

UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities
Jaelem Bhate, conductor

Saturday, April 13th, 2024 • 7:30 p.m.

Antonín Dvořák
(1841 - 1904)

Slavonic Dances, Op. 46 and 72

No. 1 in C major, Op. 46: Furiant
No. 2 in E minor, Op. 72: Dumka
No. 6 in D major, Op. 46: Sousedská
No. 8 in G minor, Op. 46: Furiant

Cheng Xin Ip, graduate assistant conductor

Louise Farrenc
(1804 - 1875)

Symphony No. 3 in G minor, Op. 36

I. Adagio - Allegro
II. Adagio Cantabile
III. Scherzo. Vivace
IV. Allegro

◆ Intermission ◆

Ludwig van Beethoven
(1770 - 1827)

Symphony No. 5 in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro

*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

Amy Zhang, concertmaster
Victoria, BC; BMus '24

Elly Wang
Surrey, BC; BMus '27

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

Emma Donnelly
100 Mile House, BC; BMus '27

Jake Balmuth
Granbury, TX, USA; MMus '25

Alex Zhang
Vancouver, BC; BMus, BSc '26

Phoebe Cheng
Vancouver, BC; BMus '24

Adrienne Marcano
Caracas, Venezuela; BMus '27

Yiyi Hsu
Surrey, BC; DMPS '24

Derek Wei
Richmond, BC; BASc '27

Vickie Wang
Vancouver, BC; BSc '27

Matteya Lee
Vancouver, BC; BMus '27

Jocelyn Chui
Vancouver, BC; BMus '26

Christie Watts
Winnipeg, MB; BMus '27

Lara Hilder
Perth, Australia; BMus '25

Anali Delshadi
Tehran, Iran; BSc '26

Cat DeMello
Vancouver, BC; BMus '24

Kit Sum Tam
Hong Kong; BA '25

Amber Chen
New Taipei City, Taiwan; BMus '26

Violin II

Wilson Li*
Vancouver, BC; BMus '24

Norah Mix
Vancouver, BC; BMus '27

Oliver Hedzelek
Vancouver, BC; BSc '25

Yuika Ravindran
Vancouver, BC; BMus '27

Risako Tonegawa
Tokyo, Japan; BSc '25

Amy Chen
Surrey, BC; BMus '27

Annis Lee
Langley, BC; BMus '25

Lucy Moon
Langley, BC; BMus '26

Nadya Nuyen
Surrey, BC; BMus '26

Shea Zawadiuk
Coquitlam, BC; BASc '26

Katherine Hsu
Langley, BC; BSc '27

Erin Jaen
Yonkers, NY, USA; BA '24

Sarah Butler
Burnaby, BC; BA '27

Marina Hoffman
Oakland, CA, USA; BSc '26

Kate Stange
Portland, OR, USA; BSc, BMus '27

Samuel Herzog
Victoria, BC; BSc '26

Alina Wei
Vancouver, BC; BMus '26

Max Long
Richmond, BC; BA '27

Emily Tang
Jiangsu, China; BMus '26

Viola

Hyeonbeen Ha*
Seoul, South Korea; MMus '25

Sofiya Zavydovska
Salem, OR, USA; BMus '26

Luci Barz
Vancouver BC; MMus '24

Stefanija Rekasius
Chicago, IL, USA; B.Sc. '25

Stephanie Lu
Toronto, ON; BSc '26

Jonathon Chan
Vancouver, BC; BMus '26

Jayden Rogers
Terrace, BC; BSc '25

Aly Wang
Calgary, AB; BASc '27

Andy Kim
Vancouver, BC; BMus '23

Violoncello

Aireleen Zhu*
Tianjin, China; MMus '25

Grace Snippe
St. Catharines, ON; MMus '25

Nila Golmaghani Azar
North Vancouver, BC; BMus '25

Carl Lemer
Vancouver, BC; BMus, BSc '28

Natalie Chin
Richmond, BC; BMus '27

Gavin Wang
Richmond, BC; BMus '27

Kai Segal
Vancouver, BC; BMus '26

Nathan Kwok
Vancouver, BC; BMus '23

Lyla Kyu Ri Lee
Langley, BC; MMus '23

Flute & Piccolo

Smile Chow*
Vancouver, BC; BMus '27

Isabella Wark
Coquitlam, BC; BMus '24

Sulola Amani *piccolo*
Vancouver, BC; BSc, BMus '28

Oboe

Tiana Ropchan*
Port Moody, BC; DMPS '25

Addison Trustham
Abbotsford, BC; BMus '26

Tina Chen
Shanghai, China; BMus '26

Chantelle Liang
Vancouver, BC; BMus '25

Clarinet

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

Francis Sadleir
Vancouver, BC; BMus '26

Bassoon & Contrabassoon

Amelia Walker*
Calgary, AB; BMus '25

Melena Seidel
Sammamish, WA, USA; BSc '24

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

Horn

Madeleine Davis*
Port Coquitlam, BC; BMus '22

Jeremy Solomon
Vancouver, BC; BMus '27

Tyrell Loster Peitzsche
Vancouver, BC; DMPS '24

Braeden Liversidge
Maple Ridge, BC; BMus '24

Mark Bucu
Surrey, BC; BMus '28

Trumpet

Nikolaj Hansen*
Burnaby, BC; BMus '25

Christopher Vazquez
Philadelphia, PA, USA; DMA '27

Alto Trombone

Ella Buonassisi
Vancouver, BC; BMus '25

Tenor Trombone

Amy Jordaan
100 Mile House, BC; BMus '26

Jobert Leong
Hong Kong; BMus '26

William Li
Coquitlam, BC; BMus, BEd '25

Bass Trombone

Balakshan Sidhu
Surrey, BC; BMus '25

Pengqiu Zhang
Shanghai, China; BMus '25

Timpani

Yueyi Liu*
Shanghai, China; DMA '26

Percussion

Alisa Carter
Portland, OR, USA; BA '25

William Huang
Calgary, AB; BMus '26

Heejung Jung
Langley, BC; BMus '24

Bass

Jennifer Chu*
Vancouver, BC; MMus '25

Elias Veloso
Vancouver, BC; BMus '26

Marlena Loewen
Delta, BC; BMus, BEd '26

Lukas Schmidt
Calgary, AB; BMus '25

Xander Delisle
Vancouver, BC; BSc '27

Diego Alberto
Kitchener, ON; BMus '27

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Vivian Xu
Nanjing, China; BMus '27

Nathelie Sam
Burnaby, BC; BSc '26

UBCSO Staff

Samuel Ivory, *assistant conductor*
Grand Rapids, MI, USA; MMus '25

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

Addison Trustham, *librarian*

Aireleen Zhu, *librarian*

Phoebe Cheng, *stage manager*

Hyeonbeen Ha, *stage manager*

* denotes principal player



Jaelem Bhate is a conductor and composer whose diversity has come to define his career. A strong proponent of reinvention and accessibility, Jaelem 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 continues to grow his reputation of sensitive and collaborative artistry and musicianship at home and internationally.

As a conductor, Jaelem founded Symphony 21; a professional orchestra based in Vancouver producing a wide variety of collaborative and unique projects for largely new-to-orchestra audiences. Jaelem is the music director of the Vancouver Brass Collective in 2019 and is preparing for the release of the ensemble's first studio album *Acoustic Alloy* in 2024. He has guested with the symphonies of Vancouver, Winnipeg, Guelph and Kamloops, NAO Canada, and is a finalist for the role of

Music Director with the Prince Edward Island Symphony. He's also served as cover conductor with the National Arts Centre Orchestra multiple times. An advocate for new music, he has conducted over 20 world premieres. Recently, with members of Symphony 21, he recorded a new operetta by Canadian composer Katerina Gimon with *Re:Naissance Opera* and *Visceral Visions*.

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 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 as the winner of the Hugh Fraser Composer Award, the *Vertical Orchestra* by Redshift Music, and a 20-minute orchestral work for Tutta Musica Orchestra on the renowned *Leaf* label, nominated for a 2024 East Coast Music Award. Jaelem has received grants from the Canada Council for the Arts and FACTOR Canada for his compositions, including for a new orchestral work paired with original cinematic video *A City Soundscape* in Fall 2022, funded by the Canada Council in partnership with Canadian videographer Andrij Lyskov.

Jaelem holds a MMus in orchestral conducting and BMus in percussion performance from the University of British Columbia where he studied with Dr. Jonathan Girard and Vern Griffiths respectively. He has furthered his conducting studies with Alexander Shelley, Bramwell Tovey, Boris Brott, Gerard Schwarz, and Christian Macelaru. He twice served as assistant conductor with the National Academy Orchestra of Canada and was a conducting fellow at the NACO mentorship program with Alexander Shelley, the Cabrillo Festival, Eastern Music Festival, and PRISMA festival. Jaelem studied composition with Fred Stride, and has furthered his education with Jocelyn Morlock, Rufus Reid, John Clayton, and Ron Miles. He is currently on faculty at the University of British Columbia School of Music where he lectures in conducting and ensembles.



Hong Kong-born **Cheng Xin Ip** graduated from the Royal Northern College of Music, UK, with a Master of Music in Timpani and Orchestral Percussion Performance under the tutelage of Ian Wright, Simone Rebello, Paul Patrick, Graham Johns, Liz Gilliver and Le Yu, where he was awarded the Southern Percussion Prize. Prior to that, Ip obtained his Bachelor of Arts in Music in Percussion Performance from the Chinese University of Hong Kong (CUHK) under Sophia Woo and Louis Siu, where he was twice awarded the Parsons Music Foundation Scholarship.

Ip has performed in venues and concert halls across the globe, including Hong Kong, Taiwan, China, South Korea, UK, USA, Canada, and collaborated with artists such as Vassily Sinaisky, Antony Hermus, Eric Whitacre, and Twoset Violin, etc. Ip was selected as an RTHK Young Music Maker by Radio Television Hong Kong in 2019, making magazine, television, radio appearances and recorded solo performances for TV show and CD release.

Ip developed an interest in conducting during his secondary school days, where he was the student conductor of the school's Symphony Orchestra and Wind Orchestra. Ip made his debut as a conductor during his undergraduate years when he was made Vice-President and Resident Conductor of the CUHK Student Orchestra. Ip made numerous appearances as a Guest Conductor to conduct concertos for graduating students, and was invited to be Guest Conductor for his alma mater's Old Boys' Wind Orchestra in 2019. Ip has participated in conducting workshops and masterclasses hosted by Martyn Brabbins, Toby Purser, Clark Rundell, and Mark Heron.

Ip was named a conducting fellow at the Domaine Forget de Charlevoix 2023 and 2024, where he had the privilege of studying with Yannick Nézet-Séguin and Kensho Watanabe, and assisted in their performances with the Orchestre Métropolitain and the Orchestre Symphonique de Québec.

Ip is currently a Graduate Student in the Orchestral Conducting programme at the University of British Columbia under the tutelage of Dr. Jonathan Girard and is the Assistant Conductor of the UBC Symphony Orchestra. Ip's past conducting teachers and mentors include Kelvin Ngai, Ho-man Choi, Mark Heron and Toby Purser.

This will be Ip's final concert with the UBC Symphony Orchestra as a student conductor.

PROGRAMME NOTES

Compiled by Samuel Ivory and Cheng Xin Ip

Slavonic Dances Op. 46 & 72- Antonin Dvořák

Considered to be Smetana's true compositional 'heir', **Antonin Dvořák** (1841-1904) was one of the great Czech composers of the 19th century. He was overlooked for most of his career by the German-speaking musical world due to his nationality but went on to achieve international fame through his teaching and compositions. He started with humble beginnings in the Czech countryside, learning to play violin, viola, piano and organ. He often played for the church, and village band in his youth, learning the usual repertory of Czech ceremonial and popular music such as polkas, mazurkas, marches, waltzes and other dance music. In 1857, Dvorak began studies at the Prague Organ School where he took classes in continuo, improvisation, harmony modulation, chorales, counterpoint and fugue. In 1859, he finished his studies and went on to play for professional dance bands, theatres and churches. It wasn't until 1865 when Dvorak started composing seriously. His early works follow in the footsteps of Mozart and Beethoven with his use of style and form however, he progressively extended his musical language to that of Mendelssohn, Schumann and Wagner.

Dvorak's trajectory as a composer was never straightforward and was constantly changing. Not coming from a wealthy family, Dvorak had to apply for funds to write music and study with composers in his early career. Many applications were rejected, and finances prohibited him from life as a full time composer. That changed around 1877 when he won his fourth Austrian State Stipendium. That particular year, composer Johannes Brahms was a judge, and was so enthusiastic about Dvorak's application (particularly his Moravian Duets) that he sent the music to his publisher Fritz Simrock. Simrock accepted the music and soon after, commissioned Dvorak to compose a 'dance piece'. Inspired by Brahms' *Hungarian Dances*, Dvorak composed *Slavonic Dances (Op. 46)* in 1878 for piano four hands. Due to the success of the piece, Simrock requested that Dvorak orchestrate them that same year. *Slavonic Dances Op. 46* was so popular that Dvorak ended up composing the second set in 1886 (*Op. 72*).

Slavonic Dances Op. 46 & 72 are not actual themes from Slavic folk music, but rather original music inspired by styles and forms of Bohemian folk music. It's likely that Dvorak found inspiration from his time playing in the local bands in the Czech area. The selections that will be played today contain a variety of traditional styles from the constituent dances of the Beseda, a type of social gathering in Czech culture often involving music and dancing. The *Furiant*s are both fast dances in triple time where the first two bars are felt as three groups of two followed by two ordinary bars of 3/4. The *Dumka* is a song lament usually in a minor key with a melancholic character, and the *Sousedská* is a slow, Czech, couple-dance in triple time that would be seen at countryside dance parties or wedding ceremonies.

Symphony No. 3 in G minor-Louise Farrenc

Louise Farrenc (1804-1875) was a French composer, virtuoso pianist, teacher and scholar descended from a long line of royal artists. She showed signs of musical talent at a very early age and was given lessons on piano. By age 15, she began her training at the Paris Conservatory studying composition and orchestration. Her studies at the conservatory were cut short due to her marriage in 1821 but she continued to study with her teacher, Anton Reicha, in subsequent years. She had her first composition published when she was just 21, and a few other pieces for piano appeared between the years 1825 and 1839. Of note, her composition *Air russe varié Op. 17* was regarded highly by Robert Schumann, and her *30 Etudes Op. 26* for piano in all major and minor keys were very popular.

Farrenc faced many obstacles throughout her life her status as a woman, and never had quite the resources to put on large scale symphonic works. During that time, women were also forbidden from taking traditional composition classes. As a result, most of her work as a composer was for piano, voice and chamber music. Her orchestral output includes two overtures and three symphonies, all of which had premieres in Paris and in other cities across Europe. Despite all the battles, Farrenc managed to write, teach, and continue a career in piano performance, achieving great recognition in all areas. Farrenc's role in music history carries significance beyond other minor composers of her time. Working amidst a society whose women musicians attained prominence mainly as performers and in an environment that valued only theatre and salon music, she merits recognition as a composer, scholar, and forerunner of the French musical renaissance of the 1870s.

Symphony No. 3 was written during a period when symphonic music was struggling to flourish. Composers were required to fund their own private orchestras as there was a lack of professional orchestras to hire. This may be the reason for the extremely small instrumentation (no trumpets, trombone, tuba or extra percussion). The style of the piece is the embodiment of the reach and ambition of the post-Beethoven symphony and is compared to the symphonies of Mendelssohn who wrote in a similar style. The use of theme, texture and development of ideas are treated like other composers of the late classical or early romantic period, but the result is a piece of music that is distinctly Farrenc's own. The symphony begins with a short, slow introduction and seamlessly moves into an intense, brisk first movement. The slow movement begins with a beautiful song-like clarinet melody. The third movement is a flighty scherzo filled with quick runs in the strings and woodwinds. The fourth and final movement begins with a ferocious unison statement and ends with a dark minor-key coda.

Symphony No. 5 in C minor - Ludwig van Beethoven

Easily one of the most recognizable composers in the history of Western classical music, **Ludwig van Beethoven's** (1770-1876) career spans the transition from the Classical era to the beginning of the Romantic era. At an early age, Beethoven was taught both piano and violin from his father and showed great promise. In the year 1792, when Beethoven was 21, he was sent to Vienna to study with Josef Haydn, primarily by a friend and patron to Beethoven, Count Ferdinand Ernst Joseph Gabriel von Waldstein. Waldstein sent him in the hopes that he would "receive Mozart's spirit through Haydn's hands", as Mozart had passed away the previous year. Beethoven's relationship with Haydn was very strained, and the two never fully got along during or after their time together. It's clear from Beethoven's writings that he thought very poorly of Haydn's teaching, and resented Haydn later in life.

Despite his rocky relationship with the generation before him, Beethoven's compositional style was always rooted in the works of Haydn and Mozart in terms of form, fulfilling many people's beliefs that he was the successor the late Mozart. His fame and reputation as a composer quickly spread across Europe. The drama and scope of his most ambitious works fostered an overriding perception that his music flows organically almost to the point of inevitability. His influence is so expansive that composers have been writing in his shadow ever since. Schubert himself wrote "Who would be able to do anything after Beethoven?"

Symphony No. 5 was begun around 1804 and wasn't finished until late 1807 or 1808. It was first performed on a four-hour long concert along with his sixth symphony and several other pieces. Since its premiere, it has been performed countless times all over the world throughout history and has gained an almost mythical reputation. The first movement begins with the four notes of fate knocking at the door: G to an Eb, an unexpected beginning for a piece titled "C minor". The fate theme is present in almost every bar of the first movement and returns in the succeeding movements with some minor modifications. Like many works of its time, the last two movements run together without a pause. Additionally, in the recapitulation of the fourth movement, material from the third movement returns before the final theme takes over, giving the sense that one movement is triumphantly resolved by the other. In short, *Symphony No. 5* is the perfect example of the narrative power in Beethoven's music and set the trajectory for the Romantic period to follow.

UPCOMING PERFORMANCES

UBC Opera: Tea in the Garden; A Celebration of Spring

Sunday, April 14 at 2pm
UBC Botanical Garden

UBC BANG! Festival

Wednesday, April 17th at 12pm, 2pm and 7:30pm
Roy Barnett Recital Hall, School of Music Building

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

