The UBC Symphony Orchestra
Jonathan Girard, conductor

The Chan Centre for the Performing Arts
Friday, March 13th, 2020 7:30pm

Jean Sibelius
(1865-1957)
Karelia Overture, Op. 10

Zane Kistner, graduate conductor

Carl Nielsen
(1865-1931)
Clarinet Concerto, Op. 57

Bernandino Assunção, clarinet

❖ Interval ❖

Johannes Brahms
(1833-1897)
Symphony No. 4 in E minor, Op. 98

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

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

**Violoncello**
- Brontë Wagar *
- Zeta Gesme

**Horn**
- Ray Wu *
- Albert Wu
- Maddie Davis
- Emily Daily

**Trumpet**
- Malcolm Shier *
- Matheus Moraes
- Raphaele Rigolo

**Trombone**
- Andrea Norman *
- Rei Ikeda

**Tuba**
- Takumi Hayashi *

**Piccolo**
- Vicky Zhang

**Flute**
- Vicky Zhang *
- Thomas Law
- Siliang Wang

**Oboe**
- Katelynn Whittle *
- Marie Park
- Haley Blomquist

**Clarinet**
- Jonathan López *
- Carlos Savall
- Mo Yan

**Bassoon**
- Katie Scheerer *
- Eric Li

**Contrabassoon**
- Kyle Cleland

| * 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 with important societal issues. Last year, he collaborated with multidisciplinary artist Deborah Carruthers on Slippages, a symphonic improvisatory composition from a graphic score informed by scientific data sets from glaciers. This April, Girard will lead a performance of Earth Symphony, a collaboration with composer Chris Chafe (Stanford University) and UBC oceanographer Philippe Tortell, based on the sonification of climate data sets.

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 on the conducting faculty. He is also the president of the College Orchestra Directors Association Western Division (CODA).

Girard is in the midst of a multi-year Centrediscs recording of concerti by British Columbia composers. An upcoming release of UBCSO’s performance of John Luther Adams’ first symphonic work A Northern Suite will shortly 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.
Zane Kistner, originally from Salem, Oregon, earned a Bachelor of Music in Music Education at the University of Puget Sound in Tacoma, Washington. While there, he studied euphonium and conducting under Ryan Schultz, Dr. Gerard Morris, and Dr. Wesley Schulz. During his time in Tacoma, Zane performed as a soloist and substitute musician, most notably as a featured soloist on Seattle’s King FM Classical radio station. Zane also won the 2017 Northwest Brass Festival Solo Competition, which gave him the opportunity to perform and record with Brass Band Northwest.

As an educator, Zane has worked as the assistant conductor of the Puget Sound Youth Wind Ensemble and the Puget Sound University Concert Winds. He has also worked as a sectional coach and currently maintains a private studio of euphonium and trombone students.

Now, Zane is at the University of British Columbia pursuing a Master of Music in Orchestral Conducting under Dr. Jonathan Girard. Most recently, he was appointed as assistant conductor for the Auburn Symphony Orchestra in Washington. At UBC, Zane has worked as an assistant conductor at the UBC Chamber Orchestra Festival and has participated in the Cascade Conducting Masterclass and masterclasses presented by Neil Varon, Gerard Schwarz, and Sarah Ioannides. Zane’s most recent performances have been with the Vancouver Symphony Orchestra and the Auburn Symphony Orchestra.

Bernandino Assunçao began his musical studies at age six in the music society of Santa Cecília de Moncofa with clarinetist Salvador Rojo Gamón. He then studied with José Pascual Canós at the Conservatorio Profesional de Música Francesc Peñarroja, graduating with honors. He earned a bachelor’s degree from the Conservatorio Superior Salvador Segui de Castellón as a student of José Miguel Martí. Assunçao currently studies with Juan Antonio Fenollar Sala, the solo clarinet of the Valencia Wind Band and Jose Franch-Ballester, international soloist and Assistant Professor of Clarinet and Chamber Music at UBC, as a part of his exchange program between UBC’s Go Global and Alicante Conservatory.

A prolific chamber musician, Assunçao has performed with the Caricuarteto clarinet quartet, Evenholz Trio, Trio Beethoven, the Assunçao-Campayo duo and the Fors
Quintet, among others. He has also performed several recitals and recordings with pianist Joseph Mardon, professor of piano at the Conservatory Superior Salvador Segui de Castellón.

Recent professional engagements include performances with the Vancouver Metropolitan Orchestra, the Banda Municipal de Castellón, the Valencia Orchestra, the Córdoba Orchestra, and the Spanish Radio Televisión Orchestra. He has been a member of several orchestras in his native Spain, including the Joven Orquesta Sinfónica de Castellón, the OFUV Orquesta Filarmónica de Valencia, the SMR Academy of Cuenca, and the International Foundation Gomez-Martínez.
Karelia Overture
Jean Sibelius

Sibelius wrote *Karelia Music* as an educational homage to the Viipuri province of Finland (now Russia), an area which Sibelius and other Finnish nationalists believed was the birthplace of ancient Finnish culture. The *Karelia Music* consists of this Overture, eight Tableaux, and two Intermezzi, and called for the use of a symphony orchestra, SATB choir, and vocal soloists. Sibelius was very discontented with the premiere of the piece, in part because when the performance began, the audience instantly jumped to their feet, applauding and yelling wildly in celebration. Reportedly, this incessant disruption made the musicians entirely inaudible. Sibelius, days later, extracted three movements from the original set and produced the *Karelia Suite*, which remains one of his most popular pieces. Unfortunately, Sibelius then destroyed the manuscript of the *Karelia Music* and many other major works in the 1940s, in a period of his well-documented self-criticism. The *Karelia Overture* begins with a regal theme taken up throughout the orchestra. This gives way to a beautiful slow section with rich string writing and an oboe solo. Sibelius weaves these two moods throughout the course of the work, and the overture comes to a triumphant close with thundering timpani and decisive chords from the full orchestra.

Also in 1893... The first World’s Fair opens in Chicago • Puccini’s opera “Manon Lescaut” premieres in Turin • The first electric car (built in Toronto) could go 15 miles between charges • Verdi’s opera “Falstaff” premieres in Milan

Clarinet Concerto, Op. 57
Carl Nielsen

Nielsen’s clarinet concerto was inspired by his time spent with the Copenhagen Wind Quintet. Nielsen wrote his own Quintet, Op. 43 for this ensemble in 1921 after becoming infatuated with their sound. He then worked to commission a concerto for each member of the group. Unfortunately, only two of the concerti were completed before his death, the flute concerto and the clarinet concerto. The performer for whom the clarinet concerto was written suffered from bipolar disorder, and Nielsen intended for the piece to be a reflection of this duality. The concerto has a reduced orchestration, so it utilizes only a handful of wind players in addition to the string section. One peculiarity is Nielsen’s use of the snare drum to transition between different sections of the piece. Often the serenity of the clarinet line is broken by the visceral bite of the drum, and the music is then forced in a new direction by these harsh interruptions. Formally, this work has no delineated
movements, but the music progresses like most symphonic forms with an allegro, adagio, quasi-scherzo, and finale.

Also in 1928... First appearance of Walt Disney’s Mickey Mouse in Steamboat Willie • Alexander Fleming discovers penicillin • Kurt Weill’s “The Threepenny Opera” premieres in Berlin • Scotch tape is invented by 3M

Symphony No. 4 in E minor, Op. 98
Johannes Brahms

Brahms’ fourth symphony marks the pinnacle of his work in the symphonic genre. It maintains the sophistication of his previous works while reaching new depths of compositional intricacy. Brahms’ style was viewed as traditional by his contemporaries, while works like Wagner’s were considered revolutionary. Today, we view Brahms through a romantic lens, seeing his music as both deeply individual and deeply emotional. In this symphony, the orchestration includes the sparkling timbre of the piccolo and the triangle, used in the third movement to reinforce the key area of C major. These additions expand the range of musical colours and add a new level of contrast to Brahms’ symphonic writing. Their appearances are a bright light in the midst of the dark minor sonorities that predominate this symphony.

Perhaps one of the most famous aspects of this composition is the form of the fourth movement, an aberrant example of a symphonic passacaglia. Brahms borrows a chord set from a Bach cantata (with some slight modern alterations), and stretches it into a full theme and variations that lasts twelve minutes and brings the symphony to a close with driving intensity.

Also in 1885... Mark Twain publishes The Adventures of Huckleberry Finn • The Boston Pops Orchestra is formed • The statue of liberty arrives in NYC aboard the French ship Isère • Gilbert & Sullivan’s comic opera “Mikado” premieres in London at the Savoy Theatre
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PROGRAM NOTES
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music.ubc.ca/program-notes

UPCOMING PERFORMANCES

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)

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