

# UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

**Friday, March 18th, 2021 • 7:30 p.m.**

Engelbert Humperdinck  
(1854 – 1921)

Hänsel und Gretel Overture

*Monica Chen, graduate assistant conductor*

Sergei Rachmaninoff  
(1873 – 1943)

Piano Concerto No. 1, Op. 1

- I. Vivace
- II. Andante
- III. Allegro vivace

*Hamilton Lau, piano*

◆ Intermission ◆

Jean Sibelius  
(1865 – 1957)

Symphony No. 2, Op. 43

- I. Allegretto
- II. Tempo andante, ma rubato
- III. Vivacissimo
- IV. Finale: Allegro moderato

*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*

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

Clara Sui  
*Victoria, BC; BMus '23*

Jeremy Ho  
*Surrey, BC; MMus '23*

Andy Kim  
*Vancouver, BC; BMus '23*

Xiaoyin Zhang  
*Jiangsu, China; MMus '24*

Wilson Li  
*Vancouver, BC; BMus '24*

Alexander Knopp  
*Vancouver, BC; BMus '25*

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

Phoebe Cheng  
*Vancouver, BC; BMus '24*

Annis Lee  
*Langley, BC; BMus '24*

Yewon Hong  
*Langley, BC; BMus '24*

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

## Violin II

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

Catie Akune  
*Vancouver, BC; BMus '23*

Justine Lin  
*Surrey, BC; MMus '23*

Amy Zhang  
*Victoria, BC; BMus '23*

Hailey Phillips  
*Victoria, BC; MPH '23*

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

Rachel Baek  
*South Korea; BMus '23*

Jack Campbell  
*Vancouver, BC; BMus '24*

Nicholas Voth  
*Chilliwack, BC; BSc '24*

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

Robin Neuvonen  
*Vancouver, BC; BMus '23*

Qinglin Wei  
*China; BMus '25*

## Viola

Francesca Kohn\*  
*Vancouver, BC; BMus '22*

Alexander Beggs  
*Calgary, AB; BMus '23*

Maia Forsyth  
*Calgary, AB; BMus '24*

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

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

## Violoncello

Lyla Lee\*  
*Langley, BC; MMus '23*

Aireleen Zhu  
*Tianjin, China; BMus '23*

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

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

Nathan Kwok  
*Vancouver, BC; BMus '23*

Constantine Yannakoulis  
*Burnaby, BC; BA '23*

Jennifer Lim  
*Vancouver, BC; BSc '23*

Nila Golmaghani Azar  
*Burnaby, BC; BA '23*

## Bass

Lukas Schmidt\*  
*Calgary, AB; BMus '25*

Elias Veloso  
*Vancouver, BC; BMus '25*

Yueming Xia  
*Anhui, China; DMA '23*

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

Colm Scott  
*Seattle, WA, USA; BA '24*

**Flute & Piccolo**

Jegan Ganesan  
*Singapore; BMus '23*

Siliang Wang  
*Beijing, China; DMA '24*

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

**Oboe**

Tiana Ropchan\*  
*Port Moody, BC; BMus '23*

Sarah Zhang  
*Vancouver, BC; BSc '23*

**Clarinet**

Daniel Ketter\*  
*Fair Lawn, NJ, USA; BMus '24'*

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

**Bassoon**

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

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

**Horn**

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

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

Alyssa De'Ath  
*Cambridge, ON*

Kristin Ranshaw  
*Calgary, AB; MMus '22*

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

Albert Wu  
*Richmond, BC; BMus '22*

**Trumpet**

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

Candice Newberry  
*Woodstock, ON; DMA '24*

Sam Meyer  
*Langley, BC; BMus '24*

**Trombone**

Erik Larson\*  
*Winnipeg, MB; MMus '23*

Ella Buonassisi  
*Vancouver, BMus '25*

Pengqiu Zhang  
*Shanghai, China; BMus '25*

**Tuba**

Ben Horodyski\*  
*Vancouver, BC; BMus, BEd '23*

**Timpani & Percussion**

Kristofer Siy\*  
*Vancouver, BC; BMus '23*

Ben Vanderkruk  
*Calgary, AB; MMus '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*

Madeleine Davis, *librarian*  
*Port Coquitlam, BC; BMus '22*

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

Alexander Beggs, *stage manager*

Kelk Jeffrey, *livestream assistant*

Yiyi Hsu, *stage manager*



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."





A native of Vancouver, **Monica Chen** is the Assistant Conductor of the University of British Columbia Symphony Orchestra and the Debut Orchestra conductor for the Vancouver Youth Symphony Orchestra. Recent conducting engagements include participating at the Domaine Forget International Summer Academy, Cabrillo Festival of Contemporary Music, the UBC Chamber Music Festival, and the University of Oregon Conducting Institute, working closely with maestros including Yannick Nézet-Séguin and Bramwell Tovey. She was one of three finalists at Domaine Forget chosen to perform in concert with the Orchestre symphonique de Québec last July in 2021. She was also selected to participate in the Orchestre Métropolitaine Conducting Academy for the 2021/2022 season, and was a finalist with Tapestry Opera and Vancouver Symphony Orchestra.

Monica also has extensive experience in violin and pedagogy, having graduated from Indiana University with a MMus in Violin Performance studying under Mimi Zweig, and led her own studio as a member of the IU Pre-College String Academy. Monica is currently pursuing her Master's in Orchestral Conducting with Dr. Jonathan Girard, and continuing her violin studies with Prof. Jasper Wood. She maintains a busy performance schedule, while teaching violin both locally and internationally online.

# PROGRAMME NOTES

*Compiled by Armand Birk and Monica Chen*

## **Hänsel und Gretel - Engelbert Humperdinck**

One of the best-known German fairy tales collected by the Brothers Grimm, Hansel and Gretel tells the story of two children who are abandoned in the woods by their father at the command of their stepmother. The two children wander through the woods only to stumble on a house made of gingerbread, cake and candy inhabited by an old witch. Gretel saves Hansel from being eaten by the witch by outwitting her, and the two children return home with the witch's treasure. Engelbert Humperdinck's (1854-1921) operatic setting tells a similar tale and is his most beloved work.

Originally conceived in 1890 as a short song cycle to accompany a puppet show his nieces wished to perform, the piece morphed a year later into the opera we know today. This overture opens with a stoic but pleading horn chorale that foreshadows the end of Act II where the children say an evening prayer to fall asleep in the woods after being abandoned. This is later followed by an excited and innocent development section, reminiscent of a child's wonderment and sense of adventure as they set out into the world. The overture's ending is calm and serene, setting the atmosphere for the opera to begin with Gretel sewing together a crown of daisies.

## **Piano Concerto No. 1, Op. 1 - Sergei Rachmaninoff**

Remembered as one of the finest pianists of all time Sergei Rachmaninoff (1873-1943) was one of the last great Russian Romantic composers, though he spent a great portion of his life in the United States of America following World War I. As one might expect of a pianist-composer, Rachmaninoff's output heavily favours the piano both as a solo instrument and as part of an ensemble. Known especially for his four piano concertos, solo writing is often with the goal of understanding and exploring the full range of expression that the piano can offer as opposed to simply chaining virtuosic passages. Rachmaninoff's compositions were noted early on for their enchanting melodies and idiomatic piano writing. Despite this, his early attempts at orchestral writing, such as his first Piano Concerto, First Symphony, and student opera *Aleko*, were often seen as colourless or childish.

Rachmaninoff's first piano concerto was often overshadowed by his second and third concertos on his performing tours. He commented that whenever he programmed the first concerto while in the United States it was often met with hesitation as presenters requested both the second and the third concerto. This led to Rachmaninoff being requested to revise the concerto to the current form, which you will hear this evening. Of course, after these revisions, the work became more popular and has entered the realm of the standard concerto repertoire.

## **Symphony No. 2, Op. 43 - Jean Sibelius**

*"My second symphony is a confession of the soul." - Jean Sibelius*

Born in the then-small garrison town of Hämeenlinna, about 100 km north of Helsinki, Johan Christian Julius "Jean" Sibelius (1865–1957) is remembered as a national hero of Finland and the greatest Finnish musician of all time. Following his discovery of the Kalevala, an epic poem describing the creation of the earth and its consequences in Finnish folklore, Sibelius became obsessed with creating a distinctly Finnish musical sound. His music is largely based on his perception of Finnish nationalism, isolationism, folklore and the natural landscape. His unique use of neo-primitive compositional techniques are often used to create atmospheric representations of the cold, desolate and despairing Finnish landscape.

During Sibelius' lifetime Finland was largely under the control of Russia. Swedish was the tongue of the elites and Finnish was seen as a low-class, peasant language. Despite being born to an upper-class family, Sibelius attended the nation's first Finnish-language school. Regarded by many in Finland as a "Symphony of Independence", this piece invokes feelings of hope, strife and immense resilience. Often compared to the fourth movement of Beethoven's fifth symphony in its construction and in its colossal and triumphant aural force, this symphony's finale is grandiose and a firm declaration of resistance against Russian control of Finland.

## UPCOMING PERFORMANCES

### UBC Choirs: Colour and Light

Saturday, March 19<sup>th</sup> at 7:30 p.m.

Chan Shun Concert Hall

Graeme Langager *conductor* | Caroni Young *conductor*

### Opera Excerpts Concert

Saturday, March 26<sup>th</sup> at 7:30 p.m.

Sunday, March 27<sup>th</sup> at 2:00 p.m.

Old Auditorium

### UBC Early Music Ensemble

Thursday, March 31<sup>th</sup> at 12:00 p.m.

Roy Barnett Recital Hall | Free Admission

### UBC SWE & Concert Winds

Friday, April 1<sup>st</sup> at 7:30 p.m.

Chan Shun Concert Hall

Robert Taylor *conductor* | Imran Amarshi *conductor*

### UBC Symphony Orchestra

Saturday, April 9<sup>th</sup> at 7:30 p.m.

Chan Shun Concert Hall

Mark Anderson *piano* | Jonathan Girard *conductor*

Details and tickets can be found on [chancentre.com/event](http://chancentre.com/event), 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

