

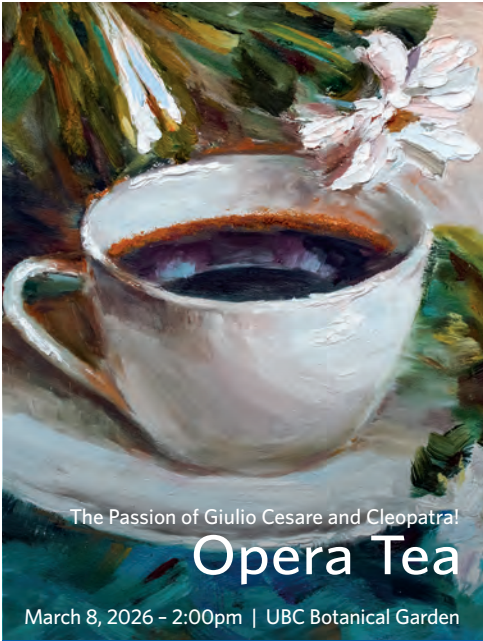


THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

UBCOPERA



CANDIDE



The Passion of Giulio Cesare and Cleopatra!

Opera Tea

March 8, 2026 - 2:00pm | UBC Botanical Garden



George Frideric Handel

Giulio Cesare

(Julius Caesar)

April 9-12 | Old Auditorium

UBCOPERA
2025-2026 SEASON

BOX OFFICE
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The Grand Finale of Our 100th Anniversary Celebrations!

May 30, 2026 - 7:30pm | Old Auditorium



Simone Osborne | Soprano



Gordon Bintner | Bass-Baritone



Gordon Gerrard | Conductor

Members of the
Vancouver Opera Orchestra



UBCOPERA
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UBCOPERA

presents

Candide

Operetta in Two Acts
Sung in English with English Surtitles

Music by Leonard Bernstein
Book by Hugh Wheeler after Voltaire

Lyrics by Richard Wilbur, with additional lyrics by Stephen Sondheim,
John La Touche, Lillian Hellman, Dorothy Parker, and Leonard Bernstein

Orchestrations by Leonard Bernstein and Hershy Kay;
Musical continuity and additional orchestrations by John Mauceri
By arrangement with Boosey & Hawkes, Inc., Sole Agent for Leonard Bernstein
Music Publishing Company LLC, publisher and copyright owner.

February 5, 6, 7 at 7:30 PM | February 8 at 2:00 PM
Performed at the Old Auditorium

Conductor – **Jonathan Girard**
Director – **Nancy Hermiston**
Narrator – **Christopher Gaze**
Set Design – **Alessia Carpoca**
Costume Design – **Parvin Mirhady**
Lighting Design – **Jeremy Baxter**

UBC Opera Ensemble
with the UBC Symphony Orchestra

There will be a 20-minute intermission after Act One
This performance contains mature themes, including death and dying

This production is made possible by
the David Spencer Endowment Encouragement Fund

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

UBCOPERA



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

A Message from The Director



Welcome to Bernstein's operetta *Candide*, and to the continuing celebrations for the 100th Anniversary of our beloved Old Auditorium which opened in 1925, and was the cultural centre of the University. In June 2015, the late Bramwell Tovey asked UBC Opera to be a part of the Vancouver Symphony Orchestra's concert version of the opera. We had the great honour to work with Bramwell and the VSO once again, as well as two internationally recognized Canadian stars, Judith Forst and Tracy Dahl. How fortunate we all were to have that wonderful experience! We present this production in Bramwell's honour.

The opera, based on Voltaire's novel of the same title also described Voltaire's own struggles with Church and state and the humiliation, degradation and exile put upon him. He

attacks the philosophy of Optimism which declared that everything that happened in the world, good or bad, was a divine plan and for the best.

200 years later, Lillian Hellman, a controversial female writer and political activist with communist views was blacklisted during the McCarthy era in the U.S. She identified with Voltaire's life and his novella and wrote a play with incidental music on it. She then approached Leonard Bernstein to collaborate on a musical version of the work. Bernstein, who was refused a U.S. passport in 1953, and was accused of being a communist sympathizer, agreed to the collaboration and in Hellman's belief that this work could have great political and social importance. Thus, the birth of this operetta.

70 years later in a world that seems frighteningly similar to the U.S. of the 1950s, we bring you Bernstein's masterpiece. However, like *Candide*, this work did not have a quiet or easy life and travelled the world being revised, adapted and re-written by many librettists and conductors.

In some of the earlier versions, Hellman withdrew her participation, however her vision, initiated *Candide's* operatic journey in the world. The piece began its life on Broadway, and eventually made its way to the opera stage at New York City Opera in 1982. In 1988, Bernstein and famed conductor, John Mauceri, produced the famed Scottish Opera version which is now widely used by many opera companies. In 1989, with the London Philharmonic, he took back the reigns of his creation and produced this concert version which we are presenting. We are thrilled to have the Bard himself, Christopher Gaze, as our Narrator, and to be joined by Jonathan Girard, and members of his UBC Symphony Orchestra. On February 7 and 8, Dr. Hedy Law will join us for her Preshow Talk: *Voltaire's to Bernstein's Candide*.

Bernstein's music, a fascinating satirical pastiche, guides the performers and audiences on *Candide's* many travels and in the process leaves us with one of Bernstein's best compositions. The overture is said to be one of the most performed overtures in the world. Cunegonde's aria is a coloratura masterpiece and a favourite of audiences. Every single piece in the work leads on to such splendid music and intense emotion and brings us to an inspiring and emotional ending with the finale, "Make Our Garden Grow." After all he has been through, *Candide* concludes that people are "neither pure, nor wise, nor good, we'll do the best we know" - in other words - the world is what we make of it.

Nancy Hermitson

Cast*

	FEBRUARY 5 & 7	FEBRUARY 6 & 8
<i>Candide</i>	Millen Sandhu	Ben Lewandowski
<i>Cunegonde</i>	Olivia Howe	Magdalena How**
<i>Narrator</i>	Christopher Gaze	Christopher Gaze
<i>Pangloss</i>	Robert McDonald	Ezekiel Wang
<i>The Old Lady</i>	Briana Sutherland	Paige Sargent
<i>Maximilian</i>	Neil Hong	Denis Petrov
<i>Paquette</i>	Victoria Kazantseva	Chantel Bennett
<i>Governor</i>	Jonathon Chan	Kiho Sohn
<i>Martin</i>	Matthew Görlitz	Obi Ifediora
<i>Captain</i>	Obi Ifediora	Raphael Groushvitski
<i>Vanderdendur</i>	Emily Brinco	Haley Power
<i>Cacambo</i>	Joshua Doody	Kevin Liu
<i>Grand Inquisitor</i>	Jiru Wu	Matthew Görlitz
<i>Inquisitor 1/Judge</i>	Jonathon Chan	Kevin Liu
<i>Inquisitor 2/Judge</i>	Eugene Kim	Joshua Doody
<i>Inquisitor 3/Judge</i>	Aidan Pfeifer	Raphael Groushvitski
<i>Sultan Achmet</i>	Kiho Sohn	Jonathon Chan
<i>Hermann Augustus</i>	Eugene Kim	Aidan Pfeifer/Kiho Sohn
<i>Charles Edward</i>	Matthew Mintsis	Kevin Liu
<i>Tsar Ivan</i>	Jiru Wu	Matthew Görlitz
<i>Stanislaus, former King of Poland</i>	Matthew Görlitz	Raphael Groushvitski
<i>Ragotski</i>	Kevin Liu	Kiho Sohn
<i>Crook</i>	Raphael Groushvitski	Joshua Doody
<i>Croupier</i>	Jonathon Chan	Kevin Liu
<i>Cosmetic Merchant</i>	Caroline Voltchok	Jonathon Chan
<i>Doctor</i>	Eugene Kim	Sara Hajduk
<i>Bear Keeper</i>	Jiru Wu	Raphael Groushvitski
<i>Junkman</i>	Aidan Pfeifer	Raphael Groushvitski
<i>Alchemist</i>	Kiho Sohn	Kiho Sohn
<i>Señor 1</i>	Matthew Mintsis	Kevin Liu
<i>Señor 2</i>	Aidan Pfeifer	Raphael Groushvitski
<i>Executioner</i>	Neil Hong	Denis Petrov
<i>King of Eldorado</i>	Denis Petrov	Neil Hong
<i>Cardinal</i>	Jiru Wu	Matthew Görlitz
<i>Rabbi Don Issachar</i>	Raphael Groushvitski	Raphael Groushvitski
<i>Baron</i>	Kevin Liu	Kevin Liu
<i>Baroness</i>	Sunshine Yuan	Sunshine Yuan
<i>Special Forces of the Bulgarian Army</i>	Joshua Doody, Matthew Görlitz, Obi Ifediora, Raphael Groushvitski	Joshua Doody, Matthew Görlitz, Obi Ifediora, Raphael Groushvitski
<i>Bear</i>	Keira Papageorge	Keira Papageorge

Chorus:

Soprano: Chantel Bennett, Cissy Su, Daisy Cardich, Ella Jeon, Emily Brinco, Haley Power, Hanjia Zhang, Jennie Yang, Jessica Pope, Lillian Davidson, Maria Deng, Rhianna McDonald, Saba Taghiakbari, Sara Hajduk, Sarah Richardson, Sophia Maskine, Zoe Lainchbury

Mezzo-Soprano: Anna Gao, Caroline Voltchok, Dorothea Unwin, Julia Dion, Keira Papageorge, Noelle Carey, Rachael Currie, Sunshine Yuan, Victoria Kazantseva

Tenor: Jacky Tai, Jonathon Chan, Kevin Liu, Kiho Sohn

Baritone/Bass: Aidan Pfeifer, Denis Petrov, Jiru Wu, Joshua Doody, Matthew Görlitz, Matthew Mintsis, Obi Ifediora, Raphael Groushvitski

*All casting is subject to change

**Appears with the permission of the Canadian Actors' Equity Association

Synopsis

Westphalia

Candide, the illegitimate relation of Baron Thunder-ten-Tronck, lives with his noble relations in Castle Thunder-ten-Tronck. He's happy and hopeful – after all he, the Baron's children Maximilian and Cunegonde, and the servant girl Paquette are taught daily by Dr Pangloss (the world's greatest philosopher) that everything is for the best in this, the best of all possible castles in the best of all possible worlds.

Candide is in love with Cunegonde. One day, after observing Pangloss and Paquette in a private 'physical experiment', he and Cunegonde test their own attraction. A kiss leads to professions of love and dreams of a future together. The Baron and Maximilian, however, are incensed, and Candide is immediately exiled.

Candide wanders with only his optimism to cling to. He doesn't make it far before he is press ganged into the Bulgar Army and beaten when he tries to escape. The army lays waste to Castle Thunder-ten-Tronck in their plan to 'liberate' Westphalia. During the full carnage of war, the Baron, the Baroness, Maximilian, Paquette, Pangloss, and Cunegonde are all killed....

Lisbon

As Candide and Pangloss wash ashore, a volcanic eruption and ensuing fire, earthquake, and tidal wave kill 30,000 people. The newcomers are arrested as heretics and blamed for bringing down the wrath of God. In an Auto-da-fé led by the Grand Inquisitor, Pangloss is hanged and Candide flogged. The young man sets off, once again alone, towards...

Paris

A mysterious beauty (Cunegonde, somehow revived) has captured the imagination of the city's richest and most lecherous. She divides her time and body on mutually-agreed-upon weekdays between two powerful individuals: Don Issachar and the Cardinal Archbishop. As she laments her fate and celebrates her riches, Candide is amazed and overjoyed to find her alive. Despite the warnings of Cunegonde's companion, the Old Lady, Candide is caught by Cunegonde's lovers – and kills both of them. The trio go on the run, heading towards the port city of...

Cádiz

After the Old Lady's spellbinding, flippantly humorous narration of her life of woe, Cunegonde notices her jewels have been stolen. The Old Lady tells the youthful pair that she can teach them to take care of themselves. Candide is spotted by a South American, Cacambo, and a ship captain in the harbour. They convince the three fugitives to sail across the ocean to defend a Jesuit colony from angry Protestants. Candide, Cunegonde, and the Old Lady climb aboard another ship. Happiness, freedom, and peace must surely be waiting for them in the New World?

— Intermission —

Buenos Aires

Governor Don Fernando d'Ibaraa y Figueora y Mascarenes y Lampourdos y Souza examines his new slave girls – one of whom is Paquette and another Maximilian (disguised in women's clothes), both somehow alive again.

Candide, Cunegonde, and the Old Lady arrive. The Governor immediately declares love to Cunegonde and then the same to Maximilian. However, he sells the latter to a priest upon discovering he is a man.

Despite Candide's wish to marry Cunegonde immediately, the Old Lady convinces Cunegonde that a match with Don Fernando would keep her alive. She warns Candide the police are still in pursuit for the murders of Don Issachar and the Cardinal Archbishop. Candide and Cacambo flee into the jungle.

Some three years later, Cunegonde remains the Governor's mistress. She and the Old Lady discuss the specific miseries of a luxurious life.

The Jungle

Candide and Cacambo are welcomed into a Jesuit camp by the Father Provincial, actually Maximilian, and also Paquette. Thinking that changed circumstances have softened Maximilian's heart, Candide shares his intentions to marry Cunegonde; Maximilian is enraged, and in the ensuing fight Candide once again kills his opponent. Horrified by a third murder, Candide and Cacambo take flight in disguise.

Starved and lost, Candide and Cacambo find an abandoned boat. Desperate, they climb in and float into a cavern. They emerge into a beautiful city entirely cut off from the world...

Eldorado

The mythical City of Gold seems Utopian – science and religion live hand-in-hand, and the air and food are sweet and pure. However, Candide is unhappy without his beloved Cunegonde and resolves to leave. The locals are confused but give Candide some of the town's famous sheep as a gift for his travels. They help him, Cacambo, and the sheep safely navigate over the sharp mountains. Unfortunately, the journey is perilous and the sheep die one by one; when only two remain, Candide gives Cacambo one to ransom Cunegonde, telling him to bring her to Venice and meet him there as he strikes out towards the coast alone...

Suriname

At the port, Candide meets Martin – a pessimist as disillusioned with the world as Pangloss was enamoured of it. He shows Candide the effects of European greed on enslaved plantation workers. Madame Vanderdendur offers passage in exchange for the precious sheep. Candide is overjoyed the ship is bound straight for Venice. But the transport skiff sinks almost immediately, drowning Martin. Vanderdendur's ship is destroyed. Candide finds his sheep floating in the wreckage. They are picked up by a merchant ship sailing to Venice. Leaving Suriname, Candide boards a slave-rowed galley towards Venice. Among the slaves is Pangloss, brought to life yet again. The galley passes five deposed kings floating in the sea. Pangloss leads the kings in a debate on the virtues of a simple life as they cross the sea to...

Venice

Carnival is in full swing. The kings and Pangloss immediately depart for gambling tables, but Candide is intent on his search for Cunegonde. Maximilian, once again brought back from death, is now the Prefect of Police, shaking down casino owners in a circle of corruption. Paquette, also back from South America, is working as a prostitute. Casino owner Ragotski employs Cunegonde and the Old Lady to flee the gamblers of their remaining funds. Masked to move among the revellers, Candide is approached by two similarly masked women who set about with tales and tricks to swindle him. Candide panics and in the confusion all three masks come off: he is horrified to recognize Cunegonde and the Old Lady, who are similarly shocked to see him alive. Candide, his ideals finally shattered, falls silent.

Candide still refuses to speak, but he and Cunegonde purchase a small farm with their remaining money. Pangloss, Paquette, and the Old Lady eke out livings through their chosen vocations. As they realize life is neither good nor bad and paradise is a pointless goal, Candide asks Cunegonde to marry him and live as best they can.

— *Adapted from the Scottish Opera*

Nancy Hermiston, Director

Canadian-born lyric coloratura soprano Nancy Hermiston has performed throughout Europe and North America. Parallel to her extensive singing career, Ms. Hermiston worked as voice teacher, stage director, and Co-coordinator with the University of Toronto's Opera and Performance Divisions. In 1995, she joined the University of British Columbia's School of Music as the Head of the Voice and Opera Divisions, where she established the UBC Opera Ensemble.



Professor Hermiston is also a favourite guest for master classes throughout Canada, the United States, China, and Germany. Her UBC Opera Ensemble tours regularly to the Czech Republic, Germany, Ontario, and throughout British Columbia. The Opera Ensemble gave their first performances in Beijing and Chengdu in May of 2009, and Shanghai in 2010 and 2011. Ms. Hermiston appeared as Stage Director with the Regina Opera for *The Barber of Seville* and *La Cenerentola* and with the Vancouver Opera twice for *Die Fledermaus*, then *La Traviata*, *La Bohème* and in 2016, directed their production of Verdi's *Rigoletto*, starring UBC Alumna and her former student, Simone Osborne.

In 2004, Professor Hermiston was named the UBC University Marshal, and in 2008, UBC awarded her the Dorothy Somerset Award for Performance and Development in the Visual and Performing Arts. She was also honoured with a Killam Teaching prize in 2010. In October 2011, she received an Opera Canada Rubie Award for her contributions to opera in Canada. Ms. Hermiston was made an Officer of the Order of Canada in December 2013. In 2017, she was awarded the Canadian Music Centre's BC Award of Excellence and in November 2017, Alumni UBC recognized Professor Hermiston with the Honorary Alumnus Award. In 2018, she received the Faculty of Arts 2017/18 Dean of Arts Award for her outstanding contributions to UBC's creative research, teaching, and service to the scholarly and broader community. In 2018 Ms. Hermiston was inducted into the BC Entertainment Hall of Fame.

In June 2024, Professor Hermiston directed her first opera in Mandarin. In May 2025, the Opera Ensemble and Professor Hermiston toured to nine cities in China with *Lei Yu (Thunderstorm)* by two Canadian-Chinese composers. This was the Ensemble's first time performing an opera in Mandarin in China. The tour was well received and lasting friendships were made.

Please consider making a donation to the UBC Opera Trust fund which enriches the education and growth of talented young students in UBC's renowned Opera Program.

give.ubc.ca/opera-fund



Jonathan Girard, Conductor

Jonathan Girard is known for his generous, sophisticated conducting and boundless enthusiasm. In the kaleidoscope of orchestral sound, he emphasizes structure, colour, and nuance.

He serves as Director of Orchestras at the University of British Columbia and Artistic Director of the Vancouver Youth Symphony Orchestra. Girard is also Principal Guest Conductor of the Athens Philharmonic in Greece and has guest conducted around the world, including recent debuts with the Vancouver Symphony Orchestra and the Orquestra Sinfônica de Porto Alegre in Brazil. Previously, he held positions with the Rochester Philharmonic Orchestra, Portland Opera Repertory Theatre, and the Ohio Light Opera.



Girard is passionate about designing innovative projects involving orchestral improvisation, visual arts, climate data, and groundbreaking technology. Notable projects include *Slippages*, combining ink drawings and glacier movement data, and *Kamoi Komachi*, a Noh opera integrating Japanese and Western classical music.

He champions new and little-performed works, particularly by women and underrepresented composers, and has offered Canadian and North American premieres of works by Kaija Saariaho, Ana Sokolović, Samuel Coleridge-Taylor, Florence Price, Arvo Pärt, and others.

Girard's work has been featured on CBC's *The National* and broadcast on NPR, CBC Radio, and four commercial recordings of 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, devoting significant time to music education advocacy. He has become internationally known for his conducting pedagogy, training many successful emerging conductors now in 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. He led the Massachusetts All-State Orchestra during the pandemic years and served as conducting faculty at summer festivals including the Vancouver Symphony Orchestral 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 takes to the skies as a pilot with multi-engine and instrument ratings. Flying mirrors music: discipline becomes freedom, precision becomes adventure, and practice becomes poetry.

Learn more at www.jonathangirard.com

Christopher Gaze, Narrator

Christopher Gaze is best known as the Founding Artistic Director of the Bard on the Beach Shakespeare Festival, which celebrates its thirty-seventh season in 2026. He also hosts the Vancouver Symphony Orchestra's popular "Tea & Trumpets" series and their annual "Traditional Christmas" concerts. Christopher plays a leading role in British Columbia as an advocate for the arts in general, and his passionate dedication to Bard on the Beach has fuelled its growth into one of the largest professional theatre companies in Canada, drawing a total of well over two million patrons since 1990. He has frequently performed and directed at Bard. His directing credits include *A Midsummer Night's Dream*, *As You Like It*, *The Winter's Tale*, and *Henry V*. Favourite roles among the innumerable characters he has played at Bard are Bottom in *A Midsummer Night's Dream*, Malvolio in *Twelfth Night*, the title roles in *Richard III* and *King Lear* as well as Falstaff in *The Merry Wives of Windsor*. His many honours include Canada's Meritorious Service Medal, Honorary Doctorates from UBC & SFU, the Mayor's Arts Award for Theatre, the King Charles III Coronation Medal and The Order of British Columbia.



Dr. Hedy Law, Preshow Talk

A Preshow Talk with Dr. Hedy Law: Voltaire's to Bernstein's Candide will take place on February 7 at 6:30pm and February 8 at 1:00pm before the performances. This informative discussion will be hosted by Dr. Law, who is a professor of musicology and director of the UBC School of Music.

Hedy Law is Director and Associate Professor of Musicology at the School of Music of the University of British Columbia. Her research interests include eighteenth-century music and opera, the French Enlightenment, gender, Cantonese music, and global music history. Her publications appear in the *Journal of the American Musicological Society*, the *Journal of Musicology*, the *Journal of Music History Pedagogy*, *Cambridge Opera Journal*, the *Opera Quarterly*, *Diderot Studies*, *Musique et Geste en France: De Lully à la Révolution*, as well as the Oxford Handbooks of Music and Disability Studies, Music and Censorship, and Music and the Body. She published the monograph *Music, Pantomime, and Freedom in Enlightenment France*.



UBC Opera Ensemble

The University of British Columbia Opera Ensemble was founded by Canadian lyric coloratura, Nancy Hermiston, in 1995. Beginning with a core of seven performers, Ms. Hermiston has built the program to a 90-member company. The ensemble performs three main productions at UBC every season, and several Opera Tea Concerts. As well, the Ensemble has several engagements with local community partners such as the Vancouver Symphony Orchestra, Vancouver Opera, and Bard on the Beach. In addition, the Ensemble travels to Teplice, Czech Republic to gain valuable European performance experience with the European Music Academy, getting the opportunity to work with conductor Norbert Baxa and the North Czech Philharmonic at the Krusnohorske Theater. Frequently they appear in concert with the Plzen Opera Orchestra, at the Usti nad Labem North Bohemian Theater of Opera and Ballet and they are regular guests at the Nurnberg Opera House for their Musikalischen Damen Teas (founded by Prof Hermiston in 1985). The Ensemble has been told on several occasions that they are indeed Canada's best ambassadors. Our language was universal – music, our example – literal and symbolic harmony.

Our Ensemble consists of students from China, Korea, Colombia, Mexico, Guatemala, the Philippines, and as well as Canadian students of Indigenous, German, Russian, Scottish, Irish, British, Dutch, Ukrainian, Swedish and French heritage. The Ensemble's mission is to provide an outstanding performance and academic education for young, gifted opera singers, preparing them for international careers. Past mainstage productions have included *Die Zauberflö e*, *Die Gärtnerin aus Liebe*, *La Bohème*, *The Bartered Bride*, *Manon*, *Eugene Onegin*, *Dreamhealer*, *Falsta*, *Don Giovanni*, *Cendrillon*, *Albert Herring*, the Western Canadian Premiere of Harry Somer's *Louis Riel*, *The Crucible*, *Die Lustige Witwe (The Merry Widow)*, *Così fan tutte*, *Dialogues des Carmélites*, *Carmen*, *The Tales of Hoffmann*, *The Florentine Straw Hat*, *La Traviata*, *A Night in Venice (Eine Nacht in Venedig)*, *A Midsummer Night's Dream*, *The Consul*, *Orfeo ed Euridice*, *La Cenerentola*, *Il Trittico*, *Silent Night*, *Pasażerka*, *Il viaggio a Reims*, *Mansfield Park*, *Le nozze di Figaro*, *The Gondoliers*, *Shadow Catch*, *Rusalka*, *Hansel and Gretel* and *Street Scene*.

In May 2025, the Opera Ensemble toured to nine cities in China with Lei Yu (*Thunderstorm*) by two Canadian-Chinese composers. This was the Ensemble's first time performing an opera in Mandarin in China. The tour was well received and lasting friendships were made.

UBC Symphony Orchestra

The UBC Symphony Orchestra (UBCSO) is a 90-member full symphony orchestra that performs symphonic works from the 18th century to the present day. It presents six regular concerts each academic year at the world-class Chan Centre for the Performing Arts and gives special performances both on and off campus. The UBCSO is one of the leading post-secondary orchestras in Canada. It provides musicians in training with the opportunity to learn, rehearse, and perform a diverse classical repertoire and gain professional-level experience while earning course credit toward undergraduate and graduate degrees.

The UBCSO has made four commercial recordings in the last ten years, two of which have been Juno-nominated. With an annual choral-orchestral concert, student concerto competition, composer readings, and numerous special interdisciplinary projects, the UBCSO is a vibrant community of dedicated musicians. Aspiring conductors can apply to the Master of Music in Conducting, an intensive training program in choral, orchestral, or wind conducting that features private study and significant podium time. Our graduates have secured positions in orchestras worldwide. In May 2023, the UBCSO embarked on a four-concert Germany tour, their first ever European tour, to widespread critical acclaim.

VIOLIN I

Grace Alexander*
Yuika Ravindran
Yu-Jen Hsin
Amanda Chin
Christie Watts
Amy Chen
Adri Marcano
Ryan Howland

VIOLIN II

Nadya Nuyen*
Jocelyn Chui
Hilary Chan
Matteya Lee
Betty He
Adron Tam
Nancie Wu

VIOLA

Maia Forsyth*
Andrew Llamas
Alyx Triebel
Cat Demello
Sofie Su
Pin Yi Hu

VIOLONCELLO

Julian Lee De Vita*
Natalie Chin
Gavin Wang
Wei-An Wang

BASS

Vivian Xu*
Nicholas Covaser
Xander Delisle

FLUTE

Gregor Gasovic-Varga
Sulola Amani (*Piccolo*)

OBOE

Sayako Lezno

CLARINET

Aaron McDonald
Logan Lambert
(*Bass Clarinet*)

BASSOON

Connor Smith

HORN

Otis Peake
Eric Liu

TRUMPET

Lucas Jung
Benjamin Li

TROMBONE

Joel Kim
Nicholas Hoshida

TUBA

Alex Gibson

HARP

Sylvia Li

TIMPANI

Osco Mak

PERCUSSION

Matthew Lew*
Jalen Logan

*=Principal

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CONDUCTOR

Jonathan Girard

DIRECTOR

Nancy Hermiston

SET DESIGN

Alessia Carpoca

LIGHTING DESIGN

Jeremy Baxter

COSTUME DESIGN/ HEAD OF COSTUMES

Parvin Mirhady

PROJECTION DESIGN & OPERATOR

Jacob Wan

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Keith Smith

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Eunice Park

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Victoria Kazantseva

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Victoria Kazantseva

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Francesca Corrado

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Millen Sandhu

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Special Thanks

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Sonya and Charlotte Wall Arts Fund
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Vancouver Opera Guild
Robert Dales
Martha Lou Henley Charitable Foundation

Judith and Graham Forst
Parvin Mirhady
Alessia Carpoca
Ping Liu
Susan Mirhady
Rosalie Lee

UBC SYMPHONY ORCHESTRA

Jonathan Girard *conductor*
Chengyu Zhang and Simón Ramírez Ortiz *graduate assistant conductors*

MOZART Overture to Die Zauberflöte
The Magic Flute, K. 620


BEETHOVEN


Leonore Overture No. 3, Op. 72 &
Symphony No. 3 in E-flat major, "Eroica"

7:30^{PM}, FRI. MAR 6, 2026
Chan Centre for the Performing Arts



music.ubc.ca/events



 THE UNIVERSITY OF BRITISH COLUMBIA
Department of Theatre & Film

PYPER

by Susanna Fournier
Directed by Leora Morris

What does it mean to be human in a digital-dependent world?
March 11-28 | Frederic Wood Theatre
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VANCOUVER OPERA GUILD ITALY OPERA & MUSIC TOUR

October 17–29, 2026

*Alberobello (Apulia) * Rome * Lucca * Parma * Milan*



For further information, please contact **Lis Dawson** at 604-922-8008 or **Genny MacLean** at 604-738-5535. For complete tour information, visit www.vancouveroperaguild.com

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Music by Jeanine Tesori
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