

UBC SYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestras

**Chan Shun Concert Hall, Chan Centre for the Performing Arts
Friday, October 2nd, 2026 • 7:30 p.m.**

Antonín Dvořák
(1841 - 1904)

Symphony No. 9 in E minor, Op. 95

- I. Adagio - Allegro molto
- II. Largo
- III. Molto vivace
- IV. Allegro con fuoco

*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

Yu-Jen Hsin*

Surrey, BC, Canada; MMus '27

Hilary Chan

Vancouver, BC, Canada; BMus '28

Christie Watts

Winnipeg, MB, Canada; BMus '27

Amanda Chin

Coquitlam, BC, Canada; BMus '28

Marina Hoffman

Oakland, CA, USA; BSc '26

Matteya Lee

Vancouver, BC, Canada; BMus '27

Adrianne V. Marciano Mejias

Caracas Venezuela; BMus '27

Maximilian Yip

Toronto, ON, Canada; BMus '30

Ryan Howland

Victoria, BC, Canada; BSc '27

Elly Wang

South Surrey, BC, Canada; BSc '28

Eric Hu

Ottawa, ON, Canada; BMus & BSc '29

Prima Pu

Vancouver, BC, Canada; BSc '30

Adron Tam

North Vancouver, BC, Canada; BMus '28

Betty He

Beijing, China; BMus, '28

Galland Chan

Burnaby, BC, Canada; BA '28.

Vickie Wang

Vancouver, BC, Canada; BSc '28

Violin II

Yuika Ravindran*

Vancouver, BC, Canada; BMus '27

Amy Chen

Surrey, BC, Canada; BMus '27

Alesha Chan

Richmond, BC, Canada; BMus '29

Andrew Lin

BC, Canada; BMus '30

Risako Tonegawa

Tokyo, Japan; MSC '27

Nina Huang

Surrey, BC, Canada; BA '29

Yu-Chi Amber Chen

New Taipei City, Taiwan; BMus '27

Rowan Beiser-Hunt

Toronto, ON, Canada; BMus '29

Paul Sandberg

Brainerd, MN, USA; BMus '30

Kate Chamberlin

Kamloops, BC, Canada; BMus '30

Sam Daniel

Ottawa, ON, Canada; BMus '29

Horace Yuen

Richmond, BC, Canada; BMus '29 & MM '29

Adrina Khakdoost

Vancouver, BC, Canada BMus '29

Kevin Xin

Maple Ridge, BC, Canada; Bmus '26

Brandon Chan

Richmond, BC, Canada; BMus '30

Viola

Andrew Llamas*

The Woodlands, TX, USA; BMus '28

Pin Yi Hu

Coquitlam, BC, Canada; BMus '29

Cat DeMello

Vancouver, BC, Canada; BMus '27

Ellie Hu

Taipei, Taiwan; BSc '27

Alyx Triebel

Olympia, WA, USA; BMus '29

Cassandra Feltrin

Port Coquitlam, BC, Canada; BPSc '28

Marcus Poon

Richmond, BC, Canada; BMus '30

Jonah Cheung

Burnaby, BC, Canada; BSc '29

Ethan Owen Chan

Hong Kong; BMus '30

Sophie Sun

Langley, BC, Canada; BMus '27

Bass

Elias Veloso*

British Columbia, BC, Canada; BMus '28

Vivian Xu

Nanjing, China; BMus '27 & BEd '28

Thomas Tas

Cochrane, AB, Canada; BMus '30

Xander Delisle

Vancouver, BC; BSc '27

Noah Alejandro Ferrera-

Palchinski

Vancouver, BC, Canada; MMus '27

Heidryl Buena

Port Coquitlam, BC, Canada; BMus '29

Andreas Tsang

Toronto, ON, Canada; BMus '30

Rachel Comer

Carmel, IN, USA; BSC '30

Violoncello

Julian Lee De Vita*

Vancouver, BC, Canada; MMus '27

Sophie Phillips-Meadow

Eugene, OR, USA; MMus '28

Natalie Chin

Vancouver, BC, Canada; BMus '27

Gavin Wang

Richmond, BC, Canada; BMus '27

Violet Wood

Langley, BC, Canada; BMus '29

Sophia Ner

Vancouver, BC, Canada; BASc '29

Wei-An Wang

Vancouver, BC, Canada; BMus '28

Fay Wang

Toronto, ON; BA '29

Hailey Kim

Coquitlam, BC, Canada; BMus '29

Chloe Pan

Beijing, China; BMus '29

Nathan Sam

Vancouver, BC, Canada; BSc & BMus '31

Carl Lemer

Vancouver, BC, Canada; BSc & BMus '28

Begonia Lam

Vancouver, BC, Canada; BMus '26

Maliha Mann

Lockeport, NS, Canada; BMus '30

Rae Huang

Surrey, BC, Canada; BMus '30

Alex Tuppurainen

Vancouver, BC, Canada; BMus & MM '29

Flute & Piccolo

Smile Chow*

Burnaby, BC, Canada; BMus '27

Lauren Debeljak

Calgary, AB, Canada; BMus '27

Oboe & English Horn

Iulia Jauca*

Vancouver, BC, Canada; BMus '28

Rheanne Kuo, *English horn*

Richmond, BC, Canada; BMus & BSc '30

Clarinet

Matty Angus*

Victoria, BC, Canada; TBD

Carrie Li

Beijing, China; BMus '29

Bassoon

Connor Smith*

Littleton, CO, USA; BMus '27

Avril Hau Chin Chan

Burnaby, BC, Canada; BMus '30

Horn

Otis M. Peake*

Vancouver, BC, Canada; BMus '28

Adam Nguyen

Surrey, BC, Canada; BMus '28

Mark Edward Bucu

Surrey, BC, Canada; BMus & BEd '28

Jeremy Solomon

Vancouver, BC, Canada; BMus '27

Riley Evans

Port Alberni, BC, Canada; BMus '28

Trumpet

Lucas Jung*

Vancouver, BC; BMus '28

Benjamin Li

Coquitlam, BC, Canada; MMus '28

Trombone

Joel Kim*

Surrey, BC, Canada; BMus '28

Elijah Nickel

Abbotsford, BC, Canada; GSSM & BEd '28

William Li

Coquitlam, BC, Canada; BMus & BEd '26

Tuba

Alexander W. S. Gibson*

Maple Ridge, BC, Canada; BMus '29

Percussion

William Huang*, *timpani*

Calgary, AB, Canada; BMus '27

Liam Tupling

Vancouver, BC, Canada; BMus '27 & BEd '28

UBCSO Staff

Chengyu Zhang

*Assistant conductor
Shanghai, China; MMus '27*

Sarah Y. X. Wong

*Assistant conductor
Vancouver, BC, Canada; MMus '28*

Logan Lambert *librarian*

Matteya Lee, *librarian*

Jeremy Solomon, *librarian*

Connor Smith, *stage manager*

Paul Sandberg, *stage manager*

* denotes principal player



Jonathan Girard is a visionary conductor known for his generous, sophisticated musicianship and boundless enthusiasm on and off the podium.

Based in Vancouver, Canada, Girard holds prestigious international positions: Director of Orchestras at the University of British Columbia School of Music, Artistic Director of the Vancouver Youth Symphony Orchestra, Principal Guest Conductor of the Athens Philharmonic (Greece), and Music Director of the Tokyo Opera Studio.

Recent international engagements include multiple projects with the Orquestra Sinfônica de Porto Alegre (Brazil), his debut with the Vancouver Symphony Orchestra, and engagements and residencies in Asia, Europe, and Australia. Recent Canadian projects include those with the Okanagan Symphony, Vancouver Island Symphony, Vancouver Intercultural Orchestra, and others.

A prolific recording artist, Girard's discography has earned continuing critical acclaim. His 2021 album *Soaring Spirits* earned a Juno Award nomination and won the Western Canadian Music Award. His work has been featured on television on *The National* in Canada and broadcast on NPR (US) and the CBC (Canada), as well as on four commercial recordings of works by Canadian premieres by Arvo Pärt, Kaija Saariaho, Ana Sokolović, Samuel Coleridge-Taylor, Óscar Navarro, Florence Price, and Francis Poulenc. He is also known for designing innovative interdisciplinary projects that blend orchestral improvisation, visual arts, climate data, and groundbreaking technology.

Maestro Girard has become internationally known for his conducting pedagogy and has trained working professional conductors across the US and Canada. He maintains a significant presence at festivals, clinics, masterclasses and summer festivals like the Vancouver Symphony Orchestral Institute and Marrowstone Music Festival. Through residencies at world-class institutions — including the Eastman School of Music and the Melbourne Conservatorium — he continues to influence the global landscape of orchestral performance and education.

He holds a Doctorate in Orchestral Conducting from the Eastman School of Music, where he was awarded the prestigious Walter Hagen Conducting Prize, an M.M. from Boston University and a B.Mus. *summa cum laude* from the Hartt School of Music.

Off the podium, he enjoys traveling the world and is a multi-engine instrument rated pilot. As in music, the detailed mechanics and discipline of flying lead to freedom, adventure, and poetry.

Learn more at www.jonathangirard.com

PROGRAMME NOTES

Compiled by Chengyu Zhang

Symphony No. 9 in E minor – Antonín Dvořák

Between 1883 and 1892, the reputation of the Czech composer **Antonín Dvořák** (1841-1904) grew steadily, not only in continental Europe but also in Britain and North America. His works had been performed in the United States as early as 1879, and by then he was known to American audiences for his nationalist style. At this time, although a sense of American identity had been firmly established among the public, American musicians still lacked a musical language of their own with which to express it: they were searching for a national sound that could resonate with that identity. Dvořák's fame met this demand perfectly, and it eventually led to the contract offered to him in 1891 by Jeannette Thurber, founder and president of the National Conservatory of Music of America. Under the contract, he was to serve as the conservatory's artistic director and professor of composition in New York, at an annual salary of \$15,000 — twenty-five times what he earned at the Prague Conservatory. After some hesitation, Dvořák accepted: as head of a household supporting a wife and six children, he felt continuing financial pressure; at the same time, he was reluctant to leave Vysoká, the Bohemian village where he had lived for years and which he regarded as an important source of his creativity.

These worries proved unfounded, at least during his first two years in America. After arriving in New York in September of 1892, he eagerly took on the task of pioneering a genuinely American music, throwing himself into composing and performing. He worked closely with two men in particular: his student Harry T. Burleigh, a African-American baritone who sang spirituals and plantation songs from the South to him, and the music critic Henry Krehbiel, who shared with him his research on, and transcriptions of, Native American melodies. Dvořák came to believe that an American national style should be rooted in these two traditions. He drew on both in the first major work he completed in the United States — **Symphony No. 9 in E minor**, Op. 95, also known as the **"New World Symphony."**

The symphony far surpassed American audiences' expectations. Its premiere at Carnegie Hall on 16 December 1893, with Anton Seidl conducting the New York Philharmonic, was one of the greatest triumphs of the composer's life. Audiences were moved not only by Dvořák's adventurous absorption of the new idioms but by the way he had forged them into a majestic, fully mature work — a landmark demonstration that American identity could find full expression within classical music. Dvořák himself repeatedly stressed the work's American character, pointing to its pentatonic melodies, syncopated rhythms, and ostinato and drone accompaniments. At the same time, the symphony is also an expression of the composer's inner emotions.

In the first movement, Dvořák diverges from standard sonata-form by restating the themes in the recapitulation in keys other than the tonic; in the Largo, there are chordal progressions that move through distant and unexpected keys. Such departures from convention have often been heard as the sentiments of a stranger in a distant land. The work's most famous melody played by the English horn

in the second movement lives on in another form: Dvořák's student William Arms Fisher later adapted this melody into the song "Goin' Home" (1922). It is an association so powerful that many listeners assume the theme itself is from a spiritual.

Six months after the Carnegie Hall premiere, the symphony received its European premiere in London, where it, too, was enthusiastically received. It has remained one of the most frequently performed symphonies in the world ever since. Furthermore, it set an example for later generations who sought a nationalistic style of composing, and immensely influence American composers after its composer.

Also in 1893...

New Zealand became the first self-governing country in the world to grant women the right to vote in national elections • First Open-Heart surgery was pioneered in Chicago • Thomas Edison completed construction on Black Maria, recognized as America's first motion picture studio in New Jersey • The First Ferris Wheel debuted at the World's Fair in Chicago

UPCOMING PERFORMANCES

UBC Bands: Radiance and Rhythm

Saturday, October 10th at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Choirs: Autumn

Saturday, October 17th at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Symphony Orchestra: Mendelssohn, Wagner, and Schubert

Friday, November 6th at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Bands

Friday, November 20th at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Opera: The Bartered Bride

Saturday, November 28th at 7:30 p.m.

Sunday, November 29th at 2:00 p.m.

Thursday, December 3rd at 7:30 p.m.

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

Old Auditorium

UBC Symphony Orchestra & Choirs: Coulthard, Poulenc, and Vaughan Williams

Saturday, December 5th 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.

music.ubc.ca | chancentre.com | www.vimeo.com/ubcmusic | facebook.com/UBCSO | instagram.com/UBCSO



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

