



**UBCBANDS**

Concert Winds & Symphonic Wind Ensemble

# DECIDUOUS

**Robert Taylor & Jaelem Bhate, conductors**

**Maggie Whiteman & Michael Witt,**  
graduate assistant conductors

*Featuring music by*  
**Bryant, Cuong, Ellisor,**  
**Blackshaw, and Likhuta**

Chan Centre for the Performing Arts

**APR 6 / 7:30 PM**



THE UNIVERSITY OF BRITISH COLUMBIA

School of Music

# UBCBANDS

Symphonic Wind Ensemble | Robert Taylor Conductor

Concert Winds | Jaelem Bhate Conductor

## Deciduous

Saturday, April 6, 2024 | 7:30 p.m.

### UBC Concert Winds

Vulnerable Joy

Jodie Blackshaw (b.1971)

Dusk

Steven Bryant (b.1972)

Michael Witt, conductor

Planet B

Catherine Likhuta (b.1981)

Diamond Tide

Viet Cuong (b.1990)

I. Moderato

II. Allegro

### Intermission

### UBC Symphonic Wind Ensemble

Deciduous

Viet Cuong (b.1990)

Keepers of the House

Conni Ellisor (b.1953)

I. Atmospheric

II. Andante, but with liberty

Maggie Whiteman, conductor

Lux Aurumque

Eric Whitacre (b.1970)

Ecstatic Waters

Steven Bryant (b.1972)

I. Ceremony of Innocence

II. Augurs

III. The Generous Wrath of Simple Men

IV. The Loving Machinery of Justice

V. Spiritus Mundi (epilogue)

*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

## **Vulnerable Joy – Jodie Blackshaw (2022)**

*Vulnerable Joy* is inspired by the self-sacrifice, commitment, and humility of the mother Humpback whale. As a baleen whale, she grows to approx. 16 m (52 ft) and lives at the ocean's surface in order to breathe. She travels up to 6,500 km (approx. 4,000 miles) from her feeding ground to birth her calf in warmer tropical waters. Once she leaves the feeding grounds of Antarctica or the cooler oceans of the Northern Hemisphere, she will not feed again until she returns some 8-9 months later. All the while, nursing her newborn calf with up to 600 liters (132 gallons) of milk per day.

In realizing the enormity of this feat, my mind turned to the whales who are closest to me, those who migrate along the East coast of Australia from Tonga to Antarctica. I imagined the sheer relief she must feel in that moment when the cool waters of the Southern Ocean rub her skin for the first time. She is tired and hungry but, in that moment, (in my imagination), I feel her joy, her intense, overwhelming joy.

During the opening and closing of the performance, you may hear the instrumentalists murmuring some words. This 'chant' is made up of word fragments from eight different languages. The fragments used come from translations of the following words/phrases: "Welcome," "Peace be with you," "Live long and prosper," and "Love." The colour and beauty of these translated words has been used not to create a direct translation of these English phrases, but to provide a link between the humpback whales' intelligent communication capability and our inability to understand them. For if we could, I feel sure they would be sending us a very clear message: please allow us to live our lives in peace, love, prosperity, and beautiful, awe-inspiring, vulnerable joy. – Jodie Blackshaw

## **Dusk – Steven Bryant (2004)**

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humour into lean, skillfully crafted works that enthrall listeners and performers alike. As a winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped this genre. His substantial catalogue of music is regularly performed throughout the world. He is also the son of a professional trumpeter and music educator, which influences his strong values for music education, and his creative output that includes several works for young and developing musicians.

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness. – Steven Bryant

## **Planet B – Catherine Likhuta (2021)**

Catherine Likhuta (b. 1981, Kyiv, Ukraine) is an Australian-based composer, pianist, and recording artist. Likhuta holds a bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory), and a Ph.D. in composition at the University of Queensland. Her music exhibits high emotional charge, programmatic elements, and rhythmic complexity. Catherine's works have been performed throughout North America, Europe, and Australia.

It is no secret to anyone that our planet is suffering, least of all to the children of today. I heard the following sentiment: "Take care of your planet. There is no planet B." And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies, and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of Space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out

deep sighs, as if a wounded majestic animal. The Earth is shouting and grieving with the people that demand change. The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope, and healing. In the final chords, we are zooming out and going back into Space, seeing the Earth get smaller and smaller. The Earth is smiling. It looks greener. It feels healed. – Catherine Likhuta

### **Diamond Tide – Viet Cuong (2015)**

Called “alluring” and “wildly inventive” by *The New York Times*, the music of American composer Viet Cuong has been performed on six continents by many prestigious musicians and ensembles. Passionate about bringing different facets of the contemporary music community together, his recent projects include a concerto for Eighth Blackbird with the United States Navy Band. Cuong also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His works thus include a snare drum solo, percussion quartet concerto, and double oboe concerto. He is currently the Pacific Symphony’s Composer-in-Residence and serves as Assistant Professor of Music Composition at The University of Nevada, Las Vegas. Cuong holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM).

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don’t melt; they simply turn into graphite. Therefore, the addition of extremely high pressure is crucial to melt a diamond. The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools—just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide. These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the “melting” sounds of metallic water percussion and trombone glissandi throughout. – Viet Cuong

### **Deciduous – Viet Cuong (2023)**

*Deciduous* offers a poignant meditation on the passage of time and the inevitability of change. The title alludes to the natural phenomenon of trees shedding their leaves in preparation for the changing seasons. At its core, *Deciduous* is a study in contrasts between light and shadow, motion and stillness, chaos and order. Cuong’s music unfolds like a vibrant tapestry, revealing new layers of meaning with each successive listening. Structured in a single movement, this work unfolds as a series of interconnected episodes, each marked by its own distinct character and energy. The work showcases Cuong’s distinctive voice as a composer, blending intricate rhythms, lush harmonies, and evocative textures to create a compelling sonic landscape. As leaves fall and seasons shift, his music reminds us of the resilience of the human spirit and the enduring beauty that emerges from moments of transition.

### **Keepers of the House – Conni Ellisor (2022)**

*Keepers of the House* was inspired by the New York Times best-seller, *Finding the Mother Tree: Discovering the Wisdom of the Forest*, written by UBC Professor of Forest Ecology, Dr. Suzanne Simard. Dr. Simard’s work delves into the fascinating world of forests, focusing on the intricate relationships between trees and the essential role of the mother tree in forest ecosystems. At the heart of the book is the concept of the mother tree, a central hub within a forest network that serves as a nurturing figure, facilitating communication and resource-sharing among trees of different species. Drawing parallels to human families, Simard highlights how mother trees provide support to younger, more vulnerable trees, sharing nutrients and information through an underground network of mycorrhizal fungi. Ultimately, *Finding the Mother Tree* is a call to action, urging readers to recognize the interconnectedness of all life on Earth and to take steps to protect and preserve our forests for



future generations. Simard's message is one of hope and possibility, demonstrating the power of science and community to create positive change in the world.

Structured in two movements, *Keepers of the House* unfolds as a series of interconnected vignettes, each painting a vivid portrait of forest life. At its heart, the piece celebrates the spirit of community and kinship that binds generations together. With its rich harmonic language and evocative imagery, the piece serves as a tribute to the resilience and strength of those who came before us, reminding us of the importance of honoring our roots as we navigate the passage of time.

### **Lux Aurumque - Eric Whitacre (2005)**

*Lux Aurumque*, translated as "Light and Gold," is originally a choral composition written by Eric Whitacre in 2000. The piece quickly gained widespread acclaim for its ethereal beauty and haunting harmonic language. Five years later, Whitacre arranged *Lux Aurumque* for wind ensemble, expanding its reach and allowing instrumentalists to experience its emotive power. The inspiration behind this work stems from Whitacre's fascination with light and its symbolic significance across cultures and religions. The Latin text, which speaks of the purity and radiance of gold and light, serves as a metaphor for spiritual enlightenment and transcendence. Whitacre's arrangement for wind ensemble retains the luminous quality of the original choral work while leveraging the unique timbres and expressive capabilities of woodwind and brass instruments. The opening measures introduce a delicate web of sound, with muted brass and woodwinds evoking the gentle glow of dawn. *Lux Aurumque* offers a profound meditation on the human experience and our quest for transcendence. For his chorale setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch's original poem:

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

### **Ecstatic Waters - Steven Bryant (2008)**

*Ecstatic Waters* is music of dialectical tension — a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in *The Matrix*.

The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi," are taken from poetry of Yeats (*News for the Delphic Oracle*, and *The Second Coming*), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality — as a hybrid of electronics and living players — *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, "Ceremony of Innocence," begins as a pure expression of exuberant joy in unapologetic B-flat Major in the celesta and vibraphone. The movement grows in momentum, becoming perhaps too exuberant -- the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence.

In movement II, "Augurs," the unsustainable nature of the previous ceremony becomes apparent, as the relentless tonic of B-flat in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of movement III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into "The Generous Wrath of Simple Men."

Movement III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16<sup>th</sup> notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

"The Loving Machinery of Justice" brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo clarinet and oboe) and mechanized accompaniment (bassoons). An emphatic resolution in A-flat minor concludes the movement, floating seamlessly into the epilogue, "Spiritus Mundi." Reprising music from movement I, this short meditative movement reconciles and releases the earlier excesses. - Steven Bryant



**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



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.





**Maggie Whiteman** is a conductor and educator from Wenatchee, Washington. Prior to attending the University of British, 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. She was responsible for leading the wind ensemble, jazz bands, orchestra, percussion ensemble, and mariachi ensembles. Maggie has been an active member of the music education community since 2012, presenting multiple times at the Washington Music Educator's conference. 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. As a performer,

Maggie was featured on Central Washington University's album of Alan Hovhaness's works, as a soloist and member of the ensemble. She has performed with the South Sound Symphonic Band in Puyallup, Washington, and the Eastern Washington Wind Ensemble, in Kennewick, Washington. 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

## Jaelem Bhate, conductor

### 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*  
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\*  
*Kitchener, ON; BMUS '25*  
Jason Ho  
*Richmond, BC; BSc'25*  
Benjamin Law  
*Glencoe, IL, USA; BA '27*  
Ava Markovich  
*Edmonton, AB; BASc '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; BASc, BA '25*  
YunYun Wei  
*Vancouver, BC; BSc '26*  
Janelle Xu, Bass Clarinet  
*Calgary, AB; BMUS, BEEd '25*

### 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; BA '25*  
Nick Liu  
*White Rock, BC; BASc '27*  
Andrew Tang  
*Burnaby, BC; BMUS '26*  
Nolan Vibhakar  
*Iowa City, IA, USA; BSc '25*

### Trumpet

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

### Horn

Wynn Nordlund  
*Penticton, BC; BMUS '24*  
Alan Wang  
*Beijing, China; BSc '27*  
Karlie Wang  
*Vancouver, BC; BASc'27*

### Trombone

Alastair Harris  
*Enderby, BC; BMUS '26*  
Jessica He  
*White Rock, BC; BASc '24*  
William Li  
*Coquitlam, BC; BMUS '24, BEEd '25*  
Elijah Nickel  
*Abbotsford, BC; BMUS '27*

### Euphonium

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

### Tuba

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

### Percussion

Brandon Jong  
*Vancouver, BC; BASc '26*  
Gary Li  
*Vancouver, BC; BSc '27*  
JJ Logan  
*Abbotsford, BC; BMUS '27*  
Liam Tupling\*  
*Horseshoe Bay, BC; BMUS '27*  
Kriti Verma  
*Vaughan, ON; BASC*

\*denotes principal

# UBC SYMPHONIC WIND ENSEMBLE

Robert Taylor, conductor

## Flute

Sulola Amani\*  
*Vancouver, BC; BMUS '28*  
Stephanie Ganz  
*Victoria, BC; BSC '24*  
Gregor Gasovic-Varga  
*New Westminster, BC; BMUS '25*  
Christy Hung  
*Delta, BC; BMUS '27*  
Tirzah Kelman  
*Calgary, AB; BMUS '25*  
Maggie Whiteman, piccolo  
*Washington, USA; MMUS '24*

## Oboe

Sayako Leznoff\*  
*Vancouver, BC; BMUS '26*  
Moirra Rader Rice  
*Olympia, WA, USA; BMUS '25*

## Bassoon

Eric Li\*  
*Miramichi, NB, Canada; BMUS, BSC '24*  
Connor Smith  
*Littleton, CO, USA; BMUS '27*

## Clarinet

Daniel Ketter, bass clarinet  
*Fair Lawn, NJ, USA; BMus '24*  
Raúl López Alberique, bass clarinet  
*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*  
Simon Proulx\*  
*Winnipeg, MB; BMUS '25*  
Amanda Robertson  
*Winnipeg, MB; MMUS '25*  
Francis Sadleir  
*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*  
Kendra Kushnerenko  
*North Vancouver, BC; BMUS '24*  
Graeme Lister\*  
*Surrey, BC; BMUS '25*  
Sam Meyer  
*Langley, BC; BMUS '24*  
Hudson Throness  
*Surrey, BC; GMUS '24*  
Lamby Si Yi Wu  
*Port Moody, BC; BMUS '25*

## Horn

Mark Bucu  
*Surrey, BC; BMUS '28*  
Harry Gong  
*Vancouver, BC; Community member*  
Braeden Liversidge\*  
*Maple Ridge, BC; GSSM '24*  
Tyrell Loster Peitzsche\*  
*Vancouver, BC; DMPS '24*  
Jeremy Solomon  
*Vancouver, BC; BMUS '27*

## Trombone

Ella Buonassisi  
*Vancouver, BC; BMUS '25*  
Mika Colonia  
*Vancouver, BC; BMUS '24, BEd '25*  
Amy Jordaan\*  
*100 Mile House, BC; BMUS '26*  
Cole MacEwen  
*Townsend, MA, USA; BMUS '27*  
Balakshan Sidhu\*  
*Surrey, BC; 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*  
Osco Mak  
*Hong Kong, China; BMUS '27*  
Caydence Matheson  
*Calgary, AB; BMUS, BEd '26*  
Matthew Verma  
*Mississauga, On; DMPS '24*

## Double Bass

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

## Piano

Grace Jung  
*Coquitlam, BC; BMUS '24*  
Vivian Kwok  
*Edmonton, AB; MMUS '24*  
Darren Wen  
*Richmond, BC; BMUS '24*

\*denotes principal

# UPCOMING PERFORMANCES

## 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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