

UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

Saturday, October 22nd, 2022 • 7:30 p.m.

Giuseppe Verdi
(1813 - 1901)

Overture to "La Forza del destino"

Cheng Xin Ip, Graduate Assistant Conductor

Maurice Ravel
(1875 - 1937)

Suite from "Ma mère l'oye"

- I. Pavane de la belle au bois dormant
- II. Petit Poucet
- III. Laideronnette, impératrice des pagodes
- IV. Les entretiens de la belle et de la bête
- V. Le Jardin féérique

Armand Birk, Graduate Assistant Conductor

◆ **Intermission** ◆

Dmitri Shostakovich
(1906 - 1975)

Symphony No. 5 in D minor, Op. 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

Jaelem Bhate, Conductor

*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

Conor Stuart, *concertmaster*
Richmond, BC; DMA '24

Justine Lin
Surrey, BC; MMus '23

Shijin Kim
Seoul, South Korea; MMus '23

Amy Zhang
Victoria, BC; BMus '24

Andy Kim
Vancouver, BC; BMus '23

Annis Lee
Langley, BC; BMus '24

Hailey Phillips
Victoria, BC; MPH '23

Takahiro Mori
Vancouver, BC; BASc '26

Phoebe Cheng
Vancouver, BC; BMus '24

Sam Meyer
Langley, BC; BMus '24

Risako Tonegawa
Tokyo, Japan; BSc '25

Emily Tang
Nanjing, Jiangsu, China; BMus '26

Amber Chen
Taipei, Taiwan; BMus '26

Yantong Chen
Tianjin, China; BSc '23

Jocelyn Chui
Vancouver, BC; BA '26

Sammy Herzog
Victoria, BC; BSc '26

Violin II

Yiyi Hsu*
Surrey, BC; DMPS '23

Jeremy Ho
Surrey, BC; MMus '23

Serene Zhang
Jiangsu, China; MMus '23

Wilson Li
Vancouver, BC; BMus '24

Robin Ilmari Neuvonen
Vancouver, BC; BSc '23

Clara Sui
Victoria, BC; BMus '23

Yoanita Maria Kartadihardja
Surabaya, Indonesia; MEd '23

Nadya Nuyen
Surrey, BC; BMus '26

Gavin Topnik
Vancouver, BC; BMus '27

Shea Zawadiuk
Coquitlam, BC; BASc '26

Rachel Baek
Seoul, South Korea; BMus '23

Anali Delshadi
Tehran, Iran; BSc '26

J.M. Campbell
Anmore, BC; BMus '24

Harp

Madison Dartana*
Vancouver, BC; BMus '23

Sacha Flichy
Paris, France; DMPS '24

Viola

Alexander Beggs*
Calgary, AB; BMus '23

Sofiya Zavydovska
Salem, OR, USA; BMus '26

Ludmilla Kraneck
São Paulo, Brazil; MMus '23

Teddy O'Donnell
Vancouver, BC; BA '24

Hyeonbeen Ha
Seoul, South Korea; BMus '23

Jonathon Chan
Vancouver, BC; BMus '26

Jayden Rogers
Terrace, BC; BSc '25

Stefanija Rekasius
Chicago, IL, USA; BSc '25

Lucian Barz
Vancouver, BC; MMus '24

Stephanie Lu
Toronto, ON; BSc '26

Violoncello

Lyla Kyu Ri Lee*
Langley, BC; MMus '23

Yiyang Xue
Xi'an, China; DMA '25

Nathan Kwok
Vancouver, BC; BMus '23

Megan Cheng
Vancouver, BC; BMus '26

Richard Ziyang Cheng
Vancouver, BC; BSc '26

Kai Segal
Vancouver, BC; BMus '26

Jennifer Lim
Vancouver, BC; BSc '23

Aireleen Zhu
Tianjin, China; BMus '23

Nila Golmaghani Azar
North Vancouver, BC; BMus '24

Costa Yannakoulis
Vancouver, BC; BA '24

Flute & Piccolo

Jegan Ganesan*
Singapore; BMus '24

Una Rodaljevic
Užice, Serbia; BMus '24

Joyce Wong, *piccolo*
Vancouver, BC; DMPS '23

Oboe & English Horn

Tiana Ropchan*
Port Moody, BC; BMus '23

Wei Wang
Taiyuan, China; DMA '25

Clarinet & Eb Clarinet

Kira María Perez Lopez
Murcia, Spain; MMus '24

Javier Pousa Cabeleiro
Vigo, Spain; MMus '24

Simon Proulx
Winnipeg, MB; BMus '24

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

Jose David Romero, *Eb clarinet*
Totana, Spain; MMus '23

Bassoon & Contrabassoon

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

Amelia Walker, *contrabassoon*
Calgary, AB; BMus '25

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

Horn

Shin Yu Wang*
Langley, BC; MMus '24

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

Albert Wu
Richmond, BC; BMus '22

Tyrell Loster Peitzsche
Vancouver, BC; DMPS '24

Madeleine Davis
Port Coquitlam, BC; DMPS '24

Trumpet

Nikolaj Hansen*
Burnaby, BC; BMus '25

Candice Newberry
Woodstock, ON; DMA '24

Graeme Lister
Surrey, BC; BMus '24

Trombone

Erik Larson*
Winnipeg, MB; MMus '23

Jobert Leong
Hong Kong; BMus '26

Bass Trombone

Dana Sullivan
Binghamton, NY, USA; DMPS '23

Tuba

Brett Lacroix*
Calgary, AB; MMus '24

Piano and Celesta

Vivian Kwok*
Edmonton, AB; MMus '24

Timpani

Jacob Kryger*
Saint Albert, AB; DMPS '24

Percussion

Matthew Verma*
Mississauga, ON; DMPS '24

Kristofer Siy
Vancouver, BC; BMus '23

Kaiya Gazley
Chilliwack, BC; BMus '23

Cheng Xin Ip
Hong Kong; MMus '24

Bass

Jennifer Chu*
Vancouver, BC; Alumna

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Thomas DeVan
Piedmont, CA, USA; BSc '26

Elias Veloso
Vancouver, BC; BMus '26

Marlena Loewen
Delta, BC; BMus '25, BEd '26

Lukas Schmidt
Calgary, AB; BMus '25

UBCSO Staff

Armand Birk, *teaching assistant*
Victoria, BC; MMus '23

Cheng Xin Ip, *teaching assistant*
Hong Kong; MMus '24

Maddie Davis, *librarian*

Candice Newberry, *librarian*

Alexander Beggs, *stage manager*

Yiyi Hsu, *stage manager*

* denotes principal player



Active in both classical and jazz genres, **Jaelem Bhate** is a conductor, composer and proponent of reinvention and accessibility and works to reimagine the role of instrumental music in the 21st century. He was named to CBC's hot 30 under 30 classical musicians in 2019 and is a board member of Orchestras Canada; the association representing Canadian orchestras. As a conductor, Jaelem founded Symphony 21; an ensemble and registered charity focused on producing concerts in non-traditional spaces for non-traditional audiences while simultaneously breaking down barriers racial, gender, and socio-economic. Jaelem was also named music director of the Vancouver Brass Collective in 2019. Guest engagements include the Vancouver and Winnipeg Symphony Orchestras after winning the RBC Emerging

Conductor competition in 2019, along with invitations to Italy, Romania, Portugal and Bulgaria. In 2022, he'll lead the Guelph Symphony as a candidate for their new Artistic Director. He will also return to the National Arts Centre Orchestra in Ottawa, where he was a conducting fellow in 2022, as a guest assistant in 2023. An advocate for new music, he has conducted over 20 world premieres, the majority of them by diverse, Canadian composers. In the 2022/23 season as a conductor, he will record a new operetta by Canadian composer Katerina Gimon with Re:Naissance Opera, and a studio album with the Vancouver Brass Collective.

As a composer, his works have been performed by the Vancouver and Victoria Symphonies, as well as many chamber ensembles and soloists. In the jazz world, he has released two albums with the Jaelem Bhate Jazz Orchestra; *on the edge*, and *Carmen*, a reimagining of Bizet's opera for jazz ensemble. *on the edge* won the 2020 Julian Award for emerging Canadian jazz excellence and spent two weeks at the top of the EarShot national jazz charts. Recent commissions include the Canadian National Jazz Orchestra, Redshift Music, and the New Brunswick Youth Symphony. Jaelem has received grants from the Canada Council for the Arts and FACTOR Canada for his composition work, and he will premiere his new orchestral work paired with original cinematic video *A City Soundscape* in Fall 2022, funded by the Canada Council.

Jaelem holds a MMus in orchestral conducting and BMus in percussion performance from UBC where he studied with Dr. Jonathan Girard and Vern Griffiths respectively. He has furthered his conducting studies with Alexander Shelley with the National Arts Centre Orchestra, Bramwell Tovey, Boris Brott as a two time assistant of the National Academy Orchestra of Canada, Gerard Schwarz as a fellow at the Eastern Music Festival, Neil Varon, Paul Nadler, and Christian Macelaru at the Cabrillo Festival as associate conductor, and counts Dr. Robert Taylor as an early conducting mentor. Jaelem studied composition with Fred Stride, and has furthered his education with Jocelyn Morlock, Edward Top, Rufus Reid, John Clayton, and the late Ron Miles.



Armand Birk is a Bachelor of Music 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. Originally unable to read music and following a Bachelor of Science program, 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 and conducting. As a chorister Armand has performed internationally in some of North America's great concert halls such as 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 has had the privilege of conducting in many of Canada's great concert halls such as the Winspear Centre for the Arts, the Chan Centre for the Performing Arts, The Centennial Concert Hall, and the Domaine Forget concert hall. In July 2022, Armand was a conducting fellow at the Domaine Forget de Charlesvoix where he had the honour of learning from Yannick Nézet-Séguin and Thomas Rösner in masterclasses with the Orchestre Symphonique de Québec (OSQ) and the Orchestre Métropolitain. Armand was also one of the few chosen to lead the OSQ in a performance during the festival. Armand is currently the Assistant Conductor of the UBC Symphony Orchestra and UBC Opera.

Armand's current and past work is varied including engagements with the UBC Symphony Orchestra, the UBC Opera, the Saskatoon Symphony Orchestra, 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. Formerly the Artistic Director of the Centre d'arts visuels de l'Alberta, Armand's passion for the arts knows no bounds and is dedicated to combining various art forms in innovative and life-changing ways.



Hong Kong-born **Cheng Xin Ip** graduated from the Royal Northern College of Music with an MMus in Timpani and Orchestral Percussion Performance under the tutelage of Ian Wright, Simone Rebello, Paul Patrick, Graham Johns, Liz Gilliver and Le Yu and a BA in Music in Percussion Performance from his home-city Chinese University of Hong Kong (CUHK) under Sophia Woo and Louis Siu. During his studies, Ip was awarded the Parsons Music Foundation Scholarship twice and the Southern Percussion Prize. As a percussionist, he has performed in venues and concert halls across the globe, including Hong Kong, Taiwan, China, South Korea, UK, USA and Canada, and was selected as an RTHK Young Music Maker in 2019, recording solo performances for CD, television and radio release by Radio Television Hong Kong.

Ip started developing an interest in conducting during his secondary school days, and is currently a Graduate Student in Orchestral Conducting at the University of British Columbia under the tutelage of Dr. Jonathan Girard. Ip was the student conductor of the Symphony Orchestra and Wind Orchestra of his secondary school, and was the Resident Conductor of the CUHK Student Orchestra. Ip's conducting teachers and mentors include Kelvin Ngai, Ho-man Choi, Mark Heron and Toby Purser.

PROGRAMME NOTES

Compiled by Jaelem Bhate, Armand Birk, and Cheng Xin Ip

Overture to La Forza del destino - Giuseppe Verdi

Regarded as a profound artistic symbol of Italy, **Giuseppe Verdi's** (1813-1901) established himself as one of the greatest Italian opera composers, and maintained this reputation throughout his lifetime and beyond. A month after his death, an estimated crowd of 300,000 attended his funeral procession across Milan, along with a chorus of 820 singers conducted by Arturo Toscanini performing *Va Pensiero* from his opera *Aïda*. Verdi's operatic output is often categorised into three eras. His early period (1834-1849) gradually established his mastery in the operatic medium with *Nabucco*, *Macbeth*, and *Il Corsaro*. His middle period (1850-1874) saw his fame and popularity peak with his most famous works such as *Rigoletto*, *Il trovatore*, *La traviata*, *Aida* and the *Requiem*. As Verdi aged and he entered his late period (1881-1893) he found reverence and longer musical forms in *Otello* and *Falstaff*.

La Forza del Destino, or the *Force of Destiny*, is a four-act opera written in the peak of his Middle Period in 1862, and underwent several extensive revisions until the premiere of the current standard version at La Scala, Milan in 1869. A new overture was created for this version which became a staple of the orchestral repertoire. The libretto was written by his frequent collaborator Francesco Maria Piave, based on a Spanish drama, *Don Álvaro o la fuerza del sino* (1835). The story follows a series of misfortune between lovers Don Alvaro and Leonora, whose father he unwittingly shot when trying to elope with his daughter. The pair separated inadvertently and attempted to pursue vindication on their own separate ways whilst being hunted by Don Carlo, Leonora's brother. Fate deals the pair an unavoidable blow. The opening ominous three E-note unison in the brass signifies their tragic faith, interrupted throughout the overture with themes of love and tenderness.

Suite from M'a mère l'oye - Maurice Ravel

Maurice Ravel (1875 - 1937) was one of the most unique and sophisticated composers of the early 20th century. His mastery of orchestration and the piano allowed Ravel to forge new compositional pathways and explore new musical realms that none before him had been able to. Ravel's intrigue into the music of the past and the musical traditions outside of Western Classical Music helped him develop a musical style that redefined French impressionism in music. Originally conceived as piano duet for the Polish sculptor Cyprian Godebski's children, *Ma mère l'oye* (Mother Goose) is based on four fairy tales: *Sleeping Beauty*, *Little Tom Thumb*, *The Green Serpent*, and *Beauty and the Beast*. While the piano duet was written between 1908 - 1910, in 1911 Ravel orchestrated and expanded the piece into a ballet for the troupe of Natasha Trouhanova.

Based on *Sleeping Beauty*, the first movement is short and simple, featuring chamber-like and soloistic writing. The calm and ethereal atmosphere sets the tone for the rest of the suite. The second movement is based off the tale of *Little Tom Thumb*. The movement begins with the violins rolling a thick fog through the woods. A lost and searching oboe solo is the sound of *Little Tom Thumb* leaving a bread crumb trail behind him so that he can find his way back. His clever plan is disrupted when he looks back, only to find that menacing crows (violins) have eaten the crumbs, and that he is truly lost in the woods.

The third movement, whose theme is drawn from the story of *The Green Serpent*, is a bubbly and whimsical scene. Laideronette, a young girl, draws a bath and looks to her dolls sitting on the shelf. The dolls come to life and begin to play and strum their instruments made from almonds and walnuts. The movement features prominent piccolo, clarinet, and celesta solos. The fourth movement is a waltz from *Beauty and the Beast*. The feeling is distinctively French, with a natural lilt to the sound and delicate soloistic writing. The dancing is broken by the arrival of the beast, characterized by a grumbling and weighty contrabassoon solo. The fourth movement also features a concertmaster solo. The final movement, the *Fairy Garden*, is not based on a particular fairytale, though the ballet imagines this movement as sleeping beauty awaking from her slumber. This movement is effervescent, warm, and inviting. Following a stunning duet between the concertmaster and the principal violist, the sound opens to a glorious and radiant arrival of excitement and wonder.

Symphony No. 5 in D minor, Op. 47 - Dmitri Shostakovich

Throughout his life, Russian composer **Dmitri Shostakovich** (1906-1975) struggled to outwardly conform with the policies and Communist Soviet Union while personally and privately loathing all that Stalin and his government stood for. For sheer survival, Shostakovich often had to accept awards and honours imposed on him, as the party was eager to use his musical genius to their advantage as a sort of cultural ambassador for the Soviet Union. On paper, he was a member of the Supreme Soviets of the Soviet Union, and was awarded the Order of Lenin, the highest civilian decoration. However, this was not always the case.

In the years before his 5th symphony, Shostakovich was severely unpopular with the state, and therefore unpopular with the public, whether out of fear or otherwise. In 1936, *Pravda*, the official newspaper of the USSR, published an article that denounced the composer himself and his opera *Macbeth*, and in 1948, Andrei Zhdanov, Second Secretary of the Communist Party criticised Shostakovich as not a true communist artist and citizen. At the time, this was paramount to a death sentence.

Composed shortly after the *Pravda* denunciation, Shostakovich claimed the composition of his Fifth Symphony to be "a Soviet artist's reply to just criticism". The premiere of the symphony on 21 November 1937 in Leningrad was an instant success, although it gained popularity with different populations for different reasons. By the people, his fifth symphony was heard as a rebuttal of Stalin's policies, and reflection of the hardships that were imposed by the regime. The genius of Shostakovich was convincing the governmental powers that it reflected state themes of triumph from World War II, and the glory of the Soviet people. Shostakovich saved his own life in the process, but was doomed to wear the moniker of one of the Soviet Union's great composers, despite his vehement hatred of the communist party and Stalin.

The entire symphony, more conservative in compositional technique than his preceding works, is dark for most of its hour run-time. While glimmers of hope start to appear in the fourth movement, the bombastic finale turns expectations in on themselves, sarcastic and tongue in cheek. Shostakovich's close friend Mstislav Rostropovich, one of the greatest cellists of the 20th century, understood Shostakovich's double meaning; "anyone who thinks the finale is triumph is an idiot." As Shostakovich himself put it, the conclusion is an "irreparable tragedy", the end of a symphony in which he knew his legacy would be cemented against his will.

UPCOMING PERFORMANCES

Games in Music - UBC Symphony Orchestra

Friday, November 4th at 7:30 p.m.
Chan Centre for the Performing Arts

UBC Contemporary Players

Friday, November 18th at 12:00 p.m.
Roy Barnett Hall

UBC Bands: Ascent!

Saturday, Nov 19th at 7:30 p.m.
Chan Centre for the Performing Arts

UBC Opera Ensemble: Tosca

Saturday, November 26th at 7:30 p.m.
Old Auditorium

Nancy Hermiston *director* | **Jacques Lacombe** *conductor*
With members of the Vancouver Opera Orchestra

UBC Choirs & Symphony Orchestra: Ein deutsches Requiem

Saturday, Dec 3rd at 7:30 p.m.
Chan Centre for the Performing Arts

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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THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

