

Requiem

UBC Symphony Orchestra, University Singers & Choral Union

Saturday, December 04, 2021 • 7:30 p.m.

Francis Poulenc
(1899 – 1963)

Suite from Les biches

- I. Rondeau
- II. Adagietto
- III. Rag-Mazurka
- IV. Andantino
- V. Final

Jonathan Girard, conductor

◆ **Intermission** ◆

Maurice Duruflé
(1902 – 1986)

Requiem, Op. 9

- I. Introït
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei
- VII. Lux æterna
- VIII. Libera me
- IX. In Paradisum

Carleigh Ross, mezzo-soprano
Graeme Langager, conductor

*We would like to acknowledge that the land on which we gather
is the traditional, ancestral, and unceded territory of the Musqueam People.*

University of British Columbia Symphony Orchestra

Violin I

Justine Lin, *concertmaster*
Surrey, BC; MMus '23

Adrian Kwan
Vancouver, BC; BMus, BEd '23

Clara Sui
Victoria, BC; BMus '23

Wilson Li
Vancouver, BC; BMus '24

Annis Lee
Langley, BC; BMus '24

Xiaoyin Zhang
Jiangsu, China; MMus '24

Victoria Rose
Yakima, WA, USA; BMus '22

Andy Kim
Vancouver, BC; BMus '23

Yiyi Hsu
Surrey, BC; DMPS '23

Nicholas Voth
Chilliwack, BC; BSc '24

Hailey Phillips
Victoria, BC; MPH '23

Alex Zhang
Vancouver, BC; BMus, BSc '25

Rachel Baek
South Korea; BMus '23

Yoanita Maria Kartadihardja
Surabaya, East Java, Indonesia; MEd
'23

Violin II

Jeremy Ho *
Surrey, BC; MMus '23

Catie Akune
Vancouver, BC; BMus '23

Samantha Kung
Surrey, BC; MMus '22

Shijin Kim
Seoul, South Korea; MMus '23

Phoebe Cheng
Vancouver, BC; BMus '24

Chi Kwan Chan
North Vancouver, BC; BCom '22

Alina Wei
China; BMus '25

Erin Jaen
New York, NY, USA; BA '24

Yewon Hong
Langley, BC; BMus '24

Amy Zhang
Victoria, BC; BMus '23

Jack Campbell
Vancouver, BC; BMus '24

Viola

Alexander Beggs *
Calgary, AB; BMus '23

Ludmilla Kraneck
São Paulo, Brazil; MMus '23

Francesca Kohn
Vancouver, BC; BMus '22

Hyeonbeen Ha
Seoul, South Korea; BMus '23

Teddy O'Donnell
Vancouver, BC; BMus '23

Maia Forsyth
Calgary, AB; BMus '24

Athalie Vaval *
Miami, FL, USA; MMus '23

Violoncello

Bruno Quezada Chávez *
Vancouver, BC; BMus '22

Aireleen Zhu
Tianjin, China; BMus '23

Kimberley Kistler
Monterey, CA, USA; BMus '22

Nathan Kwok
Vancouver, BC; BMus '23

Lyla Lee
Langley, BC; MMus '23

Constantine Yannakoulis
Burnaby, BC; BA '23

Jennifer Lim
Vancouver, BC; BSc '23

Bass

Yueming Xia *
Anhui, China; DMA '23

Elias Veloso
Vancouver, BC; BMus '25

Lukas Schmidt
Calgary, AB; BMus '25

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Douglas Forrest
Vancouver, BC; BSc '22

Flute & Piccolo

Vicky Zhang *
Zhengzhou, China; DMA '23

Joyce Wong
Vancouver, BC; DMPS '23

Amanda Lawrence
Cape Town, South Africa; MMus '22

Oboe & English Horn

Wei Wang *
Taiyuan, China; DMA '23

Sarah Zhang
Vancouver, BC; BSc '23

Tiana Ropchan, *english horn*
Port Moody, BC; BMus '23

Clarinet & Bass Clarinet

Jose David Romero Martinez *
Totana, Spain; MMus '22

Mar Navarro Ivars
Benissa, Spain; BMus '23

Jonathan López, *bass clarinet*
El Paso, TX, USA; BMus '22

Bassoon & Contrabassoon

Eric Li *
Miramichi, NB; BMus, BSc '24

Rio Lagos Davison
Saskatoon, SK; MMus '23

Emily Carlsen, *contrabassoon*
White Rock, BC; BMus, BEd '23

Horn

Kristin Ranshaw *
Calgary, AB; MMus '22

Lawrence De Guzman
Vancouver, BC; BMus, BEd '24

Albert Wu
Richmond, BC; BMus '22

Maddie Davis
Port Coquitlam, BC; BMus '22

Hanna Van Inwegen
Seattle, WA, USA; BMus, BEd '23

Trumpet

Freddy Abu Sido *
Richmond Hill, ON; MMus '24

Erica Binder
Red Deer, AB; BMus + MM '22

Graeme Lister
Surrey, BC; BMus '24

Trombone

Erik Larson *
Winnipeg, MB; MMus '23

Shiqing Liu
Nanjing, China; BMus '22

Bass Trombone

Gerald Rogers
Lethbridge, AB; MMus '23

Tuba

Gage Sippel *
Agassiz, BC; DMPS '22

Harp

Madison Dartana *
Vancouver, BC; BMus '23

Celeste

Anican Yu *
Prince George, BC; BMus, BEd '22

Organ

Michael Dirk *
Guest Faculty Performer

Timpani & Percussion

Jacob Kryger *
Saint Albert, AB; MMus '22

Kristiāns Jautaiķis
Riga, Latvia; BMus '22

Kristofer Siy
Vancouver, BC; BMus '23

Kaiya Gazley
Chilliwack, BC; BMus '23

* *denotes principal player*

UBCSO Staff

Armand Birk, *teaching assistant*
Victoria, BC; MMus '23

Monica Chen, *teaching assistant*
Burnaby, BC; MMus '22

Maddie Davis, *librarian*

Candice Newberry, *librarian*

Alexander Beggs, *stage manager*

Yiyi Hsu, *stage manager*

University of British Columbia Choral Union & University Singers

Soprano

Adriana Zaharijevich
Alexandra Kennedy
Alison Kelsall
Anja Kelly
Anna Pontin
Anusha Thukrail
Avery Quarashi
Bella Wark-Pantoja
Caelan Prescott
Carolyn Ford
Celina Mu
Cherry Hsu
Chloe Huang
Claire Bidulka
Claire Liu
Deeandra Miranda
Dillon Forde
Elissa Matthew
Emily Malmgren
Emma Penner
Erin Strachen
Eva Schmidt
Grace Walker
Haley Power
Indira Graham
Ioana Fronea
Julia Yoo
Kathleen O'Connor
Kayla Preocanin
Kendra Baldwin
Kristina Shishkova
Lauren Coulson
Lila Edsall
Lily-Alice Malena-Morin
Maddy Keir
Mariana Iguavita
Meruet BestyBay
Naomi Barasch

Natalia Roche
Olivia Huang
Sara Booth
Sarah Tang
Sarah Wong
Sharon Chu
Skye Wilkinson
Skylar Sabash
Snow Diao
Sylvie Nesbitt
Taylor McKee
Trinity Collie
Vinci Fong
Wellesley Kerr

Alto

Alexandra Baird
Alice Yang
Allice Wang
Amy Cheung
Anne Qu
Aurora Chen
Britney Huynh
Caitlin Bellas
Caroni Young
Cat Hartt-Towie
Chelsea Dell
Dawn Tomashewshi
Fiona Zhang
Gabriela Pimental
Ghonchek Eijadi
Grace Jung
Han-Ah Park
Hannah Park
Heeya Song
Holly Ten Haaf
Ivy Lin
Janna Berg
Jason Lee

Jenny Lim
Jessica Peng
Jessica Tao
Jodi Ferrer
Kaitlyn Agda
Karen Chan
Kate Pasula
Kayla Salanga
Kelsey Zhong
Kristine Choi
KT Huber
Lauren-Nicole Pizarra
Lena Hart
Manuela Chao
Marin Phillips-Hing
Maryam Khamis
Meena Chowdhury
Melanie Ko
Michelle Wu
Miya Ding
Molly Morrison
Nancy Mu
Naomi Giorgis
Nathalie Phan
Nicole Borowicz
Oscar Smith
Rachel Dupras
Risa Murakami
Saphren Ma
Sara Foubert
Sarah Stephenson
Shayna Kang
Shilpa Sharma
Sofia Muzychka
Veronica Meyer
Vivienne Tharmin
Wendy Cheung

Tenors

Aidan Redulla
Alex Ding
Alex Liu
Alexei-Luis Villareal
Benedikt Golisch
Ethan Tong
Gabriel Chona
Isaac Howie
Joel Schelp
Jordan Griffiths
Joseph Jeon
Joseph So
Ken Car
Lucia Monchi
Martin Joo
Michael Stahl
Matthew Wong
Owen Glor
Samuel Teo
Tyson Fisher
Ziheng Zhao

Bass

Albin Rickman
Alexis Vollant
Achint Lail
Andrew Marr
Armand Birk
Ayrton Chilibeck
Ayuki Ohno
Bofeng Cheng
Boxuan Zhang
Christian Richardson
Christoffer Lindbom
Darren Wen
Denis Petrov
Elvin Do
Fergus Kwan
Hans Grunwald
Hanwen Liang
Jason Lau
Jeon Mok
Josh Levesque
Justin Lau
Liam Taylor
Matthew Perez
Michael Chan
Michael Robert
Phillip Lee
Richard Xiang
Ryan Flores
Samuel Boone
Tim Cheng
Thomas Farrell
Zachary Manlapid

Graduate Choral Assistants

Elvin Do
Britany Huyhn
Zachary Manlapid
Han-Ah Park
Michael Stahl
Caroni Young



As the Director of Orchestras at the University of British Columbia School of Music, **Jonathan Girard** is dedicated to raising the standard of orchestral training in Canada. Recent performance highlights for the UBC Symphony Orchestra include Mahler's *Das Lied von der Erde*, Debussy's *La mer*, Berlioz' *Symphonie fantastique*, and Holst's *The Planets*.

As a recent Peter Wall Scholar, Girard focused his research on creating unique interdisciplinary orchestral performances connecting orchestral music with important societal issues. He collaborated with multidisciplinary artist Deborah Carruthers on *slippages*, a symphonic improvisatory composition from a graphic score informed by scientific data sets from glaciers. He is currently working with composer Chris Chafe (Stanford University) and oceanographer Philippe Tortell (UBC), on a symphonic work based on the sonification of climate data sets.

Girard is the founder and director of the UBC Chamber Orchestra Festival, which brings together talented young musicians, emerging conductors, and distinguished faculty to work together in an intense cooperative performance environment. It was developed in partnership with the Vancouver Symphony Orchestra Orchestral Institute (VSOI), where Girard is on the conducting faculty. He is also the past president of the College Orchestra Directors Association Western Division (CODA).

Among other recordings, Girard has just completed a Redshift recording of concerti by British Columbia composers entitled *Soaring Spirits*. UBCSO's performance of John Luther Adams' first symphonic work *A Northern Suite* will shortly be released on the Cantaloupe label.

Girard maintains a busy guest conducting schedule with orchestras in North America, Europe, and South America. Previous conducting positions include the Rochester Philharmonic Orchestra, University of Northern Iowa School of Music, Ohio Light Opera, and Portland (ME) Opera Repertory Theatre. He is in demand as a pedagogue and clinician. Girard completed his DMA at the Eastman School of Music as a student of Neil Varon.



Graeme Langager is Director of Choral Activities at the University of British Columbia School of Music. A passionate and dynamic conductor, Dr. Langager is sought-after as a clinician, adjudicator, educator and guest conductor. He has performed throughout Europe and across North America, appearing in such venues as St. Peter's Basilica in Rome, Stefansdom in Vienna, Carnegie Hall in New York, St. Nicholas in Prague, St. Stephen's in Budapest, as well as in cathedrals and concert halls in Italy, Spain, and France. His choirs have also performed at numerous choral conferences, including: NCCO (National Collegiate Choral Organization), ACDA-AR (American Choral Directors Association Conference, Arkansas), IAJE (International Association of Jazz Educators), MENC/NAfME (National Association for Music Education), and the Montreux and North Sea Jazz Festivals.

Dr. Langager was born in Lethbridge, Alberta into a musical family, and has sung and played musical instruments since childhood. He has taught for more than 20 years in universities and colleges across the United States and Canada, including the University of Arkansas and Cuesta College in California. He is also active as a composer and arranger, and has been commissioned on a number of occasions. Langager received the doctoral degree in choral conducting from the University of Cincinnati College-Conservatory of Music, and the master of music degree from California State University, Long Beach.

In 2015, both the UBC University Singers and the Phoenix Chamber Choir (under Langager's direction) placed first in the Choral Canada National Competition for Canadian Amateur Choirs in numerous categories: University Choirs (UBC), Chamber Choir (Phoenix), New Music (Phoenix 1st, UBC 2nd), and Best Performance of a Canadian Composition (*Gaudium Vestrum Sit Plenum* composed by Graeme Langager and performed by Phoenix Chamber Choir).



Carleigh Ross (she/they) is a Canadian-American mezzo-soprano currently studying with Krisztina Szabó. Ross started her classical singing at age 14 in New York, and decided to continue their operatic education at UBC. Since starting school, she has had six lead roles and been involved in eight productions in the chorus. Ross has participated in masterclasses, most notably singing for mezzo-soprano Katherine Ciesinski and Verdi soprano Sondra Radvanovsky. She has also toured with the VSO as a featured soloist for the VSO “A Traditional Christmas” concerts, and had lead roles in Vancouver’s own Bard on the Beach. In 2019, Ross travelled with UBC to Czech Republic and performed Third Lady and Third Spirit in die Zauberflöte. Their next role will be Marcellina in UBC’s production of Le Nozze di Figaro.

PROGRAMME NOTES

Compiled by Armand Birk and Monica Chen

Suite from *Les biches*, Francis Poulenc

Remembered as the most distinguished composer of *mélodie* after Gabriel Fauré, Francis Poulenc (1899-1963) was a prolific member of the famed *Les six* with numerous works spanning orchestral, operatic, piano, chamber, choral, film scores and ballet genres. Most of Poulenc's works contain programmatic elements and can fit into one of two major categories – religious or profane – with *Les biches* strongly belonging to the latter. Initially, Sergei Diaghilev of *Ballet russes* had requested Poulenc and designer Germaine Bongars to collaboratively write a ballet named *Les desmoiselles*. Although Bongars later decided against writing the scenario, Poulenc still composed it as a one-act ballet following the same ideas and named it *Les biches*. Though 'biche' directly translates to 'doe', the term actually referred to a coquettish woman or a promiscuous man in the Parisian slang of the early 1900's.

The ballet has no specific plot – instead, it is a collection of dances and scenes about a group of young people enjoying a summer vacation in a large room surrounding a white couch. Each of the collected dances depicts the wanton activities and interactions between the young adults. Though not included in the suite, Poulenc used profane texts from 18th century literature for the off-stage chorus, who act as omniscient observers commenting on the obscene activities taking place. Darius Milhaud said, "I know of no other music that touches me so intimately and so completely. The Adagietto must be played without Romantic Pathos. In this ballet, nobody falls in love for life, they have sex! Let's just leave it there." Each dance is unique, with moments of bombastic joy, alluring excitement and youthful ecstasy.

Requiem, Maurice Duruflé

Remembered as one of the greatest organists of all time, Maurice Duruflé (1902-1986) was a remarkably gifted French composer whose fascination with plainchant permeated his compositional output. He had started his music education at a prestigious choir school in Rouen at the age of twelve, and soon entered the Conservatoire de Paris. Within a few years, Duruflé won the first prize – the highest academic honour – in five of his classes, and later rejoined the Conservatoire to teach harmony for over 40 years. His overall compositional output was small, with his *Requiem*, dedicated to the memory of his father, one of only three pieces he wrote during the Second World War.

Duruflé was first introduced to Gregorian chant while studying in Rouen, which intimately inspired the use of modal harmonies, polyphonic structures and divine atmospheres throughout his works. In the *Requiem*, each movement's thematic ideas are direct quotations from the Gregorian *Mass of the Dead* or *Burial Mass*. It is strikingly similar to Gabriel Fauré's monumental *Requiem* in its overall text choices and compositional structure, particularly in the *Sanctus*, and in the use of a soloist in the *Pie Jesu*. It is recognized by many as the great requiem that follows Fauré's in the French tradition.

The homage to chant, infused with new French harmonies is introduced immediately. The *Kyrie* branches off in fugal counterpoint of the chant, simultaneously harkening back to the earliest traditions in unison church music, while looking forward to grandiose choral-orchestral styles. The *Domine Jesu Christe* begins with an aura of anguish and foreboding dread, but eventually explodes in a jubilant plea with the text from *Libera Me*. Following Fauré's example, the *Pie Jesu* sung by the mezzo-soprano is a solemn but stunningly hopeful and vulnerable prayer. The trombones and the horns set the mood for the basses to pronounce the judgment day in *Libera Me*, culminating in a dramatic climax with text from the *Dies Irae*. From the chaos emerges a stillness – the choir of angels gently lifts the souls of the dead and with shimmering strings, harp and celeste, sings them towards the mystery of the heavens in the final movement, *In Paradisum*.

TEXT & TRANSLATION

Durufié, Requiem

I. Introït

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

Pie Jesu, Domine, dona eis requiem sempiternam.

*Rest eternal grant unto them, O Lord,
and let light perpetual shine upon them.
It is proper to sing Thee hymns, O God, in Sion,
and prayer shall be offered to Thee in Jerusalem.
Give ear to what I say,
Unto Thee shall all flesh come.*

II. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

III. Domine Jesu Christe

Domine Jesu Christe, Rex gloriæ,
libera animas omnium fidelium defunctorum
de pœnis inferni, et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repræsentet eas in lucem sanctam,
quam olim Abrahæ promisisti, et semini eius.
Hostias et preces tibi, Domine, laudis offerimus,
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.

*Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the punishments of hell and from the bottomless
pit.
Deliver them from the mouth of the lion,
and let not Tartarus swallow them up,
nor let them fall into darkness.
But let St Michael, Thy standard-bearer,
bring them back again into the holy light
that Thou hast promised once to Abraham and his
seed.
We offer unto Thee praise with sacrifices and prayers.
Do Thou accept them for those souls,
whose memory we keep today:
Grant them, O Lord, to pass from death to the life.*

IV. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.*

V. Pie Jesu

Pie Jesu, Domine, dona eis requiem.

*Merciful Jesu, Lord, grant them rest.
Merciful Jesu, Lord, grant them everlasting rest.*

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

VII. Lux æterna

Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum,
quia pius es.

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

VIII. Libera me

Libera me, Domine, de morte æterna,
in die illa tremenda;
quando coeli movendi sunt et terra;
dum veneris judicare sæculum per ignem.

Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.

IX. In Paradisum

In Paradisum deducant te Angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem
sanctam Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
æternam habeas requiem.

*O Lamb of God, that takest away the sins of the world,
grant them rest.*

*O Lamb of God, that takest away the sins of the world,
grant them everlasting rest.*

*Let light eternal shine upon them, O Lord,
with Thy saints for ever and ever,
for Thou art merciful.*

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

*Deliver me, O Lord, from everlasting death,
on that day when all must tremble;
when the heavens and earth are to be moved;*

when Thou shalt come to judge the age by fire.

*I am made to tremble, and I am frightened,
when the day of reckoning shall come,
and the approaching wrath.
That day, a day of wrath, calamity and misery,
a great and very bitter day.*

*Eternal rest grant them, O Lord:
and let light perpetual shine upon them.*

*May angels lead thee to paradise:
at thy coming may the martyrs take thee,
and bring thee through into the
holy city of Jerusalem.*

*May the choir of angels take thee,
and with Lazarus, once a beggar,
mayst thou have eternal rest.*

UPCOMING PERFORMANCES

UBC Opera: Le Nozze di Figaro

January 29th – February 6th

Chan Shun Concert Hall | Tickets: \$25 Adults/\$15 Students

Gordon Gerrard *conductor* | Nancy Hermiston *director*

UBC University Singers & Choral Union

Friday, February 11th at 7:30 p.m.

Chan Shun Concert Hall | Tickets: \$25 Adults/\$15 Students

Graeme Langager *conductor* | Caroni Young *conductor*

UBC Symphony Orchestra

Saturday, February 12th at 7:30 p.m.

Chan Shun Concert Hall | Tickets: \$25 Adults/\$15 Students

Jonathan Girard *conductor*

UBC Chamber Choir

Wednesday, February 16th at 7:30 p.m.

Roy Barnett Recital Hall | Free Admission

Elvin Do *conductor*

UBC SWE & Concert Winds

Thursday, February 17th at 7:30 p.m.

Chan Shun Concert Hall | Tickets: \$25 Adults/\$15 Students

Robert Taylor *conductor* | Imran Amarshi *conductor*

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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THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

