

UBCSYMPHONY ORCHESTRA

Jonathan Girard, Director of Orchestral Activities

Friday, October 27th, 2023 • 7:30 p.m.

Dmitry Kabalevsky
(1904 - 1987)

Overture to Colas Breugnon, Op. 24

Samuel Ivory, graduate assistant conductor

Pyotr Ilyich Tchaikovsky
(1840 - 1893)

Romeo and Juliet, Fantasy Overture

Cheng Xin Ip, graduate assistant conductor

◆ **Intermission** ◆

Sergei Rachmaninoff
(1873 - 1943)

Piano Concerto No. 2 in C minor, Op. 18

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Jaeden Izik-Dzurko, piano

*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

Wilson Li, *concertmaster*
Vancouver, BC; BMus '24

Phoebe Cheng
Vancouver, BC; BMus '24

Risako Tonegawa
Tokyo, Japan; BSc '25

J.M. Campbell
Anmore, BC; BMus '24

Norah Mix
Vancouver, BC; BMus '27

Jocelyn Chui
Vancouver, BC; BMus '26

Caitlin DeMello
Vancouver, BC; BMus '27

Marina Hoffman
Oakland, CA, USA; BSc '26

Vickie Wang
Vancouver, BC; BSc '27

Oliver Hedzelek
Vancouver, BC; BSc '25

Amber Chen
New Taipei City, Taiwan; BMus '26

Shea Zawadiuk
Coquitlam, BC; BAsC '26

Amy Chen
Surrey, BC; BMus '27

Elly Wang
Surrey, BC; BMus '27

Christie Watts
Winnipeg, MB; BMus '27

Katherine Hsu
Langley, BC; BSc '27

Max Long
Richmond, BC; BA '27

Kit Sum Tam
Hong Kong; BA '25

Violin II

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

Rachel Baek
Seoul, South Korea; BMus '24

Amy Zhang
Victoria, BC; BMus '24

Emma Donnelly
100 Mile House, BC; BMus '27

Nadya Nuyen
Surrey, BC; BMus '26

Alex Zhang
Vancouver, BC; BMus, BSc '25

Derek Wei
Richmond, BC; BAsC '27

Lucy Moon
Langley, BC; BMus '26

Adrienne Marcano
Caracas, Venezuela; BMus '27

Yuika Ravindran
Vancouver, BC; BMus '27

Matteya Lee
Vancouver, BC; BMus '27

Kate Stange
Portland, OR, USA; BSc, BMus '27

Anali Delshadi
Tehran, Iran; BSc '26

Sarah Butler
Burnaby, BC; BA '27

Erin Jaen
Yonkers, NY, USA; BA '24

Emily Tang
Jiangsu, China; BMus '26

Samuel Herzog
Victoria, BC; BSc '26

Alina Wei
Vancouver, BC; BMus '26

Viola

Hyeonbeen Ha*
Seoul, South Korea; MMus '25

Luci Barz
Vancouver BC; MMus '24

Sofiya Zavydovska
Salem, OR, USA; BMus '26

Stephanie Lu
Toronto, ON; BSc '26

Jayden Rogers
Terrace, BC; BSc '25

Teddy Yu
Hong Kong; LLM '24

Aly Wang
Calgary, AB; BAsC '27

Jonathon Chan
Vancouver, BC; BMus '26

Violoncello

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

Nila Golmaghani Azar
North Vancouver, BC; BMus '25

Aireleen Zhu
Tianjin, China; MMus '25

Natalie Chin
Richmond, BC; BMus '27

Gavin Wang
Richmond, BC; BMus '27

Carl Lemer
Vancouver, BC; BMus, BSc '28

Lyla Kyu Ri Lee
Langley, BC; MMus '23

Flute & Piccolo

Smile Chow*
Vancouver, BC; BMus '27

Sulola Amani
Vancouver, BC; BSc, BMus '28

Isabella Wark, *piccolo*
Coquitlam, BC; BMus '25

Oboe & English Horn

Addison Trustham*
Abbotsford, BC; BMus '26

Sayako Leznoff
Vancouver, BC; BMus '26

Moira Rader Rice, *English horn*
Olympia, WA, USA; BMus '24

Clarinet

Daniel Ketter*
Fair Lawn, NJ, USA; BMus '24

Raúl López Alberique
Requena, Spain; MMus '24

Liam Pistor
Nanaimo, BC; DMPS '24

Bassoon & Contrabassoon

Melena Seidel*
Sammamish, WA, USA; BSc '24

Evan Jonathon Daniel Hall
Clarkston, MI, USA; MPH '25

Eric Li, *contrabassoon*
Miramichi, NB; BMus, BSc '24

Horn

Ray Wu
China; MMus '20

Jeremy Solomon
Vancouver, BC; BMus '27

Tyrell Loster Peitzsche
Vancouver, BC; DMPS '24

Madeleine Davis
Port Coquitlam, BC; BMus '22

Braeden Liversidge
Maple Ridge, BC; BMus '24

Trumpet

Nikolaj Hansen*
Burnaby, BC; BMus '25

Graeme Lister
Surrey, BC; BMus '25

Sam Meyer
Langley, BC; BMus '24

Trombone

Balakshan Sidhu*
Surrey, BC; BMus '24

Jobert Leong
Hong Kong; BMus '26

Bass Trombone

Pengqiu Zhang
Shanghai, China; BMus '25

Tuba

Brett Lacroix
Calgary, AB; MMus '24

Harp

Cindy Yuan
Beijing, China; BA '26

Timpani

Yueyi Liu*
Shanghai, China; DMA '26

Percussion

Heejung Jung
Langley, BC; BMus '24

Alisa Carter
Portland, OR, USA; BA '25

William Huang
Calgary, AB; BMus '26

Caydence Matheson
Calgary, AB; BMus, BEd '26

Oscó Mak
Hong Kong; BMus '27

Jalen Logan
Abbotsford, BC; BMus '27

Bass

Lukas Schmidt*
Calgary, AB; BMus '25

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Jennifer Chu
Vancouver, BC; MMus '25

Marlena Loewen
Delta, BC; BMus, BEd '26

Elias Veloso
Vancouver, BC; BMus '26

Diego Alberto
Kitchener, ON; BMus '27

Nathelie Sam
Burnaby, BC; BSc '26

Vivian Xu
Nanjing, China; BMus '27

UBCSO Staff

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

Cheng Xin Ip, *assistant conductor*
Hong Kong; MMus '24

Addison Trustham, *librarian*

Aireleen Zhu, *librarian*

Phoebe Cheng, *stage manager*

Hyeonbeen Ha, *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."



Hong Kong-born **Cheng Xin Ip** graduated from the Royal Northern College of Music, UK, with a Master of Music in Timpani and Orchestral Percussion Performance under the tutelage of Ian Wright, Simone Rebello, Paul Patrick, Graham Johns, Liz Gilliver and Le Yu, where he was awarded the Southern Percussion Prize. Prior to that, Ip obtained his Bachelor of Arts in Music in Percussion Performance from the Chinese University of Hong Kong (CUHK) under Sophia Woo and Louis Siu, where he was twice awarded the Parsons Music Foundation Scholarship.

Ip has performed in venues and concert halls across the globe, including Hong Kong, Taiwan, China, South Korea, UK, USA, Canada, and collaborated with artists such as Vassily Sinaisky, Antony Hermus, Eric Whitacre, and Twoset Violin, etc. Ip was selected as an RTHK Young Music Maker by Radio Television Hong Kong in 2019, making magazine, television, radio appearances and recorded solo performances for TV show and CD release.

Ip developed an interest in conducting during his secondary school days, where he was the student conductor of the school's Symphony Orchestra and Wind Orchestra. Ip made his debut as a conductor during his undergraduate years when he was made Vice-President and Resident Conductor of the CUHK Student Orchestra. Ip made numerous appearances as a Guest Conductor to conduct concertos for graduating students, and was invited to be Guest Conductor for his alma mater's Old Boys' Wind Orchestra in 2019. Ip has participated in conducting workshops and masterclasses hosted by Martyn Brabbins, Toby Purser, Clark Rundell, and Mark Heron.

Ip was recently named a conducting fellow at the Domaine Forget de Charlevoix 2023, where he had the privilege of studying with Yannick Nézet-Séguin and Kensho Watanabe, and assisted in their performances with the Orchestre Métropolitain and the Orchestre Symphonique de Québec.

Ip is currently a Graduate Student in the Orchestral Conducting programme at the University of British Columbia under the tutelage of Dr. Jonathan Girard and is the Assistant Conductor of the UBC Symphony Orchestra. Ip's past conducting teachers and mentors include Kelvin Ngai, Ho-man Choi, Mark Heron and Toby Purser.



Samuel Ivory is a conductor, composer and brass player from Grand Rapids, Michigan USA. He graduated with a Bachelor of Music in Composition from St. Olaf College in Northfield, Minnesota where he performed and sang in many ensembles. Having a wide range of interests, Sam has performed music written from the 1500s through 2023 on the sackbut, trumpet, baroque trumpet and voice. He values engaging with music from a variety of styles and believes that each of these informs himself as a conductor and musician.

Sam is currently pursuing a Master of Music degree in Orchestral Conducting at the University of British Columbia studying under the direction of Dr. Jonathan Girard, and is an Assistant Conductor of the UBC Symphony Orchestra. He has participated in conducting workshops led by Charles Peltz, Miguel Harth-Bedoya, Dr. Jeffery Meyer, and Gary Lewis. His previous teachers in conducting include Steven Amundson and Dr. Chung Park.

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, Sam has written for various ensembles including the Høyde String Quartet, Synergy Musicians' Collective, Grand Rapids Youth Chorus, and Grand Rapids Christian High School. From full orchestra to string quartet to heckelphone to electronic and multimedia works, Sam continues to explore a variety of musical mediums in his composition.

Since his early years, Sam has had a passion for conducting. He continued to pursue conducting through high school and college and conducted numerous school ensembles and in Minnesota communities. In his sophomore year at St. Olaf College, Sam 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 5 premieres written by St. Olaf students and featured at least seven different conductors.



Celebrated by the Canadian Broadcasting Corporation in 2021 as one of “30 hot Canadian classical musicians under 30,” pianist **Jaeden Izik-Dzurko** is earning a reputation as a promising young artist. Recognized by audiences, conductors, composers, and critics alike for the exceptional communicative power and thoughtfulness of his interpretations, “...he projects a distinctive musical personality that imbues even the most routine passagework with character and individuality” (Calgary Herald).

Jaeden is a First Prize winner at the 2022 Hilton Head International Piano Competition and the 2022 Maria Canals International Music Competition. Most recently, he was awarded the First Prize, the Canon Audience Prize, and the Chamber Music Award at the 20th Paloma O'Shea Santander International Piano Competition. He is also a Grand Prize winner at the Federation of Canadian Music Festivals' National Competition, a winner of Juilliard's Gina Bachauer Scholarship Competition, and a Second Prize and J.S. Bach Prize winner at the OSM Competition.

Jaeden has appeared as a featured soloist with the Calgary Philharmonic Orchestra, the Hilton Head Symphony Orchestra, the Okanagan Symphony Orchestra, the Kamloops Symphony, the Jove Orquestra Nacional de Catalunya, the Lions Gate Sinfonia, and the Orquesta Sinfónica de RTVE. His upcoming engagements include performances with the Orquesta Sinfónica de Madrid, the Real Orquesta Sinfónica de Sevilla, the Bilbao Orkestra Sinfonikoa, and the Orquesta Sinfónica de Tenerife. His playing has been broadcast on CBC Radio's In Concert, WQXR's Young Artists Showcase and APM's Performance Today.

An experienced recitalist, Jaeden was chosen by the Vancouver Recital Society to record a solo program for the premiere episode of “Virtually VRS” in September 2020. He has appeared in such venues as Wigmore Hall in London, Salle Cortot in Paris, and the Auditorio Nacional de Música in Madrid. His October 2022 debut at Weill Recital Hall at Carnegie Hall drew a rave review from New York Concert Review: “...one of the most refined tonal palettes I have ever heard, combined with a polished close-to-the-keys technique, and a certain basic humility in the service of the music.”

Born in Salmon Arm, British Columbia, Jaeden earned his Bachelor of Music at The Juilliard School under Dr. Yoheved Kaplinsky and his Master of Music at the University of British Columbia under Dr. Corey Hamm. He is also a former student of Ian Parker. An enthusiastic interpreter of contemporary music, especially works by Canadian composers, Jaeden's performance of Ernst Schneider's Romantic Piano Concerto (1980) with the Okanagan Symphony Orchestra was recorded live in 2019 and released on Canadian Soundscapes in 2022. His June 2023 debut at the Klavier-Festival Ruhr included the world premiere of Somnis Radiants (Radiant Dreams, 2022) by Spanish Catalan composer Elisenda Fábregas.

PROGRAMME NOTES

Compiled by Samuel Ivory and Cheng Xin Ip

Overture to *Colas Breugnon*, Op. 24 – Dmitry Kabalevsky

Dmitry Kabalevsky (1904-1987) was a Soviet composer and teacher born in St. Petersburg Russia. He attended Moscow Conservatory where he studied composition under Nikolai Myaskovsky and piano under Alexander Goldenweiser. He would later be appointed senior lecturer there in 1932 and made professor in 1939. Unlike Shostakovich, Kabalevsky was very involved in politics during the highly partisan era of the 1920s. He was a member of the proletarian RAPM group as well as the modernist ASM group despite the political conflict between the two. In 1940, Kabalevsky joined the Communist Party and was appointed senior editor of *Sovietskaya Muzyka*, the musical journal of the Soviet Union, giving him a powerful voice. He greatly favoured music that was written in the simplest academic models especially music based on folk tunes. This is one of the reasons why Kabalevsky's harmonic language was tonally less adventurous than some of his contemporaries such as Prokofiev.

The overture to *Colas Breugnon* was first composed as an opera based on the book of the same name by the French author Romain Rolland. Kabalevsky began writing the opera in 1936, and it was premiered in 1938 in Leningrad. When Rolland saw it, he wasn't happy with the liberties that the libretto took, but loved the music, specifically its commitment to French spirit. To bring the opera closer to Rolland's intentions, Kabalevsky later revised the work in 1968 which is now his opus 90. In the interim however, Kabalevsky compiled the four movement symphonic suite which includes the version of the overture that is most popularly performed.

The opera is a comedy about a hero named Colas Breugnon, a craftsman from a town called Clamency. The story is a combination of a tale of young love and misadventure culminating with Colas humiliating the Duke of Clamency and ending with this remark, "Life is good, friends. There's only one bad thing – it's too short. Oh, how I wish it could be longer!" The overture is exemplary of Kabalevsky's compositional style, full of fast tempi, a generally optimistic and off-kilter melodies. The beginning themes are deceiving in phrase structure and frequently switch between major and minor modes showing off various sections of the orchestra, notably the flutes, oboes, violins, bassoon, celli and bass trombone. The middle section is a darker, legato theme that is full of operatic drama. The end of the piece repeats the themes heard in the first half and ends with a witty surprise representing that carefree heroic spirit of Colas Breugnon.

Romeo and Juliet, Fantasy Overture - Pyotr Ilyich Tchaikovsky

The Fantasy Overture has undergone extensive revisions over twelve years before it took shape as the famous masterwork we know of today. In 1869, **Pyotr Ilyich Tchaikovsky** (1840–1893) dedicated his first tone poem *Fatum* to Mily Balakirev, the founder and leader of the nationalist composers known as the *Mighty Handful*, and the two struck up a friendship, albeit not a very amicable one. A few months later, Balakirev suggested the then-29-years-old Tchaikovsky write a concert overture based on William Shakespeare's play *Romeo and Juliet*. Balakirev, impressed with Tchaikovsky's obviously talent yet unimpressed by his forms and structures, went as far as suggesting a sonata-allegro structure for the work, proposed the key scheme of five flats and two sharps, approved and rejected a number of themes suggested by Tchaikovsky, and even wrote out the first four measures of music to open the work. Tchaikovsky, being the sensitive and unconfident person he was, took Balakirev's suggestions to heart and finished the work in six weeks.

The first version of *Romeo and Juliet* was premiered on March 16, 1870 in Moscow, conducted by his friend Nicolai Rubenstein, to an indifferent reception. A new version of the piece was completed over the summer, with Tchaikovsky undertaking extensive revisions that gave rise to the opening music of the Fantasy Overture as the audience know it today, and was premiered on February 17, 1872 in St. Petersburg. Balakirev, still unimpressed with the ending of the piece, had a falling out with Tchaikovsky soon after, and *Romeo and Juliet* was shelved. In 1880, while recuperating from his brief failed marriage two years ago and at the same time fully embracing his homosexuality, Tchaikovsky returned to *Romeo and Juliet*, reworked the ending, and gave the sub-title *Overture-Fantasia* to the piece, which is now the version we know and love.

The Overture opens with a long and solemn introduction sung by clarinets and bassoons, representing Friar Laurence, the wise adviser to Romeo and Juliet. Two contrasting main themes emerge and fit so well within the sonata-allegro form: the fiery and combative Montagues and Capulets theme, interjected with a lengthy swordfight represented by the piercing cymbals and brass; the famous love theme for Romeo and Juliet, first introduced by the English Horn and muted violas as Romeo, and repeated by the flutes thereafter as Juliet. In the recapitulation, the love theme received its most luscious, grandiose treatment, fully orchestrated and greatly extended, signalling Romeo and Juliet's consummated marriage. At the end, however, the two families' war proved too much to overcome, as their love were disrupted and ultimately led to their deaths. The couples' love theme is once again heard over the dying heartbeat played by the timpani, this time sounding cold and lifeless, before the woodwinds enter and play a sweet homage to the lovers. Here, love triumphs and the couple finally get to be together in the afterlife.

Piano Concerto No. 2 in C Minor, Op. 18 - Sergei Rachmaninoff

Sergei Rachmaninoff (1873-1943) was a Russian pianist, composer and conductor. He is known to have been one of the greatest pianists of his day and had an equally successful career in composition. Early influences such as Tchaikovsky and Rimsky-Korsakov gave way to the very personal and expressive idiom of Rachmaninoff's compositions which are filled with lyricism, melodicism and unique orchestral texture. While most of his works were written for the piano, he was proficient in writing for the orchestra. Some of his most famous orchestral works include his *Symphony No. 2 in E minor*, *Isle of the Dead*, and his last major orchestral work *Symphonic Dances*. He attended the Moscow Conservatory where he studied both piano and composition. For his final composition project, Rachmaninoff was tasked with writing a one-act opera, *Aleko*, based on Pushkin's poem *Tsigani* (the Gypsies). Upon completion, Rachmaninoff was awarded the highest mark possible, graduating with the Great Gold Medal, making him the third student to achieve this honor.

The *Piano Concerto No. 2 in C minor* marked a turning point in Rachmaninoff's compositional style. In 1897, his first symphony was premiered, and met disastrous reviews. Feeling quite low from the reception, Rachmaninoff fell into a three-year period of compositional writer's block. During this time, he wrote little to nothing, and quickly launched into his first major conducting position at the Moscow Private Russian Opera for the 1897-98 season. Although he enjoyed the success of his conducting, composition was still a struggle for Rachmaninoff. In January of 1900, he met with Dr. Nikolai Dahl, a highly regarded therapist who, through supportive treatments, gradually restored the composer's confidence, and soon after, Rachmaninoff's friends reported that he was back to his usual cheerful spirit. With his newfound enthusiasm, Rachmaninoff began work on his second piano concerto, and performed it in its first iteration in December of 1900. The concerto proved to be so successful that he was encouraged to add a movement to the piece which became what is now the first movement. This version was premiered on November 9, 1901. Grateful for curing his writer's block, Rachmaninoff dedicated the concerto to Dr. Dahl. Being an amateur violist himself, Dahl played in a performance of the concerto many years later and was recognized with a solo bow.

The *Piano Concerto No. 2 in C minor* is a three-movement piece in a typical fast-slow-fast model. It is filled with Rachmaninoff's usual thick textures and complex colours. The first theme is legato and ominous, and soon modulates to a lyrical, romantic second theme which comes back, fragmented, in later movements. The second movement has a beautifully sentimental theme first heard by the clarinet and accompanied by the piano in triplets. The work becomes personal and intimate in this movement, and contains beautiful colours through his use of woodwinds throughout. The third and final movement is incredibly virtuosic, requiring great technical skill, and ends in an explosion of excitement. The orchestration in this concerto shows a great leap in the maturity of Rachmaninoff's writing. It is a celebration and triumph over Rachmaninoff's struggle and is the turning of a new leaf in what would become a long and illustrious career.

UPCOMING PERFORMANCES

UBC Opera: The Cunning Little Vixen

Thursday, November 2nd at 7:30 p.m.

Friday, November 3rd at 7:30 p.m.

Saturday, November 4th at 7:30 p.m.

Sunday, November 5th at 2:00 p.m.

Old Auditorium

UBC University Singers & Choral Union: Verdi's Requiem with Vancouver Symphony Orchestra

Friday, November 3rd at 8:00 p.m.

Saturday, November 4th at 8:00 p.m.

The Orpheum

UBC Bands: A Canadian in Paris

Friday, December 1st at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC Symphony Orchestra

Violet Archer – *Poem*, Ulysses Kay – Concerto for Orchestra,

Leonard Bernstein – Three Dance Episodes from *On the Town* and George Gershwin – *An American in Paris*

Friday, December 8th at 7:30 p.m.

Chan Shun Concert Hall, Chan Centre for the Performing Arts

UBC University Singers & Choral Union: Rutter's Gloria with Vancouver Brass Orchestra

Sunday, December 10th 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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