

Master's Student Recital at Barnett Hall

Saturday, March 22, 2025

1:30 p.m.

Kiara Hosie, Oboe

Six Canadian Scenes

- i. Mountain
- ii. In Jasper Park
- iii. Guardian of the Gorge
- iv. Mirror Lake
- v. Pine Island
- vi. Mount Robson From the Northeast

Viet Cuong
(b. 1990)

Shizen (3 Nature Sketches From Japan)

- i. Wind in the Pines
- ii. Meditation Garden
- iii. Temple Festival

Jean Coulthard
(1908-2000)

Ryan Qu, piano

the song we cannot hear

Adam Isidto
(b. 2003)

Ryan Qu, piano

Elegy

Chen Yi (陈怡)
(b. 1953)

- INTERMISSION -

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.



Suite for Oboe and Piano, Op. 17

- i. Furioso
- ii. Con fuoco

Pavel Haas
(1899-1944)

Ryan Qu, piano

In the City at Night

Jenni Brandon
(b. 1977)

Six Cuban Dances

- i. *La Tarde Esta Amorosa* (How Charming the Evening)
- ii. *Mis Amores* (My Loves)
- iii. *Ditirambica* (Dithyramb)
- iv. *Tintilla de Rota* (Tintilla from Rota)
- v. *No Llores Mas* (Weep No Longer)
- vi. *De Mil Amores* (Of a Thousand Loves)

Ignacio Cervantes
(1847-1904)
Arr. Adam Lesnick

Zaiden Grayda-Reyes, flute
Jasmine Chan, clarinet
Connor Smith, bassoon
Otis Peake, horn

This recital is in partial fulfillment of the requirements for the
Master of Music degree with a major in Oboe.

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Program Notes

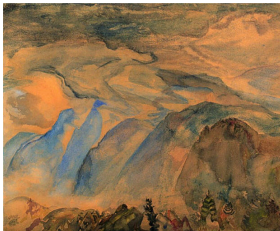
What does 'home' mean to you? This program features works that provide an answer to this question in some way. Pieces like Ignacio Cervantes's *Six Cuban Dances*, Pavel Haas's *Suite for Oboe and Piano*, and Chen Yi's *Elegy* reveal the composer's personal identification with their homeland, while Viet Cuong's *Six Canadian Scenes*, Jean Coulthard's *Shizen*, and Jenni Brandon's *In the City at Night* provide a more relatable, collective evocation of 'home.' Finally, UBC student composer Adam Isidto's brand-new composition, *the song we cannot hear*, reminds us that Earth is a home we share with millions of plant and animal species.

Six Canadian Scenes, Viet Cuong

Composed 2009

Viet Cuong (b. 1990) was born and raised in the United States and spent his youth playing percussion, piano, and clarinet. 2009's *Six Canadian Scenes* are based not on the composer's real-life experience of Canadian locations, but instead on the landscape paintings of six different 20th century Canadian artists.

I. Mountains by Frederick Varley (1881-1969)



"Mountains" is characterized by its smooth, expansive feeling. Open fifth motives are prevalent throughout, capturing not only the smoothness of the painting's texture, but also the vastness of the mountain range. The peaks and valleys are also represented in broad, free-sounding melodies.

II. In Jasper Park by Alexander Young Jackson (1882-1974)

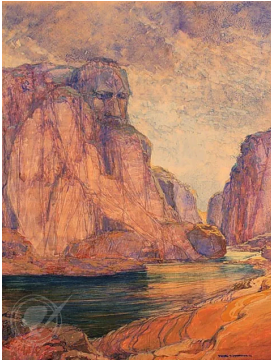


The liveliness of "In Jasper Park" captures the energy of the plants and animals who find a home in the Alberta Rockies's largest National Park. The theme, written in asymmetrical 10/16 time, conjures a skittering mammal leaving tracks in the snow. The music briefly makes way for a soaring, bird-like melody, before returning to hectic, staccato phrases, illustrating the pointed tops of the evergreen trees.

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III. Guardian of the Gorge by Frank Johnston (1888-1949)



While ‘guardian’ might spring to mind the image of a majestic, regal protector, “Guardian of the Gorge” was actually composed to evoke the image of a grumpy old man. Trapped in the mountainside, the Guardian’s opening theme is heavy, grumbling, and abrupt. After the Guardian’s complaints, the music changes to a more legato feel, reflecting the smooth, rippling water.

IV. Mirror Lake by Franklin Carmichael (1890-1945)



“Mirror Lake” transports listeners to Ontario’s Carrying Place Trail. The motives are fluid and rippling, reflecting up and down at each other. Listeners can get lost in the serene lake as it fades into nothing.

V. Pine Island by Arthur Lismer (1885-1969)



“Pine Island” is all about movement. The rushing melodies and stark dynamic contrasts depict the chaos of wind storms that coastal BC residents are very familiar with. However, as quickly as it starts, the storm passes.

VI. Mount Robson From the Northeast by Lawren Harris (1885-1970)



The final movement returns to the Rockies to illustrate the smooth, snow-capped peaks of Mount Robson. Like “Mountains” and “Mirror Lake,” the motives are broad, smooth, and rippling. Befitting the tallest point in the Canadian Rockies, the movement ends with a phrase that travels up to the highest note in the entire piece.

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Shizen (3 Nature Sketches From Japan), Jean Coulthard

Composed 1986

Vancouver musicians need no introduction to Jean Coulthard (1908-2000). Born in 1908, Coulthard was a gifted pianist who left her home in Vancouver to study abroad with Western classical giants like Ralph Vaughn Williams, Aaron Copland, and Arnold Schoenberg. In 1947, she joined the faculty of the University of British Columbia's Department of Music— the institution that would later grant her an honorary Doctor of Letters in 1988. *Shizen* encapsulates Coulthard's varied musical influences and unique expressive voice. In three movements, the piece evokes scenes of a Japanese garden, setting the scene with the flowing "Wind in the Pines" before transitioning to the still, contemplative "Meditation Garden." The piece culminates in the spritely "Temple Festival," leaving listeners with the image of lively Japanese celebrations.

the song we cannot hear, Adam Isidto

Composed 2025



The Kaua'i 'Ō'Ō bird was the smallest of the five species of Hawaiian honeyeaters. Its song was famously recorded in 1987 by naturalist David Boynton. When Boynton and his team played back their tape, the real-life bird mistook it for a potential mate and began a duet with the recording. Another Kaua'i 'Ō'Ō bird has not been heard or sighted since. Adam Isidto (b. 2003) makes full use of the oboe's expressive range

to capture the beauty of the Kaua'i 'Ō'Ō bird's last song. The final duet between the oboe and the Kaua'i 'Ō'Ō bird urges us to help protect the homes of the over 3,000 animal species currently facing extinction due to human influence.

Elegy, Chen Yi (陈怡)

Composed 2020

Born in Guangzhou, China, Chen Yi (b. 1953) is one of the most prolific Asian-American composers to date. Her musical style is characterized by a seamless blend of Chinese and Western aesthetics. *Elegy* utilizes Cantonese folk music elements such as the traditional Yifan mode, or "melancholy tone." Originally composed for the St. Paul Chamber Orchestra and Chinese-American oboist Cassie Pilgrim in remembrance of the thousands around the world who lost their lives during the Covid-19 pandemic, it also reminds us of our responsibilities to look after ourselves, others, and the natural world.

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Suite for Oboe and Piano, Op. 17, Pavel Haas

Composed 1939-1941

The Moravian-Jewish composer Pavel Haas (1899-1944) studied composition in the early 1920s under the great Czech composer, Leoš Janáček. Haas's work buzzes with his teacher's iconic use of traditional Czech folk elements and dramatic phrases, blended with the composer's own interest in Hebrew chant, neoclassical styles, and jazz aesthetics. Haas began composing his *Suite for Oboe and Piano* during the Nazi occupation of Czechoslovakia beginning in 1939. The suite certainly reflects the angst and pain of a tumultuous time with heavy, lamenting melodies. At the same time, it is infused with defiance and power, quoting the famous Czech hymn "Ktož jsú Boží bojovníci" ("Ye Who Are Warriors of God") in the second movement. Traditionally used as a battle hymn that was said to have literally scared away enemies, it is a bold choice that illustrates the desperation and fears of Jewish people across Europe during World War II. Shortly after completing his *Suite for Oboe and Piano*, Haas was deported to the Terezín Concentration Camp, where he was killed in 1944.

In the City at Night, Jenni Brandon

Composed 2008

Jenni Brandon (b. 1977) studied composition at West Chester University, the University of Texas at Austin, and the University of Southern California. As a conductor and composer, she is a champion of contemporary music. *In the City at Night* is a journey through the city streets from dusk until dawn. The expansive opening theme reflects the gentle serenity of the sunset and begins the player's journey through the city. At times, the player stumbles into the bustling main streets, where flashy, playful motives illustrate the blinking of neon signs and car headlights. The player eventually escapes the crowd and is left alone in the quiet streets before sunrise.

Six Cuban Dances, Ignacio Cervantes

Composed 1899

Ignacio Cervantes (1857-1904) grew up in Havana, Cuba as a child piano prodigy. After studying composition abroad at the Paris Conservatory, Cervantes returned to Cuba at the dawn of a long fight for liberation from Spain. Cervantes was immediately sympathetic to the independence movement and hosted many concerts whose proceeds he donated to the cause. Although he was forced to go into exile two separate times, Cervantes continued to compose salon pieces inspired by traditional Cuban music and perform benefit concerts in Mexico and the United States on behalf of the

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independence movement. The *Six Cuban Dances*, originally written for solo piano, is Cervantes's most well-known composition. This salon piece employs lively Cuban rhythms alongside Creole influence, perfectly encapsulating both Cervantes's unique style and his love for Cuba.

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