

UBCSYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities
Jaelem Bhate, conductor

Friday, March 8th, 2024 • 7:30 p.m.

Samuel Coleridge-Taylor Hiawatha Overture
(1875 - 1912)

Alexander Borodin Polovtsian Dances from *Prince Igor*
(1833 - 1887)

Samuel Ivory, graduate assistant conductor

◆ **Intermission** ◆

Henri Tomasi Concerto for Alto Saxophone and Orchestra
(1901 - 1971)

- I. Andante et Allegro
- II. Final - Giration, Touruoyaut

Harry Xie, saxophone

Edvard Grieg Peer Gynt Suite No. 1, Op. 46
(1843 - 1907)

- I. Morning Mood
- II. The Death of Åse
- III. Anitra's Dance
- IV. In the Hall of the Mountain King

*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

Jake Balmuth, *concertmaster*
Granbury, TX, USA; MMus '25

Wilson Li
Vancouver, BC; BMus '24

Yiyi Hsu
Surrey, BC; DMPS '24

Vickie Wang
Vancouver, BC; BSc '27

Annis Lee
Langley, BC; BMus '25

Oliver Hedzelek
Vancouver, BC; BSc '25

Alex Zhang
Vancouver, BC; BMus, BSc '26

Amy Chen
Surrey, BC; BMus '27

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

Shea Zawadiuk
Coquitlam, BC; BAsC '26

Christie Watts
Winnipeg, MB; BMus '27

Katherine Hsu
Langley, BC; BSc '27

Lucy Moon
Langley, BC; BMus '26

Yuika Ravindran
Vancouver, BC; BMus '27

Adrienne Marcano
Caracas, Venezuela; BMus '27

Matteya Lee
Vancouver, BC; BMus '27

Derek Wei
Richmond, BC; BAsC '27

Sarah Butler
Burnaby, BC; BA '27

Anali Delshadi
Tehran, Iran; BSc '26

Violin II

Phoebe Cheng*
Vancouver, BC; BMus '24

Nadya Nuyen
Surrey, BC; BMus '26

Amy Zhang
Victoria, BC; BMus '24

Risako Tonegawa
Tokyo, Japan; BSc '25

Norah Mix
Vancouver, BC; BMus '27

Emma Donnelly
100 Mile House, BC; BMus '27

Jocelyn Chui
Vancouver, BC; BMus '26

Elly Wang
Surrey, BC; BMus '27

Erin Jaen
Yonkers, NY, USA; BA '24

Kit Sum Tam
Hong Kong; BA '25

Max Long
Richmond, BC; BA '27

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

Alina Wei
Vancouver, BC; BMus '26

Amber Chen
New Taipei City, Taiwan; BMus '26

Marina Hoffman
Oakland, CA, USA; BSc '26

Samuel Herzog
Victoria, BC; BSc '26

Lara Hilder
Perth, Australia; BMus '25

Emily Tang
Jiangsu, China; BMus '26

Viola

Luci Barz*
Vancouver BC; MMus '24

Sofiya Zavydovska
Salem, OR, USA; BMus '26

Hyeonbeen Ha
Seoul, South Korea; MMus '25

Jayden Rogers
Terrace, BC; BSc '25

Jonathon Chan
Vancouver, BC; BMus '26

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

Stephanie Lu
Toronto, ON; BSc '26

Aly Wang
Calgary, AB; BAsC '27

Violoncello

Grace Snippe*
St. Catharines, ON; MMus '25

Gavin Wang
Richmond, BC; BMus '27

Aireleen Zhu
Tianjin, China; MMus '25

Kai Segal
Vancouver, BC; BMus '26

Nila Golmaghani Azar
North Vancouver, BC; BMus '25

Carl Lemer
Vancouver, BC; BMus, BSc '28

Natalie Chin
Richmond, BC; BMus '27

Flute & Piccolo

Isabella Wark*
Coquitlam, BC; BMus '24

Smile Chow
Vancouver, BC; BMus '27

Gregor Gasovic-Varga, piccolo
New Westminster, BC; BMus '25

Christy Hung, piccolo
Delta, BC; BMus '27

Oboe & English Horn

Addison Trustham*
Abbotsford, BC; BMus '26

Tina Chen
Shanghai, China; BMus '26

Chantelle Liang
Vancouver, BC; BMus '25

Tiana Ropchan, English horn
Port Moody, BC; DMPS '25

Clarinet

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

Liam Pistor
Nanaimo, BC; DMPS '24

Raúl López Alberique
Requena, Spain; MMus '24

Bassoon & Contrabassoon

Melena Seidel*
Sammamish, WA, USA; BSc '24

Amelia Walker
Calgary, AB; BMus '25

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

Horn

Madeleine Davis*
Port Coquitlam, BC; BMus '22

Jeremy Solomon
Vancouver, BC; BMus '27

Braeden Liversidge
Maple Ridge, BC; BMus '24

Emily Daily
Red Deer, AB; BMus '21

Trumpet

Nikolaj Hansen*
Burnaby, BC; BMus '25

Christopher Vazquez
Philadelphia, PA, USA; DMA '27

Lamby Si Yi Wu
Port Moody, BC; BMus '25

Trombone

Balakshan Sidhu*
Surrey, BC; BMus '25

Jobert Leong
Hong Kong; BMus '26

Bass Trombone

Pengqiu Zhang
Shanghai, China; BMus '25

Tuba

Brett Lacroix
Calgary, AB; MMus '24

Harp

Lacarmia Jia
Vancouver Island, BC; BMus '27

Cindy Yuan
Beijing, China; BA '27

Timpani and Percussion

Yueyi Liu*
Shanghai, China; DMA '26

William Huang, timpani
Calgary, AB; BMus '26

Cheng Xin Ip, timpani
Hong Kong, MMus '24

Alisa Carter
Portland, OR, USA; BA '25

Jalen Logan
Abbotsford, BC; BMus '27

Oscro Mak
Hong Kong; BMus '27

Bass

Lukas Schmidt*
Calgary, AB; BMus '25

Marlena Loewen
Delta, BC; BMus, BEd '26

Elias Veloso
Vancouver, BC; BMus '26

Jennifer Chu
Vancouver, BC; MMus '25

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Vivian Xu
Nanjing, China; BMus '27

Nathelie Sam
Burnaby, BC; BSc '26

Xander Delisle
Vancouver, BC; BMus '27

Diego Alberto
Kitchener, ON; BMus '27

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 ensembles 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.

Samuel Ivory is a conductor, composer and brass player from Grand Rapids, Michigan USA. He graduated with a Bachelor of Music in Composition from St. Olaf College in Northfield, Minnesota where he performed and sang in many ensembles. Having a wide range of interests, Sam has performed music written from the 1500s through 2024 on the sackbut, trumpet, baroque trumpet and voice. He values engaging with music from a variety of styles and believes that each of these informs himself as a conductor and musician.

Sam is currently pursuing a Master of Music degree in Orchestral Conducting at the University of British Columbia studying under the direction of Dr. Jonathan Girard and is an Assistant Conductor of the UBC Symphony Orchestra. He has participated in conducting workshops led by Charles Peltz, Miguel Harth-Bedoya, Dr. Jeffery Meyer, and Gary Lewis. His previous teachers in conducting include Steven Amundson and Dr. Chung Park.



Sam has conducted, performed, and been commissioned in tours across the United States and internationally including Trinidad and Tobago, Iceland, and Ireland. As an active composer, Sam has written for various ensembles including the Høyde String Quartet, Synergy Musicians' Collective, Grand Rapids Youth Chorus, and Grand Rapids Christian High School. From full orchestra to string quartet to heckelphone to electronic and multimedia works, Sam continues to explore a variety of musical mediums in his composition.

Since his early years, Sam has had a passion for conducting. He continued to pursue conducting through high school and college and conducted numerous school ensembles and in Minnesota communities. In his sophomore year at St. Olaf College, Sam co-founded and conducted the student-led ensemble Synergy Musicians' Collective, a group committed to providing performance opportunities for composers, conductors and performers. Since its inception in 2021, Synergy has performed at least 5 premieres written by St. Olaf students and featured at least seven different conductors.



Harry Xie is an active music performer and educator from Vancouver, Canada. He was a recipient of a British Columbia Arts Council Grant, winner of Brown University's Concerto competition, and second-place winner of the Canadian Music Competition. He has played with ensembles such as the Northwestern University Symphonic Wind Ensemble, National Youth Band of Canada, and Tanglewood Young Artists Wind Ensemble.

As a chamber musician, Harry was a semifinalist at the North American Saxophone Alliance Quartet Competition. He is currently soprano chair of the Orpheus Quartet which will give premieres of five new works written for them, as well present a series of educational outreach concerts in the Vancouver area this spring.

In addition, Harry is an ardent advocate for music education. He teaches private lessons regularly, was a coach in the Greater Vancouver Youth Music Academy and held a benefit recital which raised \$1400 for a local elementary school's underfunded music program. Recently, he gave presentations at the University of British Columbia and Southwestern Michigan College.

Harry holds a Bachelor of Music in saxophone performance from Northwestern University where he was awarded the prize for top academic achievement in his class and is currently pursuing a Diploma in Music Performance at UBC; his primary teachers are Julia Nolan, Taimur Sullivan, and Ken Radnofsky.

PROGRAMME NOTES

Compiled by Samuel Ivory and Cheng Xin Ip

Hiawatha Overture- Samuel Coleridge-Taylor

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. He was the illegitimate son of a doctor from Sierra Leone, Dr. Daniel Hugh Taylor, and an Englishwoman, Alice Hare Martin. He was born in England after his father had returned to Africa, and grew up in Croydon, a town south of London. He began studying violin and voice at the age of 10 and at 15, he entered the Royal College of Music. There, he continued his studies in violin, and began writing music under the tutelage of Charles Villiers Stanford. He quickly became well known for his works and was awarded an open scholarship for composition by the college in March of 1893.

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 a first initial visit to the United States of America in 1904, followed by multiple other visits and an invitation to the White House by President Theodore Roosevelt, Coleridge-Taylor developed a deep love and respect for the African American community. After his time touring the United States, he returned to England and served as the conductor of the Handel Society of London until his death. In his own terms, 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.

The Hiawatha Overture is a part of a trilogy of cantatas written by Samuel Coleridge-Taylor. The three parts were composed from 1898 to 1900 and are titled, *Hiawatha's Wedding Feast*, *The Death of Minnehaha* and *Hiawatha's Departure*. *Hiawatha's Wedding Feast* was first performed in 1898 under the baton of his teacher, Stanford. It was an immediate success in the public eye in the UK, the US, Canada, South Africa and New Zealand, and its popularity rivaled Handel's *Messiah*, and Mendelssohn's *Elijah*. The Overture that is more commonly performed today was compiled by the composer in 1901 and was first performed in Birmingham. By 1904, *Hiawatha's Wedding Feast* had been performed over 200 times in England alone.

Polovtsian Dances from Prince Igor - Alexander Borodin

The *Polovtsian Dances* are a series of Russian dances taken from an unfinished opera by **Alexander Borodin** (1833-1887) known as *Prince Igor*. He had worked on this opera intermittently over the course of many years, but as his primary occupation was as a chemist, he wasn't able to devote his life to composition, although, many of his contemporaries urged him to spend more time writing. He had completed most of the opera, including the *Polovtsian Dances* before he passed in 1887. He was never able to see it performed. His good friend, Nikolai Rimsky-Korsakov had already been pushing him to complete the opera for two years already and had been assembling a vocal score for the opera. Considering this circumstance, Korsakov was the obvious choice to finish *Prince Igor*. He enlisted the help of Alexander Glazunov, and together, they finished orchestrating and writing the remainder of the opera, taking material from the manuscripts left behind by Borodin. This version of the opera was performed in 1890.

The *Polovtsian Dances* are most commonly performed with orchestra alone however, as the original composition was intended for opera, it is sometimes performed with choir. The dances contain very distinct contrasting sections and are written to invoke Russian folk music. The first theme begins after a tender introduction with the 'Gliding Dance of the Maidens'. The theme, played by the oboe is sweet and optimistic. The corresponding lyrics in the chorus are "Fly on the wings of the wind to our native land, dear song of ours, there, where we have sung you at liberty, where we felt so free in singing you." The next section in the piece is a bombastic waltz praising the "Khan" which is a Mongol and Turk title originating in nomadic tribes in the Central and Eastern Eurasian Steppes. Cymbals crashing, blasting bass trombone and the trumpets flutter tonguing all add to the explosive energy in this dance. The next section is a speedy and flowing dance in 6/8 where a fluttering theme gets passed between many different sections. At the end of the piece, many of the themes heard in the beginning return on top of each other culminating in a fast and dramatic ending.

Concerto for Alto Saxophone and Orchestra - Henri Tomasi

Henri Tomasi (1901-1971) was a French composer and conductor from the island of Corsica just south of France. He began his studies at the Paris Conservatory in 1921 where he studied piano, theory, composition and conducting. He won the Prix de Rome for his musical composition *Coriolan* and won a first prize for his orchestral conducting. In the 1930s, he was one of the founders of a contemporary music group known as "Triton". Other founders included: Sergei Prokofiev, Francis Poulenc, Darius Milhaud and Arthur Honegger. He was a prolific composer with a significant output of orchestral, wind and soloistic music, but above all, he was drawn to the theater. It was two of his operas, *L'Atlantide* and *Miguel Mañara* that helped establish his reputation as a composer.

Throughout his career, Tomasi split his time equally between composing and conducting. He conducted at many opera houses throughout the world and served as music director of the Radio Colonial Orchestra in French Indochina. He was one of the first radio conductors and was a pioneer of radiophonic music. Soon after his appointment however, Tomasi was drafted into World War II in 1939. The war had a tremendous impact on him, and he lost hope in humanity which impacted his postwar compositions, many of them containing themes of disillusionment and demystification.

Tomasi's style of composition reflects many other French neoclassical composers of his time. References to Prokofiev, Stravinsky, Milhaud and others in his circle can be heard in his works. His music is intensely direct in feeling, sometimes playing with dissonance and color while also referencing much earlier styles of dance, minuet, and folk music. While he was an orchestral composer, he enjoyed writing music for winds which include *Printemps*, *Concert Champêtre*, and *Variations sur un Thème Corse* a theme and variation based on a Corsican theme. The *Concerto for Alto Saxophone and Orchestra* is still often performed today along with his *Concerto for Trumpet and Orchestra*.

Peer Gynt Suite No. 1, Op. 46 - Edvard Grieg

Edvard Grieg (1843-1907) is perhaps one of the most well-known Norwegian composers, pianists and conductors in the world. A heavy promotor of Norwegian music, many of his pieces are lyrical, melodic, and contain references to folk music or dance music. Grieg was enrolled at Leipzig Conservatory at the age of 15 where he began to study piano however, he strongly disliked his teacher, Louis Plaidy and quickly transferred to study with E. F. Wenzel, a close friend of Schumann's. Wenzel aroused an enthusiasm for Schumann's music in Grieg that never left him. The lyricism in his own compositions is reminiscent of this.

Grieg had grown up in Norwegian middle-class society which was primarily Danish speaking. As a result, most of his musical associations were Danish and he knew next to nothing about Norwegian folk music. However, in the summer of 1864, he stayed with a family friend, Violinist and Composer Ole Bull at Osterøy. There, Ole Bull played classics and folk tunes for the young Grieg who grew an immediate love for the music. After a separate visit to Copenhagen, the following autumn and winter, he met Rikard Nordraak, a singer and composer of Norwegian music who sang examples of his own work. Following these two encounters, Grieg saw that his path was clear: to dedicate his life to writing Romantic nationalist music in a Norwegian style. His composition *Humoresker* for piano op. 6 is dedicated to Nordraak, and it is one of his first compositions to show the influence of Norwegian folk idioms.

One of Grieg's most famous works, *Peer Gynt Suite No. 1* was originally conceived as incidental music to accompany the play of the same name by Henrik Ibsen. Ibsen approached the composer in January of 1874 about the project, and, originally thinking he only needed to compose a few fragments, Grieg happily accepted the commission. It was soon clear however, that *Peer Gynt* would take much more time than expected, and that summer, Grieg left for Sandviken in Sweden to write the score. He wouldn't end up finishing the piece until July of 1875, and the first performance was held on February 24 of 1876. The whole composition, lasting about 90 minutes, was later turned into two suites that are still performed today, and have even been referenced in popular culture.

UPCOMING PERFORMANCES

UBC Opera: Così fan tutte

Thursday, April 4th at 7:30 p.m.

Friday, April 5th at 7:30 p.m.

Saturday, April 6th at 7:30 p.m.

Sunday, April 7th at 2:00 p.m.

Old Auditorium

UBC University Singers & Choral Union

Friday, April 5th at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Bands: Deciduous

Saturday, April 6th at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Symphony Orchestra

Benjamin Britten - *The Young Person's Guide to the Orchestra*;

Louise Farrenc - *Symphony No. 3*;

Ludwig van Beethoven - *Symphony No. 5*

Saturday, April 13th at 7:30 p.m.

Chan Shun Concert Hall, 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

