

# UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

**Friday, November 05, 2021 • 7:30 p.m.**

Bedřich Smetana  
(1824-1884)

Má Vlast

II. Vltava (The Moldau)

*Armand Birk, Graduate Assistant Conductor*

Johannes Brahms  
(1833-1897)

Variations on a Theme by Haydn, Op. 56a

*Monica Chen, Graduate Assistant Conductor*

## **Intermission**

Samuel Coleridge-Taylor  
(1875-1912)

Symphonic Variations on an African Air, Op. 63\*

\*Canadian première

*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*

Jeremy Ho  
*Surrey, BC; MMus '23*

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

Catie Akune  
*Vancouver, BC; BMus '23*

Yewon Hong  
*Langley, BC; BMus '24*

Clara Sui  
*Victoria, BC; BMus '23*

Annis Lee  
*Langley, BC; BMus '24*

Hailey Phillips  
*Victoria, BC; MPH '23*

Samantha Kung  
*Surrey, BC; MMus '22*

Amy Zhang  
*Victoria, BC; BMus '23*

Wilson Li  
*Vancouver, BC; BMus '24*

Alina Wei  
*China; BMus '25*

Robin Neuvonen  
*Vancouver, BC; BMus '23*

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

## Violin II

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

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

Xiaoyin Zhang  
*Jiangsu, China; MMus '24*

Andy Kim  
*Vancouver, BC; BMus '23*

Phoebe Cheng  
*Vancouver, BC; BMus '24*

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

Jack Campbell  
*Vancouver, BC; BMus '24*

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

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

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

Nicholas Voth  
*Chilliwack, BC; BSc '24*

Rachel Baek  
*South Korea; BMus '23*

## Viola

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

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

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

Lyla Lee  
*Langley, BC; MMus '23*

Nathan Kwok  
*Vancouver, BC; BMus '23*

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

Aireleen Zhu  
*Tianjin, China; BMus '23*

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

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

Douglas Forrest  
*Vancouver, BC; BSc '22*

**Flute & Piccolo**

Amanda Lawrence \*  
*Cape Town, South Africa; MMus '22*

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

Joyce Wong  
*Vancouver, BC; DMPS '23*

**Oboe & English Horn**

Wei Wang \*  
*Taiyuan, China; DMA '23*

Sarah Zhang  
*Vancouver, BC; BSc '23*

Renz Eulric Adame, *English horn*  
*Winnipeg, MB; DMA '24*

**Clarinet**

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

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

Yanqing Zhang  
*Xi'an, China; DMA '24*

Mar Navarro Ivars  
*Benissa, Spain; BMus '23*

**Bassoon**

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

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

**Horn**

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**

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

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

**Harp**

Madison Dartana \*  
*Vancouver, BC; BMus '23*

**Timpani & Percussion**

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

Kristiāns Jautaiķis  
*Riga, Latvia; BMus '22*

Kristofer Siy  
*Vancouver, BC; BMus '23*

Heejun Jung  
*Daegu, Korea; 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.

**Armand Birk** is a BMus graduate from the University of Alberta, where he studied voice with Elizabeth Turnbull and Shannon Hiebert. Originally from Victoria, Armand's initial experience as a musician was as a bassist for jazz and folk bands. It was not until he began his vocal studies with Laurier Fagnan at Campus Saint-Jean in 2014 that he found his love and passion for classical music. Armand has performed internationally as a chorister in some of North America's great concert halls such as the Winspear Centre, the National Arts Centre and Carnegie Hall.



Recently named an RBC Emerging Conductor by the Winnipeg Symphony Orchestra, Armand is currently pursuing a career in orchestral conducting and recently began his graduate studies at the University of British Columbia. His primary teachers and mentors have been Petar Dundjerski and his current teacher Jonathan Girard. He has also had the privilege of studying with Yoav Talmi, Daniel Raiskin, Michael Massey, Leonard Ratzlaff, and Angela Schroeder.

Armand's current and past work is varied including engagements with the UBC Symphony Orchestra, the UBC Opera, the Winnipeg Symphony Orchestra, the UofA Symphony Orchestra, the Edmonton Youth Orchestra, the UofA Opera, Contempo New Music Ensemble, and various choirs. In 2019, Armand founded a pre-professional chamber orchestra in Edmonton, the River City Chamber Orchestra, whose goal is to offer unique opportunities to budding young musicians. With an exciting and innovative approach to programming, Armand has developed inter-disciplinary performances that showcase live painting, dance, and poetry that have helped connect audiences with a wide variety of repertoire from Vivaldi to Schoenberg. His passion for the arts knows no bounds and is dedicated to combining various art forms in innovative ways.



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. This September, she was chosen as one of six finalists to participate in the Orchestre Métropolitain Conducting Academy's inaugural year and is currently participating in the year-long mentorship program with Yannick Nézet-Séguin. Other recent conducting engagements include performances with the Winnipeg Symphony Orchestra, named an RBC Emerging Conductor, and l'Orchestre Symphonique de Québec, as well as participating at the Domaine Forget International Summer Academy, the UBC Chamber Music Festival, and the University of Oregon Conducting Institute, working closely with maestros Daniel Raiskin, Bramwell Tovey and Neil Varon.

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 faculty 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*

## **Vltava (The Moldau), Bedřich Smetana**

Often remembered as the father of Czech national music, Bedřich Smetana (1824 - 1884) spent much of his life unrecognized for his compositional ability. After meeting his later lifelong friend Franz Liszt in 1844, Smetana became infatuated with Liszt's development of the through-composed symphonic poem. He composed his first three symphonic poems after he moved to Göteborg, Sweden in 1856: *Richard III*, *Wallenstein's Camp*, and *Hakon Jarl*. After returning to Prague in 1874, though very ill and mostly deaf, Smetana wrote the first two movements of his later most famous symphonic poem, *Má Vlast* (My Fatherland), including *Vltava (The Moldau)* - the second movement. After a successful premiere, this entire cycle is considered to be one of the greatest unifying pieces of music in all Czech history, and *The Moldau* has been a frequent concert favourite of orchestras around the world.

The journey of the Moldau river starts at its first source, where icy-cold water drips as violin pizzicato onto a glass-like spring of the flutes. The second warm source trickles into the spring with the sound of clarinets. A stream then forms, widening into a creek. It weaves through the forest as the sound of distant hunting horns and creaking trees fill the air. Widening further, the brook passes by farmland where village wedding is taking place, filling the air with sounds of fiddle playing and drunken dance. As night falls, woodland Nymphs reveal themselves and dance on the river under the serene moonlight, the shimmering sparkle of starlight ringing in the strings. At daybreak, the river roars in full force as it passes through the treacherous St. John's Rapids, smashing into rocks and rocking the sturdiest boats. Though as we reach the end of the rapids, the river erupts into the Moldau in its greatest breadth, flowing lusciously through the Czech heartland, passing by Vyšehrad, the High Castle and mythological home of Czech kings, rushing through Prague, and flowing off into the distance.

## **Variations on a Theme by Haydn, Johannes Brahms**

For most of Brahms's compositional career, he felt pressured by the seemingly insurmountable height of Beethoven's compositions. He had challenged the great compositional milestones in attempting to write string quartets and symphonies post-Beethoven, even starting a draft of his first symphony in 1862, but was discouraged and left orchestral music entirely to try write vocal works. A few years following the wide success of his German Requiem in 1868, he spent his 1873 annual compositional retreat in Tutzing, and composed both his first two string quartets as well as *Variations on a Theme by Joseph Haydn* Op.56a, and its equal partner Op. 56b written for piano duet.

At the time of composition, the first theme was attributed to Haydn, but has since been discovered to be likely a pilgrimage song sung during St. Anthony of Padua festivities to honour Prince Paul Anton Esterházy. Brahms was unaware of this at the time and quoted Haydn's *Symphony No. 101 "The Clock"* in the violas and celli in the finale. Brahms used eight variations to explore individual elements within the

initial theme, building the work by mastering each compositional technique and enduring emotional tribulations until finally earning the majestic finale. Only three years following the successful premiere of these variations, Brahms finished his first symphony to widespread acclaim. As if it were essential to ensure his compositional confidence, *Variations on a Theme by Haydn* can be seen as the musical trial Brahms needed to overcome Beethoven's shadow.

### **Symphonic Variations on an African Air, Samuel Coleridge-Taylor**

*"I'm troubled, I'm troubled, I'm troubled in mind  
If Jesus don't help me  
I surely will die"*

Hailed as the "African Mahler" by Edward Elgar and his contemporaries, Samuel Coleridge-Taylor (1875 - 1912) was an English composer and conductor who published his first composition, *In Thee, O Lord*, at the age of 16. First a composition student of Charles Villiers Stanford at the Royal College of Music in London, the exceptionally talented Coleridge-Taylor attained the post of Professor of Composition at the prestigious Guildhall School of Music and Trinity College of Music in his short lifetime. After his first visit to the United States of America in 1904, followed by an invitation to the White House by President Theodore Roosevelt, Coleridge-Taylor developed a deep love and respect for the African American community. He returned to England following his American tour and served as the conductor of the Handel Society of London until his death. In his own words, Coleridge-Taylor saw it as his mission in life to help establish the dignity of African Americans. He is well-remembered as a man of dignity and patience.

Based on the theme of the African American spiritual "I'm Troubled in Mind," *Symphonic Variations on an African Air* is one of Coleridge-Taylor's largest and most ambitious orchestral works. Composed in 1906 after Coleridge-Taylor's return from the United States, this work treats the theme and form in innovative ways. As opposed to obviously distinct variation movements, this work strives for unity and direction. The lines between variations are often blurred, creating an organic feeling of growth and evolution as the theme is supported by astonishing chromatic and modal harmonies. This work has received few performances since its inception, and some speculate the influence of racial discrimination during Coleridge-Taylor's lifetime. Despite this, British musicologist Herbert Antcliffe noted in regard to this work that "no single of [Coleridge-Taylor's] works will reveal him more fully."

## UPCOMING PERFORMANCES

### 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, Dr. Graeme Langager, conductor

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.

[music.ubc.ca](http://music.ubc.ca) | [chancentre.com](http://chancentre.com) | [www.vimeo.com/ubcmusic](http://www.vimeo.com/ubcmusic) | [facebook.com/UBCSO](https://facebook.com/UBCSO) | [instagram.com/UBCSO](https://instagram.com/UBCSO)



THE UNIVERSITY OF BRITISH COLUMBIA  
School of Music

