

UBCBANDS

Symphonic Wind Ensemble | Scott MacLennan Conductor

Concert Winds | Meijun Chen Conductor

Motion and Emotion

Wednesday, April 2, 2025 | 7:30 p.m.

UBC Concert Winds

Hail UBC (2011)

Steve Chatman (b. 1950)

Rocketship! (2017)

Kevin Day (b. 1996)

Arabesque (2008)

Samuel R. Hazo (b. 1966)

Starry Ocean (2024)

Shuying Li (b.1989)

Jazz Suite No. 2 (1938)

Dmitri Shostakovich (1906-1975)

arr. Johan de Meij (b. 1953)

Finale

Waltz. No. 2

Dance I

Perseus (2006)

Satoshi Yagisawa (b. 1975)

First Suite in E-flat (1909)

Gustav Holst (1874-1934)

I. Chaconne

II. Intermezzo

III. March

Intermission

UBC Symphonic Wind Ensemble

Equus (2008)

Eric Whitacre (b. 1970)

Fields of Gold (2019)

Julie Giroux (b. 1961)

Vientos Y Tangos (2004)

Michael Gandolfi (b. 1956)

Sound and Smoke (2011)

Viet Cuong (b.1990)

I. (feudal castle lights)

II. (avalanche of eyes)

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

PROGRAM NOTES

Compiled and edited by Emma Porter

Concert Winds

Hail UBC – Steven Chatman

HAIL UBC! is the official pep song of UBC and UBC Athletics Department.

Hail UBC

*Hail to the Thunderbirds,
Hail UBC,
Thunder and lightning,
Onward to victory!*

*Hail to the blue and gold,
Hail UBC,
UBC forever!
Onward to victory*

— Words and music by Dr. Stephen Chatman

One of Canada's most frequently performed composers, Stephen Chatman, C.M., D.M.A. was Professor and Head of Composition at the University of British Columbia School of Music. He retired in 2021. He has received many composition awards, including 2005, 2006, 2010, and 2020 Western Canadian Music Awards "Classical Composition of the Year", 2010 and 2012 SOCAN Jan V. Matejcek New Classical Music Award, three BMI Awards (New York), multiple JUNO nominations, Dorothy Somerset Award, the Charles Ives Scholarship from the American Academy of Arts and Letters, and is the only Canadian ever short-listed for the BBC Masterprize (London). Dr. Chatman was appointed a Member of the Order of Canada in 2012.

Rocketship! – Kevin Day

Rocketship! is an intense and vibrant concert opener which features a rhythmic energy highlighted by a marching snare drum. It's quick tempo and frequent dynamic shifts provide the perfect back drop for the "liftoff" of a wind ensemble's performance.

Dr. Kevin Day (b. 1996) is an award-winning, multi-disciplinary composer, jazz pianist and conductor. Internationally acclaimed as one of the world's leading musical voices, Dr. Day's work is known as a vibrant exploration of diverse musical traditions from contemporary classical, jazz, R&B, Soul and more. A unique voice in the world of classical music, Dr. Day takes inspiration from a broad range of sources, including romanticism, late 20th century music, jazz fusion and gospel. Across all areas, his work explores the complex interplay of rhythm, texture and melody across genres.

-Program notes from www.windrep.org

Arabesque - Samuel R. Hazo

Commissioned by the Indiana Bandmasters Association for the 2008 All-State High School Honor Band, *Arabesque* is based in the mystical sounds of Middle Eastern music, and it is composed in three parts: "Taqasim", "dabka" and "chorale". The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqasim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays in bi-tonal harmonic minor scales, and even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqasim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone. The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. It's a drum beat, played by a dumbek or durbake handdrum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother's parents were Lebanese, my father's mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it's in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture's deep and rich musical properties...so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy *Arabesque*.

Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and children. Mr. Hazo remains the only winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public-school levels in addition to writing original scores for television, radio and the stage. - Program notes from the composer

Starry Ocean - Shuying Li

Starry Ocean is a musical journey that takes listeners deep into the depths of the ocean, capturing the alluring spectacle of marine life as it mirrors the mystical allure of a star-filled sky. The narrative in the music seeks to depict the enchanting undersea landscape that resembles Van Gogh's "Starry Night." The piece begins with a tranquil, serene depiction of the undersea world, gradually building in complexity as the marine life becomes more active and vibrant. The music reflects this flurry of activity within this undersea cosmos, creating a soundscape that is as intriguing as the bioluminescent creatures in the deep ocean. *Starry Ocean* is a celebration of the beauty and mystery of our oceans, presented through the lens of a grade 3+ wind ensemble.

Originally from China, Shuying holds degrees from the University of Michigan and the Hartt School. A passionate educator, Shuying has taught and directed the Composition/ Music Theory Program at Gonzaga University. She joined the faculty as the Assistant Professor of Music at California State University, Sacramento, in Fall 2022. Shuying is the founder and artistic director of the contemporary ensemble and non-profit organization Four Corners Ensemble and its annual festival, Operation Opera. Recent or upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, Santa Rosa Symphony, Windscape Woodwind Quintet, Chinook Winds at Great Falls Symphony; a four wind ensemble consortia commissioned by more than 100 wind bands in total; a concerto grosso project commissioned by orchestras led by the Santa Rosa Symphony.

- Program notes from the composer

Jazz Suite No. 2 – Dimitri Shostakovich (Finale – Waltz. No. 2 – Dance I)

Jazz Suite No. 2 is the title given to the 1994 Johan de Meij arrangement of Shostakovich's post-1956 *Suite for Variety Orchestra*. The *Suite for Variety Orchestra* (post-1956) is a suite in eight movements by Dmitri Shostakovich. The work consists of a collection of movements which derive from other works by the composer.

Finale is based on the March from Korzinkina's *Adventures, Op. 59* (1940). Though titled a “jazz” suite, the piece leans more toward light classical dance forms with jazz-inspired elements, filtered through Shostakovich's uniquely satirical and expressive voice. This arrangement by Johan de Meij includes three of the suite's most beloved movements: the elegant *Waltz No. 2*, the spirited *Finale*, and the rhythmic *Dance I*.

Waltz No. 2

Beginning with a march-like 3/4 accompaniment from the drums and strings, the tempo and character of the piece is soon set. The main melody is first played by the alto saxophone, which highlights the ‘variety’ aspect of the orchestration. The timbre of the alto saxophone with the sparse march accompaniment creates the signature uneasy atmosphere that this waltz is so well-known for. On face value this could be read as a romantic waltz, however the dichotomy between the lightness and darkness within the music is what gives this waltz the edge. Shostakovich's use of tuned percussion and bells accentuates the alluring drama that is created as the main melody is passed around the orchestra. The role of the strings is either accompaniment and keeping the ‘oom pah pah’ rhythm driving, or they are leading the tonality into the major with long flowing melodic phrases. The role of the winds sees them accentuating the melodic structure and using their extreme ranges to sound similar to the tuned percussion. The brass takes on both melodic and solo roles. The trombone solo in the middle of the work is perhaps one of the most sought-after classical trombone solos. The addition of the trumpets at the end of this solo highlights some of the comedic readings you could take from this piece.

The unrelenting bass line is prominent throughout the work, with the double basses and snare drum being the consistent parts on this line. The construction of this work is certainly reminiscent of a toy soldier march, and the lightness of the melody creates even more of a haunting beauty within. Although only a short waltz, this work has stood up to the test of time and its immediate success has not wavered in the modern day.

Dance I is based on material from Shostakovich's score from *The Gadfly* (1955) and is a dramatic push to the finish line. From the outset there is little room to breathe, as the racing pace of the woodwinds is powerfully punctuated by brass and percussion. For all the push and rhythmic drive in this work, it is not a wall of sound pressing forward without permeability. Instead, this racing pace is accompanied by writing that never neglects melody and continues to surprise and captivate throughout the piece. For all the energy and fury bound up in the work, it is surprisingly delicate and full of a desperate vitality. While the work might be a whirling dervish of trumpets and percussion, the end is celebratory in its exhaustion, a rousing finish that causes the heart to pound and palms to sweat.

The suite concludes with a spirited and exuberant *Finale*. Fast-paced and dynamic, it combines elements of jazz rhythms with classical techniques, giving it a sense of energy and resolution. The movement brings the suite to a joyful and triumphant close, echoing the vitality of the entire work.

Perseus – Satoshi Yagisawa

This work was composed in December 2005 for the Kyoto Prefectural Momoyama Senior High School Wind Band, which is one of the bands that Satoshi Yagisawa has engaged a good relationship with since his debut. The band director, Toshio Yasuhara, and his students love chorales very much. They traditionally put original lyrics to the music they perform every summer and sing along, thus creating a warm atmosphere.

The composer was asked to write a work that would make the most of this singing tradition, and to use a dreamy theme related to space or stars. He chose Perseus as a theme. This famous Greek hero saved Princess Andromeda, who was to be sacrificed to the sea monster Kraken. Satoshi Yagisawa was inspired by the movie *Clash of the Titans*, directed by Desmond Davis and produced in the UK in 1981. He hopes that many bands will enjoy the dramatic music.

- Program Note from publisher

First Suite in E-flat - Gustav Holst

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

- Program Note by Jacob Wallace for the Baylor Wind Ensemble concert program.

Symphonic Wind Ensemble

Equus – Eric Whitacre

At the Midwest Band and Orchestra convention in 1996, Gary Green approached me about a possible commission for his wind ensemble at the University of Miami. I accepted, and the commission formally began July 1st, 1997. Two years later I still couldn't show him a single note.

That's not to say I hadn't written anything. On the contrary, I had about 100 pages of material for three different pieces, but I wanted to give Gary something very special and just couldn't find that perfect spark.

Around this time my great friend and fellow Juilliard composer Steven Bryant was visiting me in Los Angeles, and as I had just bought a new computer I was throwing out old sequencer files, most of them sketches and improvisational ideas. As I played one section Steve dashed into the room and the following conversation ensued:

Steve: "What the hell was that!?"

Me: "Just an old idea I'm about to trash."

Steve: "Mark my words, if you don't use that I'm stealing it."

The gauntlet had been thrown.

That was the spark, but it took me a full eight months to write the piece. There are a LOT of notes, and I put every one on paper (with pencil). I wanted to write a moto perpetuo, a piece that starts running and never stops ('equus' is the Latin word for horse) and would also be a virtuosic show piece for winds. The final result is something that I call "dynamic minimalism," which basically means that I love to employ repetitive patterns as long as they don't get boring. We finally premiered the piece in March 2000, nearly three years after the original commission date, and the University of Miami Wind Ensemble played the bejeezus out of it. *Equus* is dedicated to my friend Gary Green, the most passionate and patient conductor I know.

Fields of Gold – Julie Giroux

The story of an alien child sent to Earth, the last survivor of a doomed planet and civilization, it is a story that has been capturing the imaginations of Earthlings since its first publishing in *Actions Comics* #1, June, 1938. Raised by farmers with love, taught to be fair, humble, hardworking and to never tell a lie, the child grows into the son they could never have and the superhero everyone can admire. Jonathan and Martha Kent weren't just his parents. They were his mentors, like real mentors the world over, silently contributing to the world in a remarkable, Earth defining way.

Fields of Gold tells the early story of Superman. The piece starts out with a child's journey from Krypton to Earth. Then we meet the Kents and rural America. Then 2 times, events happen in his young life when Superman uses his powers for good and comes to terms with who he is, who he is to become. There are scenes from Superman movies that always strike home with me; when Superman is standing alone, surrounded by fields of gold as a farmer, a son and an honest man of quality and just worth. That is how I will always think of him, how I will always think of Superman.

- Program Note from the composer

Vientos Y Tangos - Michael Gandolfi

Vientos y Tangos (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the "Tango Nievo" style of Astor Piazzolla to the current trend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.

- Program Note from the composer

Sound and Smoke - Viet Cuong

Both the title and concept of *Sound and Smoke* were derived from a line from Johann Wolfgang von Goethe's play *Faust*, when Faust equates words to "mere sound and smoke" and declares that "feeling is everything." Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe's conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (feudal castle lights), blurs the many different timbres of the ensemble to create a resonant and slowly "smoldering" effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed.

The original concept of "sound and smoke" unifies these two otherwise dissimilar movements; often times ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.



Dr Scott MacLennan is an active music director, adjudicator, clinician, and guest conductor who frequently works with wind 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 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 in New York, USA, and Santa Maria della Pietà (Vivaldi's Church) in Venice, Italy. He guest conducted the Vancouver Metropolitan Orchestra on two separate occasions and

worked with honour groups in BC and Saskatchewan. As a champion of new wind band repertoire, Dr. MacLennan conducted the Canadian premieres of compositions by such notable composers as Johan de Meij and Frank Ticheli.

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.

As an active music educator, "Dr. Mac" worked for the Vancouver Symphony Orchestra to draft and edit 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 Educator's Association's *Outstanding Professional Music Educator's Award* in recognition of exemplary commitment, talent, and leadership for music education in British Columbia.



Meijun Chen currently serves as the Director of Concert Winds at the University of British Columbia School of Music while completing the final year of her Doctor of Music degree in Wind Band Conducting at the University of Alberta under the supervision of Dr. Angel Schroeder.

Meijun is an active guest conductor of collegiate bands, orchestras, and community choirs. She is also a highly sought-after clinician in clarinet and conducting, working with public schools across Canada and China. She serves as an adjudicator for music festivals throughout British Columbia and across Canada, including the Vancouver Kiwanis Music Festival, Con Brio Music Festival, Surrey Public Schools' Grade 9-12 Concert Band Music Revue, and MusicFest Canada. Additionally, she was the Emerging Artist – Assistant Conductor with Edmonton Opera for the 2023-24 season and served as the Conducting Intern with the Edmonton Youth Orchestra in 2022 and 2020.

Meijun is the recipient of the 2024 The Midwest Clinic Emerging Music Educator Scholarship and the 2024 CBDNA Mike Moss Diversity Conducting Study Grant, through which she studied under Dr. Travis Cross and Professor Jerry Junkin at the University of California, Los Angeles. She was also awarded the 2023 Johann Strauss Foundation Music Award, where she studied with Professor Toby Purser in Vienna, Austria, and won the Absolute First Prize in Conducting (Professional Category) at the 2023 UK International Music Competition.

She has been selected as a Conducting Fellow for prestigious conducting masterclasses, including the 2024 Domaine Forget International Music Festival, where she studied from Yannick Nézet-Séguin and Kensho Watanabe, collaborating with Orchestre Métropolitain and Orchestre symphonique de Québec; the 2024 International Conductors Guild Conference in New York, studying with David LaMarche; the 2023 United States "Pershing's Own" Army Band Conductors Workshop, studying with Dr. Emily Threinen and Colonel Bruce Pulver; and the 2023 University of Cincinnati College-CCM International Wind Festival, in conjunction with "The President's Own" United States Marine Band and studied from Dr. Kelvin Holzman and Colonel Jason Fetting.

In addition to her conducting achievements, Meijun is an award-winning clarinetist with 18 years of international performance experience across more than 13 countries in Europe, Asia, and North America. She frequently performs as a guest clarinetist with the Royal Canadian Artillery Band and won the Absolute First Prize in Clarinet Performance (Professional Category) at the Debussy International Music Competition in 2023 and the University of Alberta Concerto Competition in 2019.

Meijun holds dual Master of Music degrees in Wind Band Conducting and Clarinet Performance, and a Bachelor of Arts degree in Music with a minor in Economics, all from the University of Alberta. She serves as a committee member of the Women Band Director International Scholarships Committee and is affiliated with the College Band Directors National Association, International Clarinet Association, Alberta Band Association, International Conductors Guild, and British Columbia Music Educators Association.

Meijun is deeply committed to immersing herself in the music performance and education community, not only to inspire younger generations but also to bring the joy of music to others, and foster community engagement through the power of music.

UBC Concert Winds

Meijun Chen, conductor

Flute

Justin Applegarth *
Vancouver, BC; BSC '28
Anita Asheghan
Calgary, AB; BA '28
Nina Grubwieser
Calgary, AB; BASC '28
Phillip Lee
Langley, BC; MSC '25
Charlie Luke
Toronto, ON; BA '27
Emese Soti
North Vancouver, BC; BSC '27
Alan Tasbulatov
Almaty, Kazakhstan; BSC '28
Sophie Wang
Toronto, ON; BDes '28

Oboe

Tanisha Janda
Surrey, BC; BMUS/BEd '28
Rheanne Kuo*
Richmond, BC; BSC + BMUS '30
Philip Shen
Vancouver, BC; BMUS '27

Bassoon

Zhaolin Wei*
Anyang, China; MENG

Clarinet

Amneet Bamra *
Surrey, BC; BMUS '29
Jason Ho
Richmond, BC; BSC '25
Benjamin Law
Glencoe, IL, USA; BA '27
Jason Li
Vancouver, BC; BA '28
Ava Markovich
Edmonton, AB; BASC '28
Donny Sun
Calgary, AB; BA '26
Xiaoyu Wang
Xi'an, China; BASc, BA '25
Yimin Wang
Ningbo, China; BSC '25

Saxophone

Jane Childerhose
Vancouver, BC; BA '28
Deckard Doerksen
Kimberley, BC; BMUS '27
Derrick Iacoviello
North Vancouver, BC; BSC '26
Maxwell Kalmokoff
100 Mile, BC; BMUS '28
Parker Keeley*
Toronto, ON; BA '25
Charles Macsabejon
Chilliwack, BC; BA '28
David On
Abbotsford, BC; BASc '28
Andrew Tang
Burnaby, BC; BMUS '26
Nolan Vibhakar
Iowa City, IA, USA; BSC '25
William White
Calgary, AB; BASC '28

Trumpet

Ryan Chan*
Vancouver, BC; BCom '26
Marcus Cho
Hong Kong; BMUS '26
Azeen Maleki
Kelowna, BC; BMUS '25
Silas Reimer
Chilliwack, BC; BMUS '27

Horn

Cheuk Him Jack Chiang*
Hong Kong; PhD '28
Amarpreet Gill
Surrey, BC
Alayna Janzen
Mission, BC; EOAS '27
Carissa Li
Hong Kong; BCom '24
Adam Nguyen
Surrey, BC; BMUS '28

Trombone

Alastair Harris
Enderby, BC; BMUS '26
Sean Lee *
Singapore; CBE '26
Belina Zhang
Singapore; BCS '27

Euphonium

Hagen Lai
Vancouver, BC; CMS '27
Emma Wei
Vancouver, BC; BA '28

Tuba

Tycho Webber*
Vancouver, BC; BA '28
Kyle McAllister
North York, ON

Percussion

Nicola Chan *
Vancouver, BC; BMUS '28
Jay Huang
Vancouver, BC; APSC '28
Angie Lan
Vancouver, BC; BA '26
Yueyi Liu
Shanghai, China; DMA '26
William Salsman
Winston-Salem, NC, USA; BMUS '28
Kriti Verma
Vaughan, ON; BASC '26
Jerry Wang
Coquitlam, BC; BMUS '28

Harp

Sye Perry
Coaldale, AB; BEST '26

*denotes principal

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

Oboe

Kiara Hosie*
Victoria, BC; MMUS '26
Chantelle Liang
Vancouver, BC; BMUS + BEEd '26
Moiria Raider Rice
Olympia, WA, USA; BMUS '25

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
Francis Sadleir*
Vancouver, BC; BMUS '26
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
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
Silas Reimer
Chilliwack, BC; BMUS '27
Sheliza Virani
Burnaby, BC; BMUS '28
Lamby Si Yi Wu*
Port Moody, BC; BMUS '25

Horn

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

Trombone

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

Euphonium

Ethan Knowles*
Maple Ridge, BC; BMUS '28

Tuba

Sarah Fuller*
North Vancouver, BC; BA '26
Kyle McAllister
North York, ON

Percussion

Paloma DeLisle
Vancouver, BC; BSC '25
Matthew Lew
Surrey, BC; BMUS + BEEd '27
Yueyi Liu
Shanghai, China; DMA '26
Jalen Logan
Abbotsford, BC; BMUS '28
Osco Mak
Hong Kong; BMUS '27 + BEEd '28
Caydence Matheson*
Calgary, AB; BMUS '26
Colm McIntosh
Vancouver, BC; BMUS '26
Jerry Wang
Coquitlam, BC; BMUS '28
Nicola Chan
Vancouver, BC; BMUS '28

Piano

Maryam Khamis
Vancouver, BC; BMUS '27

Double Bass

Nathalie Sam
Burnaby, BC; BSc '27

Harps

Sylvia Li
Hongkong; BMUS '28

*denotes principal

UBC Band Staff

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

Coming up at the UBC School of Music!

UBC Choirs: PACEM

UBC Choral Union & University Singers

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

A gorgeous program of music that includes Stanford's *The Blue Bird*, Hyo-won Woo's playful *Eo-gi-yeong-cha*, Esenvald's mysterious *Rivers of Light*, Lukaszewski's numinous *Nunc Dimittis*, a vibrant celebration of peace and community in Bach's glorious *Dona Nobis Pacem*, and much more ✨

UBC Choral Union: Hyejung Jun, conductor

University Singers: Graeme Langager, conductor

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