

UBCBANDS

Symphonic Wind Ensemble | **Scott MacLennan** Conductor

Fleetwood Park Secondary | **Colleen Sheridan** Conductor

RC Palmer Secondary | **Iris Chan** Conductor

Dreams

Saturday, February 8, 2025 | 7:30 p.m.

Fleetwood Park

Spiritus Invictus (2024)

JaRod Hall (b. 1991)

Endless Rainbows (2013)

Brian Balmages (b. 1975)

Imaginarium (2016)

Randall D. Standridge (b. 1976)

Forge Ahead! (2010)

Shirley Mier (b. 1966)

RC Palmer

Resilience (2023)

Pinkzebra

Prelude and Fugue in B-flat Major (1722)

J.S. Bach (1685-1750)
arr. Roland E. Moehlmann

How Sweet the Sound (2024)

Brian Balmages (b. 1975)

Mt. Everest (2010)

Rossano Galante (b. 1967)

Intermission

UBC Symphonic Wind Ensemble

Mars, from "The Planets" (1914-17)

Gustav Holst (1874-1934)
trans. Pay and Smith

Sleep (2000)

Eric Whitacre (b. 1970)

Fantastic Dreams (2023)

Frank Ticheli (b.1958)

Aurora Awakes (2009)

John Mackey (b. 1973)

*We are gathered for this event on the traditional, ancestral, and occupied territory of the
hə́qəmíḡəm-speaking x̣ʷməθkʷəy̓əm (Musqueam people).*

PROGRAM NOTES

Compiled and edited by Emma Porter

Fleetwood Park

Fleetwood Park Secondary School, a public school in Surrey, BC, offers an inclusive and supportive Music program designed to foster growth for students of all skill levels. With over 300 students involved, the department features a variety of groups, including four Concert Bands, two Jazz Bands, and several student-led combos and chamber music ensembles. The program emphasizes hands-on learning and personal growth, encouraging students to develop their musical abilities while exploring their unique musical identity.

In addition to performance, the program fosters leadership opportunities, such as peer tutoring, Music Council and various student-led initiatives, creating a collaborative atmosphere where students support one another. Fleetwood Park Music students participate in various local and regional festivals, showcasing their skills and gaining valuable experience. Many have gone on to pursue Music studies across Canada, continuing their journey in music beyond high school. The program's inclusive approach ensures that all students, regardless of experience, feel welcome to grow and engage with music in a meaningful way.

This program celebrates the power of dreams—our aspirations, the worlds we create within our minds, and the enduring hope that carries us forward even in the face of adversity. Each piece reflects a unique facet of this theme, inviting us to explore the resilience, wonder, and beauty that inspire us to dream.

Spiritus Invictus - JaRod Hall

JaRod Hall's *Spiritus Invictus* serves as a tribute to the unconquerable human spirit. Dreams often face challenges, but it is our strength and determination that propel us to overcome. Through bold fanfares and stirring melodies, this piece embodies the courage to pursue dreams despite obstacles, reminding us that the spirit of perseverance is unyielding and unconquered.

Endless Rainbows - Brian Balmages

Dedicated to the memory of Ben Stepp, Brian Balmages' *Endless Rainbows* is a poignant reflection on dreams interrupted but not forgotten. Ben, a young musician, passed away just before he was to begin Grade 8, yet his story inspires hope and remembrance. On the day of his funeral, a double rainbow—a symbol of infinite beauty and potential—graced the sky. This work captures the wonder of that moment, serving as a tribute to the dreams that remain with us, and the light and inspiration they continue to bring.

Imaginarium - Randall D. Standridge

"Inside every person, there is a place where creativity dwells. Gears turn, dreams flow and ideas spark into life. This idea-factory or 'Imaginarium' is the place that every creative person goes to again and again, to find their muse, flesh out ideas, and to exert change on the world around them. This piece is dedicated to all the dreamers who see more in the world than is actually there, who see possibilities where others see only dead ends, and who believe in creation rather than destruction."

- Notes from the Composer

Forge Ahead! - Shirley Mier

Shirley Mier's *Forge Ahead!* is a rallying call for dreamers to keep moving forward. Dreams are not static; they require action, resilience, and persistence. This piece's driving rhythms and triumphant fanfares inspire us to push through challenges and embrace the journey, illustrating that the pursuit of our aspirations is as meaningful as the dreams themselves.

RC Palmer



* Concert Band group photo taken in May 2024 at the University of Toronto.

R.C. Palmer's Music Department takes pride in its exciting and dynamic music program, fostering creativity, collaboration, and a lifelong passion for music. The school is a public school in central Richmond, with a population of 1000. The Music Department currently consists of 6 Concert Bands, Senior Jazz Combo, Jazz Mentorship Program - the Treble Makers Club, Concert Choir club, and Guitar class. With a wide variety of learning opportunities, students can explore and develop their interpersonal, self-efficacy, and leadership skills in an inspiring and supportive environment.

A few program highlights include:

- **Concert Band:** performing at various local festivals and winning one Gold and three Silvers at the Nationals' MusicFest Canada in the last few years.
- **Concert Choir:** a well-loved choir by the community that performs at the City Hall annually on Remembrance Day. The Palmer Choir had also been part of the BC Teen Choir in 2023.
- **Jazz Band:** performing at Capilano University, Surrey Schools Jazz Festival, Richmond Jazz Festival; and recently receiving Gold at MusicFest Canada 2024 in Toronto.
- **Jazz Mentorship Program: The "Treble Makers":** a student-led mentorship program to coach younger jazz musicians develop jazz skills and appreciation of Big Band music under the guidance of performing senior student mentors.

A few years ago, students at Palmer started a non-profit, *Bel Canto Initiative*, that brings teenage musicians together throughout the Lower Mainland. Together they play ensemble music in the summer to fundraise for B.C. Children's Hospital and the Vancouver Food Bank.

Resilience - Pinkzebra

Pinkzebra is the pseudonym of a successful music producer and composer. His top-selling choral songs have been performed by thousands of choirs around the world and his production music tracks have been licensed more than 100,000 times worldwide for use in media ranging from YouTube videos, to TV and film. Many of Pinkzebra's popular songs with vocals are available on Spotify, Apple Music, Amazon, and other streaming services for personal listening. In his career, Pinkzebra has been signed by a major record label, composed and produced music for TV and film, written custom music performed by major symphony orchestras.

This beautiful and haunting piece, with lyrical melodies projecting strength and determination, is like a modern chorale with film score undertones, providing an opportunity for band members to focus on tone and shape emotionally dramatic phrases. Great for a concert program needing a short piece to provide a contrast in mood and energy.

- Notes from composer

Prelude and Fugue in B-flat Major - J.S. Bach

The Roland E. Moehlmann arrangement of Johann Sebastian Bach's *Prelude and Fugue in B-flat Major* was originally scored in 1955 and remains on contest and festival lists. The fluid prelude establishes the melody and then it is amended musically with fascinating intricacy. Clarity of the composer's intent is certain in this time-honored arrangement.

- Note from Alfred Music Publishing

Preserving the rich texture of the original by using the modern symphonic band to its fullest potential in capturing the sound of a huge concert pipe organ, this proven Baroque transcription is exceptionally strong!

- Note from JW Pepper

How Sweet the Sound - Brian Blamages

How Sweet the Sound, a powerful work by Brian Blamages, explores a multitude of soundscapes and styles as the lyrical melody to *Amazing Grace* slowly unfolds. Largely original, the music draws heavily on gospel styles interspersed with contemporary harmonies, soaring fanfares, and a wash of beautiful colors. The ending will take your breath away. Stunning.

- Note from MakeMusic Publisher

As the title implies, *How Sweet the Sound* is largely based on the melody from *Amazing Grace*, though a great deal of original music is also present throughout the work.

When Robert Herrings, band director at Artie Henry Middle School, asked me to write this piece for his Texas honour band performance, he wanted to honor his late grandma and reflect on his upbringing and faith. This work draws heavily on gospel styles while also layering in numerous contemporary devices.

The opening draws heavily on elements of nature. The sounds of an ocean drum, rainsticks, and outdoor wind chimes create a sonic background on which I paint additional colors using metallic keyboard instruments. This slow building of sound sets the stage for the opening fanfare in the brass, which is based on the exact pitches used for the lyrics "how sweet the sound" and forms one of the motives used throughout the work.

The music ebbs and flows, moving through several transitions before a long, steady musical build begins at measure 70. A portion of *Amazing Grace* cuts through the wash of sound as everything moves toward a reprise of the opening fanfare. This leads to a soft chorale, which ironically was not present in the initial draft until I got the following note from Robert:

When I think about playing it, I envision my grandma having that moment to sing along with it. She loved the song and sang it all the time. I feel like it's missing that moment. That moment when you truly know it's based on *Amazing Grace*.

That note was all the inspiration I needed, and resulted in what is arguably the most emotional part of the piece. Once that was added, everything else just made sense. The piece ends largely as it began, returning to a soft ethereal soundscape while the winds play the final three chords.

- Note from composer

Mt. Everest - Rossano Galante

Comprised of robust brass melodies, sweeping woodwind lines, and rhythmic ostinati, this composition captures the epic grandeur and beauty of Everest, the highest mountain on Earth.

- Program Note from publisher

Symphonic Wind Ensemble

Mars from "The Planets" - Gustav Holst

Gustav Holst was a British composer and educator. He learned piano at an early age but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him the remainder of his life.

Before Holst became a well-known composer, he relied for income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became director of music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934.

Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

Holst was best known for his orchestral suite 'The Planets'. A suite is a group of individual pieces. There are seven pieces in 'The Planets' and *Mars, the Bringer of War* is the first one.

In ancient Roman religion Mars was the god of war. Holst composed this piece in anticipation of the outbreak of World War One. It's a march but an unusual one. Normally a march has 4 beats in a bar so you can say "left, right, left, right" but Mars has 5 beats in a bar; tricky to march to!

Sleep - Eric Whitacre

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. A graduate of The Juilliard School, his works are performed worldwide, and his ground-breaking Virtual Choirs have united well over 100,000 singers from more than 145 countries. Among his recent accolades and awards, Eric received the Richard D. Colburn Award from the Colburn School and an Honorary Doctor of Arts from Chapman University (CA). His long-term relationship with Decca Classics has produced several no.1 albums which have enduring success.

Eric served consecutive terms as Artist in Residence with the Los Angeles Master Chorale and currently holds the position of Visiting Composer at Pembroke College. He's also an Ambassador for the Royal College of Music in London and is proud to be a Yamaha artist. A long-term relationship with Decca Classics has produced several no.1 albums which have enduring success. Recorded with vocal supergroup VOCE58 and released in 2023, *Home* features Eric's work *The Sacred Veil* alongside other works spanning his thirty-year composition career.

Eric Whitacre's composition *Sleep* was originally commissioned as an a-cappella choral work in 1999 by mezzo-soprano Julia Armstrong to commemorate the lives of her parents who, after more than fifty years of marriage, had died within weeks of each other following an auto accident. The work was to be set to Armstrong's favorite poem, *Stopping by Woods on a Snowy Evening* by Robert Frost. Legal difficulties over the use of Frost's poem led Whitacre to approach his good friend, poet Charles Anthony Silvestri, who wrote a beautiful original poem that seamlessly fit the music Whitacre had already composed. The poem was inspired by Silvestri watching his son fall asleep.

Sleep

Charles Anthony Silvestri

The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.
Upon my pillow, safe in bed,
A thousand pictures fill my head.
I cannot sleep, my mind's a-flight;
And yet my limbs seem made of lead.
If there are noises in the night,
A frightening shadow, flickering light,
Then I surrender unto sleep,
Where clouds of dreams give second sight,
What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

Fantastic Dreams- Frank Ticheli

Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberon Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Fantastic Dreams was composed during a six-week residency in the late summer and early fall of 2023 at the McDowell Colony in Petersborough, New Hampshire. The work's four short movements – really dreamscapes – are wide ranging in mood and style, yet connected via shared musical motives, gestures and themes. *Dancing with the Muses* bursts for ecstatically, settling into a series of short, light-hearted variations, each showcasing a different instrument or group – bassoon, oboe, horns, alto saxophones, trumpets. Short episodes and ghostly gestures interrupt the variations, like unrelated thoughts interrupting a dream.

Elysian Fields is a meditation directly influenced by my quiet morning walks at the MacDowell Colony amid peaceful forests and meadows. Unhurried lyrical lines float over a gentle walking motif that lilts back and forth like a lullaby.

Magic Carpet is a brisk two-minute scherzo that whirls and whisks in daring flight. At the midpoint, a respite – featuring solo oboe and flute with celesta – is but a moment to catch one's breath before hurtling on again in magical flight.

The dream journey takes a dark turn:

L.A. Noir pays tribute to old Hollywood's film noir tradition – a frantic chase scene, a dark figure lurking in the shadows, a moment of quiet, anxious anticipation. Midway through, the calm oboe melody from the scherzo's middle section reappears, now in a more menacing atmosphere. The suspense builds relentlessly, the music culminating in a ferocious roar that suggests the melodramatic endings typical of many film noir pictures.

- Program Note by composer

Aurora Awakes - John Mackey

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

Aurora - the Roman goddess of the dawn - is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions - the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy - from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a - pun intended - bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's *Where The Streets Have No Name*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar - a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-Flat for Military Band*. The brilliant E-flat chord that closes the *Chaconne* of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* - producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original. "That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending -- and there was no topping Holst. Well... except to add crotales."

- Program Note by Jake Wallace

Iris Chan is known as a passionate and caring music teacher in the community. She sees specific potential in her students and challenges them to push beyond their comfort limit to reach their dreams.

Iris studied piano as her concentration at the UBC School of Music, with percussion and vocals as her secondary instruments. She then completed her B.Ed and M.Ed also at the University of British Columbia.

Iris is the recipient of the Allen Clingman Memorial Prize 2022 awarded by the UBC Faculty of Education for being an outstanding Grad student contributing to Music Education. She also received a U-ROC (Youth-Richmond Outstanding Community) Award 2020 - as an Asset Champion in Mentorship presented by the City of Richmond. More recently, she won the Outstanding Constituent Award 2024 and the King Charles III Coronation Pin, presented by MP Miao and the Government of Canada.

When not teaching, Iris can be seen performing percussion and singing in various choirs. She enjoys coaching badminton, acting on theatre stages, and spending time with her husband and sweetheart Bichon Frise, Booji.

“The orchestra and choir are much more than artistic studies, they are examples and schools of social life. From a minute a child is taught how to play an instrument, he is no longer poor. He becomes a child in progress, who will become a citizen.”

- José Antonio Abreu, founder of El Sistema Venezuela



Colleen Sheridan is an accomplished educator and musician, holding both a Bachelor of Music (2001) and a Bachelor of Education (2002) from the University of British Columbia (UBC). She specializes in advancing student achievement through practical, real-world learning strategies, which she has shared at provincial and international conferences.

In 2010, Colleen completed a Master of Education at the University of Cambridge, where she was one of just 20 recipients awarded a prestigious full scholarship to the highly coveted master's program focused on teacher-led development work. Her research concentrated on enhancing student comprehension and achievement through immediate, applied learning techniques, a concept she has continued to develop in her practice.

Over her career, Colleen has led numerous ensembles to success, earning accolades such as the *Outstanding Performance* awards at the Surrey Schools Jazz Festival, the *Adjudicator's Pick* for Jazz Band at the 2024 Whistler Cantando Festival, and multiple *Outstanding Performance Awards* for Concert Band and Jazz Band at the Kiwanis Fraser Valley Music Festival and the Vancouver Kiwanis Music Festival. In 2019, she led the re-establishing of the Surrey Music Educators Association in her district, serving as its president for three years before transitioning to the role of Secretary, which she currently holds.

Colleen lives in Coquitlam with her husband and three children. Outside of her work as an educator, she is an active member of her community, coaching soccer and serving as a dive judge for the British Columbia Summer Swimming Association. She is also embarking on the *She CAN Coach* initiative, which aims to develop and support women coaches in Canada.



Dr. Scott MacLennan is an active music director, adjudicator, clinician, and guest conductor who frequently works with ensembles, schools, honour groups, and festivals in Canada. Currently, he is the Music Director of the Symphonic Wind Ensemble in the School of Music at the University of British Columbia. He has been an Adjunct Professor in the UBC Faculty of Education, Music Director of the Kwantlen Polytechnic University Wind Ensemble, and Music Director at the Byng Arts Academy in the Performing and Visual Arts in Vancouver, B.C. For over 30 years, he has taught bands and orchestras at all levels from elementary to post-secondary and conducted his award-winning ensembles in various locations throughout the United Kingdom, Ireland, France, Belgium, Germany, Austria, Italy, China, the United States, and Canada. His ensembles have performed in such notable venues as Carnegie Hall, New York, USA, and Santa Maria della Pieta (Vivaldi's Church) in Venice, Italy. He has guest conducted the Vancouver

Metropolitan Orchestra on two separate occasions and worked with honour groups in BC and Saskatchewan. In March 2011, with Johan de Meji's endorsement, Dr. MacLennan conducted the Canadian premiere of his composition *At Kitty O'Shea's*.

He holds a Bachelor of Music (1988) and a Bachelor of Education (1990) from the University of British Columbia, a Master of Music (2010) in Conducting (Wind Band) from Sam Houston State University, Texas, and a Ph.D. (2015) from the University of British Columbia. He studied conducting with Ken Hsieh, Morihiro Okabe, and Wayne Toews and participated in numerous conducting master classes given by Kazuyoshi Akiyama, Anthony Maiello, Ralph Hultgren, and Robert Ponto.

His published Ph.D. research involved studying students' conceptions of ancillary movements (physical movements not necessary in the production of sound) in instrumental music performance. His teaching philosophy is based upon striving for musical excellence in performance as well as the education of the whole student through an embodied approach to teaching. Through this approach, student engagement is increased through linking conceptual images of past experiences (physical and non-physical) with expressive musical qualities in the music being performed. Moreover, students become active participants in the decision-making process surrounding the subtle details of their artistic response, while the music director still holds overall artistic license of the music to be played.

As an active music educator, "Dr. Mac" has worked for the Vancouver Symphony Orchestra to edit and draft curriculum for their VSO Connects (Secondary) program, chaired the BC Music Educator's Association's Conference Pulse 2006, and currently sits as a board member of the Chamber Music in the Schools Society. He has presented at various conferences and has articles published in the Canadian Music Educator Journal and Bandworld Magazine. Dr. MacLennan is a recipient of the BC Music Educators' Association's Outstanding Professional Music Educator's Award in recognition of exemplary commitment, talent, and leadership for music education in British Columbia.

Fleetwood Park

Colleen Sheridan, conductor

Flute

Annie Guo
Hannie Hsiao
Annul Liyanage
Sejin-Kevin Park
Katherine Zhang

Oboe

Viniya Luo
Grace Park

Clarinet

Shruthi Banka
Kaelyn Cho
Kyle Fang
Alex Gong
Daniel Jia
Steve Li
Jeffery Lin
Jasmine Mancenido
Winston Wen

Bass Clarinet

Jayna Basnyat
Jack Qi

Bassoon

Marcus Mihajilovic
Corbin Paziuk

Alto Saxophone

Nicole Collins
Dickinson Huang
Ishaan Kapoor
Nigel Lum
Shao Qi Neo
Anirudh Srikanth
Angus Sun
Stephano Valdivia
Sarah Ye
Adam Zaw

Tenor Saxophone

Sofiya Synystya
Alex Song
Riley Ty
Benjamin Widdes
Jasper Zhang

Baritone Saxophone

Nathan Balabis
Gurkirat Dhanota
Tristan Jiang
Jessica Luo

Trumpet

Elena Antic
Ranbir Cheema
Keshav Goyal
Adah Lehal
Sean Miao
Keir Paziuk
Brian Trang

Horn

Aiken Adversalo
Wai En Chen
Austin Li
Quinn Rosvold

Trombone

Talal Ahmed
Sargun Benning
Marcus Deng
Anuk Liyanage
Aaron Tambunting
Daniel Trang
Rueben Watt
Angelo Zhang

Euphonium

Emrah Alispahic
Erik Hu

Tuba

Emmanuel Chang
Anoop Dhillon

Double Bass

Annika Gill
Brian Park
Diego Usison
Andy Zhou

Percussion

Christian Ann Jarder
Yatong Chai
Blake Collins
Aryan Kanda
Timothy Kim
Viniya Luo
Marcus Mihajilovic
Christopher Nguyen
Keir Paziuk
Parker Szolga

RC Palmer

Iris Chan, conductor

Piccolo

Renee Law

Flute

Lauren Amongo
Hailey Cheng
Romina Paridel
Mashiro Suenaga
Wenyi Wei*
Ashley Zhong

Oboe

Yolanda Liang*
Evan Yung

Clarinet

Alyssa But
Kaylin Cheuk
David Dionne
Annie Ho
Howard Huang
Nathalie Huang*
Anthea Lee
Bosco Lee*
Kaitlyn Mackey
Miranda Se
Bryan Wei
Hannah Wu
Allen Xu

Bass Clarinet

Haim Bae
Ian To

Alto Saxophone

Jaycee But
Marvin Chen*
Jaymie Cheng
Jayden Lee
Matthew Ng

Tenor Saxophone

Yan Cheng
Cindy Du
Grace Ngan*
Jayden Yu

Baritone Saxophone

Matthew Hall*
Stanley Liao

Trumpet

Max Chen*
Raphael Cheung*
Timmy Chow
Jamie Chung
Ivan Feng
Jialin Li
Herry Liang

Horn

Timmy Chow
Evan Yan

Trombone

Evan Cao
Isaac Dong
Seher Khan
Jason Ong*
Parma Tam

Euphonium

Bosco Lee
Jason Ong*

Tuba

Rourke Bell
Caspar Ho

Double Bass

Kiki Fung*
Kate Li*
Adrienne Ma
Xaiden Mak

Percussion

Sophie Hung
Gavin Kok
James Lam
Melvin Li*
Sebastian Miller
Zi Xi Wang
Michael Xiong
Cheng Zhang
Will Zheng
Tina Zhou

*denotes section leader(s)

UBC SYMPHONIC WIND ENSEMBLE

Scott MacLennan, conductor

Flute

Rowan Clark*
Durango, CO, USA; BA '27
Stephanie Ganz
Victoria, BC; BSC '25
Zaiden Grayda-Reyes
Winnipeg, MB; BMUS '28
Moe Kisaka
Tokyo, Japan; BA '26
Bienne Wu
Vancouver, BC; community member

Oboe

Kiara Hosie*
Victoria, BC; MMUS '26
Chantelle Liang
Vancouver, BC; BMUS + BEd '26

Clarinet

Sultan Al-Naama
Doha, Qatar; BSC '28
Haruna Beer
Calgary, AB; BMUS '27
Hin Man Chan*
Hong Kong; MM '26
Caterina Cociani
Prince Rupert, BC; BMUS '27
Lena Hart
Kitchener, ON; BMUS '26
Kevin Madi
Vancouver, BC; BMUS '26
Melina Matos
Santo Domingo, Dominican Republic; BMUS '27
Sebastian Rendon
Burnaby, BC; BMUS '28
Jichen Wang
China; MM '24
Hongyuan Wu
Shanghai, China; BMUS '28

Bassoon

Adrian Yue
Vancouver, BC; community member

Saxophone

Carly Fader
Surrey, BC; BMUS '26
Sean Krause
Chilliwack, BC; BMUS '26
Emma Porter
Langley, BC; BMUS '25
Thyme Shi*
Calgary, AB; BMUS '26
Sunny Wu
Port Moody, BC; BMUS '27
Kyler Young
Surrey, BC; BMUS '26

Trumpet

Marcus Cho
Hong Kong; BMUS '26
Lucas Jung
Vancouver, BC; BMUS '28
Benjamin Li
Coquitlam, BC; BMUS '26
Graeme Lister*
Whiterock, BC; BMUS '25
Silas Reimer
Chilliwack, BC; BMUS '27
Sheliza Virani
Burnaby, BC; BMUS '28

Horn

Mark Bucu
Surrey, BC; BMUS '28
Riley Evans
Port Alberni, BC; BMUS '28
Nathella Pasula
Edmonton, AB; BMUS '25
Jeremy Solomon*
Vancouver, BC; BMUS '27

Trombone

Joel Kim
Vancouver, BC; BMUS '25
Jobert Leong*
Hong Kong; BMUS '26
William Li
Coquitlam, BC; BMUS + BEd '25
Elijah Nickel
Abbotsford, BC; BMUS '27

Euphonium

Ethan Knowles
Maple Ridge, BC; BMUS '28
Kyle McAllister*
North York, ON

Tuba

Sarah Fuller*
North Vancouver, BC; BA '26

Percussion

Paloma DeLisle
Vancouver, BC; BSC '25
Matthew Lew*
Surrey, BC; BMUS + BEd '27
Jalen Logan
Abbotsford, BC; BMUS '28
Evan MacNamara
Surrey, BC; BMUS '26
Osco Mak
Hong Kong; BMUS '27, BEd '28
Colm McIntosh
Vancouver, BC; BMUS '26
Liam Tupling
Horsehoe Bay, BC; BMUS + BEd '28

Piano

Maryam Khamis
Vancouver, BC; BMUS '27

Double Bass

Nathelie Sam
Burnaby, BC; BSc '27

*denotes principal

UBC Band Staff

Parker Keeley, Elijah Nickel - Stage Managers
Thyme Shi - Librarian
Caydence Matheson - Instrument Manager
Sam Jeong - Audio Visual Manager
Emma Porter - Teaching Assistant

Coming up at the UBC School of Music!

Ryan Davis/Radia viola

Feb 9, 2025 | 7:00pm | Roy Barnett Recital Hall

UBC Jazz Ensemble

Feb 12, 2025 | 12:00pm | Roy Barnett Recital Hall

UBC Chamber Choir

Feb 12, 2025 | 7:30pm | Roy Barnett Recital Hall

North American Saxophone Alliance (NASA) Region 9 Conference

Feb 13-15, 2025 | UBC Music Building

UBC Symphony Orchestra

Mar 7, 2025 | 7:30pm | Chan Centre for the Performing Arts

UBC Opera Ensemble: Manon

Mar 28 at 7:30pm | Mar 30 at 2:00pm | Old Auditorium

UBC Bands: Symphonic Wind Ensemble & Concert Winds

Apr 2, 2025 | 7:30pm | Chan Centre for the Performing Arts

UBC Choirs: UBC Choral Union & University Singers

Apr 11, 2025 | 7:30pm | Chan Centre for the Performing Arts

For more information about the UBC School of Music programs and events visit music.ubc.ca or scan the QR code below.



Stay in touch
music.ubc.ca | [@UBC_Music](https://www.instagram.com/UBC_Music)
Thank you for joining us!



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

