



FRIDAY, MARCH 6, 2026 | 8 PM

Phillip T. Young Recital Hall, MacLaurin Building  
University of Victoria

We acknowledge and respect the Lək̓ʷəŋən (Songhees and X̱wsep̓səm/Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

## PROGRAM

### Sonata for Viola da Gamba

*I. Vivace*

J.S. Bach (1685-1750)  
arr. Chi leong Lao (b. 2004)

Andrew Montgomery, oboe

Cat Henderson, English horn

Chi leong Lao, Spencer Leong Cowie, Eli Lyons, bassoon

### Fantasy for Bassoon

Malcolm Arnold  
(1921-2006)

Eilish McAree, bassoon

### Concerto for Oboe in C Major, K. 314

*I. Allegro aperto*

W.A. Mozart  
(1756-1791)

Andrew Montgomery, oboe

Kevin Du, piano

### Ciranda das Sete Notas

Heitor Villa-Lobos  
(1887-1959)

Spencer Leong Cowie, bassoon

Gabriel Lagos, piano

INTERMISSION

## Premier Solo for Bassoon

Eugène Bourdeau  
(1850-1926)

Eli Lyons, bassoon  
Jany Lu, piano

## Oboe Sonata Op. 166

*I. Andantino*  
*II. Allegretto*

Camille Saint Saëns  
(1835-1921)

Cat Henderson, oboe  
Cosette Victores Armas, piano

## Divertissement for Bassoon

*I. Vivace*  
*II. Lento*  
*III. Vivo assai*

Jean Francaix  
(1912-1997)

Chi leong Lao, bassoon  
Gabriel Lagos, piano

## and yet, (*they live on*)

Spencer Leong Cowie  
(b. 2005)

Andrew Montgomery, oboe  
Cat Henderson, English horn  
Chi leong Lao, Spencer Leong Cowie, Eilish McAree, Sobhan Golonka, Kerry Graham, bassoon  
Eli Lyons, contrabassoon  
Andrew Canil, percussion

**and yet, (*they live on*)** is a reflection on the amazing resilience that human beings have in the face of oppression. More specifically, I wanted to write a tribute to the millions of LGBTQ+ people that have died of AIDS in the past half century (UN AIDS 2026).

The form of the piece was inspired by this quote from Dan Savage: "During the darkest days of the AIDS crisis we buried our friends in the morning, we protested in the afternoon, and we danced all night, and it was the dance that kept us in the fight because it was the dance we were fighting for." The first part of the piece, a mournful lament, represents the past and the burying of loved ones. Following this section, night falls and the dance begins, with alternating 6/8 and 2/4 bars giving a wild, unrestrained feeling. The piece ends with a glorious restatement of the opening melody, symbolizing love and hope for the future.

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