

# UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

**Friday, October 15, 2021 • 7:30 p.m.**

Mikhail Glinka  
(1804-1857)

Ruslan and Ludmilla Overture

Ernest Chausson  
(1855-1899)

Poème de l'amour et de la mer, Op. 19

- I. La fleur des eaux
- II. Interlude
- III. La mort de l'amour

*Krisztina Szabó, mezzo-soprano*

## Intermission

Pyotr Ilyich Tchaikovsky  
(1840-1893)

Symphony No. 5 in E minor, Op. 64

- I. Andante – Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse – Allegro moderato
- IV. Finale – Andante maestoso

*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

Samantha Kung, *concertmaster*  
*Surrey, BC; MMus '22*

Annis Lee  
*Langley, BC; BMus '24*

Yiyi Hsu  
*Surrey, BC; DMPS '23*

Victoria Rose  
*Yakima, WA, USA; BMus '22*

Yewon Hong  
*Langley, BC; BMus '24*

Jeremy Ho  
*Surrey, BC; MMus '23*

Catie Akune  
*Vancouver, BC; BMus '23*

Hailey Phillips  
*Victoria, BC; MPH '23*

Xiaoyin Zhang  
*Jiangsu, China; MMus '24*

Amy Zhang  
*Victoria, BC; BMus '23*

Andy Kim  
*Vancouver, BC; BMus '23*

Rachel Baek  
*South Korea; BMus '23*

Wilson Li  
*Vancouver, BC; BMus '24*

Robin Neuvonen  
*Vancouver, BC; BMus '23*

## Violin II

Adrian Kwan \*  
*Vancouver, BC; BMus, BEd '23*

Clara Sui  
*Victoria, BC; BMus '23*

Justine Lin  
*Surrey, BC; MMus '23*

Alina Wei  
*China; BMus '25*

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

Phoebe Cheng  
*Vancouver, BC; BMus '24*

Nicholas Voth  
*Chilliwack, BC; BSc '24*

Chi Kwan Chan  
*North Vancouver, BC; BCom '22*

Shijin Kim  
*Seoul, South Korea; MMus '23*

Alex Zhang  
*Vancouver, BC; BMus, BSc '25*

Jack Campbell  
*Vancouver, BC; BMus '24*

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

## Viola

Alexander Beggs \*  
*Calgary, AB; BMus '23*

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

Ludmilla Kraneck  
*São Paulo, Brazil; MMus '23*

Teddy O'Donnell  
*Vancouver, BC; BMus '23*

Francesca Kohn  
*Vancouver, BC; BMus '22*

Hyeonbeen Ha  
*Seoul, South Korea; BMus '23*

Maia Forsyth  
*Calgary, AB; BMus '24*

## Violoncello

Kimberley Kistler \*  
*Monterey, CA, USA; BMus '22*

Lyla Lee  
*Langley, BC; MMus '23*

Bruno Quezada Chávez  
*Vancouver, BC; BMus '22*

Aireleen Zhu  
*Tianjin, China; BMus '23*

Nathan Kwok  
*Vancouver, BC; BMus '23*

Jennifer Lim  
*Vancouver, BC; BSc '23*

Constantine Yannakoulis  
*Burnaby, BC; BA '23*

## Bass

Yueming Xia \*  
*Anhui, China; DMA '23*

Lukas Schmidt  
*Calgary, AB; BMus '25*

Elias Veloso  
*Vancouver, BC; BMus '25*

Noah Ferrara-Palchinski  
*Vancouver, BC; BMus '25*

Douglas Forrest  
*Vancouver, BC; BSc '22*

**Flute**

Emily Richardson \*  
*Calgary, AB; MMus '22*

Siliang Wang  
*Beijing, China; DMA '24*

Vicky Zhang, *piccolo*  
*Zhengzhou, China; DMA '23*

**Oboe**

Renz Eulric Adame \*  
*Winnipeg, MB; DMA '24*

Sarah Zhang  
*Vancouver, BC; BSc '23*

**Clarinet**

Carlos Savall-Guardiola \*  
*Alicante, Spain; DMA '22*

Felix Rowe  
*Calgary, AB; BMus '23*

Mar Navarro Ivars  
*Vancouver, BC; BMus '23*

Yuri Kuriyama  
*Tokyo, Japan; MMus '23*

**Bassoon**

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

Rio Lagos Davison  
*Saskatoon, SK; MMus '23*

**Horn**

Kristin Ranshaw \*  
*Calgary, AB; MMus '22*

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

Maddie Davis  
*Port Coquitlam, BC; BMus '22*

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

Albert Wu  
*Richmond, BC; BMus '22*

**Trumpet**

Candice Newberry \*  
*Woodstock, ON; DMA '24*

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

**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*

**Timpani**

Jacob Kryger \*  
*Saint Albert, AB; MMus '22*

Kristofer Siy  
*Vancouver, 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*



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.

Hungarian-Canadian mezzo-soprano **Krisztina Szabó** is highly sought after as an artist of supreme musicianship and stagecraft, and has become known for her ease singing repertoire from early music to new music. She is particularly well-known for her promotion and performance of contemporary Canadian works. In the 2021-22 season, Krisztina is Euridice in Gluck's *Orfeo ed Euridice* with Vancouver Opera and Judith in Bartók's *Bluebeard's Castle* for a digital film production with the Canadian Opera Company. She sings Vivaldi with Early Music Vancouver for a co-production with Ballet BC and with Vancouver Bach Choir in Bach's B Minor Mass.

She returns to Tapestry Opera for *S.O.S. Sketch Opera, Episode 3*, a digital production, and for *R.U.R. A Torrent of Light*, a world premiere of a new opera by Canadian composer, Nicole Lizée. Krisztina also appears on Analekta Musique's album *New Jewish Music, Volume 3*, singing 2020 Azrieli Music Prize winner, Yotam Haber's *Estro Poetico-harmonico III* with Le Nouvel Ensemble Moderne. Krisztina Szabó joined the UBC School of Music Faculty as Assistant Professor of Voice and Opera in September 2020. She is so pleased to be making her début performing with UBC Symphony Orchestra!



# PROGRAMME NOTES

*Compiled by Armand Birk and Monica Chen*

## **Ruslan and Ludmilla Overture, Mikhail Glinka**

While many operas of the early 19<sup>th</sup> century tackled historic, dramatic or comedic subjects, Glinka turned to fantasy. He utilized unconventional harmonies from Russian folk motives to embed the sound of Magic into character-based themes, or as Wagner would later coin it, leitmotives. Though it enjoyed only mixed success at its premiere, *Ruslan and Ludmilla* is an excellent representation of this magical jubilation. Based on Alexander Pushkin's eponymous poem, the story follows the brave knight Ruslan on his quest to save an abducted Kievan princess, Ludmilla, from Cheronomor the sorcerer. Glinka and Pushkin had intended to collaborate on the opera's composition, but Pushkin's untimely death from a duel with his wife's alleged lover made this impossible. Glinka's use of distinctly Russian tonalities and elements of primitivism inspired other fairytale-based compositions, such as Tchaikovsky's *The Queen of Spades* and Stravinsky's *The Firebird*, further cultivating the creation of an ascribable national sound alongside his Russian contemporaries.

Popularly known as a classic Russian overture, the piece opens explosively with Ruslan's exuberant melody, then dissolves to Ludmilla's love theme. This sings through the violas and cellos while Cheronomor's menacing motive weaves around and threatens to overcome it.

## **Poème de l'amour et de la mer, Ernest Chausson**

*"The great silver beeches that the moon kissed were ghosts:  
me, all my blood froze as I saw my beloved smiling strangely.  
Our brows had paled like the brows of the dead, and, silently, I leaned towards her,  
I could read that fatal word etched in her large eyes:  
Oblivion."* - Maurice Bouchor

Chausson's works generally fall into three chronological stylistic categories; elegant beauty in his early compositions, to intense drama, and finally to oppressive pessimism. *Poème de l'amour et de la mer* belongs to Chausson's lavishly dramatic period and was composed after he became secretary of the Société nationale de musique and drew closer to the Parisian musical and intellectual groups of the late 1880's. It is set to the works of his friend, French poet Maurice Bouchor: *La fleur des eaux* (The Flowering of the Waters), *La mort de l'amour* (The Death of Love), with a few verses from *Le temps des lilas* (The Season of Lilacs). Chausson highlights common French music tropes in this work including, water, flowers, and love in a through-composed poetic tragedy.

The musical setting opens with a blissful melody overlooking musical sea waves heard in the strings and harp, surging in intensity and punctuated with horns of passing ships as the speaker both marvels over the wonders of the ocean and despairs over his love lost to the sea. As the storm settles, the tide

calmly pulses in the flutes and clarinets while he reminisces of times past, waiting for the return of his love. The orchestral colours darken tumultuously as his hope gives way to bitter anguish. Following an musical prayer-like interlude, the speaker is joyfully optimistic, until the dead leaves floating down gently in the clarinets and violins underneath the twinkling stars of the harp returns him to reality. The cellos and basses ominously and persistently summon death itself as he comes to witness the permanent emptiness in the eyes of his love. As the winds announce the coldness of winter, the solo cello sings the grief of spring never returning to as it once was. The speaker agonizes over the beautiful innocence and simultaneous terror of the sea, feeling his soul lost forever with his love as the orchestra fades out to nothing.

### **Symphony No.5 in E minor, Pyotr Ilyich Tchaikovsky**

Since its premiere in St. Petersburg on November 17<sup>th</sup>, 1888, musicians, scholars and audiences alike have debated whether there is a programmatic element of the Fifth Symphony. Although Tchaikovsky himself stated that this particular symphony has no programme, some musicologists have associated a few of his sketches with the words “bowing to fate”, “grumbling”, “doubt” and “complaint” to this symphony due to the strong correlations to the dark shadows in the first movement. Tchaikovsky frequently made musical allusions in his compositions, and the rhythmic similarity between the Orthodox Easter hymn “Christ is risen!” and the main theme may hint at a deeper philosophical meaning.

This work is sometimes termed a cyclical symphony because it follows the journey of one evolving theme, solemnly stated by the clarinet before the strings start the march in the first movement. As the processional fades away into the second movement, the horn offers a peacefully beautiful contrast to the dark fatality of the first movement that leads into the gracious waltz of the third. Returning full circle, the strings announce the fourth movement with an uplifted main theme of hopeful and glorious declaration, as if concluding the hero’s journey so familiar to audiences from Beethoven’s symphonies.

During World War II, many listeners related this type of musical transformation to the idea of ultimate victory through strife. During the Siege of Leningrad on October 20<sup>th</sup>, 1941, the Leningrad Radio Orchestra performed this work on live radio, transmitted to London. As the second movement unfolded, bombs and artillery began to batter the city, shaking the concert hall to the core and echoing in the broadcast. Under strict orders of the Soviet Union, the orchestra continued to play resolutely until the final beat.

## La fleur des eaux

### I.

L'air est plein d'une odeur exquise de lilas  
Qui, fleurissant du haut des murs jusqu'au bas,  
Embaument les cheveux des femmes.

La mer au grand soleil va toute s'embrasser,  
Et sur le sable fin qu'elles viennent baiser  
Roulent d'éblouissantes lames.

O ciel qui de ses yeux dois porter la couleur,  
Brise qui vas chanter dans les lilas en fleur  
Pour en sortir toute embaumée,  
Ruisseaux qui mouillerez sa robe, o verts sentiers,  
Vous qui tressaillerez sous ses chers petits pieds,  
Faites-moi voir ma bien-aimée!

### II.

Et mon cœur s'est levé par ce matin d'été;  
Car une belle enfant était sur le rivage,  
Laissant errer sur moi des yeux pleins de clarté,  
Et qui me souriait un air tendre et sauvage.

Toi que transfiguraient la jeunesse et l'amour,  
Tu m'apparus alors comme l'âme des choses;  
Mon cœur vola vers toi, tu le pris sans retour,  
Et du ciel entr'ouvert pleuvaient sur nous roses.

### III.

Quel son lamentable et sauvage  
Va sonner l'heure de l'adieu!  
La mer roule sur le rivage,  
Moqueuse, et se souciant peu  
Que se soit l'heure de l'adieu.

Des oiseaux passent, l'aile ouverte,  
Sur l'abîme presque joyeux;  
Au grand soleil la mer est verte,  
Et je saigne silencieux  
En regardant briller les cieux.

Je saigne en regardant ma vie  
Qui va s'éloigner sur les flots;  
Mon âme unique m'est ravie  
Et la sombre clameur des flots  
Couvre le bruit de mes sanglots.

Qui sait si cette mer cruelle  
La ramènera vers mon cœur?  
Mes regards sont fixés sur elle,  
La mer chante, et le vent moqueur  
Raille l'angoisse de mon cœur.

## The Flowering of the Waters

### I.

The air is filled with the exquisite fragrance of lilacs  
That, flowering from the top of the walls to the bottom,  
Perfumes the women's hair.

The sea ventures to the shining sun to be caressed,  
And on the sand where they've come to kiss,  
Roll dazzling waves.

Oh sky whose eyes must wear her colour,  
Breeze who will sing of the lilacs in bloom  
To emerge all perfumed,  
Streams that will moisten her dress, oh green pathways,  
You who will tremble beneath her dear little feet,  
Show me my beloved!

### II.

And my heart awakened that summer morning;  
Because a sweet girl was on the beach,  
Letting her eyes full of clarity wander over me,  
And smiled to me with a tender and wild gaze.

You who transfigured youth and love,  
You appeared to me as the soul of all things;  
My heart flew to you, you kept it forever,  
And from the opening sky roses rained upon us.

### III.

What lamenting and savage sound  
Will summon the hour of farewell!  
The sea rolls over the shore,  
Mocking, and seldomly concerning itself  
That it is the hour of farewell.

Birds pass by, wings spread open,  
Almost joyful over the abyss;  
To the great sun the sea is green,  
And I bleed silently  
As I look to the shining heavens.

I bleed as I look at my life  
Who will drift further way on the waves;  
My only soul has been ripped from me  
And the somber clamour of the waves  
Covers the sound of my sobbing.

Who knows if this cruel sea  
Will bring her back towards my heart?  
My gaze is fixed on her,  
The sea sings, and the teasing wind  
Mocks the anguish of my heart.



## La mort de l'amour

### IV.

Bientôt l'île bleue et joyeuse  
Parmi les rocs m'apparaîtra:  
L'île sur l'eau silencieuse  
Comme un nénuphar flottera.

A travers la mer d'améthyste  
DouceMENT glisse le bateau,  
Et je serai joyeux et triste  
De tant me souvenir \_ bientôt!

### V.

Le vent roulait les feuilles mortes; mes pensées  
Roulaient comme les feuilles mortes, dans la nuit.  
Jamais si doucement au ciel noir n'avaient lui  
Les milles roses d'or d'où tombent les rosées.

Une danse effrayante, et les feuilles froissées,  
Et qui rendaient un son métallique, valsaient,  
Semblaient gémir sous les étoiles, et disaient  
L'inexprimable horreur des amours trépassées.

Les grands hêtres d'argent que la lune baisait  
Étaient des spectres: moi, tout mon sang se glaçait  
En voyant mon aimée étrangement sourire.

Comme des fronts de morts nos fronts avaient pâli,  
Et, muet, me penchant vers elle, je pus lire  
Ce mot fatal écrit dans ses grands yeux: l'oubli.

### VI.

Le temps des lilas et le temps des roses  
Ne reviendra plus à ce printemps ci;  
Le temps des lilas et le temps des roses  
Est passé, le temps des œillets aussi.

Le vent a changé, les cieux sont moroses,  
Et nous n'irons plus courir, et cueillir  
Les lilas en fleur et les belles roses;  
Le printemps est triste et ne peut fleurir.

Oh! joyeux et doux printemps de l'année  
Qui vins, l'an passé, nous ensoleiller,  
Notre fleur d'amour est si bien fanée,  
Las! que ton baiser ne peut l'éveiller!

Et toi, que fais-tu? pas de fleurs écloses,  
Point de gai soleil ni d'ombrages frais;  
Le temps des lilas et le temps des roses  
Avec notre amour est mort à jamais.

## The Death of Love

### IV.

Soon the blue and joyful isle  
Will appear to me from among the rocks:  
The isle on silent water  
Will float like a water-lily.

Across the amethyst sea  
The ship gently slides,  
And I will be joyful and sad  
To remember so much \_ soon!

### V.

The wind rolled the dead leaves; my thoughts  
Rolled like dead leaves, in the night.  
Never so gently from him the black sky has  
Thousands of golden roses from which the dew falls.

A terrifying dance, and the crumpled leaves,  
Who conjured a metallic sound, waltzed,  
Seemingly groaning under the stars, and spoke of  
The inexpressible horrors of dead lovers.

The great silver beeches that the moon kissed  
Were ghosts: Me, all my blood froze  
As I saw my beloved smiling strangely.

Our brows had paled like the brows of the dead,  
And, silently, I leaned towards her, I could read  
That fatal word etched in her large eyes: Oblivion.

### VI.

The season of the lilacs and the season of the roses  
Will never return this spring;  
The seasons of the lilacs and the season of the roses  
Has passed, and the season of carnations as well.

The wind changed, the heavens are morose,  
And we will never run, and pick  
The blooming lilacs and the beautiful roses;  
The spring is sad and cannot blossom.

Oh! Joyful and soft springtime of the year  
That came, last year, bathed us in sunlight,  
Our flower of love is so withered,  
Alas! that your kiss cannot awaken it!

And you, what are you doing? No flowers bloom,  
No gay sun and no cooling shadows;  
The season of the lilacs and the seasons of the roses  
With our love is dead for eternity

## UPCOMING PERFORMANCES

### UBC Symphony Orchestra

Friday, November 5th at 7:30 p.m. (Chan Shun Concert Hall)

Bedřich Smetana – The Moldau from *Má Vlast*

Johannes Brahms – Variations on a Theme by Joseph Haydn, Op. 56a

Samuel Coleridge-Taylor – Symphonic Variations on an African Air, Op. 63\*

\*Canadian première

### UBC Symphonic Wind Ensemble & Concert Winds

Friday, November 19th at 7:30 p.m. (Chan Shun Concert Hall)

### UBC Choirs and Symphony Orchestra

Saturday, December 4th at 7:30 p.m. (Chan Shun Concert Hall)

Francis Poulenc – *Les biches* Suite, FP 36b

Maurice Duruflé – Requiem, Op. 9

Tickets available from [tickets.ubc.ca](http://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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School of Music

