



**UBCBANDS**

# LEGENDARY

**Concert Winds & Symphonic Wind Ensemble**

**Robert Taylor** *Director of Bands*

**Maggie Whiteman & Michael Witt**

*Graduate Assistant Conductors*

Featuring Symphony No. 1 "The Lord of the Rings" by Johan de Meij and music by Chen Yi, Eric Whitacre, and more!

Chan Centre for the Performing Arts

**FEB 10 / 7:30 PM**





# UBCBANDS

Symphonic Wind Ensemble | Robert Taylor Conductor  
Concert Winds | Maggie Whiteman & Michael Witt Conductors

## Legendary

Saturday February 10, 2024 | 7:30 p.m.

### UBC Concert Winds

The Hounds of Spring 2005)	Alfred Reed (1921-
As Summer was Just Beginning	Larry Daehn (b. 1939)
Spring Festival (b. 1953)	Chen Yi
Ghost Train I. The Ride	Eric Whitacre (b. 1970)

### Intermission

### UBC Symphonic Wind Ensemble

Symphony No. 1, "The Lord of the Rings" I. Gandalf (The Wizard) II. Lothlórien (The Elvenwood) III. Gollum (Sméagol) IV. Journey in the Dark a. The Mines of Moria b. The Bridge of Khazad-Dûm V. Hobbits	Johan de Meij (b. 1974)
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*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 Maggie Whiteman and Michael Witt

## **The Hounds of Spring – Alfred Reed (1981)**

Alfred Reed (1921-2005) was one of America's most prolific and frequently performed composers with more than two hundred published works for concert band, wind ensemble, orchestra, chorus, and chamber ensembles. Reed was a professor of music at the University of Miami from 1966 to 1993. During this time, he was also chairman of the department of Music Media and Industry, and director of the Music Industry Program at the time of his retirement. Additionally, Reed established the very first music business curriculum at the University of Miami in 1966, which led other colleges and universities to follow suit.

A magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form...an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture. The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success. *The Hounds of Spring* was commissioned by, and dedicated to the John L Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N Brown. The first performance took place in Windsor on May 8<sup>th</sup>, 1980, by the aforementioned group, under the direction of the composer. — Alfred Reed

*When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain  
And soft as lips that laugh and hide  
The laughing leaves of the trees divide,  
And screen from seeing and leave in sight  
The god pursuing, the maiden hid.*

*Algernon Charles Swinburne  
Atalanta in Calydon*

## **As Summer Was Just Beginning – Larry Daehn (1994)**

James Byron Dean (1931-1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: *East of Eden*, *Rebel Without a Cause*, and *Giant*. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor. And the James Dean phenomenon has never really ended. Decades after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive.

A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory in Los Angeles, California. There is a Greek inscription on the right shoulder which, when translated reads, "As Summer Was Just Beginning." This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece. I loosely based the main melody is loosely based on an old British Isles folksong, "*The Winter it is past, and the Summer's here at last.*" I chose it because Dean's Quaker heritage goes back to England, Ireland, and Scotland, and because this simple bittersweet song about summer seemed appropriate for remembering James Dean. — Larry Daehn

### **Spring Festival – Chen Yi (2002)**

Chen Yi (b. 1953, Guangzhou, China) is a Chinese-American composer. As a distinguished professor at the University of Missouri-Kansas City Conservatory of Music & Dance, and prolific composer and recipient of the Ives Living Award from the American Academy of Arts and Letters, Chen blends Chinese and Western traditions, transcending cultural and musical boundaries.

While "Lunar New Year" is celebrated around the world, the name "Spring Festival" is used specifically in the People's Republic of China. This celebration falls on the second full moon following the winter solstice, usually occurring between January 21st and February 20th. This year, the festival lands on our concert date, February 10th in the year of the dragon. In modern China, migrant workers travel home to have reunion dinners with their families on Lunar New Year's Eve. Due to a large number of interprovincial travelers, special arrangements are made by railways, buses, and airlines starting from 15 days before the New Year's Day. This 40-day period, called *chunyun*, is known as the world's largest annual migration.

Chen wrote *Spring Festival* as a celebration of the Lunar New Year and all the traditions that accompany this special festival. While the melodies drawn from a southern Chinese folk ensemble piece called *Lion Playing Ball*, the form of the piece is based on the idea of the Golden ratio (or phi). The use of Chinese cymbals and Beijing opera gongs, along with other percussion instruments, helped create a vivid portrayal of this celebration. — Chen Yi

\* Chen is family the name, Yi is the personal name.

### **Ghost Train – Eric Whitacre (1994)**

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. His works are programmed worldwide and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of The Juilliard School. He is currently Visiting Composer at Pembroke College, Cambridge University (UK) and is an Ambassador for the Royal College of Music (London). He recently completed two terms as Artist in Residence with the Los Angeles Master Chorale. His compositions have been widely recorded and his debut album as a conductor on Universal, *Light and Gold*, went straight to the top of the charts, earning him a Grammy.

The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture. The compositional challenge came in creating a larger three-movement work from the first movement which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. The first movement was written in the winter of 1993-1994 and received its premiere March 7th, 1994. Movements II and III were written in the winter of 1994-1995, and the entire triptych received its premiere on March 14th, 1995. *Ghost Train* was written for and is dedicated to Thomas Leslie and the University of Nevada, Las Vegas Wind Symphony. — Eric Whitacre

### **Symphony No. 1, 'The Lord of the Rings' – Johan de Meij (1987/2023)**

Dutch Composer, Johan de Meij (b.1953), studied trombone and conducting at the Royal Conservatory of Music in The Hague. He rose to international fame as a composer with his *Symphony No. 1* "The Lord of the Rings." This piece was written between 1984 and 1987, notably before the popular movies of the same subject, and was premiered in Brussels, Belgium in 1988. This work of de Meij's went on to win many awards and has since become a masterwork of the repertoire for bands worldwide.

*The Symphony* is based on J.R.R. Tolkien's trilogy of fantasy novels of the same name. Each of the symphony's five movements illustrate a character or scene from the books including: "Gandalf," "Lothlorien," "Gollum," "Journey in the Dark," and "Hobbits." De Meij describes each of the movements:

#### I. GANDALF (The Wizard)

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the *Allegro Vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.

#### II. LOTHLORIEN (The Elvenwood)

The second movement is an impression of Lothlórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solos. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming *Allegretto*; in the Mirror of Galadriel, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous eye, greatly upsets him.

#### III. GOLLUM (Sméagol)

The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for its cherished treasure, the ring.

#### IV. JOURNEY IN THE DARK

The fourth movement describes the laborious journey of the fellowship of the ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow-walking cadence and the fear are clearly audible in the monotonous rhythm of the low brass, piano and percussion. After a wild pursuit by hostile creatures, the Orcs, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dûm in a fathomless abyss. To the melancholy tones of a *Marcia funèbre*, the bewildered companions trudge on, looking for the only way out of the mines, the East Gate of Moria.

#### V. HOBBITS

The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter, *The Grey Havens*, in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.



**Robert Taylor** is Professor of Music and Director of Bands at the University of British Columbia in Vancouver, BC, where he conducts the Symphonic Wind Ensemble, teaches graduate and undergraduate conducting, and serves as Chair of the Woodwind Brass and Percussion Division. With a career in music education spanning over twenty-five years, previous appointments include the University of Puget Sound in the state of Washington and Eureka High School in northern California, where ensembles under his direction earned recognition by *Downbeat Magazine*, the Selmer Corporation, and Grammy Signature Schools.

Dr. Taylor maintains an active schedule as a guest conductor. Past engagements include performances with the Vancouver Brass Orchestra, Pacific Symphonic Wind Ensemble, and Chicago-based contemporary music group, the Maverick Ensemble, in addition to collaborations with a wide range of international artists—from brass virtuosi Allen Vizzutti, Gail Williams, Jeff Nelsen, and Daniel Perantoni; to composers Jodie Blackshaw, Michael Colgrass, John Corigliano, David Maslanka, 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, inclusion, and belonging 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.



**Maggie Whiteman** is a conductor and educator from Wenatchee, Washington. Prior to attending the University of British Columbia as a Graduate Wind Conductor, 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. Maggie has an active member of the music education community since 2012, presenting at the Washington Music Educator's conference and the Whistler Cantando Festival. For the past four years, she has been a consistent adjudicator at the Harvest, Sumner, and Auburn marching band festivals, several large-group regional festivals, as well as many regional solo & ensemble contests. She served as the Drum Major technician for both the Columbians and Cascades Drum and Bugle Corps and as a faculty member for 2018 and 2019 at the CWU Summer Leadership Camp. She is a proud Central Washington University alum who enjoys hiking, skiing, and spending time with her family.



**Michael Witt** is an active conductor, teacher, and tubist originally from Plainfield, Illinois. He is a current Graduate Wind Conducting student, and previously studied Tuba Performance and Arts Leadership at the Eastman School of Music in Rochester, New York. While in Rochester, Michael led the Eastman Tuba Mirum, and was a guest conductor for groups like the Rochester Music Educators Ensemble. Additionally, he is one of the founding members of the Cerberus Tuba Trio—a group finalist in the 2020 Northeast Regional Tuba Euphonium Conference (NERTEC) Chamber Music Competition. Michael's most recent project and achievement is winning the Institute of Music Leadership (IML) Mentorship Grant. He intends on using this grant to start an ensemble to highlight flexible chamber music for wind instruments. More specifically, this ensemble will allow for a fun and interactive introduction to

wind repertoire, outside the traditional band setting. Aside from performance, Michael has worked with a variety of non-profit music organizations, including ROCmusic—as a brass instructor teaching brass methods to young students—and Empire Film and Media Ensemble—as a production assistant to help program concerts, like Danny Elfman's, "Batman in Concert." In his free time, Michael enjoys hiking, playing video games, and supporting the Chicago Cubs.

# UBC Concert Winds

Maggie Whiteman & Michael Witt, conductors

## Flute

Rowan Clark  
*Durango, CO, USA; BA '27*  
Phillip Lee\*  
*Langley, BC; MSc '25*  
Bernice Leung  
*Hong Kong, China; BA '27*  
Charlie Luke  
*Toronto, ON; BA '27*  
Yewon Shin  
*Coquitlam, BC; BA '27*  
Bridget Slinn  
*Ottawa, ON; BSc '27*  
Emese Soti, piccolo  
*North Vancouver, BC; BSc '27*

## Oboe

Tanisha Janda  
*Surrey, BC; BMUS/BEEd '28*  
Chantelle Liang\*  
*Vancouver, BC; BMUS '25*  
Philip Shen  
*Vancouver, BC; BMUS '27*

## Bassoon

Kodiak Bear\*  
*Gig Harbor, WA, USA; BSc '26*

## Clarinet

Haruna Beer\*  
*Calgary, AB; BMUS'27*  
Bella Dufresne  
*Calgary, AB; BA '24*  
Lena Hart, bass clarinet  
*Kitchener, ON; BMUS '25*  
Jason Ho  
*Richmond, BC; BSc'25*  
Benjamin Law  
*Glencoe, IL, USA; BA '27*  
Ava Markovich  
*Edmonton, AB; BSc '27*  
Masaya Morita\*  
*Sasebo, Japan; BA '25*  
Antonia Parras  
*Toronto, ON; BSc '27*  
Donny Sun  
*Calgary, AB; BA '26*  
Matthew Tayag  
*Surrey, BC; BMUS '27*  
Xiaoyu Wang  
*Xi'an, China; BSc, BA '25*  
YunYun Wei  
*Vancouver, BC; BSc '26*

## Saxophone

Tylor Choy  
*Richmond, BC; BA '27*  
Roy Chung  
*West Vancouver, BC; BMUS '27*  
Henrik Diep  
*Calgary, AB; BPSC '25*  
Deckard Doerksen  
*Kimberley, BC; BMUS '27*  
Carly Fader\*  
*Surrey, BC; BMUS '26*  
Derrick Iacoviello  
*North Vancouver, BC; BSc '26*  
Parker Keeley  
*Toronto, ON; BSc, BMUS '25*  
Nick Liu  
*White Rock, BC; BSc '27*  
Andrew Tang  
*Burnaby, BC; BSc '26*  
Nolan Vibhakar  
*Iowa City, IA, USA; BSc '25*

## Trumpet

Finn Carlson  
*Bella Coola, BC; BSc '26*  
Marcus Cho  
*Hong Kong; MUSC '26*  
Tim Cui  
*Beijing, China; MUSC '27*  
Benjamin Li\*  
*Vancouver, BC; BMUS '26*  
Azeen Maleki  
*Kelowna, BC; BMUS '25*  
Jungyuel Park  
*Lannion, France; PhD Linguistics '06*  
Silas Reimer\*  
*Chilliwack, BC; BMUS '27*

## Horn

Lawrence De Guzman  
*Vancouver, BC; Community Member*  
Wynn Nordlund  
*Penticton, BC; BMUS '24*  
Alan Wang  
*Beijing, China; BSc '27*  
Karlie Wang  
*Vancouver, BC; BSc'27*

## Trombone

Mika Colonia  
*Vancouver, BC; BMUS '24, BEEd '25*  
Alastair Harris  
*Enderby, BC; BMUS '26*  
Jessica He  
*White Rock, BC; BSc '24*  
Elijah Nickel\*  
*Abbotsford, BC; BSc '27*

## Euphonium

Tsz Kin Charm\*  
*Vancouver, BC; BSc '27*

## Tuba

Sarah Fuller  
*North Vancouver, BC; BA '26*  
Jon Yenta\*  
*White Rock, BC; Community Member*

## Percussion

Brandon Jong  
*Vancouver, BC; BSc '26*  
Gary Li  
*Richmond, BC; BSc '27*  
JJ Logan  
*Abbotsford, BC; BMUS '27*  
Liam Tupling\*  
*Horseshoe Bay, BC; BMUS '27*  
Kriti Verma  
*Vaughan, ON; BS*  
Matthew Verma  
*Mississauga, On; DMPS '24*

## Piano

Darren Wen  
*Richmond, BC; BMUS '24*

\*denotes principal



# UBC SYMPHONIC WIND ENSEMBLE

Robert Taylor, conductor

## Flute

Smile Chow\*  
*Vancouver, BC; BMUS '27*  
Stephanie Ganz  
*Victoria, BC; BSC '24*  
Gregor Gasovic-Varga,  
*New Westminster, BC; BMUS '25*  
Christy Hung  
*Delta, BC; BMUS '27*  
Isabella Wark, piccolo  
*Delta, BC; BMUS '25*

## Oboe

Tina Chen  
*Shanghai, China; BMUS '26*  
Moiria Rader Rice  
*Olympia, WA, USA; BMUS '25*  
Addison Trustham\*  
*Abbotsford, BC; BMUS '26*

## Bassoon

Eric Li\*  
*Miramichi, NB, Canada; BMUS, BSC '24*  
Amelia Walker  
*Calgary, AB; BMUS '25*

## Clarinet

Daniel Ketter\*  
*Fair Lawn, NJ, USA; BMus '24*  
Raúl López Alberique  
*Requena, Spain; MM '24*  
Kevin Madi  
*North Vancouver, BC; BMUS, BEd '24*  
Melina Matos  
*Santo Domingo, Dominican Republic; BMUS '27*  
Liam Pistor  
*Nanaimo, BC; DMPS '24*  
Francis Sadleir, bass clarinet  
*Vancouver, BC; BMUS '26*  
Johnny Xiu  
*QD, SD, China; BMUS '26*  
Janelle Xu  
*Calgary, AB; BMUS, BEd '25*

## Saxophone

Sean Krause  
*Chilliwack, BC; BMUS '26*  
Emma Porter  
*Langley, BC; BMUS '24*  
Thyme Shi  
*Calgary, AB; BMUS '26*  
Sunny Wu  
*Port Moody, BC; BMUS '27*  
Harry Xie\*  
*Surrey, BC; DPMS '24*  
Kyler Young  
*Surrey, BC; BMUS '26*  
Xinyu Zhang  
*Hangzhou, China; DMA '25*

## Trumpet

Bryce Dong  
*Langley, BC; BMUS '24, BEd '25*  
Nikolaj Hansen  
*Burnaby, BC; BMus '25*  
Kendra Kushnerenko  
*North Vancouver, BC; BMUS '24*  
Hudson Throne  
*Surrey, BC; GMUS '23*  
Christopher Vasquez  
*Philadelphia, PA, USA; DMA '27*  
Lamby Si Yi Wu  
*Port Moody, BC; BMUS '25*

## Horn

Mark Bucu  
*Surrey, BC; BMUS '28*  
Lawrence De Guzman  
*Vancouver, BC; Community Member*  
Harry Gong  
*Vancouver, BC; Community member*  
Braeden Liversidge  
*Maple Ridge, BC; GSSM '24*  
Tyrell Loster Peitzsche\*  
*Vancouver, BC; DMPS '24*

## Trombone

Jobert Leong  
*Hong Kong; BMus '26*  
William Li  
*Coquitlam, BC; GSSM '25, BEd '25*  
Balakshan Sidhu\*  
*Surrey, BC; BMus '24*  
Patrick Zhang, bass  
*Shanghai, China; BMus '25*

## Euphonium

Kyle McAllister\*  
*Toronto, ON; Community member*  
Dana Sullivan  
*Binghamton, NY, USA; Community member*

## Tuba

Brett Lacroix\*  
*Calgary, AB; MMUS '24*  
Hope Salmonson  
*Head of Chezzetcook, NS; MMUS '24*

## Percussion

Paloma DeLisle  
*Vancouver, BC; BSc FNH '25*  
William Huang\*  
*Calgary, AB; BMUS '26*  
Heejung Jung  
*Langley, BC; GMUS '24*  
Matthew Lew  
*Surrey, BC; BMUS, BEd '27*  
Evan MacNamara  
*Surrey, BC; BMUS, BEd '26*  
Caydence Matheson  
*Calgary, AB; BMUS, BEd '26*

## Double Bass

Xander DeLisle  
*Vancouver, BC; 2027*  
Noah Ferrera-Palchinki  
*Vancouver, BC; BMUS '25*

## Piano

Grace Jung  
*Coquitlam, BC; BMUS '24*

## Cello

Aireleen Zhu  
*Coquitlam, BC; BMUS '24*  
Grace Snipe  
*Coquitlam, BC; BMUS '24*

\*denotes principal

## UPCOMING PERFORMANCES

### **UBC Symphony Orchestra: Concerto Competition Winner**

Friday, March 8 at 7:30 p.m. (Chan Shun Concert Hall)

### **UBC Bands**

Saturday, April 6 at 7:30 p.m. (Chan Shun Concert Hall)

### **UBC Symphony Orchestra**

Saturday, April 13 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 Orchestra, 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*

Geronimo Mendoza *oboe*

Michelle Anderson *clarinet*

Jose Franch-Ballester *clarinet*

Ingrid Chiang *bassoon*

Sophie Dansereau *bassoon*

Julia Nolan *saxophone*

Valerie Whitney *horn*

Larry Knopp *trumpet*

Alan Matheson *trumpet*

Jeremy Berkman *trombone*

Andrew Poirier *trombone*

Ilan Morgenstern *bass trombone*

Peder MacLellan *tuba/euphonium*

Vern Griffiths *percussion*

Aaron McDonald *percussion*

## UBC BANDS STAFF

Amy Jordaan, Emma Porter, Chris Vasquez – Stage Managers

Matthew Lew, Thyme Shi – Librarians

Brett Lacroix, Caydence Matheson – Instrument Managers

Cheng Xin Ip, Samuel Ivory, Sam Jeong – Audio Visual Managers

Maggie Whiteman, Michael Witt, Yueyi Liu – Teaching Assistants

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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THE UNIVERSITY OF BRITISH COLUMBIA

School of Music

