

BILL EDDINS PLAYS BACH

October 12 & 13,* 2023 • 7:30 PM

*Friday Classics presented by Lexus of Edmonton

Featuring:

William Eddins, conductor & harpsichord – see bio on page 6.

Aiyana Anderson-Howatt, violin – see bio on page 6.

Yue Deng, violin – see bio on page 7.

Anita Walsh, violin – see bio on page 7.

Belle Canto (Heather Johnson, conductor)

Vox Hominis (Elaine Myhre, conductor)

To read the Edmonton Symphony Orchestra roster, see page 8.

GILLILAND

Always Be True – A Fanfare and Chorale for Brass, Percussion, Organ & Strings (6')*
(2002 ESO commission)

J.S. BACH

Harpsichord Concerto in D minor, BWV 1052 (23')*
I - Allegro
II - Adagio
III - Allegro

J.S. BACH

Concerto for Three Violins in D Major, BWV 1064R (16')*
I - (Allegro)
II - Adagio
III - Allegro

INTERMISSION (20 minutes)

ESTACIO

Frenergy (1998 ESO commission) (5')*

MUSSORGSKY (orch. Rimsky-Korsakov)

A Night on Bald Mountain (12')*

SAINT-SAËNS

Danse macabre, Op.40 (7')*

BORODIN (orch. Rimsky-Korsakov)

Prince Igor: Polovtsian Dances (14')*

Program subject to change.

*indicates approximate performance duration

Always Be True – A Fanfare and Chorale for Brass, Percussion, Organ & Strings (2002
ESO Commission)

Allan Gilliland

(b. Darvel, Scotland, 1965)

First performed: October 18, 2002, in Edmonton

Last ESO performance: May 2015

Program note by the composer from the world premiere:

The piece is a five-minute overture for brass, percussion, and organ. It has two contrasting moods. The first is celebratory, to reflect our excitement over this incredible new instrument; and the other is peaceful, in recognition of the great love Stuart Davis had for his wife. When we decided that I would compose a new work for the organ, I knew immediately that I wanted the title to include some kind of recognition of Stuart Davis' incredible donation. When I heard the following story, I knew I had my title.

Stuart Davis endowed seat B16 in the Terrace Left section in honour of his late wife Winona. The plaque has her name and the phrase, "Always Be True." After she died, Stuart was going through her papers and found her travel diary. In the front, she had written her name, address, etc., but where it said "policy" (presumably for an insurance policy number), she had written, "Always be true." Stuart says she always was.

Harpichord Concerto in D minor, BWV 1052
Concerto for Three Violins in D Major, BWV 1064R
Johann Sebastian Bach

(b. Eisenstadt, Saxony, 1685 / d. Leipzig, 1750)

The ESO's performance history with the *Harpichord Concerto in D minor* is a bit unusual. Its most recent performance (April 2018) was in a version for piano arranged by Ferruccio Busoni. It has also been performed on accordion (November 2016), marimba (March 2010), and piano (September 2000). It has not been performed on harpsichord for an ESO performance since September 1998.

This concert marks the ESO premiere of the complete *Concerto for Three Violins in D Major*. The final movement of the concerto was played at outdoor performances this past summer by the ESO, with the three soloists who will present the work tonight.

Very little is known about the performances of Bach's concertos that can be definitively proven. The best we can hope to achieve in examining the chronology of most of J.S. Bach's concertos is guess. Even in cases where scores exist in Bach's hand, that does not necessarily provide precise information. The "one and done" nature of baroque performance, in which a work would be written for a specific occasion without any thought that it would have a life beyond that, often resulted in scores being adapted, transcribed, or lost completely. It was also not uncommon for composers to adapt the work of other composers, and without the ability to properly ascertain exact dates, it can be difficult to even know which work might have come first.

Many, if not most, of Bach's keyboard concertos, for example, were likely written for the weekly concerts given at the Café Zimmerman at Leipzig by members of the Collegium Musicum, a music society made up largely by advanced students. Bach served as its director for two terms – 1729 to 1737, and again from 1739 to about 1741. For these occasions, it is likely not much more than a bare-bones score would be needed for the orchestral parts, while the soloist (probably either Bach or perhaps one of his talented children) would already know what to play.

Tonight's harpsichord concerto opens dramatically, and a little darkly, in the strings. The solo instrument, once it enters, exchanges thematic material with the orchestra, or joins in the orchestral texture. When given a chance to be highlighted, the harpsichord part is quite challenging, complete with a brief cadenza near the movement's end. The slow movement, unusually for a Bach concerto in a minor key, is also in a minor key (G minor). Like the opening movement, there is a dark drama here, the strings intoning a measured song, answered with a lovely plaint in the solo instrument. As the movement progresses, there is ever greater embellishment to the soloist's melodic line. The final movement is in an energetic 3/4 time, again with the solo instrument woven into the orchestral line, but also given many moments to stand out from the ensemble, with passages almost toccata-like in their presentation.

The inventory of known keyboard concertos by Bach includes seven for solo instrument, three concertos for two keyboards, two concertos for three keyboards, and one concerto for four. One of the concertos for three keyboards, BWV 1064 in C Major, is thought to have originally existed as a concerto for a single violin. We're not positive about that, but we do know that Bach later re-adapted the three-keyboard work, back in the more natural violin key of D Major, as the *Concerto for Three Violins, BWV 1064R*. the "R" added to the BWV ("Bach-Werke-Verzeichnis") number is for "reconstruction."

The challenge, in such a multi-instrumental concerto (the more so when it is for three of the same instrument), is to give each soloist equal footing. Bach solves this problem ingeniously by having the violin give separate entrances, always in the order of first, second, third – or third, second, first. The opening movement is a very contained busy-ness, in which the supporting orchestra is rarely silent, constantly engaging with the three soloists. The music for the three solo violins is also typically closely harmonized with each other, or in very much a call and response among them.

In the slow movement, one might expect a leaner orchestral accompaniment to allow the more tender thematic material to stand out, but Bach goes one better as well – often having the three soloists play in lower registers, helping to separate their sound from the quieter – but still unceasing – ripieno.

Baroque concertos were not the sensational soloistic displays they would become in later years, but still, final movements were often a chance for at least a little bravado. And so, Bach gives each solo violin a bit of room to show off at least a little in the concluding Allegro, even reducing the orchestral accompaniment to allow the "anything you can do, I can do better" solo violins a proper spotlight.

Frenergy (1998 ESO commission)

John Estacio

(b. Newmarket, Ontario, 1966)

First performed: March 20, 1998, in the Winspear Centre, Edmonton

Last ESO performance: October 2013

Program note by the composer:

The bulk of the musical material found in this piece comes from sketches for my *Triple Concerto*. These sketches were to be part of the proposed final movement for the concerto, a fast-paced scherzo to bring the piece to a wild close. However, for various reasons, this ending did not make it to the final draft. Not one to waste, I decided to mount this music on its own for orchestra.

The title comes from an amalgamation of the words “frenetic” and “energy” which were the two qualities I desired for the ending of the concerto. The tempo for this short concert opener is brisk and the pacing of melodic ideas is often a bit frantic as befitting the title.

It begins with a thunderous introduction by the percussion who establish the infectious 6/8 pulse. After an orchestral tutti, the winds introduce a chromatic melody that is quickly tossed back and forth from pairings of instruments. This quirky little melody often complements an ostentatious tune frequently performed by the brass. The third melody, introduced by a solo flute, is perhaps the most substantial tune of the piece and is strongly characterized by the 6/8 lilt of the piece. A harmonically restless string passage leads into a return of the opening material and the piece concludes with a full force orchestral tutti along with the pounding drums of the opening.

A Night on Bald Mountain (orch. Rimsky-Korsakov)

Modest Mussorgsky

(b. Karevo, 1839 / d. St. Petersburg, 1881)

First performed: October 26, 1886, in St. Petersburg

Last ESO performance: April 2017

Pursued by doubts, depression, and alcoholism, Modest Mussorgsky left many of his works incomplete by his death at age 42. The work, which began with the name *Saint John's Night on the Bare Mountain*, is a case in point. Mussorgsky actually finished the work in 1867, but the harsh assessment of it by his colleague Balakirev caused him to withdraw it. It was brought back in 1872, intended to be part of a collective stage work for the Imperial Theatre, combined with works by other composers. That project fell through. Determined not to give up on it, Mussorgsky then intended to include the piece as part of an opera. For that version, he appended a tender, gentle ending – a strong contrast to the violence and power of the rest of the work. That ending was intended to illustrate the dawn, complete with the tolling chime of a church bell, driving away the evil spirits. Also known popularly these days as *A Night on Bald Mountain* – a translation of the name of a real mountain near Kyiv, Ukraine – the work was never performed in Mussorgsky's lifetime. His friend Nikolai Rimsky-Korsakov took the version which included the beautiful, quiet ending, and orchestrated it, and it is this version which has become a standard part of the concert repertoire.

Danse macabre, Op.40

Camille Saint-Saëns

(b. Paris, 1835 / d. Algiers, 1921)

First performed: January 24, 1875, in Paris

Last ESO performance: November 2010

Suppose Death decided to have a bit of a party. Where better than a graveyard to host the event? That's the scenario proposed by Camille Saint-Saëns for one of his most popular works. As the *Danse macabre* begins, Death takes up his violin, yanks it into tune (the concertmaster's violin is tuned a semitone lower than normal, adding an eerie "off-ness" to the sound), and proceeds to present a surprisingly sprightly tune for the graveyard's denizens to dance to. The dance becomes ever more energetic – the clatter of the xylophone stands in for the rattling bones of the skeletal dancers. At length, however, dawn nears – the church bell chimes, an oboe imitates the cock-crow, and Death relinquishes control to the coming day. Saint-Saëns based his brief tone poem on a story by Henri Cazalis, writing the work originally for violin and piano, orchestrating it in 1875.

Prince Igor: Polovtsian Dances (orch. Rimsky-Korsakov)

Alexander Borodin

(b. St. Petersburg, 1833 / d. St. Petersburg, 1887)

Opera first performed: November 4, 1890, in St. Petersburg

Last ESO performance of the dances: February 2022. Last ESO performance of the dances with choral accompaniment: April 2009

We conclude tonight's concert with one of the most rousing excerpts from an opera ever written. Alexander Borodin was a full-time chemist and part-time composer, and was one of a handful of Russian composers who deliberately sought to infuse Russian concert music with authentic Russian melodies and stories. His opera *Prince Igor* was his crowning achievement, but one he didn't quite manage to complete before the congenial and sociable man died of a massive heart attack while attending a party. It is a lavish, grand opera, completed in part by his friend and fellow composer Nikolai Rimsky-Korsakov, who did almost all the orchestration (as he had for the Mussorgsky work heard earlier). The Polovtsian Dances make a spectacular conclusion to the opera's second act, a lavish number performed in the opera with a full chorus as well as orchestra. It is just as often heard in the concert hall with orchestra alone – still rousing and thrilling in this guise as well, although the more complete version with chorus is grander and sonically spectacular. Broadway fans will hear many tunes made familiar through the music's adaptation for the musical *Kismet*.

Program notes © 2023 by D.T. Baker, except as noted.

Biographies

William Eddins

Conductor

William Eddins is the Music Director Emeritus of the Edmonton Symphony Orchestra and a frequent guest conductor of major orchestras throughout the world.

Engagements have included the New York Philharmonic, St. Louis Symphony, Philadelphia Orchestra, the symphony orchestras of Boston Minnesota, Cincinnati, Atlanta, Detroit, Dallas, Baltimore, Indianapolis, Milwaukee, Houston, as well as the Los Angeles and Buffalo Philharmonics.

Internationally, Eddins was Principal Guest Conductor of the RTÉ National Symphony Orchestra (Ireland). He has also conducted the Berlin Staatskapelle, Berlin Radio Orchestra, Welsh National Opera, Royal Scottish National Orchestra, Bergen Philharmonic Adelaide Symphony Orchestra, Barcelona Symphony Orchestra, and the Lisbon Metropolitan Orchestra.

Career highlights include taking the Edmonton Symphony Orchestras to Carnegie Hall in May of 2012, conducting RAI Orchestra Sinfonica Nazionale on Italian television, and leading the Natal Philharmonic on tour in South Africa with soprano Rene Fleming. Equally at home with opera, he conducted a full production of Porgy and Bess with Opera de Lyon both in France and at the Edinburgh Festival.

Mr. Eddins is an accomplished pianist and chamber musician. He regularly conducts from the piano in works by Mozart, Beethoven, Gershwin and Ravel. He has released a compact disc recording on his own label that includes Beethoven's Hammer-Klavier Sonata and William Albright's The Nightmare Fantasy Rag.

Mr. Eddins has performed at the Ravinia Festival with both the Chicago Symphony Orchestra and the Ravinia Festival Orchestra. He has also conducted the orchestras of the Aspen Music Festival, the Hollywood Bowl, Chautauqua Festival, the Boston University Tanglewood Institute and the Civic Orchestra of Chicago.

For more, visit WilliamEddins.com

Aiyana Anderson-Howatt

Violin

Aiyana Anderson Howatt is a graduate of the University of British Columbia, where she received a Masters in Music degree.

After a period of freelancing in Vancouver, Aiyana took up the position of Assistant Principal Second with Symphony Nova Scotia. Two years later, she returned to Edmonton, her home town, to join the Edmonton Symphony. Besides orchestral playing, Aiyana also teaches and plays chamber music. She is a founding member of the Onyx String Quartet and has played

with various other ensembles in Edmonton, including Alberta Baroque Ensemble, New Music Edmonton, and WindRose Trio. As much as Aiyana is passionate about music, she also loves silence and is at her happiest on backpacking or cross-country ski adventures in the wilderness. She is an avid bicycle commuter and is proud to live a car-free life.

Yue Deng

Violin

Independent and passionate describe Yue Deng whose career as a concert violinist began when she was awarded First Prize in the National Violin Competition in China at the age of eight.

She studied at Oberlin Conservatory and Julliard. She has been a participant at the Music Academy of the West and the Henry Mancini Institute. As a recording artist, Yue has recorded with Barbra Streisand, Barry Manilow, Diana Krall, and Jean-Yves Thibaudet, among others. Yue has performed in the Carnegie, Avery Fisher, Alice Tully, and Disney Concert Halls, and at Birdland. She has mentored individual students at many prestigious institutions and coached underprivileged young violinists in Santa Barbara and Ventura Counties. From 2013-2019 she served as a Strings Instructor and Artist in Residence at University of Alberta while continuing to perform and record. Jazz great Roger Kellaway arranged and wrote an album for her titled *Both Sides Now*. He comments: "Her musicianship is superb. Because of Yue's talent, I fell in love with the violin." Yue Deng joined the ESO in November 2019.

Anita Walsh

Violin

A concert violinist, community volunteer, and music educator, Anita Walsh joined the Edmonton Symphony Orchestra's First Violins in 2022.

Anita's passionate pursuit of great orchestral and chamber music collaborations has taken her across Canada, performing concerts with the National Arts Centre Orchestra, Toronto Symphony, Hamilton Philharmonic, and as Principal Second Violinist with the Kitchener-Waterloo Symphony, Winnipeg Symphony, and Orchestra London. In summer months, Anita has enjoyed engagements with Festival of the Sound, Stratford Summer Music, Festival Vancouver, Jeunesses Musicales Canada, Scotia Festival of Music, and Ottawa Chamberfest. She appears as both Concertmaster and Principal Second Violin of the Elora Festival Orchestra.

During the pandemic, a keen interest in community wellbeing led Anita to establish music programming partnerships with the Kitchener Public Library and KW Symphony. With the support of generous grants from the Metcalf Foundation in Toronto and the Region of Waterloo Arts Fund, she developed a framework for delivering music-led Social Prescribing Initiatives at the Symphony. She also produced a series of live recorded children's concerts that reached a broad online audience, as far away as Zurich. Most recently, Anita has enjoyed volunteering with the Alzheimer's Society and has previously worked with the Canadian Mental Health Association. She is eager to get to know her new community in Edmonton!

Meet the Musicians

Michael Stern, Artistic Advisor

Cosette Justo Valdés, Resident Conductor and Community Ambassador

William Eddins, Music Director Emeritus, Conductor

Violin I

Robert Uchida, Concertmaster

The John & Barbara Poole Family Concertmaster Chair

Eric Buchmann, Associate Concertmaster

Broderick Olson

Ewald Cheung

Joanna Ciapka-Sangster

Laura Veeze

Anna Kozak

Aiyana Anderson-Howatt

Anita Walsh

Violin II

Dianne New – Principal

Susan Flook – Assistant Principal

Heather Bergen

Yue Deng

Danielle Greene

Buon Park

Yeeun Ha

Zoë Sellers (on leave)

Viola

Keith Hamm – Principal

Ethan Filner – Assistant Principal

Clayton Leung

Rhonda Henshaw

Stefan Jungkind

Cello

Rafael Hoekman – Principal

The Stuart & Winona Davis Principal Cello Chair

Julie Hereish – Assistant Principal

Ronda Metzies

Meran Currie-Roberts

Victor Pipkin

Bass

Hilda Cowie – Principal

Chris Jones – Acting Assistant Principal

Janice Quinn

Rob Aldridge

Chantel Leung

Douglas Ohashi (on leave)

*The ESO works in proud partnership with the AF of M
(American Federation of Musicians of the United States
and Canada) Local 390.*

Flute

Elizabeth Koch – Principal

Sarah Pollard – Assistant Principal

Oboe

June Kim – Principal

Paul Schieman – Assistant Principal

The Steven & Day LePoole Assistant Principal Oboe Chair

Clarinet

Julianne Scott – Principal

David Quinn – Assistant Principal

Bassoon

Bianca Chambul – Principal

Edith Stacey – Assistant Principal

Horn

Allene Hackleman – Principal

Megan Evans – Assistant Principal

Ryan Garbett – Assistant Principal

Donald Plumb – Assistant Principal

Trumpet

Robin Doyon – Principal

Frédéric Payant – Assistant Principal

Trombone

John McPherson – Principal

Kathryn Macintosh – Assistant Principal

Bass Trombone

Tyler Cairns – Principal

Tuba

Scott Whetham – Principal

Timpani

Barry Nemish – Principal

Percussion

Martin Bui – Principal

Harp

Nora Bumanis – Principal