

UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

Saturday, April 9th, 2022 • 7:30 p.m.

Jocelyn Morlock
(b. 1969)

Disquiet

César Franck
(1822–1890)

Variations symphoniques

Mark Anderson, piano

◆ **Intermission** ◆

Sergei Prokofiev
(1891 – 1953)

Excerpts from the ballet Romeo and Juliet, Op. 64

- I. Introduction
- II. Romeo
- III. The Child Juliet
- IV. Montagues and Capulets
- V. Friar Lawrence
- VI. Dance
- VII. Romeo at Juliet's before Parting
- VIII. Danse of the Antilles Girls
- IX. Romeo at the Grave of Juliet

*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

Yiyi Hsu, *concertmaster*
Surrey, BC; DMPS '23

Clara Sui
Victoria, BC; BMus '23

Tori Rose
Yakima, WA, USA; BMus '22

Adrian Kwan
Vancouver, BC; BMus, BEd '23

Alexander Knopp
Vancouver, BC; BMus '25

Annis Lee
Langley, BC; BMus '24

Samantha Kung
Surrey, BC; MMus '22

Jack Campbell
Vancouver, BC; BMus '24

Hailey Phillips
Victoria, BC; MPH '23

Amy Zhang
Victoria, BC; BMus '23

Yewon Hong
Langley, BC; BMus '24

Phoebe Cheng
Vancouver, BC; BMus '24

Nicholas Voth
Chilliwack, BC; BSc '24

Violin II

Justine Lin*
Surrey, BC; MMus '23

Andy Kim
Vancouver, BC; BMus '23

Jeremy Ho
Surrey, BC; MMus '23

Wilson Li
Vancouver, BC; BMus '24

Shijin Kim
Seoul, South Korea; MMus '23

Rachel Baek
South Korea; BMus '23

Robin Neuvonen
Vancouver, BC; BMus '23

Xiaoyin Zhang
Jiangsu, China; MMus '24

Qinglin Wei
China; BMus '25

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

Catie Akune
Vancouver, BC; BMus '23

Alex Zhang
Vancouver, BC; BMus, BSc '25

Viola

Alexander Beggs*
Calgary, AB; BMus '23

Francesca Kohn
Vancouver, BC; BMus '22

Hyeonbeen Ha
Seoul, South Korea; BMus '23

Maia Forsyth
Calgary, AB; BMus '24

Ludmilla Kraneck
São Paulo, Brazil; MMus '23

Violoncello

Bruno Quezada Chávez*
Vancouver, BC; BMus '22

Kimberley Kistler
Monterey, CA, USA; BMus '22

Lyla Lee
Langley, BC; MMus '23

Nathan Kwok
Vancouver, BC; BMus '23

Aireleen Zhu
Tianjin, China; BMus '23

Constantine Yannakoulis
Burnaby, BC; BA '23

Jennifer Lim
Vancouver, BC; BSc '23

Nila Golmaghani Azar
Burnaby, BC; BA '23

Bass

Yueming Xia*
Anhui, China; DMA '23

Lukas Schmidt
Calgary, AB; BMus '25

Elias Veloso
Vancouver, BC; BMus '25

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Colm Scott
Seattle, WA, USA; BA '24

Flute & Piccolo

Yuji (Vicky) Zhang
Zhengzhou, China; DMA '23

Jegan Ganesan
Singapore; BMus '23

Siliang Wang, *piccolo*
Beijing, China; DMA '24

Oboe & English Horn

Wei Wang*
Taiyuan, China; DMA '23

Moira Rader Rice
Olympia, WA, USA; BMus '24

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

Clarinet & Bass Clarinet

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

Carlos Savall-Guardiola
Alicante, Spain; DMA '22

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

Bassoon & Contrabassoon

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

Amelia Walker
Calgary, AB; BMus '24

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

Tenor Saxophone

Baylie Adams*
Calgary, AB; MMus '23

Horn

Maddie Davis*
Port Coquitlam, BC; BMus '22

Kristin Ranshaw
Calgary, AB; MMus '22

Anthony Dang
Vancouver, BC; BMus '22, BEd '23

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

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

Trumpet & Cornet

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

Sam Meyer
Langley, BC; BMus '24

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

Trombone

Erik Larson*
Winnipeg, MB; MMus '23

Ella Buonassisi
Vancouver, BMus '25

Pengqiu Zhang
Shanghai, China; BMus '25

Tuba

Gage Sippel*
Agassiz, BC; DMPS '22

Harp

Elizabeth Volpé Bligh*
Guest artist, adjunct professor

Jiaqi Wei
Lanzhou, China; MEng '22

Piano & Celeste

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

Timpani & Percussion

Jacob Kryger*
Saint Albert, AB; MMus '22

Kaiya Gazley
Chilliwack, BC; BMus '23

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*

Kelk Jeffrey, *livestream assistant*



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."



"In a world where transient glitter is often mistaken for pianistic excellence, Anderson offered that rare commodity: an ability to speak through music without hint of artifice." – The Washington Post

A native of the San Francisco Bay Area, pianist **Mark Anderson's** recordings and performances have met with widespread critical acclaim over the past several decades. Since his successes at the International Piano Competition of Japan (1992), Busoni (1992 - Italy), Leeds (1993 - U.K.), Washington (1993 - Washington D.C.) and William Kapell (Maryland, U.S.) international piano competitions, Mark Anderson has appeared frequently as recitalist, soloist and chamber musician. He has performed in Japan, throughout much of Europe and Great Britain, Ireland and North America.

Mark Anderson has collaborated with conductors such as Sir Simon Rattle, Nicholas McCegan, William Boughton, George Cleve, and Adam Fischer. In recital, Mark has appeared at New York's Alice Tully Hall and Weill Hall, the Kennedy Center and the Phillips Gallery in Washington D.C., London's Wigmore Hall and Zurich's Tonhalle and elsewhere throughout Europe and North America. His solo and concerto performances are complimented by chamber music work, most recently with the newly formed Röntgen Piano Trio. The trio is committed to illuminating the darker corners of the piano trio literature while giving fresh interpretations of the masterworks in that genre.

PROGRAMME NOTES

Compiled by Armand Birk and Monica Chen

Disquiet – Jocelyn Morlock

An alumna and sessional lecturer of UBC, Jocelyn Morlock is a well-recognized Canadian composer, JUNO award winner and current Composer-in-Residence of the Vancouver Symphony Orchestra. Her music has been described as “uncanny yet toothsome beauty” (Alex Varty, Georgia Straight) as well as “a lyrical wonder, exquisite writing” with “an acute feeling for sonority” (David Gordon Duke, Vancouver Sun). Morlock’s music has received numerous accolades across western Canada, including winning JUNO Classical Composition of the Year for her work *My Name is Amanda Todd* (2018).

“Shostakovich amazes me – that he could continue to live and write in the stifling and terrifying atmosphere in which he did is miraculous. His music is powerful and extreme – occasionally bombastic, frequently full of sarcasm, always gripping. When writing my piece, I explored a sense of oppression and urgency, such that I imagine would have been the perpetual emotional state of Shostakovich and his contemporaries. I want to invoke a feeling of continuous nervous energy that lurks in the shadows, occasionally surfacing to become more urgent and intense, and never entirely dissipating.” – Jocelyn Morlock on Disquiet

Variations symphoniques – César Franck

An influential figure in late 19th century France, César Franck (1822-1890) was a Belgian composer, notable teacher and remarkable organist. He held various prominent organ positions throughout his life, including organist titulaire at the Basilica de St. Clotilde in Paris, and eventually became a composition professor at the Paris Conservatoire. Franck taught many recognized composers such as Vincent d’Indy, Ernest Chausson and Henri Duparc. His harmonic language was influenced by Wagner and Liszt, and uses colours and textures that hearken to the late romantic era. His experience as an organist is evident in his writing which often makes use of complex contrapuntal passages and choral-style textures. Franck’s arguably most famous work is his *Symphony in D Minor*, and was once hailed as the only symphony capable of standing alongside Tchaikovsky’s 6th Symphony.

Like his monumental symphony, Franck’s *Variations symphoniques* follows his most used compositional structure: cyclical form. He had not written for piano since his youth, but had a sudden splurge of inspiration towards the end of his life. In 1885, He composed *Les Djinns*, a symphonic poem for piano and orchestra and it enjoyed a successful premiere performed by pianist Louis Diémer. Five years before his death, as a token of gratitude and a show of admiration for his musicianship, Franck wrote the *Variations symphoniques* dedicated to Diémer and conducted the premiere himself. The theme transforms seamlessly and effortlessly and takes the listener on a journey of an untold number of variations, with harmonically poignant melodies, graceful arpeggiations in the piano, and a playful finale. The solo virtuosity is unquestionable, the piano always remains an equal musical collaborator with the orchestra. Though underperformed, the *Variations symphoniques* is often described as his most complete work, displaying a masterful blend of piano and orchestral colours.

Romeo and Juliet – Sergei Prokofiev

Sergei Prokofiev (1891-1953) was a Russian composer and pianist born in the Ukraine, who grew up comfortably in a well-educated family. A peculiar but recognizably talented child, his lifelong love for opera was shown in his earliest compositions. In fact, his earliest opera composition was staged and acted by his childhood playmates. He was accepted at an early age into the St. Petersburg Conservatory, and studied with renowned composers such as Glazunov and Rimsky-Korsakov. With the repeating revolutions shaking the country in 1918, Prokofiev felt the need to emigrate to continue his art elsewhere, however he was shadowed by competition in other countries that he visited: Sergei Rachmaninoff was the star piano soloist in the United States and Igor Stravinsky's compositions and ballets were well adored in Paris. Prokofiev finally decided to move back to the Soviet Union in 1936 to fill in the compositional gap left by Shostakovich under the high pressure of Stalin's regime. Ultimately, he was a survivalist, and sometimes composed works under the criteria of 'socialist realism', which can be viewed as propaganda. During World War II, through his seemingly loyal compositions, Prokofiev maintained the status of an important artist despite his own challenges under Stalin and was given the highest civilian honours in protection. Only two works during Prokofiev's return to the Soviet were not coloured by political pressures: his cello concerto and *Romeo and Juliet*.

Arranged as two symphonic suites and a collection of ten pieces that were performed before the original, its original form as a ballet did not see a premiere until two years after its completion in 1938. Though written as a ballet, this work has many operatic qualities with its dramatic setting to a tragic plot, singing lyricism and even character motifs. Though he had never found much success in this particular genre, Prokofiev's heart was always in opera with several operas that experienced failure.

The story itself is an accurate portrayal of William Shakespeare's tragedy of two innocent star-crossed lovers meeting in their youth amidst the violent rivalry between the two families. Prokofiev musically depicts the beginnings of a beautiful love blossoming in the introduction, then proceeds to introduce the naive Romeo, the playful Juliet, the pensive Friar and the immensely oppressive families in their respective movements. You can hear the love and sorrowful parting when Romeo meets Juliet at her home, as well as the heart-wrenching grief when Romeo discovers Juliet at her tomb.

UPCOMING PERFORMANCES

Opera Teas

Sunday, April 10th at 2:00 p.m.
UBC Botanical Garden

Sounds of Earth: A Musical Exploration of our Dynamic Planet

Tuesday, April 19th at 7:30 p.m.
Telus Studio Theatre

Robert & Ellen Silverman Piano Concerto Competition

Saturday, April 30th at 7:30p.m.
Old Auditorium

UBC Opera Ensemble: Rusalka

Thursday, June 23rd at 7:30 p.m.
Friday, June 24th at 7:30 p.m.
Saturday, June 25th at 7:30 p.m.
Sunday, June 26th at 2:00 p.m.
Old Auditorium

Nancy Hermiston *director* | **Norbert Baxa** *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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School of Music

