

# UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

**Thursday, October 3<sup>rd</sup>, 2024 • 7:30 p.m.**

Bedřich Smetana  
(1824 - 1884)

Overture From "The Bartered Bride"

Franz Schubert  
(1797 - 1828)

Symphony in B minor "Unfinished", D.759

- I. Allegro moderato
- II. Andante con moto

◆ Intermission ◆

Zoltán Kodály  
(1882 - 1967)

Variations on a Hungarian Folksong "Peacock Variations"

*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

Annis Lee  
Langley, BC; BMus '25

Marina Hoffman  
Oakland, CA, USA; BSc '26

Alina Wei  
Vancouver, BC; BMus '26

Hilary Chan  
Burnaby, BC; BMus '28

Christie Watts  
Winnipeg, MB; BMus '27

Nadya Nuyen  
Surrey, BC; BMus '26

Adrienne Marcano  
Caracas, Venezuela; BMus '27

Yuika Ravindran  
Vancouver, BC; BMus '27

Galland Chan  
Burnaby, BC; BA '28

Sarah Butler  
Burnaby, BC; BA '27

Vickie Wang  
Vancouver, BC; BSc '27

Matteya Lee  
Vancouver, BC; BMus '27

Elly Wang  
Surrey, BC; BMus '27

Oliver Hedzelek  
Vancouver, BC; BSc '25

Ellie Hu  
Taipei, Taiwan; BSc '26

## Violin II

Grace Alexander\*  
Plains, MT, USA; MMus '26

Norah Mix  
Vancouver, BC; BMus '27

Amanda Chin  
Coquitlam, BC; BMus '28

Kevin Lam  
Coquitlam, BC; BSc '28

Julia Kim  
Vancouver, BC; BSc '28

Nancie Wu  
Surrey, BC; BMus '28

Amy Chen  
Surrey, BC; BMus '27

Cat DeMello  
Vancouver, BC; BMus '27

Lucy Moon  
Langley, BC; BMus '26

Amber Chen  
New Taipei City, Taiwan; BMus '26

Adron Tam  
North Vancouver, BC; BMus '28

Betty He  
Beijing, China; BMus, '28

Kaylee Yoong  
Vancouver, BC; BSc '26

Emily Tang  
Nanjing, China; BMus, BEd '27

Ivana Au Yang  
Edmonton, AB; BMus '28

## Viola

Sofiya Zavydovska\*  
Salem, OR, USA; BMus '26

Hyeonbeen Ha  
Seoul, South Korea; MMus '25

Andrew Llamas  
The Woodlands, TX, USA; BMus '28

Jocelyn Chui  
Vancouver, BC; BMus '26

Cassandra Feltrin  
Port Coquitlam, BC; BPSc '28

Cosmo Pearson-Young  
Bloomington, IN, USA; BSc '28

## Violoncello

Aireleen Zhu\*  
Tianjin, China; MMus '25

Grace Snippe  
St. Catharines, ON; MMus '25

Nila Golmaghani Azar  
North Vancouver, BC; BMus '25

Wei-An Wang  
Vancouver, BC; BMus '28

Gavin Wang  
Richmond, BC; BMus '27

Natalie Chin  
Richmond, BC; BMus '27

Delilah Hirsch  
Oakland, CA, USA; BMus '28

Hyewon Yoon  
Seoul, South Korea; BSc '26

Kai Segal  
Vancouver, BC; BMus '26

Eileen Tian  
Vancouver, BC; BMus '28

**Bass**

Jennifer Chu\*  
Vancouver, BC; MMus '25

Elias Veloso  
Vancouver, BC; BMus '26

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

Xander Delisle  
Vancouver, BC; BSc ,27

Vivian Xu  
Nanjing, China; BMus '27

**Flute & Piccolo**

Smile Chow\*  
Vancouver, BC; BMus '27

Sulola Amani  
Vancouver, BC; BSc, BMus '28

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

**Oboe & English Horn**

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

Sayako Leznoff  
Vancouver, BC; BMus '26

Moira Rader Rice  
Olympia, WA, USA; BMus '25

**Clarinet**

Aaron McDonald\*  
Joplin, MO, USA; DMA '27

Amanda Robertson  
Winnipeg, MB; MMus '25

Jasmine Chan  
Hong Kong; MMus '26

**Bassoon**

Connor Smith  
Denver, CO, USA; BMus ,27

Amelia Walker  
Calgary, AB; BMus '25

**Horn**

Harry Gong\*  
Vancouver, BC; Community Member

Tyrell Loster Peitzsche\*  
Vancouver, BC; DMPS '24

Otis Peake  
Vancouver, BC; BMus '28

Eric Liu  
Vancouver, BC; Community Member

**Trumpet**

Nikolaj Hansen\*  
Burnaby, BC; BMus '25

Graeme Lister  
Surrey, BC; BMus '25

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

**Trombone**

Ella Buonassisi\*  
Vancouver, BC; BMus '25

Joel Kim  
Surrey, BC; BMus '28

**Bass Trombone**

Pengqiu Zhang  
Shanghai, China; BMus '25

**Harp**

Mathilde Kaptein  
Delft, The Netherlands; BSc '25

Sylvia Li  
Vancouver, BC; BMus '28

**Percussion**

William Huang\*, timpani  
Calgary, AB; BMus '27

Alisa Carter, timpani  
Portland, OR, USA; BA '26

Oscro Mak  
Hong Kong; BMus '27, BEd ,28

**UBCSO Staff**

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

Simón Ramírez Ortiz, assistant conductor  
Medellín, ANT, Colombia; MMus '26

Aireleen Zhu, librarian

Annis Lee, librarian

Hyeonbeen Ha, stage manager

Nadya Nuyen, stage manager

\* denotes principal player



Conductor **Jonathan Girard** always knew that music would be his life.

Growing up in a musical home just outside Boston, one of Jonathan's first memories is being held in his grandfather's lap as he improvised tune after tune at the piano. He vividly remembers his first trip to hear the Boston Symphony and a performance of Debussy's *L'après-midi d'un faune*.

"The colours were incredible," he recalls, "I knew then that I wanted to surround myself with the sound of an orchestra."

He began his musical training on the piano and took up viola, saxophone, clarinet and organ. He was always focused on conducting and earned his Doctorate from Eastman.

Jonathan sees the orchestra as a community of collaborators - a place where each musician can contribute their individual artistry to a unified whole. Whether he's leading a symphony in South America, an opera in Europe or working with students as Director of Orchestras at the University of British Columbia School of Music, he focuses on collective breathing, phrasing and nuance while inspiring musicians to sing through their instruments.

Jonathan was recently appointed as Principal Guest Conductor of the Athens Philharmonic. He has led orchestras throughout North America, South America, and Europe, including the Rochester Philharmonic Orchestra, the North Czech Philharmonic Orchestra and the Holland Symphony Orchestra. He has also held positions with the Rochester Philharmonic Orchestra, Portland Opera Repertory Theatre, the Ohio Light Opera, the Vancouver Symphony Orchestra Orchestral Institute and the Marrowstone Music Festival. He currently serves as the conductor of the Vancouver Youth Symphony Senior Orchestra.

He is an enthusiastic promoter of new and little-known repertoire, particularly works by female-identifying composers. He is involved in many interdisciplinary projects with virtual reality media labs and the visual arts. He engages with scholars exploring astronomy and earth, ocean and atmospheric sciences. Recently, he premiered a Noh opera by Farshid Samandari that integrated Japanese and Western classical music instruments and styles. Jonathan has also offered Canadian and North American orchestral premieres of works by John Luther Adams, Samuel Coleridge-Taylor, Emmerich Kálmán, Oscar Navarro, Arvo Pärt, Francis Poulenc, Kaija Saariaho and Ana Sokolović.

Jonathan is fuelled by an endless curiosity and a thirst for exploration. He has an abiding desire to find beauty and to make it part of his life, a longing to share music with the world. So it's not surprising that off the podium, he loves to fly airplanes.

"I love the freedom of being in the skies and seeing the world from a unique perspective," he says. "I love that, like conducting, flying combines science and artistry and requires multiple skills. I especially relish being able to explore places I've never been before."

# PROGRAMME NOTES

Compiled by Samuel Ivory and Simón Ramírez Ortiz

## Overture From "The Bartered Bride" - Bedřich Smetana

Premiered in 1866, Smetana's *"The Bartered Bride"* is a cornerstone of Czech opera and reflects the nationalistic fervor of the time. Written at the height of the 19<sup>th</sup> century, when Czech culture sought to assert its identity, the overture captures the essence of folk themes and melodies, showcasing Smetana's commitment to integrating Czech musical traditions into classical forms. This alignment with the burgeoning national spirit made the opera a significant work in the Czech repertoire.

The instrumentation of the overture is particularly noteworthy, featuring a vibrant orchestration that highlights various sections of the orchestra. Strings, woodwinds, and brass come together to create a lively tapestry of sound, with the clarinet and flute often presenting folk motifs. This rich orchestral palette not only evokes the rural setting of the opera but also engages the audience, inviting them into the joyous world that unfolds in the opera's narrative.

The overture sets the stage for the themes of love, misunderstanding, and eventual reconciliation that drive the opera's lighthearted plot. It introduces key musical themes that recur throughout the work and foreshadow the characters' journeys. As audiences delve into the overture, they are not only treated to a vibrant display of orchestral skill but also an intimate insight into the cultural and emotional landscapes that define Smetana's celebrated opera and the Czech culture.

## Symphony in B minor "Unfinished", D. 759 - Franz Schubert

A composer born into the rich musical tradition of Vienna, Austria, **Franz Schubert** (1797-1828) was a prolific composer despite his early death at age 31. At the age of seven, Schubert auditioned for Antonio Salieri, who was impressed by the young musician and invited him to sing mezzo-soprano in the imperial Hofkapelle. With Salieri, Schubert studied violin, figured bass, and piano, and began studying composition at the age of thirteen. His skill for writing for the voice and piano became immediately clear. Schubert continued his education in the Kaiserlich - königliches Stadtkonvikt (Imperial and Royal City College) which offered him the best education he could obtain in Vienna as a non-aristocrat. While in school, Schubert fell in love with the music of Haydn, Beethoven and Mozart, whose works became lasting influences for him.

Throughout his life, Schubert's finances were a constant stress, and he never achieved wide-spread fame during his life. He was forced to live with his family for much of his adult life, reluctantly taking a teaching position at his father's school. Other than a tightly knit group of friends, Schubert was often disengaged from the world around him, struggling through many seasons of depression. Schubert found solace in music, writing some of the most beautiful melodies of his life during these episodes. Today Schubert's legacy lives on most famously through his vocal art song inspired by the poetry of Goethe and Schiller.

Composed in 1822, Schubert's *Symphony in B minor* would have been his seventh completed symphony. The "Unfinished" *Symphony* is one of Schubert's most dramatic works. There is much discussion as to why he was unable to continue with this masterwork, as it remains as an example of Schubert's most sophisticated writing. Schubert's compositional style developed rapidly over the course of his lifetime. While influenced heavily by classical sonata form, he tended to favour Romantic-style melodic development over harmonic drama, exemplifying the transition from late classical to early romantic styles. Many have drawn parallels to Schubert's own life in the fearful tremors of the first movement, the melancholy melodies of the second movement, and the symphony's very state of incompleteness.

## **Variations on a Hungarian Folksong "Peacock Variations" – Zoltán Kodály**

**Zoltán Kodály** (1882-1967) was a Hungarian composer, musicologist and scholar. He is known for his work recording and reviving folk tunes and, alongside Béla Bartók, created a new form of Hungarian art music. His contributions to music education are also significant; his eponymous method of teaching remains extremely popular today. He began serious research into music education in 1925, believing that Hungary was in dire need of a stronger music education system that incorporated the national tradition. He began writing articles, essays, and giving lectures on the importance of singing folk songs for their simplicity, beauty and connection to the national heritage of one's mother tongue. He felt that music should be taught as an essential language and that it was vital to be exposed to it in early childhood. Kodály wrote many works specifically for children, including collections of singing and rhythm exercises, rooted in his belief that children's music should be educational and high in quality so that they always enjoy singing and performing.

Kodály pursued his own education in time spent studying folk songs in remote villages in Hungary. After a year of collecting and recording them on phonograph cylinders, he wrote a thesis on Hungarian folk song. It was this research that brought Béla Bartók into his life. Both composers were incredibly interested in collecting folk songs and were known for the many ways that they incorporated these songs into their compositions. The collaboration between Bartók and Kodály exceeded the realm of research: they became close friends, influencing each other's compositional styles.

*Variations on a Hungarian Folksong* is loosely based on a poem by Hungarian poet, Endre Aty, that depicts the image of a peacock alongside a county jail where prisoners are being held. The orchestral work takes a Hungarian folk song through 16 variations, ending in a climactic finale that musically suggests that those who were imprisoned are now free. Kodály uses an ancient original theme typical of traditional Hungarian folk tunes. It's simple, pentatonic, and consists of two phrases that are one fifth apart. Kodály's expert orchestration shines through in the many ways he presents the theme and features every section of the orchestra. Like so many of his works, this piece is fundamentally inspired by the sounds of Hungarian culture and highlights Kodály's many contributions to his beloved country.

## UPCOMING PERFORMANCES

### **UBC Opera: H.M.S. Pinafore**

Friday, October 4<sup>th</sup> at 7:30 p.m.

Saturday, October 5<sup>th</sup> at 2:00 p.m.

Saturday, October 5<sup>th</sup> at 7:30 p.m.

Sunday, October 6<sup>th</sup> at 2:00 p.m.

Old Auditorium

### **UBC Bands**

Thursday, October 10<sup>th</sup> at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

### **UBC Symphony Orchestra**

Friday, November 1<sup>st</sup> at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

### **UBC Bands**

Thursday, November 21<sup>st</sup> at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

### **UBC Choirs & UBC Symphony Orchestra: Beethoven 9**

Friday, December 6<sup>th</sup> 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](http://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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