

UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

Friday, March 7th, 2025 • 7:30 p.m.

Hector Berlioz
(1803 - 1869)

Le carnaval romain, Op. 9, H. 95

Samuel Ivory, graduate assistant conductor

Georges Bizet
(1838 - 1875)

Jeux d'enfants (Children's Game), Op. 22

I. Marche

II. Berceuse

III. Impromptu

IV. Duo

V. Galop

Simón Ramírez Ortiz, graduate assistant conductor

◆ Intermission ◆

Johannes Brahms
(1833 - 1897)

Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto - Allegro

II. Andante Sostenuto

III. Un poco Allegretto e grazioso

IV. Adagio - Piu Andante - Allegro non troppo, ma con brio

*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

Annis Lee, *concertmaster*
Langley, BC; BMus '25

Grace Alexander
Plains, MT, USA; MMus '26

Jocelyn Chui
Vancouver, BC; BMus '26

Nadya Nuyen
Surrey, BC; BMus '26

Adrienne Marcano
Caracas, Venezuela; BMus '27

Yuika Ravindran
Vancouver, BC; BMus '27

Alina Wei
Vancouver, BC; BMus '26

Elly Wang
Surrey, BC; BMus '27

Christie Watts
Winnipeg, MB; BMus '27

Amanda Chin
Coquitlam, BC; BMus '28

Galland Chan
Burnaby, BC; BA '28

Matteya Lee
Vancouver, BC; BMus '27

Kevin Lam
Coquitlam, BC; BSc '28

Nancie Wu
Surrey, BC; BMus '28

Julia Kim
Vancouver, BC; BSc '28

Lucy Moon
Langley, BC; BMus '26

Violin II

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

Hilary Chan
Burnaby, BC; BMus '28

Marina Hoffman
Oakland, CA, USA; BSc '26

Oliver Hedzelek
Vancouver, BC; BSc '25

Vickie Wang
Vancouver, BC; BSc '27

Cat DeMello
Vancouver, BC; BMus '27

Sarah Butler
Burnaby, BC; BA '27

Ellie Hu
Taipei, Taiwan; BSc '26

Amy Chen
Surrey, BC; BMus '27

Adron Tam
North Vancouver, BC; BMus '28

Kaylee Yoong
Surrey, BC; BSc '26

Emily Tang
Nanjing, China; BMus, BEd '27

Betty He
Beijing, China; BMus, '28

Amber Chen
New Taipei City, Taiwan; BMus '26

Ivana Au Yang
Edmonton, AB; BMus '28

Viola

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

Hyeonbeen Ha
Seoul, South Korea; MMus '25

Cassandra Feltrin
Port Coquitlam, BC; BPSc '28

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

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

Violoncello

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

Natalie Chin
Richmond, BC; BMus '27

Kai Segal
Vancouver, BC; BMus '26

Eileen Tian
Vancouver, BC; BMus '28

Delilah Hirsch
Oakland, CA, USA; BMus '28

Gavin Wang
Richmond, BC; BMus '27

Wei-An Wang
Vancouver, BC; BMus '28

Hyewon Yoon
Seoul, South Korea; BSc '26

Bass

Jennifer Chu*
Vancouver, BC; MMus '25

Noah Ferrera-Palchinski
Vancouver, BC; BMus '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

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

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

Oboe & English Horn

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

Sayako Leznoff
Vancouver, BC; BMus '26

Tina Chen
Shanghai, China; BMus '26

Clarinet

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

Amanda Robertson
Winnipeg, MB; MMus '25

Jichen Wang
Dalian, China; MMus '26

Bassoon

Connor Smith*
Denver, CO, USA; BMus, '27

Amelia Walker
Calgary, AB; BMus '25

Horn

Harry Gong*
Vancouver, BC; Community Member

Otis Peake, *assistant*
Vancouver, BC; BMus '28

Eric Liu
Vancouver, BC; Community Member

Jeremy Solomon
Vancouver, BC; BMus '27

Tyrell Loster Peitzsche
Vancouver, BC; DMPS '24

Trumpet

Nikolaj Hansen*
Burnaby, BC; BMus '25

Graeme Lister
Surrey, BC; BMus '25

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

Lucas Jung
Vancouver, BC; BMus '28

Trombone

Ella Buonassisi*
Vancouver, BC; BMus '25

Balakshan Sidhu
Surrey, BC; BMus '25

Bass Trombone

Pengqiu Zhang
Shanghai, China; BMus '25

Timpani & Percussion

William Huang, *Timpani**
Calgary, AB; BMus '27

Caydence Matheson, *Timpani*
Calgary, AB; BMus, BEd '26

Alisa Carter
Portland, OR, USA; BA '26

Liam Tupling
Horseshoe Bay, BC; BMus '27

Matthew Lew
Surrey, BC; BMUS + BEd '27

UBCSO Staff

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

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

Aireleen Zhu, *librarian*

Annis Lee, *librarian*

Hyeonbeen Ha, *stage manager*

Nadya Nuyen, *stage manager*

* denotes principal player



Jonathan Girard is known for his generous, sophisticated conducting and enthusiasm on and off the podium. Fascinated by the kaleidoscope of orchestral sound, he emphasizes structure, colour, and nuance.

Girard was recently appointed as Principal Guest Conductor of the Athens Philharmonic in Greece and has guest conducted around the world, with recent engagements in Australia and Brazil, Holland, MI, and many in the Pacific Northwest, including the Okanagan Symphony, Vancouver Island Symphony, and the Vancouver Intercultural Orchestra.

He is the Director of Orchestras at the University of British Columbia, and Artistic Director of the Vancouver Youth Symphony Orchestra and has held positions with the

Rochester Philharmonic Orchestra (NY), Portland Opera Repertory Theatre (ME), and the Ohio Light Opera.

Jonathan Girard is passionate about designing innovative projects involving orchestral improvisation, visual arts, climate data, and groundbreaking technology. Notable projects include *Slippages*, a work combining ink drawings and data from the movement of glaciers, and *Kamoi Komachi*, a Noh opera by Farshid Samandari integrating Japanese and Western classical music instruments and styles.

He advocates for new and little-known repertoire, particularly works by women and other underrepresented composers, and has offered Canadian and North American premieres of works by Kaija Saariaho and Ana Sokolović, Samuel Coleridge-Taylor, Óscar Navarro, Florence Price, Arvo Pärt, Francis Poulenc, and others.

Girard's work has been featured on TV on The National in Canada, broadcast on NPR in the US and the CBC in Canada, and on four commercial recordings of new and unrecorded works by Dorothy Chang, Stephen Chatman, Emmerich Kálmán, and others.

He believes in the power of orchestral music to create and share beauty that changes lives, and devotes significant time to advocating and working in music education. He has become internationally known for his conducting pedagogy and has now trained many successful emerging conductors with professional positions across the US and Canada.

He has led youth orchestras across the continent and maintains a significant presence at festivals, clinics, and masterclasses across the Pacific Northwest. In addition to his work with the VYSO, he led the Massachusetts All-State Orchestra during the pandemic years and has conducted the Vancouver Symphony Orchestra Institute and the Marrowstone Music Festival.

Girard holds a DMA in orchestral conducting from the Eastman School of Music, an M.M. from Boston University, and a B.Mus. summa cum laude from the Hartt School of Music. Off the podium, he loves travel and flying aeroplanes. Flying has a lot of similarities to conducting in that its detailed mechanics, rules, and required study come together and lead to freedom, adventure, and poetry.



Samuel Ivory is a conductor, composer and brass player from Grand Rapids, Michigan USA. He graduated with a Bachelors of Music in Composition from St. Olaf College in Northfield, Minnesota where he performed, sang, and conducted in many ensembles. Having a wide range of interests ranging from baroque trumpet performance to the history of American music, to multimedia music composition, he values engaging with music from a variety of styles – all informing himself as a conductor and musician.

Sam is currently pursuing a Masters of Music degree in Orchestral Conducting at the University of British Columbia studying under the direction of Dr. Jonathan Girard, is an Assistant Conductor of the UBC Symphony Orchestra, and is the Assistant Conductor of the Vancouver Philharmonic Orchestra. He has recently served as an assistant with the Edmonton Symphony Orchestra working with Bob Bernhardt. He has participated in conducting workshops and institutes led by Miguel Harth-Bedoya, Dr. Jeffery Meyer, Charles Peltz and Gary Lewis. His previous teachers in conducting include Steven Amundson and Dr. Chung Park. During his time at St. Olaf College, he 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 10 new works written by St. Olaf students and featured at least 12 different student conductors.

As an enthusiast of early music, Sam is an active performer on both baroque trumpet and sackbut. He has recently performed as a featured soloist with the Bitterroot Baroque Orchestra in Western Montana and the Baroque Orchestra Mentorship Orchestra at the University of British Columbia. Other recent engagements include regular performances in the Vancouver, BC area. In December 2024, Sam performed in multiple performances of 'Festive Cantatas: Bach & Zelenka' with the Pacific Baroque Orchestra.

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 and arranger, he has written for various mediums including musicals, full orchestra, choral and chamber works. His compositions have been performed by the Høyde String Quartet, Synergy Musicians' Collective, Grand Rapids Youth Chorus, and Grand Rapids Christian High School.



Simón Ramírez Ortiz is a conductor, pianist, and educator from Medellín, Colombia.

He has been involved with music since early childhood. Born into a musical family, he began playing piano at the age of 5 under the instruction of Javier Franco Posada. In 2016, he gave his first piano recital under the guidance of Lise Frank. Additionally, he learned to play the violin and participated in various performances with the Instituto Musical Diego Echavarría orchestra, where he later became a teacher.

He started his university studies in Piano Performance with Ana María Orduz Espinal (2017-2019) and Blanca Uribe Espitia (2020-2021).

He has taken conducting classes with Carolina Morales, Cecilia Espinosa, and Ana María Patiño. He is currently pursuing a Master of Music in Orchestral Conducting under the direction of Jonathan Girard at the University of British Columbia.

Simón has traveled as a conductor with the orchestra of the Instituto Musical Diego Echavarría (Medellín) on several occasions. He has conducted in Italy, France, and the United States in collaboration with the SIMAN Orchestral Foundation.

He is passionate about pedagogy and teaching. From 2020 to 2024, he worked as a teacher of piano, theory, choir, and orchestra at the Instituto Musical Diego Echavarría. Additionally, he has participated in local opera productions such as Tosca and La Traviata with the Tonos Humanos choir, under the direction of Pedro Salazar, Andrés Orozco-Estrada as conductor, and Cecilia Espinosa as choir conductor

PROGRAMME NOTES

Compiled by Samuel Ivory and Simón Ramírez Ortiz

Le carnaval romain, Op. 9, H 95 - Hector Berlioz

Hector Berlioz (1803-1869) was an eccentric French composer and conductor known for his incredible mastery of orchestration and his exciting use of harmony. A flautist and guitar player, Berlioz never actually learned to play the piano, teaching himself harmony and counterpoint from books in his youth. Although he had an irresistible urge to pursue music, his father (a physician) believed that Berlioz should study medicine. He was thus sent to Paris where he studied medical science for two years. Living in the heart of French art and culture, Berlioz couldn't help but be drawn to music, attending performances at the Paris Opera. After an introduction from a friend, Berlioz met to Jean-François Le Sueur, a teacher of composition at the Conservatoire, and was admitted into his class. During his tutelage with Le Sueur, Berlioz began writing larger works, experimenting with opera, oratorio, and mass. By this time, Berlioz had completely abandoned medicine in direct opposition to his father, causing him to be cut off financially from the family estate.

Without family funds, Berlioz was forced into independence, and spent his early career borrowing from friends and suffering financial hardship. Now a student of the Conservatoire, Berlioz continued to compose music, teach students, and find musical employment when he could. After four attempts, he finally won first prize of the Prix de Rome with his cantata *La mort de Sardanapale*. One of the more tumultuous chapters in the young composer's life was his relationship with Shakespearean actress Harriet Smithson. After attending a performance of *Hamlet*, Berlioz became obsessed with Ms. Smithson, pining after her, writing to her and composing her a collection of 9 melodies titled *Irlande*. These emotions eventually led to the composition of his famous *Symphonie Fantastique*, a five movement symphonic poem about an artist's obsession with a woman which leads to his own self-destructive behaviour. In the style of Berlioz, *Symphonie Fantastique* is emotional, dramatic, and explores the power of storytelling through harmony and instrumentation.

The concert overture, *Le carnaval romain* or "*Roman Carnival Overture*", was composed in 1843, being premiered the following year at the Salle Herz in Paris. The musical material is derived from his opera *Benvenuto Cellini* written in 1838. *Le carnaval romain* musically depicts two scenes, the first is that of a love scene. The Cor Anglais sings the "love aria" while the orchestra anticipates the excitement to come. Soon enough, the carnival theme explodes from the orchestra in the second scene, that of the Roman Carnival, a multi-week festival dating from the medieval era. Zooming by in a flurry of notes, this overture is an example of the excitement and thrill capable of Berlioz.

***Jeux d'enfants*, Op. 22 - Georges Bizet**

Georges Bizet (1838-1875) was a French composer born in 1838. Raised in an artistic household, Bizet showed early musical skills and received his first piano lessons from her mother. At the age of 9, he was accepted into the Paris Conservatoire, where he had different teachers and peers. Some of them later became very well-known French musicians, like Camille Saint-Saëns. In 1857, at just 19 years of age, Bizet won the *Prix de Rome*, an award given to young students to spend 3-5 years in Rome developing their artistry.

Bizet was known to be a talented pianist. Studying under the tutelage of Antoine Francois Marmontel, he developed skills that would later help him make a living out of piano lessons before his compositions became relevant in the European scene. Also, he once attended a Parisian party where Franz Liszt listened to Bizet's piano skills performing one of Liszt's pieces. He later stated - "I thought there were only two men able to surmount the difficulties... there are three, and... the youngest is perhaps the boldest and most brilliant" (Dean, 1965).

Jeux d'enfants, or "Children's Game", is a 12-movement Suite for piano four hands, composed in 1871. This piece, quoting some of Bizet's biographers, is likely to be the "representation of different facets of childhood". After the piano four hands version was published, Bizet arranged 3 orchestral suites based on the original, using 5-6 movements in each of them. The most famous orchestral version is the one you'll be hearing today. The first movement is called "March", very well represented by the snare drum and the trumpets' rhythmic interventions. The second movement, "Berceuse", it's a lullaby. The cellos present a melodic ostinato representing the constant movement of a baby's cradle. The third movement is an Impromptu. The French word *toupie* alludes to the children's game of the spinning top; this time it can be heard in the violas' fast-paced passages. The fourth movement is the most famous of the suite in all its versions. This duet is a love song, played only by the strings. The ongoing conversation between the first violins and the cellos, accompanied by the well-placed syncopations of the inner voices, give this movement a very emotive and loving sonority. The fifth and last movement, the "Galop", reminds the listeners about the fast-paced run of a horse.

Symphony No. 1 in C minor, Op. 68 - Johannes Brahms

Johannes Brahms' (1833-1897) first symphony was a significant event in the history of 19th-century European music. Hailed by friends and audiences alike as "the successor to Beethoven", Brahms was 43 by the time he published this symphony and took 14 years to compose it (1862-1876). This prolonged creative process was driven by his relentless self-criticism and the looming shadow of Ludwig van Beethoven, whose mastery of the symphonic form haunted Brahms, making him doubt whether his work would ever be worthy of the great composer from Bonn. His early attempts at writing a symphony instead gave rise to the *Piano Concerto No. 1 in D Minor, Op. 15*, featuring a grand four-minute introduction before the soloist's first entrance. In 1862, Brahms began sketching what would become his First Symphony, yet his struggles with the symphonic genre resurfaced. The piece eventually was premiered in Karlsruhe, on November 4th, 1876, and was later called "Beethoven's 10th Symphony" by Hans von Bülow, in 1877. The critics and public reception were very positive and kind to Brahms.

The first symphony consists of four movements. Brahms decided to use the slow movement as his second and the Scherzo as his third, contrary to Beethoven's ninth symphony. The first and fourth movements are heavy in harmony, instrumentation, and motivic melodies. The first movement is in classical sonata form, with a slow introduction. The second movement is an example of Brahms' mastery of orchestration, with several passages exchanging the melody between the woodwinds and the strings ending with a concertmaster solo. The third movement starts with a gentle and soft clarinet solo that switches between a simple and compound meter, giving entrance to the fourth and last movement.

The fourth movement begins by a descent into the depths of c minor. After an intense and dark introduction, the horn emerges from the texture, playing the famous Alphorn melody, and bringing us to the brilliance of C major. After the horn statement, and a gentle chorale played by the trombones, the main theme of the movement, reminiscent of Beethoven's "Ode to Joy" theme, begins. The symphony concludes with a *Piu Allegro* section, where the chorale played earlier by the trombones is revisited, now triumphant in character. Victorious in the battle over c minor, the orchestra completes the movement with vigor, ending in a final C Major chord.

UPCOMING PERFORMANCES

UBC Opera: Manon

Friday, March 28th at 7:30 p.m.

Sunday March 30th at 2:00 p.m.

UBC Old Auditorium

UBC Bands

Wednesday, April 2nd at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Symphony Orchestra

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

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Choirs

Friday, April 11th 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

