

UBC BANDS
RADIANCE & RHYTHM

Concert Winds, **Meijun Chen** *conductor*
Symphonic Winds Ensemble, **Cheng Xin Ip** *conductor*

Featuring music by

Eric Osterling, Cait Nishimura, Frank Ticheli, Alfred Reed, Arturo Márquez, Leonard Bernstein, and more!

7:30 PM | Saturday, October 10, 2026
Chan Centre for the Performing Arts

THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

music.ubc.ca/events

UBCBANDS

Concert Winds | Dr. Meijun Chen Conductor
Symphonic Wind Ensemble | Cheng Xin Ip Conductor

Radiance and Rhythm

Saturday, October 10, 2026 | 7:30 p.m.

UBC Concert Winds

Bandology (1963)	Eric Osterling (1926-2005)
Shenandoah (1999)	Frank Ticheli (b. 1958)
Illumination (2013)	David Maslanka (1943-2017)
Intrinsic Light (2019)	Cait Nishimura (b. 1991)
Stride (2023)	Kevin Day (b. 1996)

Intermission

UBC Symphonic Wind Ensemble

Slava! A Political Overture	Leonard Bernstein (1918-1990) trans. Clare Grundman (1913-1996)
Blue Shades (25th Anniversary edition)	Frank Ticheli (b. 1958)
First Suite for Band I. March II. Melody III. Rag IV. Gallop	Alfred Reed (1921-2005)
Danzón No. 2	Arturo Márquez (b. 1950) trans. Oliver Nickel (b. 1973)

We would like to acknowledge that the land on which we gather is the ancestral and unceded territory of the Musqueam People.

PROGRAM NOTES

Compiled and edited by Haruna Beer and Amneet Bamra

Bandology - Eric Osterling (1963)

Mr. Osterling has composed several concert marches which have proved popular with both bands and audiences throughout the country. *Bandology,* with its rich, full harmonies and interesting fanfare rhythms, has pleaded lyrical trio, which is sure to catch the fancy of audiences, young and old alike.

— Program Note from the score

Eric Osterling (1926-2005) received his B.S. degree in music education from Ithaca College in 1948. Since that time he has been Director of Music Education in the public schools of Portland, Connecticut where he has developed an outstanding concert band. He was named "Man of the Year" by the Junior Chamber of commerce and received the Distinct Service Award in 1961. Mr. Osterling is nationally known as a composer and arranger with many original works for band and many fine arrangements to his credit.

— Composer Biography from the score

Shenandoah - Frank Ticheli (1999)

"In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation."

— Program Note from the score

Frank Ticheli's (b.1958) music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. Ticheli is well known for his works for concert bands, 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), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

— Manhattan Beach Online, "Frank Ticheli"

Illumination - David Maslanka (2013)

"Illumination" — lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A B A song form.

— Program Note from the score (September 2014)

David Maslanka (1943-2017) was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

— David Maslanka's official website (davidmaslanka.com)

Intrinsic Light - Cait Nishimura (2019)

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

— Program notes courtesy of Cait Nishimura (caitnishimura.com)

Cait Nishimura (b. 1991) is a Japanese-Canadian composer, educator, and naturalist living in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Cait has established herself as a prominent voice in the concert band community. Cait's music has been presented at MusicFest Canada, The Midwest Clinic, and numerous other international conferences and festivals. Her works are appreciated by students and professionals alike, and are performed regularly by ensembles and individuals around the world. Cait is passionate about empowering others through art and strives to set a positive example for future generations of musicians through her creative work. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action. Before transitioning to a full-time career as a composer, Ms. Nishimura was a high school instrumental music teacher and continues to support music education in her current work. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is committed to creating contemporary music that is approachable, enjoyable, and inspiring. Cait was the winner of the Canadian Band Association's composition prize in 2017 and is an Associate Composer of the Canadian Music Centre. She is proud to have earned a Bachelor of Music and a Bachelor of Education from the University of Toronto, but is a proponent of people pursuing their dreams regardless of their field of study. All works are self-published under *Cait Nishimura Music*.

— Composer Biography courtesy of Cait Nishimura (caitnishimura.com)

Stride - Kevin Day (2023)
Commissioned by the American Bandmasters Association, *Stride* is derived from the definition meaning to walk in a decisive way to cross and overcome obstacles that may come within our paths. *Stride* is also a reference to the marching band tradition and highlights my experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt within duple and triple meter, while contrasting to a beautiful lyrical section that showcases the woodwind section.

— Program Note from the score

Praised for his "sweeping" and "lush" orchestrations (Wall Street Journal), **Dr. Kevin Day** (b. 1996) is an award-winning, multi-disciplinary composer, jazz pianist, and conductor based in San Diego, California. 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, cinematic, 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.

Dr. Day burst onto the musical scene in 2018 with his *Concerto for Euphonium,* which has since gone on to become a Classic FM sensation. Since then, he has been commissioned and performed by ensembles including the Cincinnati Opera, Cincinnati Symphony Orchestra, Houston Symphony Orchestra, Fort Worth Symphony Orchestra, New Jersey Symphony, Las Vegas Philharmonic, Tokyo Kosei Wind Orchestra, Dallas Winds, Nu Deco Ensemble, U.S. Coast Guard Band, "Pershing's Own" U.S. Army Band, "The President's Own" U.S. Marine Band, U.S. Navy Band, U.S. Air Force Band, The Boston Brass, Latitude 49, Lincoln Trio, Capitol Quartet, Tesla Quartet, Castle of Our Skins, Puerto Rican Trombone Ensemble, Sheffield Chamber Players, and many others throughout the United States, Canada, Austria, Taiwan, South Africa, Australia and Japan. His music has also been streamed over a million times across platforms worldwide.

Dr. Day is the recipient of numerous awards including the MacDowell Fellowship for Music Composition, the BMI Composer Award, 3rd Prize of the Alexander Zemlinsky Prize in Chamber Music Composition, the ITEA Harvey Phillips Award for Excellence in Composition, a Copland House Residency Award, the TCU Alumni Outstanding Young Professional Award, a three-time ASCAP Morton Gould Finalist, a finalist for the ABA Sousa-Ostwald Award, a finalist twice for the NBA Revelli Award, and many more. He was also selected as the 3rd Prize Winner of the New Classics International Competition for Young Composers at the Moscow Conservatory. In 2025, Dr. Day was inducted into the TCU Band of Fame.

— Composer Biography courtesy of Kevin Day (kevindaymusic.com)

Slava! A Political Overture – Leonard Bernstein (1977), transcribed by Clare Grundman (1978)
During his time as Musical Director of the New York Philharmonic, **Leonard Bernstein** (1918-1990) toured extensively across Central and South America, as well as Europe. It was during a 1958 State Department sponsored tour of the USSR that Bernstein first met Russian cellist and former student of Dmitri Shostakovich, Mstislav Rostropovich. Leaving the Soviet Union in 1972 and settling in America, Rostropovich was appointed music director of the National Symphony Orchestra in Washington, D.C. in 1977. Rostropovich was known to his family and friends, including Bernstein, as "Slava", meaning "glory" in Russian. Inviting Bernstein to his inaugural concert with the National Symphony Orchestra, Rostropovich asked him to compose a "rousing new overture" for the special occasion.

The resulting overture, *Slava!* is rich with Bernstein's characteristic showmanship, taking excerpts from his failed 1976 musical *1600 Pennsylvania Avenue*, and combining them with comical and exuberant themes reminiscent of vaudeville music, including sliding trombones, a theme in a 7/8 time signature, and slide whistles. Bernstein's original composition featured a section in which a tape was to be played over repeated melodies from the beginning of the piece. This addition projected recorded voices parodying political campaigning cliches, some of which are drowned out by the sounds of a roaring crowd. Presented as a satire of political hijinks, this element was especially pertinent to Rostropovich's life, as he publicly opposed the restrictions upon cultural freedom instated by the Soviet Union, and had in turn faced political disgrace, limitations on his performances and restrictions on his tours before leaving for America. However, this section is left out in **Clare Grundman**'s (1913-1996) transcription for symphonic wind ensemble and is included in this program note only to give context to the extended title "a political overture". The end of *Slava!* features a pointed musical quotation of Russian composer Modest Mussorgsky's 1874 opera *Boris Godunov*, heard in the trombones recalling of the opera's coronation scene in combination with the ensemble chanting the chorus line "Slava!". By including this final four bar section, Bernstein ensured he immortalized Mstislav "Slava" Rostropovich, an endearing celebration of his dear friend's accomplishments.

— Program note by Haruna Beer

Blue Shades (25th Anniversary Edition) – Frank Ticheli (1997/2020)
Despite a distinct lack of 12-bar blues progressions, **Frank Ticheli** (b. 1958) still alludes to his love of early jazz in his piece *Blue Shades.* Born in the city of Monroe, the influence of his Louisiana roots permeates Ticheli's extensive body of work, heard in pieces such as the 1990 symphonic band piece *Cajun Folk Songs*, and the 1992 concerto for traditional jazz band and orchestra, *Playing with Fire*. It was while composing *Playing with Fire*, that Ticheli began to dream up a new work, one that would feature more of his personal style while still maintaining the influence of traditional jazz. Five years and many compositions later, this dream was finally realized with the 1997 premiere of *Blue Shades*.

The aforementioned absence of 12-bar blues progressions makes for *Blue Shades* not to be a literal blues piece, but rather a symphonic band work permeated with a jazz feeling. Though the eighth note generally is played straight rather than being swung, one way that Ticheli creates this bluesy feeling is through "blue notes" or flat notes on the third, fifth and seventh scale degree. Blue notes are featured throughout *Blue Shades* to create jazz harmonies, rhythms and melodic idioms, playfully evoking the different "shades of blue" as suggested in the title. As the listeners are taken on a journey through melodic episodes, Ticheli continues to pay tribute to classic jazz conventions. Opening with a bright section featuring various iterations of a minor third, vibraslaps and a cowbell in the percussion paint a comical exaggeration of big band jazz. The middle section of the work introduced by solos in the flute, oboe, clarinet and bass clarinet, is meant to evoke a dimly lit, smoky blues joint. The following section of the piece regains momentum, a walking bass line accompanying an extended clarinet solo reminiscent of Benny Goodman and the era of "hot jazz". Ushered in after the solo, themes from earlier in the work are recapitulated throughout the ensemble, with runs in the woodwinds, wailing chords in the brass evoking train whistle sounds, and a final comedic cymbal splash!

— Program note by Haruna Beer

First Suite for Band – Alfred Reed (1975)

Known for his significant contributions to the North American concert band tradition, Manhattan-born composer and conductor **Alfred Reed**'s (1921-2005) *First Suite for Band* has become a familiar work within the modern wind band repertory. Commissioned by R. Lee Holmes, director of the Edmonton Public School Symphonic Band, *First Suite* was premiered at the 1975 Canadian Music Educator Association convention with Reed himself conducting. With over 250 published works for a variety of ensembles, Alfred Reed's legacy remains cemented as one of North America's most frequently performed composers. With so many pieces, Reed found enlightenment in a myriad of sources, including European and global folk music, nature, sacred texts, and literature. In contrast to Reed's later *Second Suite*, which draws inspiration from Latin musical traditions, *First Suite* stands out as a uniquely American work.

The first movement, entitled *March*, starts off with vigorous momentum and features a slew of dissonances that drive the march forward. The second movement aptly titled *Melody* features an elongated lyrical line that ebbs and flows, passing through each section of the ensemble. *Rag*, the third movement, is a scherzo presented in rhythms and melodies associated with American ragtime, including a steady walking bass and accented off-beat melodies that bring out a very characteristic syncopation. The fourth and final movement, *Gallop*, is an authentic American circus gallop embodying the exhilaration of the circus. It features a playful woodwind section alluding to the gallop of carousel horses before crescendoing into a celebratory conclusion.

— Program note by Haruna Beer

Danzón No. 2 - Arturo Márquez (1994), transcribed by Oliver Nickel (2011)

Captivated by the intersection of dance and music, Mexican composer **Arturo Márquez** (b. 1950) composed a series of nine danzónes, the most notable being *Danzón No. 2.* The danzón is a slow partner dance that evolved from the habanera, originating in Cuba from a synthesis of English, Haitian, French and Spanish influences. The golden age of danzón in Cuba would have been in the late 19th century, but it saw a revival during the 1940s due to its role in early Mexican cinema, gaining great popularity in the state of Veracruz and the dance parlours of Mexico City.

Commissioned by the National Autonomous University of Mexico and premiering in 1994, Márquez dedicated *Danzón No. 2* to his daughter, Lily Márquez. Acknowledging that this composition may not be true to the form and harmonic language of the danzón, Márquez still hoped to use rhythmic and melodic conventions to pay homage to the dance. According to the composer, this piece captures the youthful sensuality and blissful nostalgia he witnessed return to the older generations when they danced the danzón. Now considered one of the most famous modern symphonic works, *Danzón No. 2* gained international fame in 2007, when it was performed by the Simón Bolívar Youth Orchestra of Venezuela under the baton of a soon-to-be world-renowned conductor, Gustavo Dudamel.

Arranged for symphonic winds by **Oliver Nickel** (b.1973), *Danzón No. 2* draws listeners in with a smooth clarinet solo, followed by a response from the oboe. The lush middle section of the piece features a piano solo, and a recapitulation of the introductory melody performed by a trio with the clarinet, English horn and soprano saxophone. This is followed by a rousing conclusion with the entire ensemble supporting wildly rhythmic dance music that threatens to pull the audience to their feet.

— Program note by Haruna Beer



Dr. Meijun Chen currently serves as the Director of Concert Winds at the University of British Columbia School of Music. A sought-after conductor, Dr. Chen has extensive experience working with school, collegiate, and military bands, as well as professional and community orchestras. She has been named to CBC Music's Canadian Classical Musicians "30 Under 30" list for 2025 and was featured in several interviews on CBC Edmonton AM radio. Dr. Chen is also a highly in-demand clinician in both conducting and clarinet, working with public schools across Canada and China. In addition, she serves as an adjudicator for music festivals throughout British Columbia and across Canada, including the Vancouver Kiwanis Music Festival, the Con Brio Music Festival, Surrey Public Schools' Grade 9–12 Concert Band Music Revue, Abbotsford Middle School and Secondary School Honour Band Days, Langley Schools District Concert Band Festival, and MusicFest Canada. Dr. Chen has also served as the Emerging Artist – Assistant Conductor with Edmonton Opera and as the Edmonton Youth Orchestra Conducting Intern.

A passionate music educator, Dr. Chen has been selected to present at prestigious conferences: "*Programming with Purpose: A Practical Guide to Repertoire Selection and Festival Preparation*" at The Wind Band Association of Singapore Symposium in Singapore in July 2026; "*Beyond the Notes: Bridging Cultures—Interpretation Tips for Conductors Navigating Chinese-Inspired Repertoire,*" at The Midwest Clinic International Band and Orchestra Conference in Chicago in December 2025; and "*Building Education and Profession: The Edmonton Opera Emerging Artist Program as a Model for Developing Canada's Next Generation of Talent*" at The Canadian Opera & Orchestra Conference in Edmonton in February 2026.

Dr. Chen has received scholarships and grants supporting her conducting studies in Canada, Austria, and the United States. She is the recipient of the 2024 The Midwest Clinic Emerging Music Educator Scholarship and the 2024 CBDNA Mike Moss 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, through which 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.

Dr. Chen has been selected as a Conducting Fellow for prestigious conducting masterclasses, including the 2024 Domaine Forget International Music Festival, where she studied with 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 guest conducted the United States "Pershing's Own" Army Band; and the 2023 University of Cincinnati College-CCM International Wind Festival, in conjunction with "The President's Own" United States Marine Band, where she studied with Dr. Kelvin Holzman and Colonel Jason Fettig.

Also an award-winning clarinetist, Dr. Chen has performed and competed in 13 countries across 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.

Dr. Chen holds a Doctor of Music degree in Wind Band Conducting under the supervision of Dr. Angela Schroeder, 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 (with Distinction) from the University of Alberta. She serves as the Scholarship Committee Chair of the Women Band Director International and is affiliated with the College Band Directors National Association, International Clarinet Association, International Conductors Guild, and British Columbia Music Educators Association. Dr. Chen 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.



Hong Kong–born conductor **Cheng Xin Ip** is the Director of the Symphonic Wind Ensemble at the University of British Columbia, where he also serves as Sessional Lecturer in Conducting. He has served as Interim Director of Orchestras at UBC, leading the university's orchestral program, and has taught conducting masterclasses and workshops in Canada and Hong Kong.

Ip is a member of the third cohort of the Orchestre Métropolitain's Orchestral Conducting Academy, where he is mentored by Music Director Yannick Nézet-Séguin and regularly works with the orchestra as a Guest Assistant Conductor. He was a Conducting Fellow at the Domaine Forget de Charlevoix in 2023 and 2024, studying with Nézet-Séguin and Kensho Watanabe and assisting in performances with the Orchestre Métropolitain and the Orchestre Symphonique de Québec. In 2024, he was invited to the National Orchestral Institute + Festival, where he collaborated closely with Marin Alsop and Mei-Ann Chen. He was subsequently selected as one of four finalists for the 2024/25 RBC Canadian Conductor Showcase, conducting the Winnipeg Symphony Orchestra under the mentorship of Music Director Daniel Raiskin.

Ip completed his graduate studies in conducting at the University of British Columbia under the tutelage of Dr. Jonathan Girard in 2024. He has participated in workshops and masterclasses with Martyn Brabbins, Mark Heron, Toby Purser, and Clark Rundell. His conducting teachers and mentors have also included Ho-man Choi, Kelvin Ngai, Mark Heron, and Toby Purser. He has conducted and performed in major venues across Hong Kong, Taiwan, China, South Korea, the United Kingdom, Germany, the United States, and Canada.

An accomplished percussionist, Ip earned a Master of Music in Timpani and Orchestral Percussion Performance from the Royal Northern College of Music in the United Kingdom, where he was awarded the Southern Percussion Prize. He previously earned a Bachelor of Arts in Music from The Chinese University of Hong Kong, receiving the Parsons Music Foundation Scholarship twice as well as the Chung Chi Departmental Prize. He was later named one of 60 Distinguished Alumni of the CUHK Department of Music and one of 25 Distinguished Alumni recognized by the La Salle College Music Board. In 2019, he was named an RTHK Young Music Maker by Radio Television Hong Kong, leading to appearances in magazines, television, and radio, as well as solo recordings for broadcast and CD release.

UBC CONCERT WINDS

Dr. Meijun Chen, conductor

Flute

Sama Alizadeh
Vancouver, BC; BSc '29
Justin Applegarth
Vancouver, BC; BSc '28
Anita Asheghan
Calgary, AB; BA '28
Glenn Deloeg
Vancouver, BC; BMus '30
Nina Grubwieser
Calgary, AB; BASc '28
Enze Hao
Shenzhen, China; BA '30
Sophia Jiang
Vancouver, BC; BCom '30
Yusuf Jimenez
Surrey, BC; BMus '30
Nicole Lee
Langley, BC; BSc '29
Phillip Lee
Langley, BC; PhD in Zoology '29
Emma Li
Dalian, China; BSc '29
Hannah Qi Li
Beijing, China; MEd '26
Audrey Shou
Vancouver, BC; BMus '30

Oboe

Rachel Kennedy
White Rock, BC; BIE '29
Yolanda Liang
Richmond, BC; Community Member

Saxophone

Jane Childerhose
Vancouver BC; BA '28
Omar Harb
Vancouver, BC; BSc '28
Derrick Iacoviello
North Vancouver, BC; BSc '27
Cai MacCarthy
Aldergrove, BC; BMus '27
Matthew Liu
Richmond, BC; BSc '28
Violet Vetter
Salmon Arm, BC; BMus '31
William White
Calgary, AB; BASc '28
Kyle Yuan
Burnaby, BC; BMus '30

Clarinet

Amneet Bamra
Surrey, BC; BMus, BEd '29
Sylvia Burns
Berkeley, CA, USA; BA '30
Malachy Cathcart
Gorey, Wexford, Ireland; BSc '28
Grace Ding
Surrey, BC; BSc '30
Shania Feng
White Rock, BC, BSc '26
Maddie Field
Seattle, WA, USA; BA '29
Lucas Jung
Vancouver, BC; BA '30
Heiley Lam
Macau; BMLSc '27
Lauren Lee
Coquitlam, BC; BSc '30
Alexander Sondheimer
Montreal, QC; BASc '30
Xiaoyu Wang
Xi'an, China; MASc '28
Jimmy Yin
Surrey, BC; BA '29

Bassoon

Dimitry Ksenofontov
Port Moody, BC; BMus '30
Alvin Ran
Calgary, AB; BSc '30

Horn

Owen Black
Richmond, BC; BMus '29
Klovie Chio
Macau; BA '30
Vanessa Huang
Xiamen, China; BA '30
Austin Li
Surrey, BC; BSc '29
Carissa Emanuele Li
Hong Kong; BCom '28
Alan Wang
Beijing, China; BSc '28

Trumpet

Lareina Gentles
Richmond, BC; BMus '30
Keshav Goyal
Surrey, BC; BSc '30
Sean Miao
Surrey, BC; BSc '29
Gavin Topnik
Vancouver, BC; BMus '27

Trombone

Hannah Schellenberg
Abbotsford, BC; BA '29
Sargun Singh Benning
Surrey, BC; BA '29
Gary Tse
Trail, BC; BMus '10 BEd '11
Kieran White
Calgary, AB; BASc '30

Euphonium

Bonnie Chen
Taichung, Taiwan; BASc '30
Laura Hebard
Bremerton, WA, USA, BA '30
Oscar Jiang
China, BA '28
Brian Smith
New Westminster, BC; BEd '91

Tuba

Hector Klynstra
Calgary, AB; BASc '30
David On
Abbotsford, BC; BASc '29
Tycho Webber
Vancouver, BC; BA '28

Cello

Shiyi Wang
Wuxi, China; BMus '29

Percussion

Matthew Lew
Surrey, BC; BMus, BEd '27
Yueyi Liu
Shanghai, China; DMA '27
Colm McIntosh
New Westminster, BC; BMus '28
Jasmine Sheun
Calgary, AB; BASc '29
Jerry Wang
Vancouver, BC; BMus '28
James Yang
Surrey, BC; BA '30
Kevin Zhuang
Shanghai, China; Community Member
Mason Zhuang
Shanghai, China; BMus '30

UBC SYMPHONIC WIND ENSEMBLE

Cheng Xin Ip, conductor

Flute
Megan Chen
Taipei, Taiwan; BMus '30
Zaiden Grayda-Reyes
Winnipeg, MB; BMus '28
Caitlin McCracken
Burnaby, BC; BMus '27
Maica McEachern
Yellowknife, NT; BSc '28
Almira Miao
London, ON; BMus '29
Iris Rodriguez, *piccolo*
San Diego, CA, USA; BMus' 30
Lucy Zuo*
Coquitlam, BC; MMus '27

Oboe
Tanisha Janda, *english horn*
Surrey, BC; BMus, BEd '28
Seokhyun Min
Burnaby, BC; BMus '29
Philip Shen
Vancouver, BC; BMus '28

Clarinet
Haruna Beer, *bass*
Calgary, AB; BMus '27
Jordan Choy
Richmond, BC; BMus '29
Caterina Cociani
Prince Rupert, BC; BMus '28
Leonardo Jung
Vancouver, BC; BMus '28
Zoe Keller
Duvall, WA, USA; BMus '30
Ryan Yan Ching Lai, *Eb*
Port Moody, BC; BMus '28
Logan Lambert
New Orleans, LA, USA; MMus '27
Kurtis Lu, *contrabass*
Burnaby, BC; BMus '30
Melina Matos
Santo Domingo, Dominican Republic; BMus '27
Hongyuan Wu
Shanghai, China; BMus '28

Bassoon
Ellie Chambers
Vancouver, BC; BSc '26
Dimitri Ksenofontov*
Port Moody, BC; BMus '30

Saxophone
Ian Avila, *tenor*
Calgary, AB; BMus '30
Angus Chau, *alto, soprano*
Hong Kong; MMus '28
Payton Liang, *tenor*
Vancouver, BC; BMus '27
Shanil Sharma, *baritone*
Surrey, BC; BMus '29
Eric Sun, *alto*
Coquitlam, BC; BMus, BSc '30
Sunny Wu, *alto*
Port Moody, BC; BMus '27

Trumpet
Kyla Kish*
New Westminster, BC; BMus '29
Silas Reimer
Chilliwack, BC; BMus '29
Ronan Roepke
Pitt Meadows, BC; BMus '30
Johnny Shen
Burnaby, BC; BMus '30
Ririko Shimoyama
Gunma, Japan; BMus '29
Sheliza Virani
Burnaby, BC; BMus '28

Horn
Alison Brooke
Victoria, BC; BMus '30
Jack Chiang
Hong Kong; PhD in Botany '29
Lina Galouzi
Vancouver, BC; BMus '30
Amarpreet Gill
Calgary, AB; BMus '30
Adam Nguyen*
Surrey, BC; BMus '28

Trombone
Nicholas Hoshida*
Honolulu, HI, USA; BMus '29
William Li
Coquitlam, BC; BMus, BEd '26
Tony Tang
Hong Kong; Community Member

Euphonium
Eidan Chan
Hong Kong; BMus '30

Tuba
Dylan Fitzhenry
Winnipeg, MB; MMus '27
Alexander W.S. Gibson
Maple Ridge, BC; BMus '29

Percussion
Alisa Carter
Portland, OR, USA; BMus '30
Catherine Connolly
Surrey, BC; BMus '27
Remy Lai
Vancouver, BC; BMus '30
Matthew Lew
Surrey, BC; BMus, BEd '27
Yueyi Liu
Shanghai, China; DMA '27
Jalen Logan
Abbotsford, BC; BMus, BEd '28
Osco Mak*
Hong Kong; BMus '27
Max Sawer
Chilliwack, BC; BMus, BEd '30
Mason Zhuang
Shanghai, China; BMus '30

Harp
Lacarmia Jia
Vancouver Island, BC; BMus '27

Piano
Joanne Na
Seoul, South Korea; DMA '27

** denotes principal*

UPCOMING PERFORMANCES

UBC Choirs: Autumn
Saturday, October 17 at 7:30 p.m.
Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Symphony Orchestra: Mendelssohn, Wagner, and Schubert
Friday, November 6 at 7:30 p.m.
Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC WOODWIND, BRASS, & PERCUSSION DIVISION

The UBC Woodwind, Brass, & Percussion Division (WBP) is distinguished by 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 masterclasses 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 highest quality and in outstanding performance facilities such as 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*
Marea Chernoff *oboe*
Geronimo Mendoza *oboe*
Michelle Anderson *clarinet*
Jose Franch-Ballester *clarinet*
Ingrid Chiang *bassoon*
Julia Nolan *saxophone*
Valerie Whitney *horn*
Andrew Mee *horn*
Larry Knopp *trumpet*
Jim Hopson *low brass/jazz ensemble*
Andrew Poirier *trombone/euphonium*
Peder MacLellan *tuba*
Vern Griffiths *percussion*
Aaron McDonald *percussion*

UBC BANDS STAFF

Alisa Carter, Derrick Iacoviello, Melina Matos, William White – Stage Managers
Logan Lambert, Matteya Lee, Jeremy Solomon– Librarians
Jalen Logan, Benjamin Li – Instrument Managers
Dimitry Ksenofontov – Audio Visual Manager
Amneet Bamra, Haruna Beer, Yueyi Liu – Teaching Assistants

Tickets available from tickets.ubc.ca, by telephone (604) 822-2697, or in person at the Chan Centre ticket office. Presented by the UBC School of Music and Chan Centre for the Performing Arts.

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THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

CHAN CENTRE FOR THE PERFORMING ARTS