# UBC CHOIRS
# AUTUMN

University Singers, **Han-Ah Park** *conductor*
Choral Union, **Hyejung Jun** *conductor*
Combined Choirs, **Hyejung Jun** *conductor*



*Featuring music by*

Jeffrey Derus, Matthew Brown,
Takatomi Nobunaga, Ola Gjeilo,
Josu Elberdin, Hye-Young Cho,
William Hawley and more!

**7:30 PM** | Saturday, October 17, 2026
Chan Centre for the Performing Arts

THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

**music.ubc.ca/events**

# UBCCHOIRS

Graeme Langager | Director of Choral Activities

## AUTUMN

Saturday, October 17 ,2026 | 7:30p.m.
Chan Centre for the Performing Arts

**Laudate Dominum** — Levente Gyöngyösi (b.1975)

**Autumn** — Ola Gjeilo (b.1978)

**Windy Nights** — Takatomi Nobunaga (b.1971)

**Blackbird** — John Lennon and Paul McCartney (1940-1980/b.1942)
arr. Matthew Brown
**Josie Thompson** *alto*

**Evocation (못 잊어)** — Hye-Young Cho (b.1969)

**Khutšo (Chant for Peace)** — Mokale Koapeng and Roderick Williams (b.1963/b.1965)
**Masen Zhuang** *percussion*

**Indlu yeGagu** — Sipho Sithole
arr. Sizwe Mondlane (b.1992)

University Singers
Han-Ah Park *conductor*
Eshantha Peiris *collaborative pianist*

**INTERMISSION**

**The House of Belonging** — Jeffrey Derus (b.1990)

**Come to the Woods** — Jake Runestad (b.1986)

**The Silent Coming of the Spring (무언으로 오는 봄)** — Hye-Young Cho (b.1969)

**Segalariak** — Josu Elberdin (b.1976)

Choral Union
Hyejung Jun *conductor*
Gabe Reed *collaborative pianist*

**Not One Sparrow is Forgotten** — arr. William Hawley (b.1950)

Combined Choirs
Hyejung Jun *conductor*

*We acknowledge that UBC Vancouver is located on the traditional and unceded territories of the hən̓q̓əmin̓əm̓-speaking xʷməθkʷəy̓əm (Musqueam people).*

## Texts & Translations

### Laudate Dominum

Originally composed for treble chorus in 2013 and later adapted for mixed choir in 2016, Laudate Dominum by Hungarian composer Levente Gyöngyösi is a vibrant setting of Psalm 148, a jubilant call for all creation to praise the Lord. The psalm invites the heavens, the earth, and all living things to unite in a collective expression of praise and celebration.

Gyöngyösi brings this joyful text to life through intricate rhythmic patterns, dramatic dynamic contrasts, and energetic exchanges between the vocal parts. The work alternates between contrasting musical textures, creating moments of anticipation that give way to exuberant choral passages. Driving rhythms, syncopated melodic lines, and emphatic musical gestures heighten the sense of excitement, while the interplay between voices reinforces the collective spirit of the psalm.

Through its rhythmic vitality, expressive contrasts, and brilliant choral writing, Laudate Dominum transforms the ancient psalm into a radiant musical celebration, capturing the joy and exuberance of voices united in praise.

| | |
|---|---|
| Laudate Dominum de cælis; | Praise the Lord from the heavens: |
| laudate eum in excelsis. | praise him in the heights. |
| Laudate eum, omnes angeli ejus; | Praise him, all his angels: |
| laudate eum, omnes virtutes ejus. | praise him, all his hosts. |
| Laudate eum, sol et luna; | Praise him, sun and moon: |
| laudate eum, omnes stellæ lucentes. | praise him, all you shining stars. |
| Alleluia! Amen | Alleluia! Amen |

Text from Psalm 148

### Autumn

"*Autumn* is the choral version of a track from my *Seasons* piano EP. There was something about it that made me reminisce about Vestmarka, the tranquil national park that nearly borders the doorstep of my childhood home in Norway. I asked [Charles Anthony] Silvestri to write the text, based on pictures from the area and my memories of countless hikes through the radiant forest in the fall"

Feel the falling air,
The light becoming golden;
Trees their colours wear,
Deep and all enfolding.

The autumn leaves embracing;
But soon they all must fall,
The summer green erasing,
To answer winter's call.

And here once again
Familiar paths I wander;
Through the westmark wend,

Living earth I ponder.

Though fading days are colder,
And soon the darkness long,
My spirit-fire grows bolder,
And in my heart a song.
Even when shadows lengthen,
I'm here where I belong.

Charles Anthony SIlvestri (b. 1965)

**Windy Nights**

Japanese composer Takatomi Nobunaga, largely self-taught in composition, is known for his eclectic musical language, which incorporates contemporary compositional techniques alongside elements of popular and traditional Japanese music. His extensive catalogue includes works for various ensembles, with choral music occupying a prominent place.

Windy Nights is the third work in Nobunaga's Five English Poems for Mixed Voices and Piano, a collection featuring settings of poetry by British and American writers, including Percy Bysshe Shelley and William Wordsworth. Based on a poem by Scottish author Robert Louis Stevenson from A Child's Garden of Verses, the work draws upon the vivid imagination of childhood and the mysterious atmosphere of a stormy night.

Inspired by Stevenson's childhood memories of storms, the poem evokes the image of a mysterious horseman galloping through the darkness. Nobunaga brings this imagery to life through dramatic dynamic contrasts, angular and syncopated melodic lines, and an energetic piano accompaniment that suggests the relentless galloping of a horse. The rhythmic interplay between the voices and piano captures both the excitement and unease of Stevenson's imagined nighttime encounter.

Whenever the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet,
A man goes riding by.
Late in the night when the fires are out,
Why does he gallop and gallop about?

Whenever the trees are crying aloud,
And ships are tossed at sea,
By, on the highway, low and loud,
By at the gallop goes he.
By at the gallop he goes, and then
By he comes back at the gallop again.

Robert Louis Stevenson (1850-1894)

**Blackbird**

California native Matthew Brown is a Los Angeles-based composer, arranger, and singer. A graduate of the USC Thornton School of Music, his choral works have been hailed by the New York Times as "quietly mesmerizing" and performed internationally by ensembles such as Chanticleer, The Crossing, and the Los

Angeles Master Chorale. In addition to his composition work, Brown is an active session singer and tenor with the Los Angeles Master Chorale.

Originally released on the Beatles' 1968 White Album, "Blackbird" is one of Paul McCartney's most iconic acoustic songs. McCartney has often explained that the song was inspired in part by the American civil rights movement and his response to the struggle for racial justice in the late 1960s. Its simple guitar accompaniment, steady rhythmic pulse, and hopeful tone gave the piece a sense of quiet strength that resonated with listeners around the world.

Matthew Brown's choral arrangement brings this intimate song into a new sound world. Scored for mixed voices, the arrangement preserves the clarity and sweetness of the original melody while expanding its harmonic landscape. Brown uses warm cluster harmonies, gently shifting textures, and moments of close voicing to create a luminous choral setting that feels rooted in the song's acoustic origins. In this version, "Blackbird" becomes both personal and collective, moving from one voice to many, echoing its message of resilience, hope, and quiet courage.

Blackbird singing in the dead of night,
Take these broken wings and learn to fly.
All your life; you were only waiting for this moment to arise.

Blackbird singing in the dead of night,
Take these sunken eyes and learn to see.
All your life; you were only waiting for this moment to be free.

Blackbird fly,
Into the light of the dark black night.

**Evocation (못 잊어)**

South Korean composer Hye-Young Cho is known for her expressive choral writing, which blends elements of traditional Korean music with contemporary compositional techniques.

Evocation (못 잊어, meaning "Unable to Forget") is a poignant setting of a poem by renowned Korean poet Kim Sowol (1902–1934), whose poetry frequently explores themes of love, separation, and longing. The poem reflects on the bittersweet experience of remembering a loved one, contemplating the possibility that time may gradually ease the pain of separation and allow cherished memories to fade. Yet beneath this seeming acceptance lies a deeper emotional struggle: despite the passage of time, the longing remains so deeply rooted that forgetting seems impossible.

Cho captures the emotional depth of Sowol's poetry through expressive lyrical melodies, rich choral harmonies, and a lush piano accompaniment. The interplay between the voices and piano creates an intimate musical atmosphere that reflects the poem's shifting emotions, moving between quiet resignation and enduring yearning. Through its evocative musical language, Evocation explores the delicate tension between the passage of time and the persistence of memory, offering a moving reflection on love, loss, and the enduring power of human connection.

| | |
|---|---|
| 못 잊어 생각이 나겠지요. | Unable to forget, you will miss them. |

그런대로 한세상 지내시구려,
사노라면 잊힐 날 있으리다.

못 잊어 생각이 나겠지요.
그런대로 세월만 가라시구려,
못 잊어도 더러는 잊히오리다.

그러나 또 한껏 이렇지요,
그리워 살뜰히 못 잊는데,
어쩌면 생각이 떠지나요

Let it be, that will be a life all its own.
There will come a day when you forget.

Unable to forget, you will miss them.
So be it, just let the years pass on by.
You will one day forget some, if not all.

Yet, for all that, is it not also true,
With blood and bones and yearning alike,
How can the thought ever leave you?

Sowol Kim (1902-1934)

**Khutšo (Chant for Peace)**

"*Khutšo (Chant for Peace)* was composed in May 1988, a month after the death of Mokale Koapeng's father. It was an emotional expression of losing someone special. The original piece is characterized by simple words and a simple harmonic structure with the harmonies revolving around two chords. In 1996, Roderick Williams wrote the *Agnus Dei* part for the Simunye CD project recorded by the SDASA Chorale and I Fagolini"

Morena re kgopela khutsho.
Mono, mono Afrika.
Khutsho ebe Afrika.

Lord, grant us peace.
Here, here in Africa
Let peace prevail in Africa.

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God, who takes away the sins of the world,
Have mercy on us.
Lamb of God, who takes away the sins of the world,
Grant us peace.

**Indlu yeGagu**

"*I*ndlu yeGagu is an IsiXhosa saying that teaches two lessons: do not meddle in other people's affairs, and secondly, use your words to build and not destroy. It dwells on how people can be experts when it comes to other people's issues but fail to address their own problems at home. It was used to instruct women that were marrying off to another family. It incorporates Shona chants with the same message."

-Adapted from Sizwe Mondlane's program note.

Indlu yegag'iyanetha
Mfaz'okhulumayo
Indlu yegag'iyanetha
Mfaz'othethayo

The house of the 'expert' has many cracks (is leaking)
For she talks too much (about other peoples' affairs)
The house of the 'expert' has many cracks (is leaking)
For she talks too much (about other peoples' affairs)

Indlu yeGagu
Iyanetha
Umfazi osisilumko
Uyayakha indlu yakhe
Kuba iyachithwa
Xa izandla zesidenge

The house of the expert
Has many cracks (is leaking)
A wise woman
Builds her own house
But it (the house) is destroyed
By the hands of the foolish

Sarudza kuvaka
Pane kuparara
Vaka kana
Kuparara
Mukadzi akachenjera
Anovaka imba yake
Asi benzi rinoputsa
Imba yaro namaoko aro

Choose to build
than to destroy
Build or
Destroy
A wise woman
Builds her own house
But if she is foolish,
She destroys it with her own hands

Traditional IsiXhosa / Shona

**The House of Belonging**

This is the bright home
in which I live,
this is where
I ask
my friends
to come,
this is where I want
to love all the things
it has taken me so long
to learn to love.

This is the temple
of my adult aloneness
and I belong
to that aloneness
as I belong to my life.

There is no house
like the house of belonging.

David Whyte (b. 1955)

**Come to the Woods**

Another glorious day, the air as delicious
to the lungs as nectar to the tongue.

The day was full of sparkling sunshine,
and at the same time enlivened with one of
the most bracing wind storms.

The mountain winds bless the forests with love.
They touch every tree, not one is forgotten.

When the storm began to sound,
I pushed out into the woods to enjoy it.
I should climb one of the trees for a wider look.

The sounds of the storm were glorious with
wild exuberance of light and motion.
Bending and swirling backward and forward, round and round,
in this wild sea of pines.

The storm-tones died away, and turning toward the east,
I beheld the trees, hushed and tranquil.
The setting sun filled them with amber light, and seemed to say,
"Come to the woods, for here is rest."

John Muir (1838-1914)

**The Silent Coming of the Spring**

뭐라고 말을 한다는 것은
천지신명께 쑥스럽지 않느냐
참된 것은 그지 묵묵히 있을 뿐
호들갑이라고는 전연 없네
을 잘함으로써 우산은 그럴싸해 보이지만
그 무지무지한
추위를 넘기고
사방에 봄빛이 깔리고 있는데
할 말이 가장 많은 듯한
그것을 그냥
눈부시게 아름답게만 치르는
이 엄청난 비밀을
곰곰이 느껴보게나

To speak at all—
is it not something to feel shy about
before heaven and earth?
What is true
remains, simply, in silence,
with not a trace of fuss.
By speaking well,
things may seem plausible at first,
yet after enduring
that endless cold,
spring light has spread everywhere—
and what seems to have
the most to say
is carried through
only as dazzling beauty.
This immense secret,
take time,
and feel it deeply.

Jae-Sam Park (1933-1997)

**Segalariak**

Sega festa hastera doa,
Goazen.

Segalariak bidean datoz
umore onez
Tolosako larre zabalak

It will begin the feast of harvest,
We are going beyond.

Come the reapers
cheerful, walking along the path
with the intention of working

lantzeko azmoz.

Gaurko lehian jakingo dugu
txapelduna nor den,
lagun koadrila denak zai daude
noiz hasiko den.

Segak pikatu egin dituzte
harri zorrotz zorrotzez,
baserri aldeko belar danak
ondo jaso ditezen.

Pandero trikitri soinuak
ta dantzari finak
jai giroa osatzen dute
inguru hauetan.

Gure sega festa
orain hasi egingo da.
Sega festa has dadila!

the wide meadows of Tolosa.

In today's contest
we will know who is the winner,
all crews' friends
they are already waiting to begin.

They have sharpened the scythes
with very sharp stones,
so that they can collect well
all the herbs around the hamlet.

The sound of tambourines, accordion
and the good dancers
recreate the festive atmosphere
in these places.

Our harvest feast
now begins.
Let the harvest feast begin!

Josu Elberdin (b. 1976)

**Not One Sparrow Is Forgotten**

Not one sparrow is forgotten,
E'en the raven God will feed;
And the lily of the valley
From His bouty hath its need.
Then shall I not trust Thee, Father,
In Thy mercy have a share?
And through faith and prayer, my Mother,
Merit Thy protecting care?

Shaker Hymn

## UNIVERSITY OF BRITISH COLUMBIA CHORAL UNION

Dr. Hyejung Jun *conductor*
Gabe Reed *collaborative pianist*

**SOPRANO**
Devry Bjornson-Namaka
Daisy Cardich
Sadie Clark
Zoey Chen
Ashley Cheung
Julie Choi
Riley Davidson
Sienna Fetigan
Diana Galbin-Pristavu
Cara Gohoc
Celine Guo
Angeline Huang
Christina Huang
Keira Jan
Rain Lam
Phoebe Lan
Rosie Lin
Shaylee Martin
Sophia Nicol
Julia Parry
Yina Piao
Arina Rahimi
Trinity Sala
Eva Shin
Cissy Su
Mellanie Wong
Sunnie Yip
Iris Yuan
Hilary Yum
Joanna Zhang
Anna Zimmerman

**ALTO**
Holly Atherton
Ivana Au Yang
Valerie Bi
Alison Chau
Jacqueline Chien
Shua Cho
Deborah Choi
Kim Do
Amber Gao
Jane Hsu
Kira Hu
Evi Johnsen
Kryptix Kervin
Denise Lau
Cyrie Liu
Victoria Luan
Ena Muminovic
Oli Neufeld
LinhChi Nguyen
Leah Park
Sohyun Park
Medya Rajabifar
Karissa Tang
May Tian
Xiangbaihe Xie
Nikki Wang
Fengying Wu
Michelle Wu
Coco Zhang
Zoe Zhang
Alice Zhou
Yanan Zhou

**TENOR**
William Bryan
Ian Ferrari
Jerry Gan
Noel Lee
Ricko Lee
Rui Ze Li
Kuanzheng Liu
Eamon Sawada-Tse
Serafim Spekhalskiy
Ian Soo
Xiaoyu Wang
Ken Wu
Benedict Yiu
Nathan Yu
Alex Zhang
Eric Zhang

**BASS**
Calvin Chan
Ermuun Che
Adam Giorgis
Andy Huang
Vincent Huang
Asra Lao
Payton Liang
Kylan Liu-Johnston
Chenyu Lu
Tat Mak
Mckenzie Teo
Bryan Wai
Zia Waltz
Jerry Wang
Judah Williams
Jake Wong
Jiru Wu
Lev Zienchuk

## UNIVERSITY SINGERS

Han-Ah Park *conductor*
Eshantha Peiris *collaborative pianist*

**SOPRANO**
Sophia Colpitts
Yasmin Ghaffarinejad
Emma Gjesdal
*Anja Kane
Joanna Keng
Miri Lee
Anastasia Lutsenko
Sasha Van Looy

**ALTO**
Mariel Carr
*Rosie Ding
Cooper Hatch
Mireya Hosein
Madison Tchir
Josie Thompson
Alyssa Wang
Jade Wong Levesque

**TENOR**
Joshua Doody
Östen Doyle
Christian Garcia
Sam Jay
Christopher Kim
Joe Porter
Danny Quinto

**BASS**
Thomas Dalton
Yusuf Jimenez
Eugene Kim
Thomas McIlwraith
Matthew Mintsis
Carey Wang
Jerry Wang

* denotes teaching assistant



**Hyejung Jun** *Conductor and Assistant Professor of Choral Conducting*

Hyejung Jun is an Assistant Professor of Choral Conducting at the University of British Columbia, where she conducts the UBC Choral Union with 120 singers and teaches Choral Literature, Choral Conducting Techniques, and Conducting Lessons for graduate conducting students.

Her performances have been recognized for their sensitivity and excellence. Before coming to the United States, she won the 2012 National Choral Conducting Competition in Seoul, South Korea. After moving to the U.S., she was a finalist for the Graduate Conducting Competition in the American Choral Directors Association in 2017, and she also was the Conducting Fellow at the 2019 National Collegiate Choral Organization. She was awarded the May Festival Conducting Fellowship with the internationally recognized May Festival Chorus in Cincinnati, OH, under the mentorship of Robert Porco, Director of Choruses of the May Festival Chorus.

As a clinician, Jun has been invited to work with singers of all ages. She has conducted workshops and masterclasses with students from Canada, United States, and Korea including conducting the Vancouver Chamber Choir as a guest conductor.

She completed her Doctor of Musical Arts degree in Choral Conducting at the University of Cincinnati College-Conservatory of Music and earned her Master of Music degrees in Choral Conducting from Yonsei University in Korea and Emory University in the U.S

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**Han-Ah Park**

Han-Ah Park is a Korean-Canadian conductor, educator, and clinician whose work spans choral and instrumental conducting, music education, and international artistic collaboration. She currently serves as Sessional Lecturer at the University of British Columbia School of Music, where she conducts the University Singers, mentors graduate conducting students in their work with the Chamber Choir, and teaches undergraduate and graduate conducting.

Park is a doctoral candidate in Choral Conducting at the University of Southern California's Thornton School of Music, where she served as Associate Conductor of the USC Thornton Chamber Singers and Director of the USC University Chorus. Her professional experience also includes appointments as Assistant Director of Orchestras at Burbank High School in California and Music Director at Holy Cross Regional Secondary School in British Columbia, where she developed and expanded the school's choral program.

With more than a decade of conducting and teaching experience, Park has worked extensively with secondary and collegiate ensembles across Canada and the United States. Her recent international engagements include serving as an artist-in-residence at the 2026 Hong Kong Inter-School Choral Festival with the USC Thornton Chamber Singers. She has also led clinics and workshops throughout Canada and the United States, working with both domestic and visiting international ensembles.

Park holds bachelor's and master's degrees from the University of British Columbia, with studies spanning Clarinet Performance, Music Education, and Choral Conducting. Drawing on her background in both vocal and instrumental traditions, she is committed to cultivating artistic excellence, mentoring the next generation of musicians, and fostering meaningful musical connections across cultures.

## Coming up at the UBC School of Music

Wednesday, Nov 4 | 12pm, Barnett Hall
**Wednesday Noon Hours: La Modestine**

Sunday, Oct 25 | 2pm, Old Auditorium
**Opera Tea: Looking Forward**

Friday, Nov 6 | 7:30pm, Chan Centre for the Performing Arts
**UBC Symphony Orchestra: Mendelssohn, Wagner and Schubert**

Monday, Nov 16 | 12pm, Barnett Hall
**UBC Composers Concert**

Friday, Nov 20 | 7:30pm, Chan Centre for the Performing Arts
**UBC Bands**

Wednesday Nov 25 | 7:30pm, Barnett Hall
**UBC Chamber Choir**

Saturday, Nov 28 | 2pm & 5pm, Barnett Hall
**UBC Vox & Oriana Choirs**

Saturday, Nov 28 | 7:30pm, Old Auditorium
**UBC Opera: *Prodaná nevěsta (The Bartered Bride)***

Sunday, Nov 29 | 2pm, Old Auditorium
**UBC Opera: *Prodaná nevěsta (The Bartered Bride)***

Sunday, Nov 29 | 9am, Barnett Hall
**WindFest!**

For tickets and more information about UBC School of Music events visit music.ubc.ca/events

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*Thank you for joining us!*