

# UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

**Saturday, February 12th, 2021 • 7:30 p.m.**

Felix Mendelssohn  
(1809 – 1847)

The Hebrides Overture – “Fingal’s Cave”

*Armand Birk, graduate assistant conductor*

Aaron Copland  
(1900 – 1990)

Appalachian Spring – Ballet for Martha – Orchestral Suite

◆ **Intermission** ◆

Ludwig van Beethoven  
(1770 – 1827)

Symphony No.6 in F Major “Pastorale”, Op. 68

- I. Awakening of cheerful feelings on arrival in the countryside
- II. Scene by the brook
- III. Merry gathering of the country folk
- IV. Thunder, Storm
- V. Shepherd’s song. Cheerful and thankful feelings after the storm

*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

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

Samantha Kung  
*Surrey, BC; MMus '22*

Yiyi Hsu  
*Surrey, BC; DMPS '23*

Andy Kim  
*Vancouver, BC; BMus '23*

Jeremy Ho  
*Surrey, BC; MMus '23*

Yewon Hong  
*Langley, BC; BMus '24*

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

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

Catie Akune  
*Vancouver, BC; BMus '23*

Rachel Baek  
*South Korea; BMus '23*

Justine Lin  
*Surrey, BC; MMus '23*

Amy Zhang  
*Victoria, BC; BMus '23*

Hailey Phillips  
*Victoria, BC; MPH '23*

## Violin II

Annis Lee\*  
*Langley, BC; BMus '24*

Wilson Li  
*Vancouver, BC; BMus '24*

Phoebe Cheng  
*Vancouver, BC; BMus '24*

Xiaoyin Zhang  
*Jiangsu, China; MMus '24*

Clara Sui  
*Victoria, BC; BMus '23*

Jack Campbell  
*Vancouver, BC; BMus '24*

Qinglin Wei  
*China; BMus '25*

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

Robin Neuvonen  
*Vancouver, BC; BMus '23*

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

Nicholas Voth  
*Chilliwack, BC; BSc '24*

Sam Meyer  
*Langley, BC; BMus '24*

Alexander Knopp  
*Vancouver, BC; BMus '25*

## Viola

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

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

Alexander Beggs  
*Calgary, AB; BMus '23*

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

Francesca Kohn  
*Vancouver, BC; BMus '22*

## Violoncello

Nathan Kwok\*  
*Vancouver, BC; BMus '23*

Lyla Lee  
*Langley, BC; MMus '23*

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

Aireleen Zhu  
*Tianjin, China; BMus '23*

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

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*

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

Emily Richardson  
*Calgary, AB; MMus '22*

### **Oboe**

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

Sarah Zhang  
*Vancouver, BC; BSc '23*

### **Clarinet**

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

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

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

Felix Rowe  
*Calgary, AB; BMus '22*

### **Bassoon**

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

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

### **Horn**

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

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*

Dana Sullivan  
*Binghamton, NY, USA; BMus '22*

### **Harp**

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

### **Piano**

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

### **Timpani & Percussion**

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

Kristofer Siy  
*Vancouver, BC; BMus '23*

Kristiāns Jautaiķis  
*Riga, Latvia; BMus '22*

\* *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*



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.

## PROGRAMME NOTES

*Compiled by Armand Birk and Monica Chen*

### **The Hebrides Overture “Fingal’s Cave”, Felix Mendelssohn Bartholdy**

*“I would gladly give all I have written, to have composed something like the Hebrides Overture.”*

*–Johannes Brahms*

Following his tour of England in 1829, Felix Mendelssohn-Bartholdy (1809-1847) visited Scotland to work on his third symphony “Scottish.” His travelling companion, Karl Klingemann, convinced him to accompany him on an excursion to the Hebrides Islands while in the country, specifically the island of Staffa. Named by the Vikings alluding to its resemblance to their own tree-log houses, its name means “pillar island” in Old Norse. It hints to the towering basalt pillars hidden deep within the island's main cavern, called “Fingal’s Cave”. Despite his seasickness, Mendelssohn insisted on venturing into the cavern to witness the famed basalt columns. Once inside, he immediately started sketching a drawing and jotting down pages of music, which was soon sent home to his sister, Fanny. Within a couple years, Mendelssohn published this piece as *The Lonely Island with Fingal’s Cave* subtitled in the orchestral parts, though he later settled on *Hebrides Overture* as its final name. With the removal of a single half note, the first 21 measures of the published overture are identical to that of the music composed deep inside Fingal’s Cave. This work could also be considered an early representation of a symphonic tone poem, a late-Romantic genre championed by Franz Liszt in the 1840s and later by Richard Strauss.

The work begins with the violins shimmering depicting the early-morning still water around Staffa as the lower strings and bassoon sing the desperately lonely theme of the island. The sea, however, is quickly disturbed by rushing waves, announced by the woodwinds and a furious timpani roll, and grows ever restless until the waves subside. The celli and bassoons, then the violins, sing a plaintive tune as if depicting the immensity of the rolling seas. A storm rings in a turbulent flurry of full orchestral sound, with lost ships heard as woodwinds and brass calling out amidst the fog. Waves return to smash against the basalt columns, then the musical scene calms into a stillness with a stunning clarinet duet floating above. The piece ends painting a final view of waves rushing around the lonely island of Staffa as the visitor sails away, watching it disappear into the distance.

## **Appalachian Spring – Ballet for Martha, Aaron Copland**

*“To be great, art... must belong to the country in which it flourishes, not be a pale copy of some art form perfected by another culture and another people.” – Martha Graham*

Martha Graham (1894-1991) was an artistic and physical pioneer in the world of dance, and was an internationally recognized American artist. She revolutionized the ballet scene and developed her own style, the Graham Technique, which based on the natural rhythm of the breath and embodies her motto: “Movement never lies”. She utilized ground-breaking choreographies in the mid-1900's and often represented internal conflict and human emotions from a woman's perspective using angular motions, highlighted by the acutely scene-specific set designs. In 1942, Graham commissioned Aaron Copland (1900-1990) to write a ballet to illustrate the “American experience.” The ballet was extraordinarily successful, prompting Copland to reorchestrate the original 13 instrument version to the orchestral suite that is commonly played today, removing approximately 10 minutes of music largely choreographic in interest.

*Appalachian Spring* follows the lives of a young pioneer couple on the American frontier as they build a house and begin their life together. The story explores two integrated lines of conflict: youthful freedom versus mature conservatism; physical love versus religious devotion. The young Bride's and Husband's hopeful and optimistic love is reflected in their smooth, gliding leaps, while the Preacher's and Pioneer women's conservative nature and accusations are depicted through harsh and sharp motions.

Mix-metered and through-composed with colourful harmonic painting of vast and expansive lands, Copland's musical setting of *Appalachian Spring* is distinctly American. With many aural similarities to his other ballets such as *Billy the Kid* and *Rodeo*, Copland's setting varies between tenderly sweet and bare soundscapes, such as the beginning portraying the couple holding each other while watching dewdrops in the morning, to lively and boastful passages where the preacher corrals his congregation and lectures on the 'correct' way to live. This constant struggle between two opposing forces finds its end with a quote of the shaker tune “Simple Gifts” in the penultimate section of the work. Finally settling with peaceful themes of acceptance and cooperation. Graham describes the epilogue of the piece as “simple” with “the feeling of the town settling down for the night, the kind of thing that happens when one hears a call in the twilight, the voices of children in the distance, a dog barking, and then night.”

## **Symphony No. 6 in F Major “Pastorale”, Ludwig van Beethoven**

*“The Pastorale symphony represents the side of Beethoven that wants to get away from urban, intellectual, oppressive Vienna, and to get where he feels freest himself.” - Sir John Elliot Gardiner*

Often overshadowed by his intensely political and shocking fifth symphony, Ludwig van Beethoven’s (1770 – 1827) Symphony No. 6 in F Major “Pastorale” is no less a revolutionary masterpiece. The sixth symphony was premiered alongside the fifth symphony, fourth piano concerto, and choral fantasy, and was part of a four-hour Akademie concert. Though extremely long for the standards during Beethoven’s time, the concert was still very well received by the critics and regarded as a remarkable point of success in Beethoven’s career.

The sixth symphony is unique in its programmatic nature such as in the imaginative titling of movements, the programmatic performance indications in the score, such as the famous woodwind birdcalls in the second movement, and the partial abandonment of formal conventions. Like the fifth symphony, Beethoven expands the orchestra at its extremities with the inclusion of trombones and with a piccolo playing at the height of its range. While the fifth symphony sounds like the rattling of the chains of oppression, the sixth symphony sounds like an oaky and primal call of the feelings of nature as opposed to simply the mimesis of nature at play.

Characterized by a bagpipe-like drone and a simple pastoral melody, the first movement evokes the feeling of meandering through the countryside over majestic hills. The strings play the role of the wanderer and the winds are the freshness of the air. The second movement, A Scene by the Brook, is an observation of nature and its many surprises. The strings represent a babbling brook deep in an ancient forest and the winds sing like river reeds flowing in the stream. The flute, clarinet and oboe exchange bird calls at the end of the movement in a programmatic break from traditional symphonic form. The third movement, A Merry Gathering of Country Folk, is reminiscent of Beethoven’s time spent in the taverns of Heiligenstadt. Rustic, exciting, and a little bit drunk, this movement is a lively peasant dance, though the merriment is short-lived, interrupted by a storm. The fourth movement, Thunder, Storm, begins when the basses and celli rumble ominously as the storm clouds creep in. The violins scatter the first few rain drops, until the storm erupts from the sky. The lightning strikes in sudden octave leaps in the violins and high notes in the piccolo. With heavy timpani and full orchestration, the fourth movement is shocking and bone-rattling. The fifth movement emerges from the calm of the storm with first a single horn, then clarinet announcing daybreak as the sun peeks through the clouds. John Elliot Gardiner describes the finale as “a hymn of praise and thanks for the only relief that [Beethoven] knows...to stop the pains of unrequited love, social isolation, acute deafness, and a sense of futility...”



## UPCOMING PERFORMANCES

### **UBC Chamber Choir**

Wednesday, February 16<sup>th</sup> at 7:30 p.m.  
Roy Barnett Recital Hall | Free Admission  
Elvin Do *conductor*

### **UBC SWE & Concert Winds**

Thursday, February 17<sup>th</sup> at 7:30 p.m.  
Chan Shun Concert Hall | Tickets: \$25 Adults/\$15 Students  
Robert Taylor *conductor* | Imran Amarshi *conductor*

Tickets available from [tickets.ubc.ca](https://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

