

The Edmonton Chamber Music Society presents
The 2022 Spring Equinox Festival

An Evening in Spain

Sunday, March 20, 2022 | Holy Trinity Anglican Church

****Update: Thursday, March 17, 2022****

Due to illness, soprano Miriam Khalil
is unable to perform in *An Evening in Spain*

All pieces will instead be performed as planned by Robert Uchida (violin),
Keith Hamm (viola), Rafael Hoekman (cello), and Patricia Tao (piano).

Robert Uchida | Violin

Keith Hamm | Viola

Rafael Hoekman | Cello

Patricia Tao | Piano

7 PM: Pre-Concert Performance

Henryk Wieniawski (1835–1880)

Scherzo Tarantella, Op. 16

Jessica Zhuang, violin; Maria Protodyakonova, piano

Maurice Ravel (1875–1937)

Jeux D'Eau

Wesley Deng, piano

Frédéric Chopin (1810–1849)

Polonaise in C Minor, Op. 40, No. 2

Wesley Deng, piano

Maurice Ravel (1875–1937)

Tzigane

Elina Yuma, violin; Howard Yan, piano

7:30 PM: An Evening in Spain

Lamma Bada Yatathana (Arab Andalusian Muwashshah)

Patricia Tao, piano

Oswaldo Golijov (b. 1960)

(From *Ayre*, arr. by Roberto Occhipinti)

Una madre comió asado (A mother roasted her child)

Nani

Sueltate las cintas (Untie your ribbons)

Robert Uchida, violin; Rafael Hoekman, cello; Patricia Tao, piano

Manuel Garcia Morante (b. 1937)

(From *Forty Canciones Sefardies*)

A la una naci yo (At one I was born)

Nani

“Morena” me llaman (People call me “the dark-skinned girl”)

Adios, queridas (Farewell, my loved ones)

Ya salió de la mar galana (The bride has emerged from the sea)

Patricia Tao, piano

Enrique Arbós (1863–1939)

Bolero

Robert Uchida, violin; Rafael Hoekman, cello; Patricia Tao, piano

Intermission

Fernando Obradors (1897–1945)

(From *Canciones clásicas españolas*, vol. 1)

La mi sola, Laureola (My one and only, Laureola)

Al amor (To the beloved)

¿Corazón, porqué pasáis (Heart, why do you...?)

El majo celoso (The jealous majo)

Con amores, la mi madre (Due to your love, mother)

Del cabello más sutil (Of the softest hair)

Chiquitita la novia (Tiny is the bride)

Patricia Tao, piano

Joaquín Turina (1882–1949)

Piano Quartet in A Minor

Lento – Andante mosso

Vivo

Andante – Allegretto

Robert Uchida, violin; Keith Hamm, viola; Rafael Hoekman, cello; Patricia Tao, piano

Canadian violinist **Robert Uchida** has been hailed for his “ravishing sound, eloquence and hypnotic intensity” (*Strings Magazine*). Robert joined the Edmonton Symphony Orchestra as concertmaster in 2013, having held the same position with Symphony Nova Scotia for seven years. He was also invited to perform as associate concertmaster of the Rotterdam Philharmonic Orchestra in the 2005/2006 season. Engagements as a guest leader have included projects with the Netherlands Radio Chamber Philharmonic, Royal Flemish Philharmonic, and the Vancouver Symphony Orchestra.

Robert's CD recordings include *Requiem 21.5: Violin Concerto*, by Tim Brady, for CentreDiscs, which won Classical Recording of the Year at the East Coast Music Awards, and *Andrew Violette: Sonata for Unaccompanied Violin*, for Innova Records.

A passionate teacher, Robert serves on the faculty at the University of Alberta and has held teaching positions at Acadia University, the Manhattan School of Music, and the National Arts Centre of Canada's Young Artists Program. His students have continued their studies at The Juilliard School, Manhattan School of Music, and Guildhall School in London, and perform in ensembles in North America and Europe.

Robert holds a Master's Degree in Violin Performance from the Manhattan School of Music in New York and a Bachelor's Degree from the University of Ottawa. His teachers have included Patinka Kopec, Heratch Manoukian, David Stewart, and Pinchas Zukerman.

Keith Hamm is a native of Rosebud, Alberta. He received his training at the Glenn Gould School of Music under the instruction of Steven Dann, and at the Mount Royal Conservatory with Nicholas Pulos. Other influences include Pinchas Zukerman, Mark Fewer, Richard Lester, the London Haydn Quartet, and, especially, formative summers at the Chamber Music Program at Le Domaine Forget. While still a student, Keith was named principal violist of the Canadian Opera Company Orchestra and performed there for eight seasons. In the fall of 2019, Keith took up that same position with the Edmonton Symphony Orchestra.

Keith is an alumnus of the International Musicians Seminar at Prussia Cove, the Sarasota Music Festival, and programs at the Banff Centre. Keith has been featured on CBC Radio, Toronto's Classical 96.3, and Minnesota Public Radio, and has been named one of Canada's Hottest 30 Classical Musicians Under 30 by CBC. A dedicated chamber musician, Keith has shared the stage with Anssi Karttunen, Ernst Kovacic, Richard Lester, David Geringas, and members of the Smithsonian Chamber Players. Keith has been invited to perform at the Ravinia Festival as guest violist with the Royal Conservatory's Grammy-nominated ARC Ensemble, Toronto Summer Music Festival, Ottawa Chamberfest, Stratford Summer Music, Sweetwater Music Festival, Edmonton Recital Society, and Music By The Sea in Bamfield, BC. Keith has been a guest with the Juno-winning Amici Ensemble and frequently performs with Continuum Contemporary Music, Skylight Series in Toronto's Distillery District, Echo Chamber Toronto, and Stereo Live as performer and producer.

Keith is Founder and Artistic Director of the Rosebud Chamber Music Festival in Rosebud, Alberta, and co-founder of the Rosebud String Quartet.

The *Toronto Star* hailed **Rafael Hoekman** as a “young musician with a bright future” noted for his “spirited and fiery performances.” His varied career as a soloist, teacher, chamber musician,

and orchestral cellist has taken him on a journey across Canada. Originally from St. John's, Newfoundland, Rafael Hoekman is currently principal cellist of the Edmonton Symphony and a faculty member at the University of Alberta. He has been a featured soloist with the Edmonton Symphony, Calgary Philharmonic, Quebec Symphony, I Musici de Montreal, and Newfoundland Symphony. As a chamber musician and founding cellist of the Tokai String Quartet, Rafael was a prize winner at the Banff International String Quartet Competition. Prior to joining the Edmonton Symphony, he was a member of the Calgary Philharmonic Orchestra, held assistant principal positions with the Winnipeg and Windsor Symphonies, and performed with orchestras including the Toronto and Detroit Symphonies. Rafael has an M.Mus from the University of Toronto. His principal teachers were Yuli Turovsky and Shauna Rolston. He lives in Edmonton with his wife, cellist Meran Currie-Roberts, and their children, Sam and Anastasia. Rafael was recently appointed principal cellist of the Colorado Music Festival Orchestra in Boulder, Colorado.

Dr. Patricia Tao leads an active life as a performer, teacher, and concert organizer. On completion of her studies at Harvard University, Indiana University, and Stony Brook University, she performed throughout the US and Europe for ten years with the award-winning Guild Trio (Joanne Rile Management), and as a soloist, she toured the US for Columbia Artists' Community Concert series and overseas as an Artistic Ambassador for the USIA. She also performed for many years with Trio Voce (Jasmine Lin, violin, and Marina Hoover, cello), releasing two critically-acclaimed CDs. Trio Voce's live performances were broadcast frequently on Chicago's classical music station, WFMT.

Now in her 14th year as artistic director of the Edmonton Chamber Music Society's Summer Solstice Music Festival, Dr. Tao programs innovative concerts and collaborates with some of North America's most distinguished soloists and chamber musicians. She actively promotes community outreach programs through the Hear's to Your Health Concerts at the University of Alberta medical school, which feature both local and international musicians, as well as through arranging performances at local schools and organizing master classes by distinguished artists for young Edmonton musicians.

Dr. Tao is a dedicated and passionate teacher. She has given master classes in North America, Europe, and Asia, and frequently adjudicates festivals in Canada. She was an Artist-in-Residence at the University of Virginia for two years, taught at Western Washington University, and has been on the faculty at the University of Alberta since 2002, where she teaches piano and chamber music. Her distinguished teachers include Leonard Shure, Gyorgy Sebok, and Gilbert Kalish in piano, and Leon Fleisher, Bernard Greenhouse, and Gilbert Kalish in chamber music.

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Program notes by Morgan Luethe

Lamma Bad Yatathana (Arab Andalusian Muwashshah)

Considered one of the most famous Arabic poems of its era, *Lamma Bad Yatathana* exists today in many versions. A seductive secular text describing the hypnotic sway that a dancing beloved holds over an on-looking lover, the song lilts to a *samai thaqil* poetic meter of ten beats to a bar with accents sounded on the first, sixth, and seventh contrasting with those on the fourth and eight. With the traditional roots of the genre dating as far back as the ninth and tenth centuries, *Lamma Bad Yatathana* is thought to have mostly likely been the work of Ibn al-Khatib (1313–1374), an Arab Andalusian polymath whose poems decorate walls of the palace of Alhambra in Granada.

Oswaldo Golijov (b. 1960)

From *Ayre* (2004): Part I, arr. Roberto Occhipinti

II. *Una madre comió asado* (A mother roasted her child)

V. *Nani*

IX. *Sueltate las cintas*

Argentinian composer Oswaldo Golijov's two-part song cycle, *Ayre*, depicts the vibrant intersection of Sephardic Jewish, Islamic, and Christian cultural influences that occurred in Andalusia during the Middle Ages. While the songs are not themselves folk music, as individual works, they're each infused with it and strive to highlight the relatively cosmopolitan atmosphere of pre-Reconquista Spain. Throughout the cycle, Golijov pursues the sense of a musical-poetic heritage shared between the faiths and ethnicities that interacted closely with one another at that time.

While, as a cohesive work, Golijov's *Ayre* captures the essence of a remarkably fertile historical period of cultural exchange, individual songs also seek to penetrate humanity's uncomfortable contradictions. *Una madre comió asado*, the second song of the cycle's first part, is a traditional Jewish lullaby set to a simple, childlike melody that clashes with a text mourning a terrible act of infanticide. Over top of an undulating, harp-like accompaniment, another Sephardic lullaby, *Nani*, frames the sorrowful scene of a mother singing to an infant son while painfully acknowledging that the child's father has taken a lover. *Sueltate las cintas*, contrasting with the other selections, is a brief sultry love song collaboratively contributed to *Ayre* by the composer's colleague and countryman, musician and producer Gustavo Santaollala.

Originally conceived for soprano soloist and small ensemble, these selections from *Ayre* appear in an arrangement for soloist and piano trio accompaniment by Roberto Occhipinti.

Manuel Garcia Morante (b. 1937)

From *Forty Canciones Sefardies* (1983)

A la una naci yo

Nani

“Morena” me llaman

Adios, queridas

Ya salió de la mar galana

Manuel Garcia Morante’s 1983 collection, *Forty Canciones Sefardies*, distills the unique flavour of Sephardic folksong in evocative arrangements that reposition them on the spectrum between folk and art traditions. While at the time of publication, Morante’s volume garnered criticism among scholars on the grounds that the composer had distorted the meanings of songs by altering text and prosody and by setting the songs to evocative accompaniments, understanding *Forty Canciones Sefardies* as a largely original song cycle that draws its melodic inspiration from primary sources in folksong invites listeners to appreciate both the traditional and non-traditional elements of the work. Morante’s treatment of these songs seeks to animate the ancient texts through a lens of haunting harmonic and melodic support from the piano.

Enrique Arbós (1863–1939)]

Tres piezas originales en estilo español, op. 1 (pub. 1910)

I. *Bolero*

Arbós’ pieces “in the Spanish style,” while drawing inspiration from the Spanish folk music tradition, are original pieces. Composed early in his career, Arbós’ *Three Pieces* date from the late 1880s during his extended in Germany which culminated in a stint as concertmaster for the Berlin Philharmonic. *Bolero*, the first in this suite of pieces, presents a lively yet formal rendition of the popular Spanish ballroom dance style. Leaning heavily on its snappy rhythmic drive, the piece is a charming salon showpiece that pleasantly depicts the romantic 19th century Spain of Bizet’s *Carmen*.

Fernando Obradors (1897–1945)

From *Canciones clásicas españolas*, Vol. 1

La mi sola, Laureola

Al amor

¿Corazón, porqué pasáis

El majo celoso

Con amores, la mi madre

Del cabello más sutil

Chiquitita la novia

A pianist and self-taught composer, Fernando Obradors composed four volumes of *Canciones clásicas españolas* that appeared between 1921 and 1941. A broad survey of classic Spanish poetry, the overarching theme of the song cycle comprising the first volume is love – romantic, platonic, and familial. Obradors draws on the literature of Spain’s Golden Age when setting *La mi sola*, *Laureola*, and *Al amor*, vivifying their poetry in accompaniments that variously seek to evoke the excited heartbeats of the infatuated, the jealous skittering of a young lover, and the retreat into oneself after following heartbreak. The most widely known installment of Obradors’ project, the first volume of *Canciones clásicas españolas* highlights centuries of diverse poetic and musical influence using a combination of attractive melodic flourishes, harmonic zest, and alluring dance rhythms throughout.

Joaquín Turina (1882–1949)

Piano Quartet in A Minor, Op. 67 (1931)

- I. *Lento – Andante mosso*
- II. *Vivo*
- III. *Andante – Allegretto*

Turina, like his countryman and friend Manuel de Falla, numbers among the flock of Spanish artists and musicians drawn into the crackling cultural and artistic milieu active in Paris at the outset of the 20th century. His Piano Quartet in A Minor speaks the impressionistic musical dialect the composer absorbed through his earlier acquaintances with both Ravel and Debussy and derives its thematically linked, three-movement structure. The work opens with a lyrical slow introduction that flowers into a lilting depiction of a Spanish garden or quiet sunbaked countryside. The upbeat middle movement departs from the muted tone of the quartet’s opening with a cheerful, dance-like motif while referring to the darker thematic material of the first movement’s introduction for contrast. The brief *Andante* of the finale soon gives way to a comfortably paced *Allegretto* that weaves alternating energetic, rhythmically driven passages with more lyrical, perfumed episodes that culminate in the work’s stately conclusion.