The UBC Symphony Orchestra

The Chan Centre for the Performing Arts
Thursday, October 10, 2019 12:00pm
Friday, October 11, 2019 7:30pm

Jonathan Girard, conductor

Claude Debussy (1862-1918)
Prélude à “L’après-midi d’un faune”

T. Patrick Carrabré (b.1958)
Symphony No. 1: War of Angels
I. The War of Angels
II. Beyond the Plains of Battle (St. Joan’s Incantation)
III. …in perpetuum… (Gabriel and Lucifer’s Dance)

❖ Interval ❖

Sergei Rachmaninoff (1873-1943)
Symphonic Dances, Op. 45
I. Non allegro
II. Andante con moto (Tempo di valse)
III. Lento assai – Allegro vivace

We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people.
UBC Symphony Orchestra

Violin I
Eleanor Yu, concertmaster
Jeremy Ho
Matthew Yep
Sophia Cho
Ayumi Yaeawa
William Paradine
Catie Akune
Justine Lin
Kurt Chen
Alexander Knopp
Clara Sui
Shijin Kim
Jaehyeok Jang
Andy Kim

Violin II
Daniel Tsui *
Yoojung Choi
Adrian Kwan
Yiyi Hsu
Robin Neuvonen
Virginia Cinelli
Chi Kwan Chan
Noelle Kelbert
Victoria Rose
Alex Zhang
Hannah Xiang
Elsa Maneval

Viola
Nina Weber *
Caroline Olsen
Alexander Beggs
Lucy Strauss
Teddy O'Donnell
Christian Bailey
Francesca Kohn
Hyeonbeen Ha
Yichen Cao

Violoncello
Jungeun Choi *
Kimberly Kistler
Aireleen Zhu
Bronte Wagar

Zeta Gesme
Nathan Kwok
Adrian Pang
Michaela Moon
Bruno Quezada
Mark Petrov
Lyla Lee
Constantine Yannakoulis
Jennifer Lim

Bass
Hannah Rubia *
Sean McCarthy
Douglas Forrest
Nathalie Sam
Patricia Horwood

Piccolo
Vicky Zhang
Shanti-Ella Cretu

Flute
Vicky Zhang *
Siliang Wang
Shanti-Ella Cretu
Joyce Wong

Oboe
Marie Park *
Katelynn Whittle
Haley Blomquist
Sarah Zhang

English Horn
Haley Blomquist

Clarinet
Jonathan López *
Carlos Savall-Guardiola

Bass Clarinet
Bernardino Assunçao

Bassoon
Katie Scheerer *
Allison Cadigal
Kyle Cleland

Contrabassoon
Kyle Cleland

Alto Saxophone
Henry Cao

Horn
Ray Wu *
Anson Wai
Janelle Julian
Ciaran DeGroot

Trumpet
Matheus Moraes *
Rafaele Rigolo
Malcolm Shier

Trombone
Rei Ikeda *
Zane Kistner

Bass Trombone
Devon Atkinson

Tuba
Jay Uschold *

Harp
Hayley Farenholtz *
Madison Dartana

Piano
Anican Yu

Timpani
Louis Lu *
Jesse Guo

Percussion
Louis Lu *
Kristians Jautaikis
Jesse Guo
Kristofer Siy
Kaiya Gazley
Daniel Mengesha

Assistant Conductor
Zane Kistner

Librarians
Bronte Wagar
Katelynn Whittle

Stage Managers
Zeta Gesme
William Paradine

* denotes principal player
As the Director of Orchestras at the University of British Columbia School of Music, Jonathan Girard dedicates himself to raising the standard of orchestral training in Canada. Recent performance highlights for the UBC Symphony Orchestra include Mahler's *Das Lied von der Erde*, Debussy's *La Mer*, Berlioz' *Symphonie Fantastique*, and Holst’s *The Planets*.

As a recent Peter Wall Scholar, Girard focused his research on creating unique interdisciplinary orchestral performances that connect orchestral music important societal issues. Last year, he collaborated with multidisciplinary artist Deborah Carruthers on the work *Slippages*, a symphonic improvisatory composition using a graphic score informed by scientific data sets on glaciers. In recognition of the 50th anniversary of Earth Day, Girard will lead an April performance of *Earth Symphony*, a collaboration with composer Chris Chafe of Stanford University and UBC oceanographer Philippe Tortell, based on the sonification of climate data sets.

Girard is the incoming president of the College Orchestra Directors Association Western Division (CODA), which will be hosting their annual international conference in Vancouver in February, 2020.

Girard is the founder and director of the UBC Chamber Orchestra Festival, which brings together talented young musicians, emerging conductors, and distinguished faculty to work together in an intense cooperative performance environment. It was developed in partnership with the Vancouver Symphony Orchestra Orchestral Institute (VSOI), where Girard is also on the conducting faculty.

Girard is in the midst of a multi-year project for the Centrediscs label, recording concerti by British Columbia composers. An upcoming release of UBCSO’s performance of John Luther Adams' first symphonic work *A Northern Suite* will be released on the Cantaloupe label.

Girard maintains a busy guest conducting schedule with orchestras in North America, Europe, and South America, and has also held conducting positions with the Rochester Philharmonic Orchestra, University of Northern Iowa School of Music, and Portland (ME) Opera Repertory Theatre. He is in high demand as a musical adjudicator, coach, and clinician. Girard completed his DMA at the Eastman School of Music as a student of Neil Varon.
T. Patrick Carrabré joined UBC in July 2019 as the Director of the School of Music and Professor of Composition. He has been active as a composer, administrator, educator, radio host and conductor. For well over a decade, he worked closely with the Winnipeg Symphony Orchestra, including six seasons as composer-in-residence and co-curator of the orchestra’s New Music Festival. Also active in the media, Carrabré served two seasons as the weekend host of CBC Radio 2’s contemporary music show The Signal.

Carrabré’s best known compositions include Inuit Games, for throat singers (katajjak) and orchestra, Sonata No. 1, The Penitent, for violin and piano, From the Dark Reaches, and A Hammer For Your Thoughts…. Together these works have earned two Juno nominations, a recommendation at the International Rostrum of Composers (2003), a Western Canadian Music Award (Best Classical Composition) and two other WCMA nominations. This past November, his “Eternal Earth, Scherzo for Piano” was a test piece in the Montreal Symphony Orchestra’s Manulife Competition and Orpheus Drones was selected for the Spotify Playlist “Classical with Electronics.”

Carrabré’s primary focus as an artist-researcher is in the area of research-creation. He has also been involved with community-engaged research. Construction of identity is a long-term theme, manifesting in his compositions, concert and radio programming, and administrative activities. The creation of shared musical spaces with indigenous and non-western musicians has also been a significant theme of his work and since the dawn of the Truth and Reconciliation era, this has led to a number of works confronting issues of decolonization, frequently using deconstructionist techniques. Carrabré’s other interests have included the exploration of his Métis heritage, use of interactive electronics, and editorial work.

Carrabré’s early compositional studies were with Dr. Robert Turner at the University of Manitoba and with Jules Léger and prize-winning composer, Peter Paul Koprowski, at the University of Western Ontario. He later went on to work closely with Pulitzer Prize winner George Perle, completing a Ph.D. at the City University of New York. Previously while teaching at Brandon University, Carrabré served terms as Dean of Music and Vice-President (Academic and Research).
**Prélude à “L’après-midi d’un faune”**

Claude Debussy

Based on the Stéphane Mallarmé poem of the same name, the “Prelude to the Afternoon of a Faun” was composed and premiered in the same year, 1894. Debussy offered the following about this composition:

> The music of this prelude is a very free illustration of Mallarmé’s beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.

To the revered conductor Pierre Boulez, this work was the gateway to the modernist musical aesthetic. Debussy’s use of the whole-tone scale and the harmonic ambiguity of the tritone was surely a surprise to audiences of the time, considering that the music of Wagner and other late-romantics was still in vogue at this time. In one of his famous Norton Lectures, Leonard Bernstein remarked that it was “precisely this interval of the tritone (outlined by the opening melody of the flute) that Debussy adopts as his basic structural principle.” As the prelude unfolds, the ear is constantly stretched by alterations and careful constructions of keys and motifs which stretches the tensile limits of tonality.

Also in 1894... Massey Hall opens in Toronto • Coca-Cola is sold in bottles for the first time • New England Telephone and Telegraph installs the first battery-operated telephone switchboard in Lexington, Massachusetts

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**Symphony No. 1: War of Angels**

T. Patrick Carrabré

*Symphony #1 (The War of Angels)* was written over a period of almost two years. It uses a rather traditional three movement form (fast-slow-fast) and while it is not specifically programmatic (the titles were added very close to the end of the whole creative process), the musical ideas have an intensity and dialectic that led me to think of them as representing some sort of unearthly war. Angels have been the
subject of human imaginings for millennia. From Milton to Rilke, the angelic image can often be more frightening than comforting. These mythical creatures have also become staples of the modern neo-gothic horror genre in movies and fiction and it seems to me that the dark harmonic colours and repressed intensity of my own musical ideas fit rather well with this concept of otherworldly drama.

-T. Patrick Carrabré

Also in 1996... DVDs launch in Japan • Taiwan holds its first Presidential election • The 1996 Summer Olympics takes place in Atlanta, United States • General Motors launches the EV1, the first electric car in production during the modern era

Symphonic Dances, Op. 45
Sergei Rachmaninoff

Symphonic Dances was Rachmaninoff’s last completed composition, and the only piece he composed entirely in the United States. He finished it in 1940, and shortly afterwards it was premiered by The Philadelphia Orchestra under Eugene Ormandy.

In the first movement, the alto saxophone is featured as a solo instrument in the most intimate section of the piece, in an unusual and beautiful extension of standard symphonic instrumentation. The first movement gives way to a long waltz in the second movement, punctuated by muted brass textures. The last movement features several Christian musical motifs including the Dies Irae, and the chant “Blessed be the Lord” from another of Rachmaninoff’s works, Vespers (All-Night Vigil). Both the Dies Irae and the chant are pitted against one another, symbolizing both death and resurrection, until finally the strife is broken at the apex of the movement, a seminal moment marked “Allelujah” in the score and parts.

Also in 1940... 80 Canadian pilots participate in the Battle of Britain • CBS demonstrates the first color television in New York City, and WNBT (now known as WNBC) in New York City becomes the country’s first regular television station, broadcasting to about 10,000 viewers • Disney’s Fantasia is released featuring eight classical works conducted by Leopold Stokowski
PROGRAM NOTES
View program notes for today’s concert here:
music.ubc.ca/program-notes

UPCOMING PERFORMANCES

UBC Symphony Orchestra
Friday, November 1 at 7:30 p.m. (Chan Shun Concert Hall)
Johannes Müller-Stosch, guest conductor • Zane Kistner, graduate conductor

Prokofiev • Cinderella Suite No. 1
Dvorak • Symphony No. 8 in G Major

UBC Symphony Orchestra
Saturday, November 23 at 7:30 p.m. (Chan Shun Concert Hall) • Jonathan Girard, conductor

Finzi • Eclogue, Op. 10 – Terence Dawson, piano
Britten • Serenade for Tenor, Horn, and Strings – J. Patrick Raftery, tenor, Valerie Whitney, horn
Elgar • Variations on an Original Theme, “Enigma”

UBC Symphony Orchestra
Friday, February 7, 2020 at 7:30 p.m. (Chan Shun Concert Hall) • Jonathan Girard, conductor

Alexina Louie • The Ringing Earth: Festive Overture
Óscar Navarro • Leyendas for Clarinet and Symphony Orchestra, world première – Jose Franch-Ballester, clarinet
Strauss • Tod und Verklärung

UBC Symphony Orchestra
Friday, March 13, 2020 at 7:30 p.m. (Chan Shun Concert Hall) • Jonathan Girard, conductor

UBC Concerto Competition Winner 2019
Brahms • Symphony No. 4

UBC Symphony Orchestra and UBC Symphonic Wind Ensemble
Friday, April 3, 2020 at 7:30 p.m. (Chan Shun Concert Hall) • Jonathan Girard, conductor

Tchaikovsky • Symphony No. 5

UBC Chamber Orchestra
Friday, April 17, 2020 at 7:30 p.m. (Roy Barnett Hall – UBC School of Music) • Jonathan Girard, conductor

Music on the Point – Music for the 50th Anniversary of Earth Day

Christopher Chafe – Earth Moment 86/50 world première
Copland Appalachian Spring Suite (for 13 instruments)

www.facebook.com/UBCSO
www.vimeo.com/ubcmusic

Tickets available from tickets.ubc.ca, by telephone (604) 822-2697, or in person at the Chan Centre ticket office. Presented by the UBC School of Music www.music.ubc.ca 6361 Memorial Rd. Vancouver, BC