

# UBCBANDS

Robert Taylor, Director of Bands

## HEARTS ON FIRE



Music by

**Cait Nishimura, Viet Cuong, Julie Giroux**

**Percy Grainger, Freddie Mercury**

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

7:30PM **THU, OCT 13, 2022**

Chan Centre for the Performing Arts

# UBCBANDS

**Symphonic Wind Ensemble | Robert Taylor** Conductor

**Concert Winds | Jaelem Bhate** Conductor

**Josh Rauw** Graduate Assistant Conductor

**Ben Vanderkruk** Graduate Assistant Conductor

**Maggie Whiteman** Graduate Assistant Conductor



## Hearts on Fire

Thursday, October 13, 2022 | 7:30 p.m.

### UBC Concert Winds

Intrinsic Light

Cait Nishimura (b. 1991)

Dum Spiro Spero

Chris Pilsner (b.1986)

Bohemian Rhapsody

Freddie Mercury (1946-1991)  
arr. Sparke

### Intermission

### UBC Symphonic Wind Ensemble

Heart on Fire (Canadian Premiere)

Viet Cuong (b. 1990)

One Life Beautiful

Julie Giroux (b. 1961)

Lincolnshire Posy

Percy Grainger (1882-1961)  
ed. Fennell

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

*Maggie Whiteman, Josh Rauw, & Benjamin Vanderkruk, conductors*

Blue Shades (25<sup>th</sup> Anniversary Edition)

Frank Ticheli (b. 1958)

*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 and Maggie Whiteman

## **Intrinsic Light – Cait Nishimura (b. 1991)**

“Intrinsic light” is a term for the colour or sensation we experience in complete darkness, due to the spontaneous activity of neurons in the retina. My goal with this piece was to represent this phenomenon through sound. Reflecting on this concept prompted a deeper, metaphorical realization: even in times of darkness, we are able to observe, generate, and experience light, and that coming together to make music is one of the ways in which we can do this. When I was a high school student, I participated in the Ontario Provincial Honour Band and performed at the annual OMEA conference. It was a formative experience during which I was surrounded by others who were there out of a genuine desire to share their love of music — a beautiful example of “intrinsic” motivation. It has been ten years since I graduated from my high school music program, and five years since completing my post-secondary studies in music, and I am endlessly grateful to have been part of the music education community in Ontario. Music teachers are some of the unseen superheroes of this world, and it was a huge honour to have been asked to write music in celebration of their work. – Cait Nishimura

## **Dum Spiro Spero – Chris Pilsner (b. 1986)**

Composer and conductor Chris Pilsner is becoming an established name in the contemporary classical world. He has been commissioned by/recorded with professional orchestras across the world including the Vienna Synchron Stage Orchestra, Fort Collins Symphony Orchestra, Scottish Session Orchestra, and the Budapest Scoring Orchestra. Chris’s music can also be heard in the world of film where he most recently composed the score for the feature length documentary *Finding Daylight*. He was also the winner of the Film Scoring Academy of Europe’s “Call for Scores Award” in 2020. *Dum Spiro Spero* takes its title from a Latin phrase meaning “While I breathe, I hope.”

“When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I’ve ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor. It is dedicated to Casey Cropp, the man who has served as a mentor and friend for much of my musical career.” – Chris Pilsner

## **Bohemian Rhapsody – Freddie Mercury (1946-1991), arr. Philip Sparke**

*Bohemian Rhapsody* has often been referred to as the most important song in the history of rock. The track took a full three weeks to record and was fully composed by Freddie Mercury for Queen’s 1975 album *A Night at the Opera*. It remains the most expensive song ever recorded, having some 180 overdubs, mostly vocal, at a time in recording history when only 24 tracks were available at any one time. It stayed at the top of the charts in the UK for nine weeks, despite the fact that record company executives believed the song was too long (at nearly six minutes) for radio stations to be interested and would never be a commercial success. The song defied all formal conventions for pop music, having no chorus. Its six sections include: introduction, ballad, guitar solo, opera, hard rock, and coda.

In this version for fanfare, Philip Sparke has tried to remain as faithful as possible to the original and added material only when it was impossible to adequately recreate the drama of the original. Sit, back, relax, and feel free to sing along as we celebrate this iconic music!

## **Heart on Fire – Viet Cuong (b. 1990)**

Called “alluring” and “wildly inventive” by The New York Times, the music of American composer Viet Cuong has been commissioned and performed on six continents by several of the world’s top musical ensembles. His music has been featured in venues such as Carnegie Hall, the Kennedy Center, and the Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at the Midwest, WASBE, and CBDNA conferences. He is the recipient of numerous prestigious composition awards, and he was

recently featured in The Washington Post's "21 for '21: Composers and performers who sound like tomorrow." Currently, Dr. Cuong is an Assistant Professor of Music Composition and Theory at the University of Nevada, Las Vegas. He holds degrees in music composition from Princeton University (MFA/PhD), the Curtis Institute of Music (Artist Diploma), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Serkin Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison.

*Heart on Fire* was inspired by the Mary Oliver poem *Walking To Oak-Head Pond, And Thinking Of The Ponds I Will Visit In The Next Days And Weeks*.

*What is so utterly invisible  
as tomorrow?  
Not love,  
not the wind,*

*not the inside of a stone.  
Not anything.  
And yet, how often I'm fooled--  
I'm wading along*

*in the sunlight--  
and I'm sure I can see the fields and the ponds shining  
days ahead--  
I can see the light spilling*

*like a shower of meteors  
into next week's trees,  
and I plan to be there soon--  
and, so far, I am*

*just that lucky,  
my legs splashing  
over the edge of darkness,  
my heart on fire.*

*I don't know where  
such certainty comes from--  
the brave flesh  
or the theater of the mind--*

*but if I had to guess  
I would say that only  
what the soul is supposed to be  
could send us forth*

*with such cheer  
as even the leaf must wear  
as it unfurls  
its fragrant body, and shines*

*against the hard possibility of stoppage--  
which, day after day,  
before such brisk, corpuscular belief,  
shudders, and gives way.*

### **One Life Beautiful – Julie Giroux (b. 1961)**

Julie Giroux is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University, and has studied composition with several illustrious film composers including John Williams, Bill Conti, and Jerry Goldsmith. Much of her early work was composing and orchestrating for film and television; Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction. Ms. Giroux is a member of American Bandmasters Association (ABA); the American Society of Composers, Authors, and Publishers (ASCAP); and an honorary brother of the Omicron Chapter of Kappa Kappa Psi at West Virginia University.

*"One Life Beautiful* was written in memory of Heather Cramer Reu for her "one life beautiful" that brought so much love and joy to our lives. The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children. The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to, as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic, and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*. – Julie Giroux

### **Lincolnshire Posy – Percy Grainger (1882-1961)**

Percy Aldridge Grainger was a native of Brighton, Australia. He first studied piano with his mother and later with Luis Pabst in Melbourne. At age ten, he gave a series of recitals that financed his later studies in Germany, and in 1900, he started a career as a concert pianist, with sensational successes in England, South Africa, and Australia. Grainger came to America in 1915, and at the outbreak of World War I enlisted as a U.S. Army bandsman and was soon promoted to the Army School of Music. He became a United States citizen in 1919 and resumed his career as a concert pianist. Grainger's technical facility and rugged individualism, heard regularly in his piano performances, became an integral part of his compositions, particularly *Lincolnshire Posy*.

*"Lincolnshire Posy, as a whole work, was conceived and scored by me direct for band early in 1937. Five out of the six movements, of which it is made up, existed in no other finished form, though most of these movements — as is the case with almost all my compositions and settings, for whatever medium — were indebted, more or less, to unfinished sketches for a variety of mediums covering many years. In this case, the sketches date from 1905-1937.*

This bunch of 'musical wildflowers' is based on folksongs collected in Lincolnshire, England in the years 1905-1906 with the help of a cylinder recorder. The work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each movement is intended to be a kind of musical portrait of the singer who sang its underlying melody — a musical portrait of the singer's personality no less than the habits of song, his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrast of legato and staccato, his tendency toward breadth or delicacy of tone.

For these folksingers were the kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness, and individuality of style. For while our concert singers can show nothing better than slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain — were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources.

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness at memories of the cruel treatment meted out to folksingers as human beings and at the thought of how their high gifts often were allowed to perish unheard, unrecorded, and unhonoured." – Percy Grainger

### **Blue Shades (25<sup>th</sup> Anniversary Edition) – Frank Ticheli (b. 1958)**

Frank Ticheli was born January 21, 1958, in Monroe, Louisiana. He studied with Donald Erb and earned his Bachelor of Music degree in Composition at Southern Methodist University. Ticheli received his masters and doctoral degrees from the University of Michigan, where he studied with William Albright, George B. Wilson, and Pulitzer Prize-winning composers Leslie Bassett and William Bolcom. Currently, Dr. Ticheli is Professor of Composition at the University of Southern California's Thornton School of Music. He has composed works for band, orchestra, chamber ensemble, and theater, and his music has been described in reviews as "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald), and "powerful, deeply felt... crafted with impressive flair and an ear for striking instrumental colours" (South Florida Sun-Sentinel). Ticheli's scores contain copious notes to the conductor and often include a complete formal analysis. The following is an excerpt from the composer's preface to *Blue Shades*:

"In 1992, I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realise that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky Blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.”

– Frank Ticheli



**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.

**Benjamin Vanderkruk** is a graduate conducting student, pursuing his Master of Music degree in Wind Conducting under the instruction of Dr. Robert Taylor. Mr. Vanderkruk holds a Bachelor of Music Degree from the University of Alberta where he studied percussion performance with Brian Jones and conducting with Dr. Angela Schroeder. He was a featured soloist with New Music Edmonton and has performed with many local Edmonton groups such as Edmonton Winds and River City Chamber Orchestra. Mr. Vanderkruk was a civilian instructor and conductor of the 504 Air Cadet Squadron band in Edmonton. He has participated in conducting symposia with Craig Kirchhoff, Mallory Thompson, Wayne Toews, and H. Robert Reynolds.



**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

Jasmin Braun\*, alto  
*Swift Current, SK; BMus, BEd '24*  
Kaitlyn Darrach, alto  
*Calgary, AB; 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*  
Hudson Throness\*  
*Surrey, BC; BMus '23*  
Haruka Yagashita  
*Tokyo, Japan; BEc '24*

## Horn

Harry Gong  
*Vancouver, BC*  
Braeden Liversidge\*  
*Maple Ridge, BC; BMus '24*  
Wynn Nordlund  
*Penticton, BC; 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*  
Vivien Jia  
*Surrey, BC; BMus, BSc '28*  
Yoel Kristian  
*Jakarta, Indonesia; MMus '23*  
Siliang Wang  
*Beijing, China; DMA '24*

## Oboe

Sayako Leznoff  
*Vancouver, BC; BMus '26*  
Moir Rader Rice\*  
*Olympia, WA, USA; BMus '24*  
Addison Trustham, english horn  
*Abbotsford, BC; BMus '26*

## Bassoon

Rio Lagos Davison\*  
*Saskatoon, SK; MMus '23*  
Melena Seidel  
*Sammamish, WA; BSc '23*  
Eric Li, contrabassoon  
*Miramichi, NB; BSc, BMus '24*

## Clarinet

Kira-Maria Perez-Lopez, Eb  
*Murcia, Spain; MMus '23*  
Yen-Han Chen  
*Tainan, Taiwan; MMus '23*  
Daniel Hayden, alto, contrabass  
*Garner, NC, USA; MMus '23*  
Daniel Ketter\*  
*Fair Lawn, NJ, USA; BMus '24*  
Yuri Kuriyama  
*Tokyo, Japan; MMus '23*  
Liam Pistor  
*Nanaimo, BC; DMPS '24*  
Simon Proulx  
*Winnipeg, MB; BMus '24*  
Francis Sadleir  
*Vancouver, BC; BMus '26*  
Yanqing Zhang  
*Xi'an, China; DMA '24*  
Javier Pousa Cabeleiro, bass  
*Vigo, Spain; DMA '22*  
Felix Rowe, bass  
*Calgary, AB; BMus '23*

## Saxophone

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

## Trumpet

Shira Agam  
*Chicago, IL, USA; BMus '25*  
Chris Baldwin\*  
*Townsville, Australia; MMus '24*  
Bryce Dong  
*Langley, BC; BMus '24, BEd '25*  
Sam Meyer  
*Langley, BC; BMus '24*  
Lamby Wu  
*Port Moody, BC; BMus '25*  
Hyo Sang Yun  
*Vancouver, BC; BMus '23, BEd '24*

## Horn

Maddie Davis\*  
*Port Coquitlam, BC; DMPS '23*  
Nathella Pasula  
*Edmonton, AB; BMus '24*  
Josh Rauw  
*Calgary, AB; MMus '23*  
Hanna Van Inwegen  
*Seattle, WA, USA; BMus, BEd '23*  
Anson Wai  
*Hong Kong, China; BA '23*

## Trombone

Ella Buonassisi  
*Vancouver, BC; BMus '25*  
Shiqing Liu  
*Nanjing, China; BMus '23*  
Balakshan Sidhu\*  
*Surrey, BC; BMus '24*  
Jeremy Solomon  
*Vancouver, BC; BMus '26*  
Gerald Rogers, bass  
*Lethbridge, AB; MMus '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

Anna Bosgra\*  
*Calgary, AB; MMus '23*  
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*  
Benjamin Vanderkruk  
*Calgary, AB; MMus '23*

## Double Bass

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

\*denotes principal

## UPCOMING PERFORMANCES

### UBC Symphony Orchestra

Saturday, October 22 at 7:30 p.m. (Chan Shun Concert Hall)

### UBC Bands

Saturday, November 19 at 7:30 p.m. (Chan Shun Concert Hall)

### UBC Symphony Orchestra and Choirs

Saturday, December 4 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](http://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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School of Music

