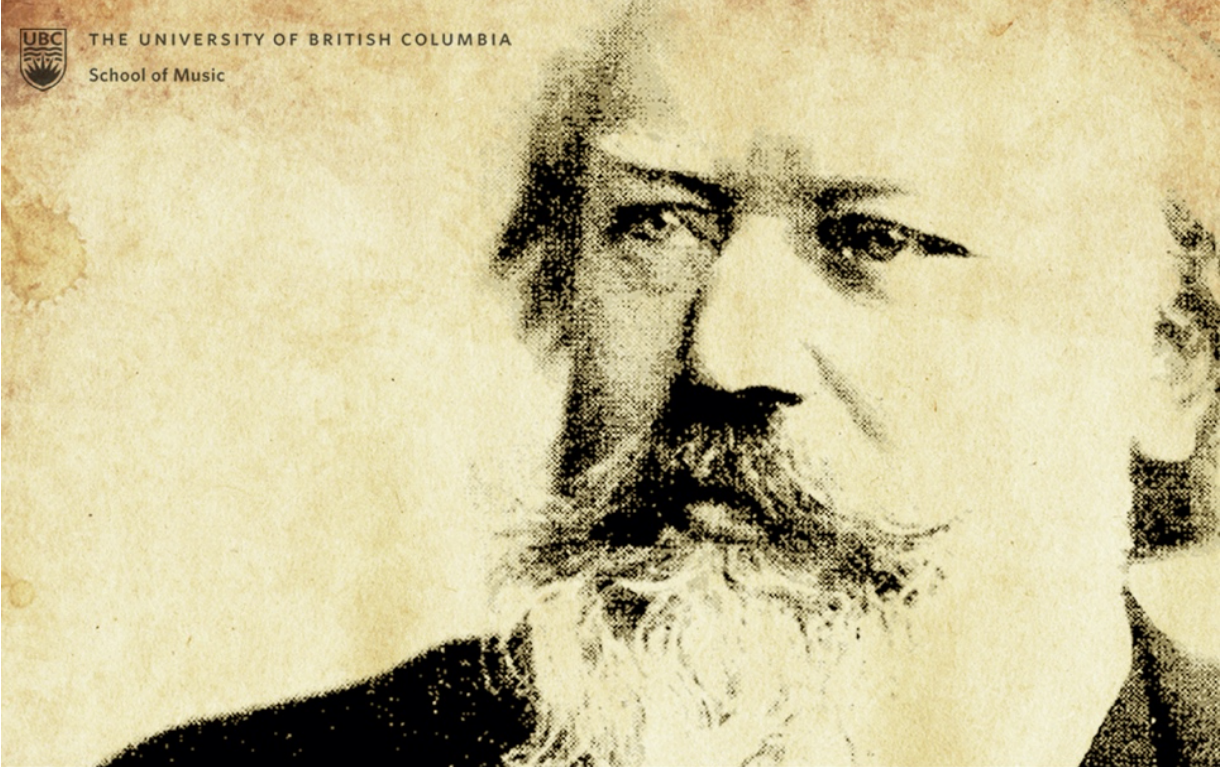




THE UNIVERSITY OF BRITISH COLUMBIA

School of Music



JOHANNES BRAHMS

EIN DEUTSCHES

REQUIEM

GRAEME LANGAGER CONDUCTOR
TRACY DAHL SOPRANO
RUSSELL BRAUN BARITONE
UNIVERSITY SINGERS
CHORAL UNION
UBC SYMPHONY ORCHESTRA

HYEJUNG JUN CONDUCTOR, CHORAL UNION
JAELM BHATE CONDUCTOR, UBC SYMPHONY
JONATHAN GIRARD DIRECTOR OF
ORCHESTRAL ACTIVITIES

SATURDAY DECEMBER 3RD, 2022 | 7:30^{PM}

THE CHAN CENTRE FOR THE PERFORMING ARTS

EIN DEUTSCHES REQUIEM

Johannes Brahms (1833-1897)

I. CHORUS

Selig sind, die da Leid tragen | Blessed are they that mourn

II. CHORUS

Denn alles Fleisch, es ist wie Gras | Behold, all flesh is as the grass

III. BARITONE & CHORUS

Herr, lehre doch mich | Lord, teach me to measure my days

IV. CHORUS

Wie lieblich sind deine Wohnungen | How lovely are thy dwellings

V. SOPRANO & CHORUS

Ihr habt nun Traurigkeit | Ye now have sorrow

VI. CHORUS

Denn wir haben hie keine bleibende Statt | For we have no abiding city

VII. CHORUS

Selig sind die Toten | Blessed are the dead which die in the Lord

TRACY DAHL SOPRANO

RUSSELL BRAUN BARITONE

UNIVERSITY SINGERS

CHORAL UNION

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GRAEME LANGAGER CONDUCTOR

HYEJUNG JUN CHORAL UNION

JAELEM BHATE UBC SYMPHONY ORCHESTRA

JONATHAN GIRARD DIRECTOR OF ORCHESTRAL ACTIVITIES

We would like to acknowledge that we are on the traditional, ancestral,
and unceded territory of the Musqueam people.

PROGRAM NOTES

Compiled by Zachary Manlapid

Johannes Brahms (1833-97) had a very close relationship with both Robert and Clara Schumann. Initially introduced to them through their mutual friend, violinist Joseph Joachim, a 20-year-old Brahms impressed Robert Schumann enough for him to feature this young composer in his publication *Neue Zeitschrift für Musik* as the proper heir to Beethoven. This grand proclamation however only added to Brahms' anxiety of perfection – nevertheless, this encounter established his close relationship to both of the Schumanns. It was only five months later on February 27, 1854, that Robert Schumann attempted suicide before being dragged out of the Rhine. He was never the same again – suffering from depression and supposedly bipolar disorder. Brahms rushed to their home at first notice of the news, becoming an emotional confidant to Clara. Two years later in 1856, Robert passed away – leaving behind a list of projects with one of them being a German Requiem. Brahms only found out about this coincidence well into writing his own version but was touched by the similar idea of his late colleague. Brahms started to work on his idea of a requiem written in the vernacular language of German instead of the traditional Latin, but the death of his mother in 1865 seemed to provide enough momentum for Brahms to finish the project. The first three movements were performed in 1866 but was poorly received as the timpanist misread the dynamic markings in the third movement during the fugue, and covered the orchestra's sound. A later performance of six of the seven movements in 1868 with the instrumentalists reading the proper dynamics marked a huge success for the work. The final movement (the fifth movement) was added later that year, completing the work.

The title *Ein Deutsches Requiem* is a misnomer – Brahms would later say that “Ein Menschen Requiem”, or “Requiem for Man” would have been a better fit as this is a requiem for the people left behind on Earth instead of comforting and praying for the dead. This concept shaped all of Brahms' choices, from the choice of text to the narrative of the composition. Brahms compiled the libretto himself using the German Luther Bible – choosing passages that appealed to him and how he wanted to comfort the living and the dead. This requiem, in many ways, is for Brahms himself as he is left behind by the two closest and influential people in his life.

The requiem opens with low French horn sustained tones and a pulsing pedal F in the double basses. Out of this funeral march comes a series of melodies out of the low strings, initially rising but ultimately descending. This group of mourning celli and violas seem to recount the life of their dearly departed, unable to process what to do with their grief as they keep overlapping in a descending melody until the choir plainly calls out “Selig sind” or “Blessed are they.” This angelic choral melody is built upon an ascending fourth, comforting as the choir continues with “Blessed are they who mourn, for they shall be comforted.” The movement then becomes a

dialogue of the orchestra processing their grief with the comfort of the choir. Listen as the intro is recapped after supposedly cadencing in the new key of Db Major, but the low strings chromatically descend to give us F Major again. This second iteration has more choral parts singing over the original instrumental section – the choir taking on the grief of the instruments sympathetically. Once the recapped section cadences again, the key of Db Major actually sticks before the choir brings us back to F Major – taking on the melodic content that the orchestra had provided and bringing everyone to acceptance of the death.

The second movement is this slow, awkward march in 3/4 in Bb minor, the relative minor to Db Major, with the low strings beginning with the interval of the ascending fourth – both calling back to the previous movement. The winds and strings play a thickly voiced descending melodic section before this long extended rising melodic section. This two-part long phrase is repeated with the choir (sans soprano) singing a stepwise motion melody low in their tessitura – “For all flesh is as grass, and all the glory of man as the flower of grass” – creating this inevitable march towards death that is for everyone. The descending melody then appears in F Major with a tonic F pedal in the low strings, another call back to the first movement, and crescendos before the choir melody appears again, this time up the octave with the sopranos added marked **f**. The music suddenly transitions to a “B” section in Db major with a sweet, chorale-like section. The entire “A” section is then repeated before a lively, more triumphant “C” section with huge fanfare-like rhythms and melodies in both the brass and the choir.

The third movement movement is a bass solo “Herr lehre doch mich” (“Lord, make me to know”) comprised of three parts – the first part is its own contained ternary form. The movement moves from D Minor to D Major, as the bass solo is talking to God and leaving the fate of the deceased in His hands. Once the movement moves into the 4/2 section, the choir starts a traditional fugue with a D pedal point in the low strings, representing the immortality and inevitability of God and His power. The fermata over the very last note punctuates this sentiment as well.

The fourth movement fourth movement in Eb Major begins with the flute and clarinet introducing this sweet descending and ascending melody, which the melody in the sopranos after inverts with the same intervals. Underneath is this flowing, legato motor in the strings that propels the movement forward – painting “How lovely are thy dwelling places” to comfort the living. The invertible counterpoint in the voices once the articulation changes in the strings with marked staccati is the fanfare of the heavens as the choir states “they praise you forever.”

The fifth movement, “Ihr habt nun Traurigkeit,” is the only one that features the soprano. This text features a peculiar line “[I will console you, as one is consoled by his mother.]” It is as if Brahms wrote this movement about his mother, the lead instigating death for the completion of the requiem. His mother-figure and emotional life partner Clara Schumann who comforted Brahms throughout his life is also read into the mother-like soprano soloist consoling the listeners.

The sixth movement fulfills the content of the Sequence in the liturgical requiem – specifically the “Dies Irae” or “Day of wrath” where the trumpet sounds the resurrection of the dead. In Brahms’ version he indicated a “Posaune” or trombone. The bass soloist is featured again in this movement and is our emotional guide through this battle against hell and death itself. Right before the text “[For the trombone shall sound, and the dead shall be raised incorruptible, and we shall be changed,]” the entire orchestra and choir crescendo from the p section of the entire opening with the strings playing descending 16th notes before chromatically rising to the fanfare section – as if they descended into the pits of hell and brought the dead up to be awoken. This happens several times before the movement features another fugue to honor God and all of His creation.

The last movement becomes the symmetrical bookend of the entire requiem. Mimicking the opening text “[Blessed are they who mourn]” we now have “[Blessed are the dead.]” The F pedal is back in the low strings but now there is a legato, stepwise rising melody in the strings as if they were carrying the souls of the dead to heaven. This opening section modulates to A Major, just like the first movement, before going back to F Major. The coda of the piece restates the ending of the first movement with the new text blessing those who “[die in the Lord]” – bringing us full circle on this journey of grief and comfort for the living that allows for them to pray for the souls of the dead.

Text and Translation

Brahms's *Ein deutsches Requiem* (A German Requiem)

Chorus

*Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.*

Blessed are they that mourn:
for they shall be comforted.

— Matthew 5:4

*Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben*

They that sow in tears
shall reap in joy.
He that goes forth and weeps,
bearing precious seed,
shall doubtless come again
with rejoicing, bringing his
sheaves with him.

— Psalm 126:5–6

Chorus

*Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.*

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withers, and the flower
thereof falls away.

— I Peter 1:24

*So seid nun geduldig, lieben
Brüder, bis auf die Zukunft des
Herrn. Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er
empfahe den Morgenregen und
Abendregen. So seid geduldig.*

Be patient, therefore, brethren, unto
the coming of the Lord. Behold, the
husband waits
for the precious fruit of the earth, and
hath long patience for it, until he
receives the early and latter rain. Be
ye also patient.

— James 5:7–8

*Aber des Herrn Wort bleibt in
Ewigkeit.*

But the word of the Lord endures
forever.

— I Peter 1:25

*Die Erlöseten des Herrn werden
wiederkommen, und gen Zion
kommen mit Jauchzen; Freude,
ewige Freude wird über ihrem
Haupte sein; Freude und Wonne
werden Sie ergreifen, und Schmerz
und Seufzen wird weg müssen.*

And the ransomed of the Lord shall
return, and come to Zion with songs
and everlasting joy upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee
away.

— Isaiah 35:10

Baritone and Chorus

*Herr, lehre doch mich, daß ein Ende
mit mir haben muß, und mein Leben
ein Ziel hat, und ich davon muß.*

Lord, teach me that there must be an
end of me, and my life has a term,
and I must go hence.

*Siehe, meine Tage sind einer
Handbreit vor dir, und mein Leben
ist wie nichts vor dir.*

Behold, my days are a handbreadth
before thee, and my life
is as nothing before Thee:

*Ach, wie gar nichts sind alle
Menschen, die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche
Unruhe; sie sammeln und wissen
nicht, wer es kriegen wird.*

Ah, what vain things are all men, that
yet live so sure of themselves. They
go about like a shadow, and make
themselves much useless anxiety;
they amass possessions, and know
not who will enjoy them.

*Nun Herr, wes soll ich mich
trösten? Ich hoffe auf dich.*

Now, Lord, in what shall I find
solace? My hope is in Thee.

— Psalm 39:4–7

*Der Gerechten Seelen
sind in Gottes Hand,
und keine Qual rührt sie an.*

The souls of the righteous
are in God's hand,
And no pain touches them.

— Wisdom 3:1

Chorus

*Wie lieblich sind deine Wohnungen,
Herr Zebaoth!*

*Meine Seele verlangt und sehnet
sich nach den Vorhöfen des Herrn;*

*mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen, die loben dich immerdar!*

How amiable are Thy tabernacles,
O Lord of hosts!
My soul desires, yea, even longs for
the courts of the Lord:

my heart and my flesh
cry out for the living God.

Blessed are they that dwell in thy
house: they will still be praising Thee.

— Psalm 84:1–2, 4

Soprano and Chorus

*Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von
euch nehmen.*

Ye now therefore have sorrow;
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.

— John 16:22

*Ich will euch trösten,
wie einen seine Mutter tröstet.*

I will comfort you, as one whom his
mother comforts.

— Isaiah 66:13

*Sehet mich an: ich habe eine kleine
Zeit Mühe und Arbeit gehabt und
habe großen Trost funden.*

Behold me: I have for a little while
had tribulation and labor, and have
found great comfort.

— Ecclesiasticus 51:35

Baritone and Chorus

*Denn wir haben hie keine bleibende
Statt, sondern die zukünftige
suchen wir.*

For here have we no enduring city,
but we seek one to come.

— Hebrews 13:14

*Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden; und dasselbige plötzlich in
einem Augenblick, zu der Zeit der
letzten Posaune.*

Behold, I shew you a mystery;
we shall not all sleep, but we shall all
be changed. In a moment, in the
twinkling of an eye, at the last
trumpet:

*Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich, und wir werden
verwandelt werden.*

For the trumpet shall sound, and the
dead shall be raised incorruptible,
and we shall be changed.

*Dann wird erfüllt werden das
Wort, das geschrieben steht:*

Then shall be brought to pass the
saying that is written:

*Der Tod ist verschlungen in den
Sieg. Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?*

Death is swallowed up in victory. O
death, where is thy sting? O grave,
where is thy victory?
— I Corinthians 15:51–52, 54–55

*Herr, du bist würdig, zu nehmen
Preis und Ehre und Kraft, denn du
hast alle Dinge erschaffen
und durch deinen Willen
haben sie das Wesen und sind
geschaffen.*

Thou art worthy, O Lord,
to receive glory and honor and
power: for Thou hast created all
things, and for Thy pleasure
they are and were created.
— Revelation 4:11

Chorus

*Selig sind die Toten, die in dem
Herrn sterben, von nun an.*

Blessed are the dead which die in the
Lord from henceforth.

*Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit; denn
ihre Werke folgen ihnen nach.*

Yea, says the Spirit, that they may
rest from their labors; and their works
do follow them.

— Revelation 14:13



Graeme Langager is Director of Choral Activities at the University of British Columbia School of Music. As is a passionate and dynamic conductor, Langager is sought-after as a clinician, adjudicator, educator and guest conductor. He has performed throughout Europe and across North America, appearing in such venues as St. Mark's in Venice, St. Peter's in the Vatican, St. Steven's in Vienna, Carnegie Hall in New York and in cathedrals and concert halls in Spain, Italy, France, Austria and the Czech Republic. Langager's choirs have also performed at numerous choral conferences, including: NCCO

(National Collegiate Choral Organization), ACDA-AR (American Choral Directors Association Conference, Arkansas), IAJE (International Association of Jazz Educators), MENC/NAfME (National Association for Music Education), and the Montreux and North Sea Jazz Festivals. Langager served as the artistic director and conductor of the acclaimed Phoenix Chamber Choir in Vancouver from 2012-2018, during which the choir released 3 CDs, performed with the Vancouver Symphony Orchestra, Andrea Bocelli, and was privileged to be invited to perform at Canada's Podium Conference in 2016 showcasing the best choirs in the country.

Langager was born into a musical family, singing and playing instruments from an early age. He received the doctoral degree in choral conducting from the University of Cincinnati College-Conservatory of Music, and the master of music degree from California State University, Long Beach. Langager also holds a degree in Jazz Studies. He has taught for more than 20 years in universities and colleges in the United States and Canada, and is also active as a composer and arranger.



Renowned for his luminous voice "capable of the most powerful explosions as well as the gentlest covered notes" (Toronto Star) baritone **Russell Braun** rightfully claims his place on the concert, opera and recital stages of the world. His intelligent and thoughtful portrayals of Chou En-lai, Billy Budd, Prince Andrei, Figaro, Papageno, Count Almaviva, Don Giovanni, Pelléas, Eugene Onegin, and The Traveller have captivated audiences. Highlights of the 2022/23 season include Mandryka Arabella for Deutsche Oper

Berlin and his return to Festival d'Aix-en-Provence. On the concert platform, he will perform Mendelssohn Elijah with the Toronto Mendelssohn Choir and Brahms Ein Deutsches Requiem with Atlanta Symphony Orchestra



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 after winning the RBC Emerging Conductor competition in 2019, 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. He will also return to the National Arts Centre Orchestra in Ottawa, where he was a conducting fellow in 2022, as a guest assistant in 2023. 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.

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 with the National Arts Centre Orchestra, Bramwell Tovey, Boris Brott as a two time assistant of the National Academy Orchestra of Canada, Gerard Schwarz as a fellow at the Eastern Music Festival, Neil Varon, Paul Nadler, and Christian Macelaru at the Cabrillo Festival as associate conductor, 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.



Canada's premiere coloratura soprano, **Tracy Dahl**, has appeared throughout her career with such esteemed opera companies as the Metropolitan, San Francisco, Houston Grand, Santa Fe and Calgary operas; the Canadian Opera Company, Pacific Opera Victoria, Teatro alla Scala (Milan) and the Théâtre du Châtelet (Paris). The "incredible Canadian soprano," known for her agility and vocal range, values education alongside her impressive performing career as a Professor of Voice at the University of Manitoba. During the 2017-18 season Ms. Dahl also served on the faculty of the San Francisco Opera.

CHORAL UNION

Jeon Mok, collaborative pianist

Abby Leung	Emily Brinco	Julia Coutant	Owen Glor
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Adam Sun	Emily Ho	Kaitlyn Darrach	Rainie Wang
Alejandra Baca	Emily Wang	Karen Chiang	Rosie Xuan
Anna Davidson	Emma Penner	Karen Zheng	Saba Tahiakbari
Anna Pontin	Emma Quan	Kathleen O'Connor	Sara Booth
Anne Qu	Emma Verret	Kayla Preocanin	Sarah Stephenson
Arthur Khamkhosy	Erin Geerlof	Kelk Jeffery	Sebastian Russell
Ayuki Ohno	Erin Strachan	Kelly Li	Serena Zhao
Bella Wark	Ethan Tong	Kim Do	Sharon Chu
Ben Byers	Ezekiel Wang	Kimmy Hawley	Shriya Chamarty
Bo Cheng	Fergus Kwan	Lauren Coulson	Shulei Han
Bono Lam	Frieda Green	Lauren de Vries	Siyan Liu
Brian Archdekin	Gabriel Henderson	Lavender Ding	Snow Diao
Caroline Votchok	Gabriela Pimentel	Lucy Moon	Stephanie Chen
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Charlene Ausa	Indira Graham	Manuela Chao	Thomas McIlwraith
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Charlie Dutton	Isabella Cui	Marlowe Kazan Baigrie	Tyson Fisher
Charlotte Ren	Ivy Lin	Maryam Khamis	Veronica Grant
Chloe Huang	Jacqueline So	Matthew Wong	Vicky Chen
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Christopher Ng	James Sun	Michael Chen	Virginia Briggs
Daniel Ryu	Janna Berg	Michael Robert	Vivienne Thamrin
Daniella Beyene	Jean Zhang	Mike Colonia	Vivienne Thamrin
Darren Wen	Jennifer Chan	Molly Morrison	Wellesley Kerr
Dawn Tomashewski	Jerry Zhao	Myra Sobelman	Winston Li
Dongyun Lee	Jia Zhang	Naomi Barasch	Yasmin Suzani
Doyoung Kim	Jingyi Ma	Natalie Roche	Zoe Lainchbury
Elena Massing	Joel Schelp	Nathan Racey	
Elissa Matthew	Joshua Doody	Naveen Yang	

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Denise Chung
Trinity Collie
Olivia Howe
Anja Kelly
Emily Malmgren
Deeandra Miranda
Sophie Puente Skylar
Sabasch
Julia Yoo

ALTO

Caroline Ford
Baiya Griffiths
Maia Hoile
*Britney Huynh
*Man Li
Taylor McKee
Holly Ten Haaf

TENOR

*Michael Stahl
Carlo Santos
Geonhee Lee
Joseph Jeon
I Isaac Howie
Jordan Griffiths
Alex Ding

BASS

*Will de Sousa
Thomas Farrell
Ryan Flores
Hans Grunwald
*Will Ireton
Josh Levesque
*Hanwen Liang
*Zachary Manlapid
Matthew Perez

Eshantha Peiris, collaborative pianist

* denotes Graduate Teaching Assistants

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Violin I

Wilson Li, *concertmaster*
Vancouver, BC; BMus '24

Phoebe Cheng
Vancouver, BC; BMus '24

Annis Lee
Langley, BC; BMus '24

Serene Zhang
Jiangsu, China; MMus '23

Conor Stuart
Richmond, BC; DMA '24

Jeremy Ho
Surrey, BC; MMus '23

Andy Kim
Vancouver, BC; BMus '23

Yoanita Maria Kartadihardja
Surabaya, Indonesia; MEd '23

Rachel Baek
Seoul, South Korea; BMus '23

Hailey Phillips
Victoria, BC; MPH '23

Nadya Nuyen
Surrey, BC; BMus '26

Risako Tonegawa
Tokyo, Japan; BSc '25

Shea Zawadiuk
Coquitlam, BC; BASc '26

Viola

Hyeonbeen Ha*
Seoul, South Korea; BMus '23

Luci Barz
Vancouver, BC; MMus '24

Ludmilla Kraneck
São Paulo, Brazil; MMus '23

Sofiya Zavydovska
Salem, OR, USA; BMus '26

Jayden Rogers
Terrace, BC; BSc '25

Jonathon Chan
Vancouver, BC; BMus '26

Stephanie Lu
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Violin II

Robin Ilmari Neuvonen*
Vancouver, BC; BSc '23

Shijin Kim
Seoul, South Korea; MMus '23

Takahiro Mori
Vancouver, BC; BASc '26

Justine Lin
Surrey, BC; MMus '23

Amy Zhang
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J.M. Campbell
Anmore, BC; BMus '24

Anali Delshadi
Tehran, Iran; BSc '26

Jocelyn Chui
Vancouver, BC; BA '26

Clara Sui
Victoria, BC; BMus '23

Emily Tang
Nanjing, Jiangsu, China; BMus '26

Gavin Topnik
Vancouver, BC; BMus '27

Yantong Chen
Tianjin, China; BSc '23

Amber Chen
Taipei, Taiwan; BMus '26

Samuel Herzog
Victoria, BC; BSc '26

Bass

Jennifer Chu*
Vancouver, BC; Alumna

Lukas Schmidt
Calgary, AB; BMus '25

Marlena Loewen
Delta, BC; BMus '25, BEd '26

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Elias Veloso
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Thomas DeVan
Piedmont, CA, USA; BSc '26

Violoncello

Nathan Kwok*
Vancouver, BC; BMus '23

Yiyang Xue
Xi'an, China; DMA '25

Lyla Kyu Ri Lee
Langley, BC; MMus '23

Aireleen Zhu
Tianjin, China; BMus '23

Megan Cheng
Vancouver, BC; BMus '26

Kai Segal
Vancouver, BC; BMus '26

Jennifer Lim
Vancouver, BC; BSc '23

Nila Golmaghani Azar
North Vancouver, BC; BMus '24

Richard Ziyang Cheng
Vancouver, BC; BSc '26

Costa Yannakoulis
Vancouver, BC; BA '24

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Victoria, BC; MMus '23

Cheng Xin Ip, *teaching assistant*
Hong Kong; MMus '24

Madeleine Davis, *librarian*

Candice Newberry, *librarian*

Alexander Beggs, *stage manager*

Yiyi Hsu, *stage manager*

* denotes principal player

Flute & Piccolo

Yoel Kristian*

Jakarta, Indonesia; MMus '23

Una Rodaljevic

Užice, Serbia; BMus '24

Joyce Wong, *piccolo*

Vancouver, BC; DMPS '23

Oboe

Moira Rader Rice*

Olympia, WA, USA; BMus '24

Addison Trustham

Abbotsford, BC; BMus '26

Clarinet

Jose David Romero

Totana, Spain; MMus '23

Simon Proulx

Winnipeg, MB; BMus '24

Bassoon & Contrabassoon

Rio Lagos Davison*

Saskatoon, SK; MMus '23

Amelia Walker

Calgary, AB; BMus '25

Eric Li, *contrabassoon*

Miramichi, NB; BMus, BSc '24

Horn

Madeleine Davis*

Port Coquitlam, BC; DMPS '24

Shin Yu Wang

Langley, BC; MMus '24

Tyrell Loster Peitzsche

Vancouver, BC; DMPS '24

Lawrence De Guzman

Vancouver, BC; BMus, BEd '24

Trumpet

Chris Baldwin*

Townsville, Australia; MMus '24

Sam Meyer

Langley, BC; BMus '24

Trombone

Ella Buonassisi*

Vancouver, BC; BMus '25

Shiqing Liu

Nanjing, China; BMus '23

Bass Trombone

Gerald Rogers

Lethbridge, AB; MMus '23

Tuba

Anna Bosgra*

Calgary, AB; MMus '23

Timpani

Yueyi Liu (UE)*

Shanghai, China; DMA '25

Harp

Madison Dartana*

Vancouver, BC; BMus '23

Sacha Flichy

Paris, France; DMPS '24

Organ

Isaac Howie

Vancouver, BC; BMus '25

Thank you for joining us!

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