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*

Geronimo Mendoza *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*

Andrew Poirier *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](https://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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