

UBC BANDS

Concert Winds, Meijun Chen *conductor*

Symphonic Wind Ensemble, Cheng Xin Ip *conductor*

1ST OF THE SEASON!

Music by

Frank Ticheli

Eric Whitacre

Cait Nishimura

Ralph Vaughan Williams

Alfred Reed

Julie Giroux

Philip Sparke

and more!

7:30PM, SAT. OCT 18, 2025

Chan Centre for the Performing Arts

music.ubc.ca/events

UBCBANDS

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

Saturday, October 18, 2025 | 7:30 p.m.

UBC Concert Winds

Florentiner March (1907)	Julius Fucik (1872-1916)
The Gathering of Eagles (2018)	Bob Baker (b. 1946) Re-imagined by Robert Buckley (b. 1946)
Noisy Wheels of Joy (2012)	Eric Whitacre (b. 1970)
Joy Revisited (2005)	Frank Ticheli (b. 1958)
Chasing Sunlight (2016)	Cait Nishimura (b. 1991)
English Folk Song Suite (1923)	Ralph Vaughan Williams (1872-1958)
I. March, "Seventeen Come Sunday."	
II. Intermezzo, "My Bonny Boy."	
III. March, "Folk Songs from Somerset"	

Intermission

UBC Symphonic Wind Ensemble

Symphonic Overture	James Barnes (b. 1949)
Armenian Dances, Part I	Alfred Reed (1921-2005)
One Life Beautiful	Julie Giroux (b. 1961)
The Year of the Dragon	Philip Sparke (b. 1951)
I. Toccata	
II. Interlude	
III. Finale	

*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 Hin Man Chan and Jerry Wang

Florentiner March - Julius Fučík (1907)

Julius Ernest Wilhelm Fučík (1872-1916) was an Austro-Hungarian composer of Czech ethnicity and conductor of military bands. He became a prolific composer, with over 400 marches, polkas, and waltzes to his name. As most of his works were for military bands, he is sometimes known as the "Bohemian Sousa". Today his marches are still played as patriotic music in the Czech Republic. His worldwide reputation rests primarily on two works: "Florentiner Marsch", popular throughout much of Europe and the United States, and the "Entrance of the Gladiators" (Vjezd gladiátorů), which is widely recognized, often under the title "Thunder and Blazes", as one of the most popular theme tunes for circus clowns.

Fučík composed the *Florentiner March* in 1907 while he was the bandmaster for the 86th Infantry Regiment of the Austro-Hungarian Army. The band was stationed in Budapest at the time, and the garrison's nine other military bands challenged Fučík to produce worthwhile band music, resulting in a particularly productive compositional period. *Florentiner* opens with a stern bugle call, after which the march becomes lighthearted. The main melody of spritely repeated notes in the upper voices is occasionally interrupted by sarcastic responses in the low brass. An expansive lyrical middle section is followed by a repeat of the initial material, this time with an added piccolo obbligato to close in a style reminiscent of John Philip Sousa's *The Stars and Stripes Forever*.

- Program Note from the U.S. Marine Band concert program, 11 August 2022

The Gathering of Eagles – Bob Baker, reimagined by Robert Buckley (2018)

Bob Baker (b.1946) is an Elder, co-founder and Spokesperson for Eagle Song "S'pakwus Slolem" dancer troupe, the most reputable Dance Group of the Squamish Nation. Bob has been exercising his culture through singing, dances, and various presentations for over 35 years. Accomplishments range from revival of sea-going canoes and traditions, to cultural projects such as the 27 ft. grandmother welcome figure at Ambleside Beach Park in North Vancouver.

Bob was also proud to be part of the Vancouver 2010 Winter Olympic Opening Ceremonies.

Robert Buckley (b.1946) has a diverse career as a composer, arranger, performer, producer, recording artist and conductor. In the pop world, he created several albums and hit songs with labels such as CBS and A&M. The number one single *Letting Go* won him a gold record. He conducted and arranged for major artists such as Michael Bubl , Bryan Adams, Celine Dion, Our Lady Peace, Simple Plan and Aerosmith, to name a few. In the film and television world, he scored numerous award-winning shows for Disney, Alliance, ABC, FOX, CBS, PBS, CBC and the Cartoon Network. In the live stage world, he composed music for contemporary dance, musicals and large-scale worldwide television events including the Calgary Olympics, the Victoria Commonwealth Games, the Vancouver Olympics and the FIFA World Cup Opening Ceremony with Cirque Du Soleil. He composed *This Is My Home* for the Canadian Pavilion at the World Expo – a song that has been performed at every Canada Day since and has become a Canadian tradition. In the concert world, his symphonic compositions have been performed worldwide. He recently premiered his *Second Symphony*, *The Seas of the Moon*, in Portland, Oregon to standing ovations and his composition, *Undercurrents*, had its US premier with the world-renowned US Marine Band. Most recently he recorded his *Third Symphony*, *Quebec Mosaic*, in Quebec City. He lives in Vancouver, BC, Canada with his wife, choreographer and director, Marlise McCormick.

"Music is uniquely human – it is our shared human language. Music can open doors, open minds and allow us to experience the essence of another culture. As work continues toward reconciling the past with the First Peoples of North America, it is also necessary to forge a shared path forward based on our commonalities rather than our differences. Music seems a very good place to start. Efforts are underway to include accurate First Nation's content in schools and it is important to ask permission from the creators and caretakers of First Nation's stories, art and music before including or adapting them for the wider community. This publication began as a conversation with Squamish Nation Cultural Adviser and performer, Bob Baker, who

generously agreed to share a piece of his aural tradition - a song that he received many years ago. It took time for him to shape "Eagle Song" into the song it has become today, and now he has granted permission for Robert Buckley to expand it into a work for concert band. The result is a remarkably beautiful piece that honours Squamish Nation tradition and allows us all to share a small part of this rich culture. Our hope in commissioning this work is that it will foster a deeper love, respect and understanding for the people and culture of the Squamish Nation (and all First Nations) through shared music."

- Douglas Macaulay, via Robert Buckley

Noisy Wheels of Joy - Eric Whitacre (2001)

Grammy Award-winning composer and conductor, **Eric Whitacre** (b.1970), 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 VOCE8 and released in 2023, *Home*, features Eric's work *The Sacred Veil* alongside other works spanning his thirty-year composition career.

"In 1999, I attended the ASCAP Film Scoring Workshop. It was an incredible experience, three weeks of seminars with film music agents, music contractors, and composers. At the end of the three-week session a hat was passed around the room, and each of the ten student composers pulled a piece of paper from it. On each piece of paper was the name of a different movie, all movies that were in theaters at that time. I got the Glenn Close live-action version of 101 Dalmatians. Then, we were each given a 3-4 minute scene from the film we had pulled from the hat, and were told that we had three days to score it for a 40-piece orchestra. On top of that, we would conduct our score 'to picture' and would record with an A-list ensemble on the legendary Newman sound stage at Sony. I took my video home and watched it again and again, and the sound that I kept coming back to was Prokofiev meets John Williams meets the *overture to Candide*.

When I got to the sound stage, I was worried that maybe the music I had written was too difficult - what if the orchestra wouldn't be able to play it? Heh. The recording at the top of this post is the *very first time* they looked at it, a cold sight-read. And here is the cue as it appeared in the actual film, with original score by the late, great Michael Kamen. My cue begins around the 1:00 mark, but it doesn't line up at all. I think I must have scored an earlier cut of the scene, or YouTube is playing it fast. Anyway, the orchestra is supposed to be constantly commenting on the scene: Pongo the dog falls in love; Jeff Daniel's buffoonish theme as he climbs onto his bike; the skater that runs into the lamp post; the glory of London's Trafalgar square; the cars about to hit him; the stairs rattling his body as he rides his bicycle down them; and the final stinger at the end of the cue is supposed to sound at the same time he hits the water.

After the workshop, I transcribed the cue for wind ensemble (almost note for note) and called it *Noisy Wheels of Joy*, which is a line from the E.E. Cummings poem *i walked the boulevard*. For the record, I nearly called it *There's Magic Everywhere*, a tribute to the last line that Calvin says to Hobbes in their last comic strip; but my friend and fellow Juilliard composer Jonathan Newman convinced me to go with the Cummings. And there it is."

- Eric Whitacre

Joy Revisited - Frank Ticheli (2005)

Frank Ticheli (b.1958)'s 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 (b. 1958) 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 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), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

“Above all, *Joy Revisited* is an expression of its namesake: simple, unabashed joy.

The main melody and overall mood of the work (and its companion piece, *Joy*) were inspired by a signal event: the birth of our first child. The intense feelings that any father would likely feel on such a day were in my case accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketch book, it did not release its grip.

Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture.

Joy Revisited, and its companion piece, *Joy*, are the results of an experiment I have been wanting to try for many years; the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin - but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players.

Thus, *Joy Revisited* is somewhat longer, more technically demanding, and develops ideas further than its companion. Where *Joy* sounds a dominant chord, *Joy Revisited* elaborates upon that chord with a flourish of 16th-notes. While *Joy* moves at a bright tempo and is centered around Bb, *Joy Revisited* moves even faster, and is centered around Eb, extending the register of the instruments upwards by a perfect fourth.

Despite these and many more differences between the two works, both come from the same essential cut of cloth, both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.”

- Frank Ticheli

Chasing Sunlight - Cait Nishimura (2016)

Cait Nishimura (she/her, b.1991) is a Japanese Canadian composer based 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 The Midwest Clinic, MusicFest Canada, and numerous other international conferences and festivals. Her work has become increasingly popular among educational music programs and within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world.

Cait is committed to creating contemporary music that is approachable, relevant, and enjoyable for all; before transitioning to a full-time career as a composer, she taught instrumental music and continues to prioritize and advocate for the value of music education. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is passionate about empowering others through art. She strives to set a positive example for future generations of musicians- especially those from historically underrepresented groups- through her creative work and her dedication to mental health awareness. 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.

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 holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All works are self-published under Cait Nishimura Music.

Chasing Sunlight was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.

Just as the sun always sets, humans must accept the impermanence of all things in life and make the most of every opportunity before it has passed. *Chasing Sunlight* represents the ongoing pursuit of these opportunities. *Chasing Sunlight* won the 2017 Canadian Band Association Composition Competition, which supports creations of new concert band works by emerging Canadian composers.

-Cait Nishimura

English Folk Song Suite - Ralph Vaughan Williams (1923)

Ralph Vaughan Williams (1872-1958) was born in 1872 in the pretty Gloucestershire village of Down Ampney. Though he received a cosmopolitan training, including studying with Max Bruch in Berlin and Maurice Ravel in Paris, he is regarded as one of the most quintessentially English of composers. He was passionately interested in traditional English folk songs and collected over 800 of them. Over the course of a long career, Vaughan Williams tackled many genres, large and small, composing songs, ballets, choral works, operas and symphonies. He is particularly well known for evocative programme music that vividly depicts the rural landscape and wildlife (*The Lark Ascending*, *The Wasps Overture*). Vaughan Williams died in London in 1958.

The *English Folk Song Suite* was written in 1923 and includes three movements. The first movement, *Seventeen Come Sunday*, is set as an English march, and is made up of three folk songs, *I'm Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*. The first two folk songs deal with similar subject matter of military men falling in love with, and marrying, beautiful women. The styles of the two songs offset each other, the first is bouncy and jovial, the second legato and cantabile. The third folk song included in movement one is *Dives and Lazarus*. Lazarus repeatedly begs Dives, a rich man, for food but is denied. To portray the antagonism of the event, Vaughan Williams has set a firm duple meter melody in the low brass against a rigorous triple meter accompaniment in upper winds.

The second movement, *My Bonny Boy*, is made up of two slower folk songs: *My Bonny Boy*, and *Green Bushes*. Both folk songs used in the Intermezzo deal with love betrayed, and Vaughan Williams's keen sense of orchestration is on full display throughout this movement. *My Bonny Boy* begins the movement in a lonely F dorian with sparse accompaniment. The mood shifts slightly to the folk song *Green Bushes* set as a somewhat playful scherzando. The pace of this folk song belies the fact that the tonal center has remained F dorian, and thus never really feels happy or jovial.

The third movement, *Folk Songs From Somerset*, uses four different folk songs dealing loosely with unattainable love. *Blow Away the Morning Dew*, describes a country boy attempting to seduce a girl who quickly outwits him. The second folk song, *High Germany*, is about a young English woman's lover and her three brothers called off to war in Germany. Thirdly, Vaughan Williams modified a version of *The Trees They Do Grow High* which deals with a young woman who has been wed by her father to a much younger boy. The final folk song: *John Barleycorn* is an allegory representing the harvesting of barley, and the imbibing of its final form (beer and whisky) accompaniment in upper winds.

- Program Notes by Shawna Meggan Holtz

Symphonic Overture - James Barnes (1991)

Professor **James Barnes** (b.1949), Chair of the Division of Theory-Composition, served as an Assistant, and later, as Associate Director of Bands for 27 years at the University of Kansas. Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honours and grants. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Bandmasters Association and several other professional organizations and societies. Since 1984, his music has been published by Southern Music Company of San Antonio, Texas. His music is extensively performed in the United States, Europe and the Pacific Basin.

Symphonic Overture was composed for the United States Air Force Band in Washington, DC, to celebrate its fiftieth anniversary. The work was commissioned by Lieutenant Colonel James M. Bankhead, then Commander and Conductor of the United States Air Force Band, with the desire of a "Romantic-style overture of large proportions and challenging difficulty". The premiere performance was at the American Bandmasters Association convention at Arizona State University in Tempe in March 1991.

The Overture follows the style of a classic Italian opera overture, with three sections: fast, slow, and fast. The piece begins with a brass fanfare, followed by an oboe solo introducing the main theme, which is later developed by the whole ensemble. The celebrations then transition into a romantic interlude led by the solo alto saxophone. The jolliness returns with variations on the theme, including some special "champagne music" and a recap of the opening fanfare, leading to a triumphant finale.

Armenian Dances, Part I - Alfred Reed (1972)

Alfred Reed (1921-2005) has composed over 250 published works for wind band, chorus, orchestra, chamber ensemble and solo instrument with over 60 commissions. He has also served as a guest conductor in nearly every state, Canada, Mexico, Europe, Japan, Australia and South America. Reed first developed his compositional skill during World War II when he served as Radio Production Director and Associate Conductor of the 529th Army Air Corps Band, producing nearly 100 compositions and arrangements for the band. Before his retirement, he was appointed as the music director and conductor of the University of Miami Symphonic Wind Ensemble.

Armenian Dances, Part I contains the first movement of a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs drawn from an extensive collection of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. The remaining three movements constitute Part II. The piece was dedicated to Dr. Harry Begian, who was also the conductor of the premiere performance. The work was completed in the summer of 1972 and premiered at the University of Illinois Symphonic Band on January 10, 1973, at the CBDNA Convention in Urbana, Illinois.

Part I of *Armenian Dances* is built upon five Armenian folk songs, which are *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerk* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* and *Gna, Gna* (Go, Go). *Tzirani Tzar* begins with a declamatory opening. Its ornamentation makes the piece highly expressive. The next folksong, *Gakavi Yerk*, is an original song by Gomidas. Its simple and delicate melody symbolizes a partridge's tiny steps. *Hoy, Nazan Eem* is a lively dance with an impressive and catchy tune. The lyrical melody depicts a young man singing the praises of his beloved girl, Nazan. *Alagyaz*, a beloved Armenian folksong that is as majestic as the mountain itself, contrasts the previous section with its broad and lyrical texture. Part I ends with the delightful, humorous *Gna, Gna*. The repeated note pattern musically features the expression of laughter. The interplay between sections and sudden dynamic contrasts create a joyous attitude.

One Life Beautiful – Julie Giroux (2010)

Julie Ann Giroux (b.1961) received her education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith. Julie has accumulated over 100 film and television credits and has been nominated for an Emmy Award several times. When she received her first Emmy Award, she was not only the first woman to win in that category, but also the youngest recipient. Julie began writing music for concert band in 1983, publishing her first band work, *Mystery on Mena Mountain*, with Southern Music Company. She is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Commissioned by Ray Cramer, former Indiana University band director and Giroux's long-time friend, and his family, *One Life Beautiful* pays tribute to Ray's daughter Heather Cramer Reu, whose life was tragically cut short by a car accident in the summer of 2009.

The title *One Life Beautiful* is a double-entendre that, in one sense, refers to Heather Cramer Reu's life, which was beautifully lived and brought so much love and joy to those around her. In another sense, it emphasizes that having only one life makes life so sacred, tragic and precious. It is an impressionistic work expressing this circumstance. Giroux stresses that this work can be performed in many ways, and she encourages the conductor and performers to play this music with their own heart, mind, and musicality at the helm, in the spirit of individuality and artistic freedom.

The Year of the Dragon – Philip Sparke (1985)

Born and raised in London, **Philip Sparke** (b.1951) studied composition, trumpet and piano at the Royal College of Music where he wrote several works for the College Wind Orchestra. Being noted as a leading brass band and wind band composer, Sparke has received several awards, including the Iles Medal of the Worshipful Company of Musicians and the 2011 BUMA International Brass Award.

The Cory band, one of the oldest brass bands, commissioned Sparke to write a work for their centenary celebrations held at St. David's Hall in Cardiff in March 1984, with funding supported by the Welsh Arts Council. The title *The Year of the Dragon* is in reference to the red dragon, the national emblem of Wales. The wind band transcription was commissioned by the Birmingham Schools' Wind Orchestra and premiered in February 1986. Sparke stated that, "At the time I wrote *The Year of the Dragon*, Cory had won two successive National Finals and I set out to write a virtuoso piece to display the talents of this remarkable band to the full."

Toccata starts with sudden, rapid snare drum and snatches of themes from various sections of the band, trying to develop until the broad theme arrives. A central dance-like section soon gives way to the theme's return. The movement closes with the opening material with faint echoes fading to the end.

Interlude features a sorrowful and languid English horn solo, originally written for trombone. The overall atmosphere in this movement is quite blue, which contrasts sharply with the first movement, which is quite aggressive. A chorale of the whole band introduces a brief spell of optimism and sweetness. The English horn solo returns and closes the movement quietly.

Finale is a "tour-de-force for the band" with rapid semi-quavers running throughout the movement. The main theme conveys a heroic and march-like image with a bit of playfulness. The quieter middle section builds a fugue. With the return of the heroic theme and a distant fanfare to the sound of bells, the band heads towards an exciting accel and finishes with a stirring end.



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 worked with collegiate bands, orchestras, and community choirs. She has been named to CBC Music's Canadian Classical Musicians "30 Under 30" list for 2025 and was featured in an interview on CBC Edmonton AM radio. Dr. Chen is also a highly sought-after 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, 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. Dr. Chen has been selected to present her session, titled "Beyond the Notes, Bridging Cultures: Interpretation Tips for Conductors Navigating Chinese-

Inspired Repertoire," at The Midwest Clinic International Band and Orchestra Conference in December 2025, in Chicago.

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, Alberta Band 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** was recently appointed Director of the Symphonic Wind Ensemble at the University of British Columbia, where he also serves as Sessional Lecturer in Conducting, teaching undergraduate conducting.

Ip is a member of the third cohort of the Orchestre Métropolitain's Orchestral Conducting Academy, mentored by Yannick Nézet-Séguin, where he regularly works with the orchestra as Guest Assistant Conductor. He was a conducting fellow at the Domaine Forget de Charlevoix in 2023 and 2024, studying with Yannick 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, collaborating closely with Marin Alsop and Mei-Ann Chen. Most recently, Ip was selected to conduct the Winnipeg Symphony Orchestra in the 2024/25 RBC Canadian Conductor Showcase, under the mentorship of Daniel Raiskin.

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

Also an accomplished percussionist, Ip earned a Master of Music in Timpani and Orchestral Percussion Performance from the Royal Northern College of Music (UK), where he was awarded the Southern Percussion Prize. He previously completed his Bachelor of Arts in Music at the Chinese University of Hong Kong, where he twice received the Parsons Music Foundation Scholarship as well as the Chung Chi Departmental Prize. In 2019, he was named an RTHK Young Music Maker by Radio Television Hong Kong, giving him opportunities to appear in magazines, television, and radio, and to record solo performances for broadcast and CD release.

UBC CONCERT WINDS

Dr. Meijun Chen, conductor

Flute

Anita Asheghan*
Calgary, AB; BA '28
Nina Grubwieser
Calgary, AB; BASc '28
Amanda Huang
Surrey, BC; BASc '29
Nicole Lee
Langley, BC; BSc '29
Phillip Lee
Langley, BC; PhD '29
Qi Li
Beijing, China; MEd '27
Charlie Luke
Toronto, ON; BA '27
Emese Soti
North Vancouver, BC; BSc '27
Sophie Wang
Toronto, ON; BDes '28

Oboe

Tanisha Janda
Surrey, BC; BMus/Bed '28
Philip Shen
Vancouver, BC; BMus '27

Clarinet

Amneet Bamra*
Surrey, BC; BMus '29
Elliot Chong, *bass*
Delta, BC; BA '29
Jordan Choy
Richmond, BC; BMus '29
Maddie Field
Seattle, WA, USA; BA '29
Lisa Greitmann
Altstätten, SG, Switzerland; BSc '28
Heiley Lam
Macau, China; BMLSc '27
Jason Lee, *bass*
Vancouver, BC; BSc '28
Ava Markovich
Edmonton, AB; BASc '28
Keira Sterling
Surrey, BC; BA '29
Donny Sun
Calgary, AB; BA '26
Xiaoyu Wang
Xi'an, China; BASc, BA '25
Zhaoning Xiu
Qingdao, SD, China; BMus '26

Bassoon

Kodiak Bear*
Gig Harbor, WA, USA; BSc '26
Zhaolin Wei
Anyang, China; MEng

Saxophone

Jane Childerhose
Grimbsy, ON; BA '28
Sara Jang
North Vancouver, BC; BKIN '29
Omar Harb
Vancouver, BC; BSc '28
Derrick Iacoviello
North Vancouver, BC; BSc '27
Eric Sun
Coquitlam, BC; BSc '29
Matthew Liu
Richmond, BC; BSc '28
Cai MacCarthy
Aldergrove, BC; BMus '27
William White
Calgary, AB; BASc '28

Trumpet

Diego Bittner
Canmore, AB; BA '27
Finn Carlson
Bella Coola, BC; BSc '26
Selina Li
Surrey, BC; BASc '29
Nathan Wigle
Rochester, MN, USA; BSc '27
Daniel Zhang*
Vancouver, BC; BSc '28

Horn

Cheuk Him Jack Chiang
Hong Kong; PhD in Botany '29
Amarpreet Gill
Calgary, AB; Community Member
Vanessa Huang
Xiamen, China; Community Member
Carissa Li*
Hong Kong; BCom '28
Alan Wang
Beijing, China; BSc '27

Trombone

Sargun Singh Benning
Surrey, BC; BA '29
Alastair Harris
Enderby, BC; BMus '26
Abby Leung
Burnaby, BC; BMus, BEd '27
William Li
Coquitlam, BC; BMus, BEd '26
Liam Lloyd-Doust*
Vancouver, BC; BMus '29
Belina Zhang
Singapore, BCS '27

Euphonium

Hagen Lai
Vancouver, BC; BSc '27

Tuba

Tycho Webber
Vancouver, BC; BA '28

Percussion

Snow Diao
Burnaby, BC; BMus '26
Chris Enderle
Alpharetta, GA, USA; BSc '29
Angie Lan*
Vancouver, BC; BA '26
Russell Lau
Toronto, ON; BSc '29
Max Sawyer
Chilliwack, BC; BMus '29
Kriti Verma
Vaughan, ON; BASc '26
Jerry Wang
Vancouver, BC; BMus '28

Cello

Shiyi Wang
Wuxi, China; BMus '29

String Bass

Annika Kaur Gill
Surrey, BC; BA '29

Harp

Sye Perry
Coaldale, AB; BSc '26

Piano/Celesta

Jiyao Chen
Victoria, BC; BASc

UBC SYMPHONIC WIND ENSEMBLE

Cheng Xin Ip, conductor

Flute

Lauren Debeljak

Calgary, AB; BMus '27

Glenn Deloeg

Vancouver, BC; BA '29

Zaiden Grayda-Reyes, *piccolo*

Winnipeg, MB; BMus '28

Caitlin McCracken

Burnaby, BC; BMus '27

Almira Miao

London, ON; BMus '29

Lucy Zuo

Coquitlam, BC; MMus '27

Oboe

Kiara Hosie*

Victoria, BC; MMus '26

Rheanne Kuo

Richmond, BC; BMus, BSc '30

Sayako Leznoff, *english horn*

Vancouver, BC; BMus '26

Bassoon

Isaac Bull

MMus '93

Julia Nolan

Saxophone Faculty

Clarinet

Haruna Beer, *alto, bass*

Calgary, AB; BMus '27

Hin Man Chan*

Hong Kong; MMus '26

Caterina Cociani, *bass*

Prince Rupert, BC; BMus '27

Leonardo Jung, *contrabass*

Vancouver, BC; BMus '28

Logan Lambert

New Orleans, LA, USA; MMus '27

Matthew Leung

Vancouver, BC; MSc '27

Carrie Li

Beijing, China; BMus '29

Melina Matos

Santo Domingo, Dominican Republic; BMus '27

Sebastian Rendon

Vancouver, BC; BMus '28

Hongyuan Wu, *E♭*

Shanghai, China; BMus '28

Saxophone

Sean Krause, *baritone*

Chilliwack, BC; BMus '26

Payton Liang, *alto*

Vancouver BC; BMus '27

Thyme Shi, *alto*

Calgary, AB; BMus '26

Sunny Wu, *alto*

Port Moody, BC; BMus '27

Kyler Young, *tenor*

Surrey, BC; BMus '26

Trumpet

Marcus Cho

Hong Kong; BMus '26

Isabella Holzer

Burnaby, BC; BMus '26

Kyla Kish

New Westminster, BC; BMus '29

Benjamin Li*

Coquitlam, BC; BMus '26

John MacLachlan

Vancouver, BC; BMus '29

Sheliza Virani

Burnaby, BC; BMus '28

Lamby Si Yi Wu

Port Moody, BC; DMPS '26

Horn

Mark Edward Buco

Surrey, BC; BMus '27

Riley Evans

Port Alberni, BC; BMus '28

Austin Li

Surrey, BC; BSc '29

Jeremy Solomon*

Vancouver, BC; BMus '27

Trombone

Jobert Leong

Hong Kong; BMus '26

William Li

Coquitlam, BC; BMus, BEd '26

Elijah Nickel

Abbotsford, BC; BMus, BEd '28

Euphonium

Pengqiu Zhang

Shanghai, China; BMus '25

Tuba

Dylan Fitzhenry

Winnipeg, MB; MMus '27

Alexander Gibson

Maple Ridge, BC; BMus '29

Percussion

Ethan Cao

Richmond, BC; BMus '29

Catherine Connolly

Surrey, BC; BMus '27

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 Sawyer

Chilliwack, BC; BMus '29

Jerry Wang

Vancouver, BC; BMus '28

Harp

Sylvia Li

Vancouver, BC; BMus '28

* denotes principal

UPCOMING PERFORMANCES

UBC Symphony Orchestra: von Weber, Rimsky-Korsakov & Brahms

Saturday, November 8 at 7:30 p.m. (Chan Shun Concert Hall)

UBC Bands

Wednesday, November 19 at 7:30 p.m. (Chan Shun Concert Hall)

UBC Symphony Orchestra & UBC Choirs

Saturday, December 6 at 7:30 p.m. (Chan Shun Concert Hall)

UBC WOODWIND, BRASS, & PERCUSSION DIVISION

The UBC Woodwind, Brass, & Percussion Division (WBP) is distinguished by its outstanding faculty performers, who play in the Vancouver Symphony, Vancouver Opera Orchestra, Standing Wave, Turning Point Ensemble, Vancouver Brass Orchestra, Touch of Brass, and Vancouver Saxophone Ensemble, and enjoy successful careers as solo recording artists and entrepreneurs. The division provides master classes with internationally renowned guest artists, including an annual Brassfest, Windfest, Summer Music Institute, and Wind Conducting Symposium. WBP students enjoy ample playing opportunities in ensembles of the highest quality and in outstanding performance facilities that include the acclaimed Chan Shun Concert Hall, Old Auditorium, and Roy Barnett Recital Hall. The School of Music hosts over twenty groups open to WBP students of all majors, including: Symphonic Wind Ensemble, Concert Winds, Symphony Orchestra, Jazz Bands, Contemporary Players, Early Music Ensemble, Percussion Ensemble, World Music Ensembles, Woodwind and Brass Chamber Ensembles, Saxophone Quartets, and more.

WBP DIVISION STUDIO FACULTY

Paolo Bortolussi *flute*

Brenda Fedoruk *flute*

Christie Reside *flute*

Marea Chernoff *oboe*

Geronimo Mendoza *oboe*

Michelle Anderson *clarinet*

Jose Franch-Ballester *clarinet*

Ingrid Chiang *bassoon*

Julia Nolan *saxophone*

Valerie Whitney *horn*

Larry Knopp *trumpet*

Alan Matheson *trumpet*

Jim Hopson *low brass/jazz ensemble*

Andrew Poirier *trombone*

Peder MacLellan *tuba/euphonium*

Vern Griffiths *percussion*

Aaron McDonald *percussion*

UBC BANDS STAFF

Haruna Beer, Derrick Iacoviello, Jobert Leong, William White - Stage Managers

Logan Lambert, Matteya Lee, Jeremy Solomon- Librarians

Matthew Lew, Benjamin Li - Instrument Managers

Reid Contreras Woelfle - Audio Visual Manager

Hin Man Chan, Jerry Wang, 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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