UBCBANDS

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

SKY TO STONE

Music by
Composer-in-residence
Dylan Fitzhenry
Robert Buckley
John Mackey
David Maslanka
Frank Ticheli
Richard Wagner
and more!

7:30PM, WED. NOV 19, 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

Sky to Stone

Wednesday, November 19, 2025 | 7:30 p.m.

UBC Concert Winds

Canada on the March (1955) — Cecil Harry Jaeger (1913-1970)

Astra (2023) — Katahj Copley (b. 1998)

Mother Earth (2001) — David Maslanka (1943-2017)

Vulnerable Joy (2022) — Jodie Blackshaw (b. 1971)

Firefly (2008) — Ryan George (b. 1978)

Cascadia Suite (2007) — Robert Buckley (b. 1946)
I. Cascadia
II. Cathedral Grove
III. Sea to Sky

Intermission

UBC Symphonic Wind Ensemble

The Rusted Jungle — Dylan Fitzhenry (b. 2003)
UBC Symphonic Wind Ensemble Composer-in-Residence

Elsa's Procession to the Cathedral — Richard Wagner (1813-1883)
trans. Lucien Cailliet

Angels in the Architecture — Frank Ticheli (b. 1958)
Denise Chung, soprano

The Frozen Cathedral — John Mackey (b. 1973)

Part of Climate Emergency Week at UBC.

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

Canada on the March – Cecil Harry Jaeger (1955)

Lieutenant Colonel **Cecil Harry "Jiggs" Jaeger**, OBE (1913–1970) was a British military band leader. Jaeger was born in Elham, Kent, the son of a German father, Heinrich Jaeger, and English mother, Mina Pickering. He joined the King's Own Yorkshire Light Infantry at the age of 14. During World War II, he served in Italy, Greece and Austria, as the bandmaster of the 4th Hussars. He appeared as a castaway on the BBC Radio programme Desert Island Discs on 18 November 1968. At that time, he was Senior Director of Music in the Brigade of Guards, a post he had held since 1949. He was an Officer of the Order of the British Empire (OBE). He died in Richmond upon Thames, aged 57.

Canada on the March, composed in 1955, is a stylistic nod to the music of Commonwealth military forces and services. It is written in the style of the British march, a tradition which Jaeger, through his influence with John Gillespie and Percy Code, had helped to codify during his tenure at the NMSB. The work shares the grandeur of march ceremonial, and the jaunty melodic language which characterized mid-20th century service band repertoire. *Canada on the March* is typified by a steady, crisp rhythmic pulse, clear, buoyant counter melodies, and swaggering brass scoring; all traits which contribute to the work's affinities with the esprit de corps of the Canadian Armed Forces. The Department of National Defence recognizes Canada on the March as an official Canadian service march, and the work is widely played by Canadian military bands.

- Program notes written for the UBC Concert Winds

Astra - Katahj Copley (2023)

Georgia native **Katahj Copley** (he/him/his; b. 1998) premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. As of now, Katahj has written over 100 works, including pieces for chamber ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, California Band Director Association, Admiral Launch Duo, and "The President's Own" Marine Band. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. In 2023, he received his Masters in Music Composition from the University of Texas at Austin - studying with Omar Thomas and Yevgeniy Sharlat. He is currently studying music composition at Michigan State University. Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

> *Astra* is a fanfare for wind band that explores the concept of freedom and adventure through the lens of star trail photography. Star trails are created by using long exposure times to capture the apparent motion of stars in the night sky due to Earth's rotation, resulting in streaks of light that form arcs across the image. Astra captures the energy and wonders of this natural phenomenon through its vibrant melodies, driving rhythms, and colorful textures.
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> The piece is divided into three sections, with the middle section featuring a soaring trumpet and tenor saxophone melody that evokes the majesty of the stars. The final section is characterized by intricate percussion ostinatos that build in intensity, representing the constant motion and evolution of the universe.
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> *Astra* is a celebration of the beauty and mystery of the cosmos, and an invitation to embark on a journey of discovery and exploration. With its dynamic rhythms, soaring melodies, and intricate textures, it invites listeners to join in the adventure and explore the infinite possibilities of the night sky.
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> *- Program Note by: Katahj Copley*

Mother Earth - David Maslanka (2001)

David Maslanka 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 master's 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.

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.

> *Mother Earth* was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor. The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and Mother Earth is no exception. It became an urgent message from Our Mother to treat her kindlier! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.
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> *- Program Note by David Maslanka*

Vulnerable Joy - Jodie Blackshaw (2022)

Jodie Blackshaw (b. 1971) grew up in the south-east of rural Australia and formed a very personal relationship with music early in life through the creative application of her imagination to musical colors and movement. Today, she continues to seek creative experiences for students through her teaching and composing so they, too, may enjoy the personal relationship she discovered in her formative years. This includes the launching of her very own four-volume series "Teaching Performance Through Composition."

In 2020, Blackshaw completed her PhD in Composition with Dr. Christopher Sainsbury at the Australian National University. In addition to composing and presenting music education workshops, Blackshaw is passionate about fostering equality in concert programs, including schools. In 2018 she curated the website www.colourfullmusic.com to share diverse wind band programs created by leading conductors with the global wind music community. She has presented at the Midwest Clinic in Chicago several times and in June 2022 launched her "Conservation Series," an infinitely growing set of works that will raise funds and awareness surrounding climate change and endangered species.

> *Vulnerable Joy* is inspired by the self-sacrifice, commitment and humility of the mother Humpback whale. As a mammal, baleen whale, she grows to approx. 16m (52 ft) and lives at the ocean's surface to breathe. She travels up to 6, 500km (approx. 4,000 miles) from her feeding ground to birth her calf in warmer tropical waters. Once she leaves the feeding grounds of Antarctica or the cooler oceans of the Northern Hemisphere, she will not feed again until she returns some 8-9 months later. All the while, nursing her newborn calf with up to 600 liters (132 gallons) of milk per day.

In realising the enormity of this feat, my mind turned to the whales who are closest to me, those who migrate along the East coast of Australia from Tonga to Antarctica. I imagined the sheer relief she must feel in that moment when the cool waters of the Southern Ocean rub her skin for the first time. She is tired and hungry but, in that moment, (in my imagination), I feel her joy, her intense, overwhelming joy.

During the opening and closing of the performance, you may hear the instrumentalists murmuring some words. This 'chant' is made up of word fragments from eight different languages. The fragments used come from translations of the following words/phrases: "Welcome", "Peace be with you", "Live long and prosper", "Love". The colour and beauty of these translated words have been used not to create a direct translation of these English phrases, but to provide a link between the humpback whales' intelligent communication capability and our inability to understand them. For if we could, I feel sure they would be sending us a very clear message: please allow us to live our lives in peace, love, prosperity and beautiful, awe-inspiring, vulnerable joy.

This work was commissioned by the Jodie Blackshaw commission consortium.

- Program Note by Jodie Blackshaw

Firefly - Ryan George (2008)

Ryan George (b. 1978) currently resides in Austin, Texas where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles is performed regularly throughout North America, Europe, Asia, and Australia. Ryan completed his first work for concert band in 2007 and since then his works have received performances at the American Bandmasters Association Convention, the MidWest Band and Orchestra Clinic (Chicago), P.A.S.I.C., Carnegie Hall, the National CBDNA Conference, etc. Many of his works, which are aimed at developing performers, have frequented the repertoires of All-State, Region, Inter-Collegiate, and Honor's ensembles throughout the U.S. and Canada.

As a specialist in music design for marching ensembles Ryan's work has been performed by some of the nation's elite programs at state, region, and national venues. His roster of clients include perennial Bands of America (Music for All) regional champions, regional finalist, and Grand National finalist. Some of his clients have included Leander HS (Leander TX), James Bowie HS (Austin TX), Round Rock HS (Round Rock TX), Cedar Ridge HS (Round Rock TX), and the 2018 UIL 6A State Champion Vista Ridge HS (Cedar Park TX). Within the realm of drum corps Ryan is returning for his 8th year as the brass arranger/composer of the Boston Crusaders from Boston, MA. He held the same role with the Academy from Tempe, AZ from 2011-2013.

Ryan is a graduate of the University of Kentucky. He is an ASCAP artist, a member of TMEA, and the American Composer's Forum. His wife Sarah is a producer and talent buyer for internationally recognized music festivals and they are the proud parents of Sophia, Nyla, and Teller.

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature; birds, waterfalls, flowers, and even insects can take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my 4-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!"

Firefly is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

- Program Note by Ryan George

Cascadia Suite - Robert Buckley (2007)

Robert (Bob) Buckley (b. 1947) 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 Bublé, 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 2nd 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 3rd Symphony, Quebec Mosaic, in Quebec City. He lives in Vancouver, BC, Canada with his wife, choreographer and director, Marlise McCormick.

Cascadia Suite portrays in music a trip, by air, over the majestic mountains, the crystal-clear waters, and the beautiful Pacific coast of North America. In three movements, you fly over the sun-kissed San Juan Islands, onto the bleak frozen north of Vancouver, and finally over the ocean to the raw beauty of the Whistler Mountains. Take your audience on a sight-seeing flight over this charming region of North America!

- Program Note by Robert Buckley

The Rusted Jungle – Dylan Fitzhenry (2025)

Dylan Fitzhenry (b. 2003) is a Winnipeg-born composer currently pursuing a master's degree in composition at the University of British Columbia. He is also the Composer-in-Residence with the UBC Symphonic Wind Ensemble. Fitzhenry's experience as a musician lies mainly in playing tuba with bands and orchestras, providing a congruence between the types of music he would want to play in an ensemble and the types of music he would want to write. Drawing inspirations from composers like David Maslanka, Julie Giroux, and Viet Cuong, as well as the music of video games growing up, Fitzhenry's style has been described as "complex in a fun way" by peers and professionals, and as a "chaotic twist on familiar genres" by Winnipeg's Classic107. Fitzhenry is always striving to make instrumental music fun for musicians and listeners, and to leave an impact on what audiences might expect from the world of wind ensembles.

> Composing music from the ground up can often feel like a monumental juggling act of planning, writing, and construction. Musical gestures need to be built piece by piece, like a high-rise gradually being brought to life out of blueprints. *The Rusted Jungle* is a project which exemplifies the gradual buildup of meticulous planning and complexity that sprouts from an original jungle of musical ideas during the compositional process. It follows a short journey from a lush natural jungle to a gradual architectural growth of melody and intensity that builds from it, but it doesn't stop there. As it continues to snowball in intensity, the texture grows denser, more instruments enter the fray and the tempo increases as if each instrument is in a race against themselves. Like a distorted city's skyline growing out of the original landscape, the music continues to grow constantly more complex, chaotic, and artificially rhythmic, before finally bursting at the seams in a grandiose finish, as the structure reaches its completion: the hybrid landscape of a rusted jungle.
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> *- Program Note by Dylan Fitzhenry*

Elsa's Procession to the Cathedral – Richard Wagner, transcribed by Lucien Cailliet (1938)
Richard Wagner (1813-1883) was a German composer. He is best known for his operas, which are often called as music dramas. He created the concept of the Gesamtkunstwerk, bringing musical, visual, poetic and dramatic elements into a unity. **Lucien Cailliet** (1891-1985) is famous for arranging orchestral music for wind ensembles. Among all, *Elsa's Procession to the Cathedral* and *Finlandia* have become standard repertoire for wind ensembles.

Elsa's Procession to the Cathedral is a wedding procession from Wagner's tragic opera *Lohengrin*, in which Elsa, Duchess of Brabant, is about to marry her Knight, Lohengrin. The piece is a prologue to Elsa's betrothal to Lohengrin, the mysterious Knight of the Holy Grail who comes to deliver the Brabant nation from the Hungarian invaders. In the original operatic setting, the large double chorus representing the people of Antwerp adds solemnity to the orchestra. In this transcription for symphonic band, Cailliet has successfully built the wind ensemble's instrumental framework into a delicate and grand representation of Wagner's operatic music, outlining the orchestral chorus. The choral voices are absorbed in the rich instrumental texture, re-creating the flourishing Wagnerian colour.

Angels in the Architecture – Frank Ticheli (2008)
Frank Ticheli's (b. 1958) music has been described as "optimistic and thoughtful" (Los Angeles 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) received his doctoral and master's degrees in composition at the University of Michigan. Since 1991, he has been a Professor of Composition at the University of Southern California's Thornton School of Music (USC). Ticheli was the Composer in Residence of the Pacific Symphony from 1991 to 1998, while still having a close relationship with the orchestra. He has been the recipient of numerous awards, including the Arts and Letters Award, the Goddard Lieberson Fellowship and the Charles Ives Scholarship from the American Academy of Arts and Letters and the National Band Association/ Revelli Memorial Prize. His works are published by Manhattan Beach, Southern, Hinshaw and Encore Music and recorded on labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos and Reference.

Angels in the Architecture was commissioned by Kingsway International and premiered at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States. The title of the piece is inspired by the Sydney Opera House, with its halo-shaped acoustical ornaments.

Angels in the Architecture begins with a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

The work can be seen as a dramatic conflict between two extremes – the divine and the evil. The divine is represented by the beautiful, high-ranged singing from the soprano with angelic text in the balcony, the celestial pitches from the Whirlies, the traditional Hebrew song of peace (*Hevenu Shalom Aleichem*) and the well-known 16th-century Genevan Psalter, *Old Hundredth*. The borrowed songs convey human ideals of peace, hope and love. The chorale, which appears twice in the music, is Ticheli's own expression of those aspirations. In contrast, the devil is represented by dissonant brass notes and polytonality. The fast-paced, turbulent music conveys a sense of darkness, death, and spiritual doubt. These shadows sneak in unnoticeably, creep in slowly and eventually obliterate the light. The battle between the divine and evil creates a kind of five-part rondo form: light-darkness-light-darkness-light.

The piece ends as it begins: the angel (the soprano) sings the same comforting words. Yet, a final shadow appears deep below from the humming of the ensemble- ominously and distantly.

The Frozen Cathedral – John Mackey (2012)

John Mackey (b. 1973) holds a Master of Music from the Juilliard School and a Bachelor of Fine Arts from the Cleveland Institute of Music. He became the youngest composer inducted into the American Bandmasters Association in 2014. Mackey has gained numerous grants and awards, including the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters, Concert Music Awards, the Morton Gould Young Composer Award from ASCAP, and a nomination for the CalArts/Alpert Award. He has received various commissions, including from the BCC Singers, the Dallas Wind Symphony, and the American Bandmasters Association. Mackey has held college residencies at Florida State, the University of Michigan, Ohio State, Arizona State, the University of Southern California, the University of Texas, and many others.

The Koyukon call it "Denali," meaning "the great one," and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Mount McKinley is the tallest mountain on land in the world – a full two thousand feet taller than Mount Everest. This extraordinary spectacle is the inspiration behind *The Frozen Cathedral.*

The piece is a collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. The piece is dedicated to the memory of John Locke's late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park.

The most immediately distinct aural feature of the work is the quality of intriguing instrumental colors—a crystalline twinkling of metallic percussion colors the simple, glacial opening. A number of traditional sounds are included in the percussion orchestration. Yet, there is also a host of unconventional timbres, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets and the waterphone. The initial environment is icy and alien. The cold, distant landscape is heightened by the modal solo of bass flute, which creates dissonance through a contrasting key and becomes more insistent with the addition of alto flute, English horn, and bassoon. This collection expands by encompassing more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing desperation can drive no further, it shatters like glass, dissipating once again into the resonance of the introductory percussion.

The second half of the piece starts in a manner similar to the first. In reality, it has been transposed into a new key. When the bass flute plays the long solo again, it resonates with more compatible consonance this time. The only momentary clash is a Lydian influence which adds brightness to the tune and remains until the end. Instead of anger and bitter conflict, the melody in the second half projects warmth, nostalgia and even joy. The new choral, led in particular by the trombones, is a cathartic statement, banishing the earlier darkness in a moment of spiritual transcendence and celebrating the glory of the surroundings.

- Program Note by Jake Wallace

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
Camden Arabzadeh
Toronto, ON; BASc '30

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
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
Yueyi Liu
Shanghai, China; DMA '27
Max Sawer
Chilliwack, BC; BMus '29
Kriti Verma
Vaughan, ON; BASc '26

Cello
Shiyi Wang
Wuxi, China; BMus '29

String Bass
Annika Kaur Gill
Surrey, BC; BA '29

Harp
Sye Perry
Coaldale, AB; BSc '26

UBC SYMPHONIC WIND ENSEMBLE

Cheng Xin Ip, conductor

Flute
Lauren Debeljak, *piccolo*
Calgary, AB; BMus '27
Glenn Deloeg
Vancouver, BC; BA '29
Zaiden Grayda-Reyes, *piccolo, alto*
Winnipeg, MB; BMus '28
Caitlin McCracken
Burnaby, BC; BMus '27
Almira Miao
London, ON; BMus '29
Lucy Zuo*, *bass*
Coquitlam, BC; MMus '27

Oboe
Tina Chen, *english horn*
Shanghai, China; BMus '26
Kiara Hosie*
Victoria, BC; MMus '26
Rheanne Kuo
Richmond, BC; BMus, BSc '30

Bassoon
Julia Nolan
Saxophone Faculty
Connor Smith*
Littleton, CO, USA; BMus '27

Clarinet
Haruna Beer, *bass*
Calgary, AB; BMus '27
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
Jichen Wang*
Dalian, China; MMus '26
Hongyuan Wu, *Eb*
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, *soprano, 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

Horn
Mark Edward Buco
Surrey, BC; BMus '27
Riley Evans
Port Alberni, BC; BMus '28
Austin Li
Surrey, BC; BSc '29
Otis M. Peake*
Vancouver, BC; BMus '28

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
Alisa Carter
Portland, OR, USA; BA '26
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
Caydence Matheson
Calgary, AB; BMus, BEd '27
Max Sawer
Chilliwack, BC; BMus '29
Jerry Wang
Vancouver, BC; BMus '28

Harp
Sylvia Li
Vancouver, BC; BMus '28

Piano/Celesta
Maryam Khamis
Vancouver, BC; BMus '27

Organ
Chengyu Zhang
Shanghai, China; MMus '27

** denotes principal*

UPCOMING PERFORMANCES

UBC Symphony Orchestra & UBC Choirs: Bernstein & Holst
Saturday, December 6 at 7:30 p.m. (Chan Shun Concert Hall)
Purchase tickets

UBC Choirs
Friday, February 6 at 7:30 p.m. (Chan Shun Concert Hall)
Purchase tickets

UBC Bands
Sunday, February 8 at 7:30 p.m. (Chan Shun Concert Hall)
Purchase tickets

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 and workshops with internationally renowned guest artists in our Brassfest, Windfest, and Wind Conducting Symposium events. 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 and details for UBC School of Music events can also be found on music.ubc.ca/news-events.
Presented by the UBC School of Music and Chan Centre for the Performing Arts.

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