

University of Stuttgart Academic Orchestra University of British Columbia Symphony Orchestra

Chan Centre for the Performing Arts
Tuesday, September 20th, 2022 ▪ 7:30 p.m.

University of Stuttgart Academic Orchestra

Johannes Brahms
(1833 - 1897)

Tragic Overture, Op. 81

Jonathan Girard, conductor

Béla Bartók
(1881 - 1945)

Concerto for Viola and Orchestra in A minor, BB. 128

Paulina Riquelme, viola

Mihály Zeke, conductor

◆ Intermission ◆

Robert Schumann
(1810 - 1856)

Symphony No. 4 in D minor, Op. 120

- I. Ziemlich langsam - Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam - Lebhaft

Mihály Zeke, conductor

University of Stuttgart Academic Orchestra & University of British Columbia Symphony Orchestra

John Williams
(b. 1932)

Theme from "Jurassic Park"

Jonathan Girard, conductor

Johannes Brahms

Academic Festival Overture, Op. 80

Mihály Zeke, 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 Stuttgart Academic Orchestra

Violin I

Henrike Sommer*
Alon Bindes
Maria Föhr
Johannes Gindele
Annika Jooss
Imke Kienzle
Ruben Kuhnle
Emily Schlüchtermann
Tilman Sinning
Nils Trost
Imke Weiser
Dilara Yildiz
Gregor Zwickl

Violin II

Kai Braun
Fiona Braun
Sven Föhl
Sophie Förste
Mona Hermanns*
Julian Klemm
Lisa-Maria Krawczyk
Lukas Nagel
Christian Roos
Simon Thissen
Katja Wilfert
Frank Wolff

Viola

Sophie Doster
Wolfgang A. Maiwald
Jana Nowak
Felix Sandern
Liza Schwarz*
Aleksander Tanunin

Violoncello

Irma Altmann
Berenike Beckhaus
Philip Franke
Carmina Glöckler
Daniel Götte*
Johannes Häberle
Moritz Roos
Jakoba Wacker
Lennart Wenzel

Bass

Ulrich Bayer*
Matthias Denecke
Sebastian Durek
Sebastian Klein
Alexander Lee

Flute

Hannes Deichmann
Alina Klumpp
Anke Wich

Oboe

Felix Boscheinen
Marius Nitzsche
Sven Ulrich

Clarinet

Markus Huber
Manuel Kuch

Bassoon

Jorid-Rabea Haakh
Hanna Schäfer*
Noah Schroeder

Horn

Sarah Jöchle
Lukas Maucher
Anna-Sophie Meyer*
Christian Rees

Trumpet

Damaris Reber
Georg Waibel
Konrad Wiederspahn

Trombone

Lucas Heidemann
Jannik Michel
Johannes Okker

Tuba

Leander Lehmann

Percussion

Alexander König
Martin Oberdorfer
Valentin Stockinger

University of British Columbia Symphony Orchestra

Violin I

Conor Stuart, *concertmaster*
Richmond, BC; DMA '24

Justine Lin
Surrey, BC; MMus '23

Shijin Kim
Seoul, South Korea; MMus '23

Amy Zhang
Victoria, BC; BMus '24

Andy Kim
Vancouver, BC; BMus '23

Annis Lee
Langley, BC; BMus '24

Hailey Phillips
Victoria, BC; MPH '23

Takahiro Mori
Vancouver, BC; BAsc '26

Phoebe Cheng
Vancouver, BC; BMus '24

Sam Meyer
Langley, BC; BMus '24

Yewon Hong
Langley, BC; BMus '24

Risako Tonegawa
Tokyo, Japan; BSc '25

Emily Tang
Nanjing, Jiangsu, China; BMus '26

Amber Chen
Taipei, Taiwan; BMus '26

Yantong Chen
Tianjin, China; BSc '23

Jocelyn Chui
Vancouver, BC; BA '26

Sammy Herzog
Victoria, BC; BSc '26

Violin II

Yiyi Hsu*
Surrey, BC; DMPS '23

Jeremy Ho
Surrey, BC; MMus '23

Serene Zhang
Jiangsu, China; MMus '23

Wilson Li
Vancouver, BC; BMus '24

Robin Ilmari Neuvonen
Vancouver, BC; BSc '23

Clara Sui
Victoria, BC; BMus '23

Yoanita Maria Kartadihardja
Surabaya, Indonesia; MEd '23

Nadya Nuyen
Surrey, BC; BMus '26

Gavin Topnik
Vancouver, BC; BMus '27

Shea Zawadiuk
Coquitlam, BC; BAsc '26

Kelk Jeffery
Lions Bay, BC; BMus '24

Rachel Baek
Seoul, South Korea; BMus '23

Anali Delshadi
Tehran, Iran; BSc '26

J.M. Campbell
Anmore, BC; BMus '24

Harp

Madison Dartana*
Vancouver, BC; BMus '23

Sacha Flichy
Paris, France; DMPS '24

Viola

Alexander Beggs*
Calgary, AB; BMus '23

Sofiya Zavydovska
Salem, OR, USA; BMus '26

Ludmilla Kraneck
São Paulo, Brazil; MMus '23

Teddy O'Donnell
Vancouver, BC; BA '24

Hyeonbeen Ha
Seoul, South Korea; BMus '23

Jonathon Chan
Vancouver, BC; BMus '26

Jayden Rogers
Terrace, BC; BSc '25

Stefanija Rekasius
Chicago, IL, USA; BSc '25

Stephanie Lu
Toronto, ON; BSc '26

Violoncello

Lyla Kyu Ri Lee*
Langley, BC; MMus '23

Yiyang Xue
Xi'an, China; DMA '25

Nathan Kwok
Vancouver, BC; BMus '23

Megan Cheng
Vancouver, BC; BMus '26

Richard Ziyang Cheng
Vancouver, BC; BSc '26

Kai Segal
Vancouver, BC; BMus '26

Jennifer Lim
Vancouver, BC; BSc '23

Aireleen Zhu
Tianjin, China; BMus '23

Nila Golmaghani Azar
North Vancouver, BC; BMus '24

Costa Yannakoulis
Vancouver, BC; BA '24

Flute & Piccolo

Jegan Ganesan*
Singapore; BMus '24

Una Rodaljevic
Užice, Serbia; BMus '24

Joyce Wong, *piccolo*
Vancouver, BC; DMPS '23

Oboe & English Horn

Tiana Ropchan*
Port Moody, BC; BMus '23

Wei Wang
Taiyuan, China; DMA '25

Addison Trustham, *english horn*
Abbotsford, BC; BMus '26

Clarinet & Bass Clarinet

Yanqing Zhang
Baoji, China; DMA '24

Yuri Kuriyama
Tokyo, Japan; MMus '23

Felix Rowe, *bass clarinet*
Calgary, AB; BMus '23

Bassoon & Contrabassoon

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

Amelia Walker
Calgary, AB; BMus '25

Trumpet & Cornet

Nikolaj Hansen*
Burnaby, BC; BMus '25

Candice Newberry
Woodstock, ON; DMA '24

Graeme Lister
Surrey, BC; BMus '24

Horn

Shin Yu Wang*
Langley, BC; MMus '24

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

Albert Wu
Richmond, BC; BMus '22

Tyrell Loster Peitzsche
Vancouver, BC; DMPS '24

Trumpet & Cornet

Nikolaj Hansen*
Burnaby, BC; BSc '25

Candice Newberry
Woodstock, ON; DMA '24

Graeme Lister
Surrey, BC; BMus '24

Trombone

Erik Larson*
Winnipeg, MB; MMus '23

Jobert Leong
Hong Kong; BMus '26

Bass Trombone

Dana Sullivan
Binghamton, NY, USA; DMPS '23

Tuba

Brett Lacroix*
Calgary, AB; MMus '24

Piano

Vivian Kwok*
Edmonton, AB; MMus '24

Timpani

Matthew Verma*
Mississauga, ON; DMPS '24

Percussion

Jacob Kryger*
Saint Albert, AB; DMPS '24

Kristofer Siy
Vancouver, BC; BMus '23

Kaiya Gazley
Chilliwack, BC; BMus '23

Bass

Yueming Xia*
Anhui, China; DMA '23

Jennifer Chu
Vancouver, BC; Alumna

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Thomas DeVan
Piedmont, CA, USA; BSc '26

Elias Veloso
Vancouver, BC; BMus '26

Marlena Loewen
Delta, BC; BMus '25, BEd '26

Lukas Schmidt
Calgary, AB; BMus '25

UBCSO Staff

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

Cheng Xin Ip, *teaching assistant*
Hong Kong; MMus '24

Maddie Davis, *librarian*

Candice Newberry, *librarian*

Alexander Beggs, *stage manager*

Yiyi Hsu, *stage manager*

* denotes principal player



Conductor **Jonathan Girard** always knew that music would be his life.

Growing up in a musical home just outside Boston, one of Jonathan's first memories is being held in his grandfather's lap as he improvised tune after tune at the piano. He vividly remembers his first trip to hear the Boston Symphony and a performance of Debussy's *L'après-midi d'un faune*.

"The colours were incredible," he recalls, "I knew then that I wanted to surround myself with the sound of an orchestra."

He began his musical training on the piano and took up viola, saxophone, clarinet and organ. He was always focused on conducting and earned his Doctorate from the Eastman School of Music.

Jonathan sees the orchestra as a community of collaborators — a place where each musician can contribute their individual artistry to a unified whole. Whether he's leading a symphony in South America, an opera in Europe or working with students as Director of Orchestras at the University of British Columbia School of Music, he focuses on collective breathing, phrasing and nuance while inspiring musicians to sing through their instruments.

He is an enthusiastic promoter of new and little-known repertoire, particularly works by female-identifying composers. He is involved in many interdisciplinary projects with virtual reality media labs and the visual arts. He engages with scholars exploring astronomy and earth, ocean and atmospheric sciences. Recently, he premiered a Noh opera by Farshid Samandari that integrated Japanese and Western classical music instruments and styles. Jonathan has also offered Canadian and North American orchestral premieres of works by John Luther Adams, Samuel Coleridge-Taylor, Emmerich Kálmán, Oscar Navarro, Arvo Pärt, Francis Poulenc, Kaija Saariaho and Ana Sokolović.

Jonathan is fuelled by an endless curiosity and a thirst for exploration. He has an abiding desire to find beauty and to make it part of his life, a longing to share music with the world.

So it's not surprising that off the podium, he loves to fly airplanes.

"I love the freedom of being in the skies and seeing the world from a unique perspective," he says. "I love that, like conducting, flying combines science and artistry and requires multiple skills. I especially relish being able to explore places I've never been before."



Mihály Zeke (IPA z:ɛkɛ) has been in charge of the University of Stuttgart Academic Symphony Orchestra and Chorus since 2020. Born in London to a Greek-Hungarian family of musicians, Zeke studied organ, piano and conducting in Athens and Stuttgart. He has been a laureate of the Kyveli-Horn Foundation and the German Academic Exchange Service (DAAD) as well as a member of the Dirigentenforum, the German Ministry of Culture's elite platform for young conductors. He attended numerous masterclasses with Graham Johnson, Anne Le Bozec, Stefan Parkman, Peter Dijkstra, Hans-Christoph Rademann, Howard Williams and others. As a lied duo partner he won prizes at the Paula-Salomon-Lindberg competition Berlin in 2011 and at the Hugo-Wolf competition Slovenj Gradec in 2012.

From 2012 to 2015 Zeke was chorus master at the Dijon opera house before moving on to a freelance career based in Paris. He conducted the region of Burgundy's state-funded Arsysis chamber choir until 2019, subsequently taking a number of its members and forming the independent European chamber choir Cythera. As a guest conductor he has worked among others at the English National Opera, the Théâtre des Champs Elysées, the Accentus chamber choir, the Orchestre Dijon Bourgogne and the Hungarian and Hellenic Radio Choirs. He is regularly invited to be a jury member at international competitions such as the Florilège Vocal de Tours.

A passionate pedagogue, Zeke has been teaching as a guest lecturer or professor since 2014 in Dijon, Paris and Tübingen as well as in various workshops and masterclasses. He currently teaches orchestral conducting at the Stuttgart Musikhochschule.

He has released two albums to date: *Naissance de Vénus* with Arsysis Bourgogne in 2018, featuring French a-cappella works from Debussy to Messiaen, was widely acclaimed by critics, while his first recording with Cythera, *Homelands Vol. 1*, featuring works by Bartók, Kodály, Dvořák/Janáček, Schönberg and Brahms was nominated for the German Record Critics Award in 2021.



Paulina Riquelme began playing the violin at the age of six as a scholarship recipient of the Beethoven Foundation. She studied with Prof. Elena Batrakova at the Escuela Moderna de Música in Santiago de Chile and with Prof. Kolja Lessing at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, where she graduated with honors. She then studied viola with Prof. Andra Darzins at the same university, where she also graduated with honors from the master's program. In 2010, Paulina Riquelme won the special prize for "Best Chilean Violinist" at the International Violin Competition 'Dr. Luis Sigall', furthermore she performed as a soloist with different orchestras in Chile. Since 2017 she has been a member of the Bamberger Symphoniker.

The University of Stuttgart Academic Orchestra is composed of more than a hundred musicians, mainly active students but also alumni in all academic disciplines. The ensemble is a mainstay of academic life in Stuttgart, appearing on campus at important occasions, giving concerts in the Stuttgart region's greatest halls, such as the Liederhalle, and representing the city on a national and international level. Recent concert tours have taken the orchestra to South Korea, Taiwan, and Hong Kong (2018), to Tallinn, Helsinki, and St. Petersburg (2016), to South Africa (2014) and to China (2012). Such projects are mostly done in cooperation with partner universities across the world, whose respective orchestras often visit Stuttgart in return. These exchange programmes have given rise to many an academic cooperation as well as to lifelong friendships spanning the globe.

The orchestra devotes itself equally to symphonic and oratorio repertoire. Recent concert programmes include such works as Tchaikovsky's 5. Symphony, Elgar's "Enigma Variations", Beethoven's Ninth, Orff's "Carmina Burana", Bruckner's 9. Symphony and the "Te Deum", Mahler's 1. Symphony "Titan" and Verdi's Requiem. Another highlight are staged opera productions, most recently Mozart's "Magic Flute". Upcoming projects will include such repertoire mainstays as Brahms' "Ein deutsches Requiem" and Mendelssohn's "Elijah", but also Dvorak's Cello Concerto and Shostakovitch's Symphony No. 5.

Participation in the orchestra demands a high level of personal commitment and volunteering, which is no small matter given the intense workload most students experience today. This strengthens a sense of community and forges bonds of friendship and belonging. The Academic Orchestra and Choir's work is supported by a support association composed mainly of former ensemble members.

A Note from Mihály Zeke

“The University of Stuttgart Academic Symphony Orchestra is presenting a program of romantic works by German composers Robert Schumann and Johannes Brahms, paired with one of the modern repertoire’s most famous concertos for the viola.

The main work is one of early Romanticism’s most poignant works, Schumann’s Symphony in d minor (later numbered as the Fourth), a work “twice composed”. The symphony’s distinctive attribute is its cyclical structure, with different subjects permeating each of the almost seamlessly connected movements. First composed in the creative flurry of 1840-41, arguably the happiest and most creative year of Schumann’s life, the symphony was reworked and more heavily orchestrated in 1853, leading to a resounding success at the Düsseldorf festival. This work, although less well known than, for example, Liszt’s Sonata in B-minor, represents a turning point in the Romantic period.

Two mature works by Johannes Brahms lead us on to high Romanticism. Composed in 1878 as a gesture of gratitude for being awarded an honorary doctorate by the University of Breslau, the Tragic Overture and the Academic Festival Overture are sister works: Brahms himself, referring to them, would muse “one weeps, the other one laughs”. Such was the case in many of Brahms’ works, tragedy and exaltation rarely appearing unmingled. In the Academic Festival Overture at least, its themes based on a collection of students’ songs, one sees Brahms’ humorous, fun-loving side.

Placed between these large-scale symphonic works is Hungarian composer Béla Bartók’s beautiful Viola concerto, intended for the famous virtuoso William Primrose in 1945 and left unfinished at the time of the composer’s death. Bartók had emigrated with his wife Ditta to the US after the outbreak of the Second World War and was faced with grave financial and health-related difficulties. Only too late did his work begin to be recognized; the American Society of Composers, Authors and Publishers offered him a grant and that permitted a last creative phase in which Bartók also produced the famous Concerto for Orchestra, the 3rd Piano concerto and the 7th String quartet. One of the most demanding works ever written for the viola, this Concerto (here completed by the composer’s friend and pupil Tibor Serly) is firmly rooted in folk music modes. It is a testament to a composer’s ethos when faced with insurmountable illness, a work leading through nostalgia and despair to serenity and even playfulness.

If one were to describe an underlying theme to this program, it would be a reflection on life and destiny, from the individual to the cosmic scale, projected into music by composers at different stages of their creative lives. At the same time it shows the evolution of symphonic texture, from classical to more complex forms and from chamber music to large symphonic structures.”

PROGRAMME NOTES

Compiled by Armand Birk and Monica Chen

Academic Festival Overture, Op. 80 and Tragic Overture, Op. 81 – Johannes Brahms

“The Academic Festival Overture, Op. 80 and the Tragic Overture, Op. 81, are counterparts to each other, somewhat like a satyr play and a tragedy.” – Walter Frisch

Both composed in the summer of 1880, the *Academic Festival Overture* and the *Tragic Overture* are opposing twins marked the beginning of a prolific compositional period for him, with monumental works such as his third and fourth symphonies, the second piano concerto, and his double concerto.

Brahms described the two pieces as “one laughs while the other cries.” In 1879, Brahms was offered an honorary doctorate in philosophy from the University of Breslau in exchange for a composition. The *Academic Festival Overture* was thus composed to commemorate this occasion and premiered at the awards ceremony. However, instead of a solemn march, Brahms had orchestrated “a very boisterous potpourri of student [drinking] songs” and arranged them episodically into this joyfully bombastic overture. Bridled with learned counterpoint and well-known tunes, Brahms took the work on tour across Germany with his two piano concertos.

Despite its programmatic title, the *Tragic Overture* was conceived as a symphonic movement without any extramusical narrative. Composed in a broad sonata form with a terrifying opening of descending fourths, the overture is tormenting, desperate and sinister. Its ‘tragic’ nature does not seem to be born of Brahms’ life events but could have been composed simply to act as the emotional antithesis to his *Academic Festival Overture*. Of this piece, Brahms said that he “could not refuse [his] melancholy nature the satisfaction of composing an overture to a tragedy.” Possibly prompted by the death of Anselm Feuerbach, a classical German painter, this movement may have been composed to prelude a new production of Goethe’s *Faust*.

Concerto for Viola and Orchestra – Béla Bartók

Regarded with Franz Liszt as one of the Hungary’s greatest composers, Béla Bartók (1881-1945) was also a pianist and revolutionary ethnomusicologist. His research, catalogue work, recordings and transcriptions of Hungarian folk melodies and folk songs were foundational in the development of ethnomusicology as a field of study as well as of 20th-century Hungarian musical culture.

Following his emigration to the USA from Hungary in 1940, Bartók was faced with financial difficulties as his works were rarely performed and commissions was scarce. Having noticed his dire state, Serge Koussevitzky, conductor of Boston Symphony and champion of many living composers, commissioned and performed a successful premiere of Bartók’s virtuosic *Concerto for Orchestra* in 1943. This instigated a creative flood of work and performances for Bartók, notably commissions by Yehudi Menuhin for a *Solo Violin Sonata*, by William Primrose for a *Viola Concerto* and for his *Third Piano Concerto* for his wife,

Ditta Pásztor. Unfortunately, late that same year, he was diagnosed with leukaemia. With his steadily declining health, he was only able to finish the violin sonata and the piano concerto, the latter except the final 17 measures. He had mentioned in letters to Primrose that he had finished a draft of the viola concerto, with only five to six weeks left of “mechanical work” to finish the full concerto. Following his passing, the completed draft was only 15 unnumbered manuscript pages that were barely decipherable by those who knew him. The final work was entrusted to his friend and former pupil Tibor Serly, who took the next two years to orchestrate the fragments of his teacher. This highly virtuosic concerto, possibly unplayable in the day when Bartok wrote it, stands today as one of the three keystone concertos in the viola repertoire.

Symphony No.4 in D minor, Op. 120 – Robert Schumann

Robert Schumann (1810-1856) was a highly skilled pianist, prolific music critic (often writing under his two opposite personality pseudo names ‘Florestan’ and ‘Eusebius’) as well as a significant German composer of the Romantic era. His success as a pianist was assured until his third finger became too stiff to play, likely from the use of a popular finger stretching device called a chiroplast. Despite trying creative methods such as animal baths, homeopathic treatment and electric therapy, he acquiesced to the lameness of his finger in 1831, and focused his efforts on composition and writing. Since the age of 18 Schumann had been haunted by mental illness that led to turbulent manic and depressive eras in his creative output throughout his life. He often focused on one genre exclusively before moving on to the next. His mental health deteriorated to the point of acute ear pain, vivid aural hallucinations and personally requesting admittance to an asylum, where he attempted suicide by drowning the day after entry. This *Symphony* went through its final revision only three years before then.

After an extensive court battle (including an 11-page Declaration against Schumann and a defamation of character against Friedrich Wieck), Schumann was finally granted legal permission to marry his piano teacher’s daughter, Clara Wieck, in July of 1841. Throughout the tumultuous exchanges, he had started and finished a very successful *First Symphony* (‘Spring’) that March, as well as a ‘*Symphonette*’ that after four years became his *Piano Concerto, Op. 54*. By October of that same year, he had finished his revolutionary *Symphony in D minor*, nicknamed ‘symphony in one movement’ for its unique symphony-long sonata form and extensively efficient thematic transformations, with much darker colours than his *First*. Alongside a double piano concerto performed by Clara and Franz Liszt, the symphony was premiered that December to a lacklustre reception. With such loyal followings, Clara and Liszt may have stolen the show, however Felix Mendelssohn was also unavailable to conduct, resulting in a mediocre orchestral performance. Although critics responded favourably, Peters Edition refused to publish another symphony so close to his *First*, fearing that a similar publication would interfere with sales. It would be another ten years before Schumann came back to his *D Minor symphony* and re-worked it extensively, to much higher acclaim. Though both versions were eventually published, the 1851 version is most performed today (though Johannes Brahms preferred the first).

Theme from Jurassic Park - John Williams

John Williams (b. 1932) is one of the most decorated composers of the 21st century, with 52 Academy Award nominations, second only to Walt Disney who has 59. He has won 25 Grammy Awards, three Emmy Awards, five Academy Awards (*Fiddler on the Roof* (1972), *Jaws* (1976), *Star Wars* (1978), *E.T. the Extra-Terrestrial* (1983) and *Schindler's List* (1994)), four Golden Globe Awards, seven British Academy Film Awards, 8 Saturn Awards, and currently holds the record for the most Academy nominations for a living person. He was also awarded the two highest honours awarded to an artist by the US government, the Kennedy Center Honor in 2004 and the National Medal of Arts in 2009. He received an honorary doctorate from the Berklee College of Music in 1980, the same year that he became the resident conductor for Boston Pops while continuing his prominent guest conducting career at world-class orchestras like the Vienna Philharmonic, London Symphony, and Los Angeles Philharmonic. Having scored over a hundred films, including the soundtracks for iconic Hollywood favourites in popular franchises such as *Star Wars*, *Harry Potter*, *Indiana Jones*, *Home Alone* and *Jurassic Park*, Williams is one of the most prolific and distinguished composers and conductors of our time.

In 1974, 28 year old Steven Spielberg, working on his first major motion picture *The Sugarland Express*, arranged to have a Universal executive set up a meeting to attempt to recruit Williams. Though it was an awkward 'blind lunch date', Williams agreed to meet with the star-smitten director half his age and have since completed more than 20 films together, including 3 Academy Award winners, and several film classics. In their 19th year of working together, they completed their 12th film: *Jurassic Park*. A family classic, this film was the highest-grossing movie of the year, taking in \$50 million in a single weekend. It also holds the record for the slowest film to reach \$1 billion in the box office sales (19.73 years). This franchise includes an additional 5 films, with video games and theme parks created in its image.

UPCOMING PERFORMANCES

UBC Bands: Hearts on Fire

Thursday, October 13th at 7:30 p.m.
Chan Shun Concert Hall

UBC Choirs

Friday, October 14th at 7:30 p.m.
Chan Shun Concert Hall

UBC Symphony Orchestra

Saturday, October 22nd at 7:30 p.m.
Chan Shun Concert Hall

UBC Opera Ensemble and Opera West: Tosca

Saturday, Nov 26th at 7:30 p.m.

Old Auditorium

Nancy Hermiston *director* | Jacques Lacombe *conductor*

With members of the Vancouver Opera Orchestra

Details and tickets can be found on chancentre.com/events, 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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Germany



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