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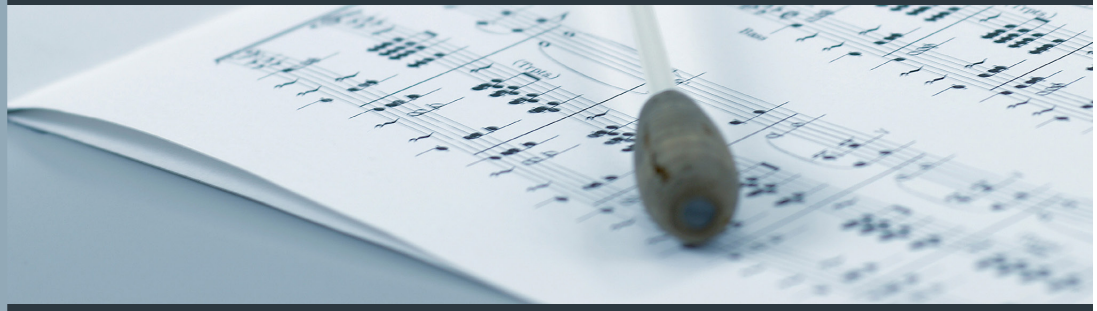

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PRISMA FESTIVAL

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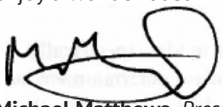
A Message from the President

It is my great pleasure to welcome you to the 2018 PRISMA Festival: Pacific Region International Summer Music Academy. During the two-week programme you will have the opportunity to enjoy outstanding concerts and fascinating master classes, involving the largest and most talented student orchestra we have ever assembled. You will see and hear most of our regular guest artists, along with some exciting new ones. You will even, once again after last year's absence, be able to bask in the lucid opening commentaries of John Silver (along with his gentle reminders regarding candy wrappers and cell phones.) And, of course, you will enjoy all of this in the company of Powell River's favourite international conductor, Maestro Arthur Arnold.

What you will not see is the huge year-long effort that it takes to organise a festival like this. As PRISMA has grown, so have the administrative challenges, and we could not overcome those challenges without the commitment and unselfish efforts of staff and volunteers. (Some of these will take a much-deserved rest after the festival, but many will simply swap T-shirts and go to work at Kathaumixw.) We also owe a huge 'thank you' to our supporters and sponsors, in particular the three local governments (City, Regional and Tla'amin), without whom we simply could not exist, and BC Ferries and Pacific Coastal Airlines, who, literally and metaphorically, 'go the extra mile' in getting our artists and students here.

Most of all, however, I want to thank you the audience, for your enthusiasm and goodwill, and for helping to ensure that Powell River can sustain both PRISMA and Kathaumixw. We will all enjoy a wonderful summer of music.



Michael Matthews, *President of PRISMA*

A Message from the Prime Minister

PRIME MINISTER · PREMIER MINISTRE

Dear Friends:

I am pleased to extend my warmest greetings to everyone attending the 2018 PRISMA Festival, hosted by the Pacific Region International Summer Music Academy.

This annual festival attracts international artists and music students, and draws over 5000 concertgoers from British Columbia and beyond. With the many musical events, master classes and student recitals planned over the next two weeks, this event is sure to please everyone in attendance.

I would like to thank the Pacific Region International Summer Music Academy for bringing this outstanding musical showcase to the community and for giving young musicians an opportunity to share their talent with appreciative audiences. I am certain that this year's PRISMA Festival will be a resounding success.

Please accept my best wishes for a memorable and enjoyable experience.
Sincerely,

The Rt. Hon. Justin P.J. Trudeau, P.C., M.P.
Prime Minister of Canada

A Message from the Minister of Canadian Heritage

Minister
of Canadian Heritage

Ministre
du Patrimoine canadien

Ottawa, Canada K1A 0M5

Welcome to the 2018 PRISMA Festival!

Our Government knows that the future of arts and culture in this country rests largely on the quality of instruction received by our future creators. Thankfully, we can count on institutions like the PRISMA Festival & Academy to guide the next generation of musicians. Every summer, this organization offers first-class training to its students so that they can undertake a promising career. The quality of this training is sure to shine through during this festival's performances.

As Minister of Canadian Heritage, I commend the Pacific Region International Summer Music Academy and everyone who worked together to make this event possible. Best wishes for success to the class of 2018!

The Honourable Mélanie Joly
Minister of Canadian Heritage

Canada

A Message from the Premier

BRITISH COLUMBIA

As Premier of the Province of British Columbia, it is my great pleasure to welcome everyone to the Pacific Region International Summer Music Academy's (PRISMA) annual Festival & Academy in beautiful Powell River.

Since 2012, this festival has been an excellent platform for aspiring musicians from around the world to express themselves and gain valuable experience as they prepare for positions in professional orchestras. With daily events ranging from symphony and chamber music concerts to master classes and student recitals, this innovative and impressive twelve-day festival is an excellent platform for these musicians to showcase their talents and passion to more than 5,000 concert-goers. Highlights of the festival include the Gala Grand Opening Concert, PRISMA on the Beach, and the Concerto Competition that will award the winner with a week playing with the Moscow Symphony Orchestra.

I would like to commend each of the performers – your inclusion in this festival recognizes not only your tremendous artistry and skill, but also the years of hard work and dedication it has taken to reach this calibre of performance. I wish you all the best for your continued success.

Enjoy the Festival everyone!

Honourable John Horgan
Premier of British Columbia

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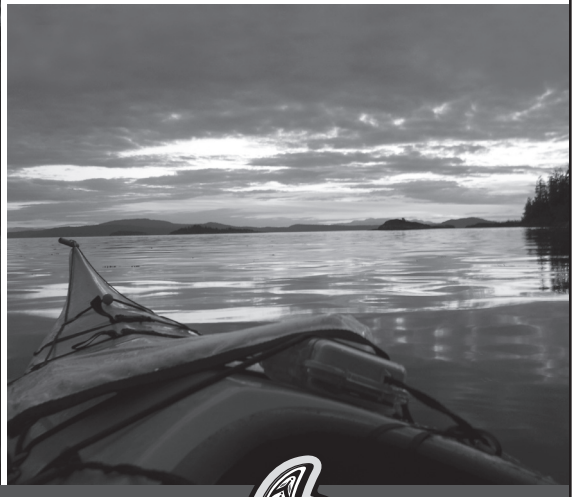

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PRISMA 2018 Guest Artists

ARTHUR ARNOLD - *Conductor*

ARTHUR ARNOLD, originally from the Netherlands and now a landed immigrant in Canada, is Music Director of the Moscow Symphony Orchestra, appearing regularly in the Grand Hall of the Tchaikovsky Conservatory in Moscow and at the Concertgebouw in the Netherlands. He has been described as "one of the rare conductors who not only possesses a flawless technique, but also inspires the orchestra, giving the individual musicians creative freedom". Mr. Arnold has established a reputation for sincere musical interpretations, dynamic performances and the ability to communicate with audiences. In his native Holland, he conducted the Netherlands Radio Symphony Orchestra, the Arnhem Philharmonic Orchestra, North Netherlands Orchestra, Holland Symfonia, Rotterdam Philharmonic, Opera Minora and the Nieuw Ensemble. He also appears as guest conductor at many well-known European, Asian and North American orchestras. Mr. Arnold is the spirit behind PRISMA and the PRISMA Festival, which he co-founded in 2012.

DENNIS KIM - *Violin*

DENNIS KIM was appointed concertmaster of the Buffalo Philharmonic Orchestra in the spring of 2015. A citizen of the world, Mr. Kim was born in Korea, raised in Canada, and educated in the United States. Before landing at the BPO, he spent over a decade leading orchestras in Asia and Europe. Mr. Kim was first appointed concertmaster of the Tucson Symphony Orchestra at the age of 22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic Orchestra, before going on to lead the Seoul Philharmonic Orchestra and the Tampere Philharmonic Orchestra in Finland. As guest concertmaster, Mr. Kim has performed on four continents, leading the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Orchestre National de Lille, Montpelier Symphony Orchestra, Malaysian Philharmonic Orchestra, Western Australia Symphony Orchestra, and Symphony Orchestra of Navarra. He served as guest concertmaster with the Bergen Philharmonic Orchestra on their 10-city tour of the UK, and led the Qatar Philharmonic Orchestra in their BBC Proms debut in 2014. Mr. Kim plays the 1701 ex-Dushkin Stradivarius, on permanent loan from a generous donor.

RICHARD ROBERTS - *Violin*

RICHARD ROBERTS is concertmaster of the Montréal Symphony Orchestra. Prior to his Montréal appointment, he was assistant concertmaster of the Cleveland Orchestra for eight years under conductor Lorin Maazel. He made his debut as a soloist with the Minneapolis Symphony Orchestra, subsequently pursuing violin studies with Josef Gingold and chamber music with Janos Starker and William Primrose at Indiana University. Mr. Roberts has appeared in solo and chamber music recitals in Canada, South America, Australia, the United States and Europe, as well as performances with the orchestras of Minnesota, Toronto, Detroit, Cleveland, Montréal and many others. Mr. Roberts is a violin professor at the Schulich School of Music of McGill University in Montréal and has also served on the faculties of the University of Minnesota, the Cleveland Institute of Music and the Conservatoire de Musique du Québec.

MARTIN CHALIFOUR - *Violin*

Originally born in Canada, **MARTIN CHALIFOUR** has been Principal Concertmaster of the Los Angeles Philharmonic since 1995, and is currently an instructor at the University of Southern California and Caltech. Following studies at the Montréal Conservatory and the Curtis Institute of Music, Chalifour began his orchestral career as Associate Concertmaster of the Atlanta Symphony, later occupying

the same position in the Cleveland Orchestra. Chalifour has also maintained an active solo career, performing under the renowned conductors Pierre Boulez, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Sir Neville Marriner, and Esa-Pekka Salonen. Chalifour's diverse repertoire includes more than 60 concertos and guest appearances including the Auckland Philharmonia, the Montréal Symphony, the Hong Kong Philharmonic, the National Orchestra of Taiwan and the Malaysian Philharmonic, among others. Chalifour is a frequent guest at several summer music festivals, including the Sarasota Festival, the Mainly Mozart Festival, and the Reno Chamber Music Festival. He also maintains close ties with Canada, where he returns often to teach and perform.

MÁTÉ SZÜCS - *Viola*

MÁTÉ SZÜCS is currently the Principal Solo Viola with the Berlin Philharmonic. Career accolades include first prize at the International Violin and Viola Competition in Liège, Belgium; a final standing at the International Viola Competition 'Jean Françaix' in Paris; and being named a laureate of the International Music Competition 'Tenuto' in Brussels. An award-winning child prodigy on the violin, Mr. Szücs switched to viola at the age of 17 and graduated from the Royal Conservatories of Brussels and Flanders, and later the Chapelle Musicale Reine Elisabeth, with the highest distinction. He has been a member of numerous chamber ensembles and a soloist with prestigious orchestras including the Royal Philharmonic Orchestra of Flanders, the Bamberger Symphoniker, Sächsische Staatskapelle Dresden, the Frankfurt Radio Orchestra and the Deutsche Kammerphilharmonie Bremen. On-stage collaborators have included Janine Jansen, Vadim Repin, Ilja Gringolts and Vladimir Mendelssohn. Mr. Szücs is also an enthusiastic teacher and tutor, with students at the Berlin Philharmonic Orchestra Academy, University of Music in Saarbrücken and the Thy Chamber Music Festival and the Britten-Pears Young Artist Programme. We are thrilled to welcome him to PRISMA for the first time!

MICHAEL GIELER - *Viola*

Born in Austria, **MICHAEL GIELER** took up the violin at the age of five and was already a member of a professional string quartet as a teenager. After completing his studies in Vienna, he was awarded a scholarship by the Herbert von Karajan Foundation to study viola at the Orchestra Academy of the Berliner Philharmoniker. In 1993, Mr. Gieler was appointed principal violist of the Royal Concertgebouw Orchestra. Chamber music continues to play a very important role in his life. He serves as artistic director of two concert series featuring RCO musicians: the IJ-Salon at the Muziekgebouw aan 't IJ and Bijlmer Klassiek at the Bijlmer Parktheater. He also initiated the International Bach Festival in Gran Canaria, held for the first time in 2015. Thanks to a family foundation, Mr. Gieler plays a viola built by Carlo Antonio Testore (Milan, 1745), made available on loan through a generous donor.

YEGOR DYACHKOV - *Cello*

Lauded for his remarkable stage presence, depth of insight, nuance and generosity, cellist **YEGOR DYACHKOV** is an inspired recitalist, chamber musician and concerto soloist. Since being proclaimed Artist of the Year by the Canadian Broadcasting Corporation in 2000, Mr. Dyachkov has gone on to perform throughout Europe, Latin America, Asia, Canada and the United States, making his New York debut at Lincoln Center in October 2000. He has appeared with major orchestras in cities such as Antwerp, Geneva, Montréal, Rio de Janeiro, Toronto and Vancouver, and has performed at numerous international festivals in Évian, Kronberg, Lanaudière, Ottawa and Tanglewood. Mr. Dyachkov studied with

Aleksandr Fedorchenko in Moscow, Yuli Turovsky in Montréal, and Boris Pergamenschikow in Cologne. He also had the opportunity to work with Mstislav Rostropovich, André Navarra, David Geringas, and Frans Helmersson. Mr. Dyachkov teaches at the Schulich School of Music of McGill University, and at l'Université de Montréal.

BRIAN YOON - *Cello*

Born in South Korea and raised in Vancouver, cellist **BRIAN YOON** has been described by the CBC as "Canada's next cello superstar". Currently the Principal Cello of the Victoria Symphony, he has been a guest principal with the Kingston Symphony and the National Arts Centre Orchestra. Yoon also served as Assistant Principal Cello of the Edmonton Symphony Orchestra in the second half of the 2017/18 season. Since winning First Prize at the 35th Eckhardt-Gramatté Competition, he has been presented in recital from coast to coast, with performances of repertoire ranging from Bach and Beethoven to Shostakovich and Metallica. As a soloist, Mr. Yoon regularly performs with orchestras across Canada: his performance of Shostakovich's Concerto No. 1 at the National Arts Centre was praised by the Ottawa Citizen as an "impressive account" with "exquisite phrasing". As a teacher, Mr. Yoon is regularly invited on faculty of summer festivals and to lead master classes and his students have been accepted into cello performance programs at the University of Victoria, University of Ottawa and McGill University.

MARK MORTON - *Bass*

MARK MORTON is Associate Professor of Double Bass at Texas Tech University, in addition to his duties as Principal Bass of both the Lubbock Symphony and the Abilene Philharmonic Orchestras. Prior to that, he was principal bass of the Columbus Symphony Orchestra, of which he was a member for 23 years. First-prize winner of the 1990 International Society of Bassists Solo Competition in New York, Dr. Morton has soloed in Europe, South America, Canada, and the U.S. Earning his Bachelor and Master of Music Degrees from the Juilliard School in New York, Dr. Morton is only the second bassist in the history of Juilliard to earn the Doctor of Musical Arts degree. His critically acclaimed albums have become reference recordings of standard double bass repertoire and a recent release on Albany Records, *Bottesini Greatest Hits,* features Morton accompanying himself on piano. Morton also maintains an active social media presence – his DrMarkMorton YouTube Channel has garnered over 1,700 subscribers and more than a 750,000 views.

JANET ARMS - *Flute & Piccolo*

JANET ARMS played flute and piccolo in the New York City Opera Orchestra from 1997 until the opera company ceased operations in 2013. She has performed in North America and Europe with, among others, the New York Philharmonic, the Metropolitan Opera, St. Louis Symphony, the Boston Symphony Orchestra and has been a soloist with the New York Chamber Soloists. Ms. Arms has a decade-long association with the Bard Festival Orchestra and the American Symphony Orchestra at Bard and is a former member of the San Francisco Ballet Orchestra. Ms. Arms is a prizewinner in both the NY Flute Club competition and the Concert Artists International competition and made her recital debut at Carnegie Hall while completing her Master's degree at Juilliard. Ms. Arms received her Bachelor's degree from The Hartt School, where she is now a member of the flute faculty. We are thrilled to welcome her back as one of PRISMA's longest-serving faculty members.

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ALLAN VOGEL - *Oboe*

ALLAN VOGEL is one of America's leading wind soloists and chamber musicians. Hailed as "an aristocrat of his instrument, an oboe virtuoso with few equals" (Los Angeles Times) and "undoubtedly one of the few world masters" (San Diego Union), he served as Principal Oboe with the Los Angeles Chamber Orchestra from 1974 to 2016. Mr. Vogel has appeared as a soloist throughout the world and has been featured at the Chamber Music Northwest, Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest, Sarasota and Oregon Bach Festivals. He has been guest Principal Oboe with the Boston Symphony Orchestra and has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra and the Berlin Philharmonic. Vogel's discography includes recordings for RCA, Nonesuch and Delos with ensembles including Musical Offering Baroque Ensemble, the Los Angeles Chamber Orchestra Winds and Tashi. Mr. Vogel currently teaches at the California Institute of the Arts and at the University of Southern California. His former students hold many prominent orchestral and university positions throughout the USA.

ROGER COLE - *Oboe*

A veteran of the PRISMA Festival faculty, **ROGER COLE** has been Principal Oboe of the Vancouver Symphony since 1976 and Principal Oboe of the Carmel Bach Festival since 1997. He also played Principal Oboe in the CBC Radio Orchestra. Mr. Cole received his early musical training in Seattle, Washington where he studied with Bernard Shapiro, Principal Oboe of the Seattle Symphony. He went on to become a scholarship student at Yale University and The Juilliard School where he studied with the renowned American oboist, Robert Bloom. Mr. Cole has participated in summer music festivals at Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He performs regularly in solo and chamber music recitals and has appeared as soloist with the Vancouver Symphony and the CBC Vancouver Orchestra many times. He has collaborated with Vancouver pianist Linda Lee Thomas on a CD for the CBC Musica Viva label entitled *The Expressive Oboe*. Mr. Cole is the Artistic Director of the Vancouver Youth Symphony Orchestra, an instructor at the University of British Columbia and the Vancouver Academy of Music and a teacher of many private students in his home studio.

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ALAIN DESGAGNÉ - *Clarinet*

ALAIN DESGAGNÉ is Clarinette Solo Associé with the Orchestre Symphonique de Montréal, a position he has held since 2001. He began his career with a "Premier Prix" from the Conservatoire de Musique du Québec and later obtained Master's and Certificate degrees from Northwestern University in Evanston, Illinois, under the direction of Robert Marcellus. Following his studies at Northwestern, he was admitted in the Pi Kappa Lambda Musical Honor Society. He started his orchestral career in 1989 with the Victoria Symphony, then became solo clarinet of the Winnipeg Symphony in 1996, prior to his current position. Mr. Desgagné has been on the Marrowstone Music Festival faculty since 1990 and was named principal clarinet of the National Orchestra of Italy in Martina Franca for the summer of 2005. Mr. Desgagné was also a featured soloist with the Winnipeg Symphony and the Manitoba Chamber Orchestra and spent several summers as Principal Clarinet of the New European Chamber Orchestra in Seattle, Washington. He is currently a member of the Faculty of Music at McGill University and a member of the group Kiosque.

MARC GOLDBERG - *Bassoon*

Another long-standing PRISMA Festival faculty member, **MARC GOLDBERG** received his Bachelor's and Master's degrees from The Juilliard School as a student of Harold Goltzer. He is currently the Principal Bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, the American Ballet Theater Orchestra and a member of the New York Woodwind Quintet. Formerly the Associate Principal Bassoonist of the New York City Opera Orchestra and the New York Philharmonic, Mr. Goldberg has regularly appeared with groups such as the Metropolitan Opera Orchestra, Boston Symphony Orchestra, Orpheus Chamber Orchestra, Musicians from Marlboro, and Orchestra of St. Luke's, performing concerts with these ensembles across four continents. In great demand as a teacher, Mr. Goldberg is a long-time faculty member of The Juilliard School Pre-College Division and the Hartt School; he also teaches at Mannes College, Bard College Conservatory of Music, NYU and Columbia University.

Welcome to PRISMA 2018! Enjoy the music.

– Mike Robinson & Lynn Webster

Check out Mike's Troy MEDIA column!

troymedia.com/author/mikerobinson

JULIA LOCKHART - *Bassoon*

A native of Calgary, **JULIA LOCKHART** has been a member of the Vancouver Symphony Orchestra bassoon section since 2002 and became Principal Bassoon in 2005. She is a graduate of the Curtis Institute of Music, where she earned a Bachelor of Music in bassoon and a Diploma in harpsichord. Her Master of Music was completed through studies at Yale and the University of British Columbia. Ms. Lockhart has studied with bassoonists Bernard Garfield, Nadina Mackie Jackson, Jesse Read, Frank Morelli, and Michael Hope. Ms. Lockhart serves on the faculty of the University of British Columbia, and has given masterclasses at several other Canadian universities. A dedicated chamber musician, Ms. Lockhart is a founding member of the Harlequin Bassoon Quartet and has toured BC with her woodwind trio. She has created and performed numerous arrangements for bassoon with piano, with classical guitar, and for bassoon quartet.

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LAURENS WOUDENBERG - *Horn*

LAURENS WOUDENBERG is Principal French Horn with the Royal Concertgebouw Orchestra, a position he has held since 2012. He studied at the Royal Conservatoire The Hague with Hans Dullaert and Herman Jeurissen and had masterclasses with Ab Koster and Teunis van der Zwart (natural horn). His career started in the Arnhem Philharmonic Orchestra where he was leader of the horn section for six years, before joining the RCO. Besides the orchestra, Mr. Woudenberg can be heard frequently in chamber music, among others with Camerata RCO and RCO-Brass.
In 2015, he made his debut as a soloist with the Royal Concertgebouw Orchestra in Mozart's second Horn Concerto under the baton of maestro Franz Welser-Möst. We are thrilled to welcome him to PRISMA for the very first time!

OLIVER DE CLERCQ - *Horn*

OLIVER DE CLERCQ has served as Principal Horn of the Vancouver Symphony Orchestra since January 2001. After receiving a Bachelor of Music Degree in Brass Performance from Boston University, Mr. de Clercq attended the Juilliard School for one semester. He has performed the World Premiere of 'Mosaic' by Knudson, the Albanian Premiere of Strauss's First Concerto, and in various concerti with the Albanian Radio Television Orchestra, Boston Pops, Boston University Symphony Orchestra, Okanagan Symphony, Vancouver Philharmonic, Vancouver Symphony, and West Coast Symphony. Mr. de Clercq has participated in the Arizona Music Festival, Aspen Music Festival, Boston University Tanglewood Institute, Cannon Music Camp, Chautauqua Institution, Eastern Music Festival, Florida State University Summer Band Camp, Hiroshima Symphony 'Road to Peace,' Kamloops Interior Summer School of Music, New England Conservatory Youth Philharmonic Orchestra Brazil Tour, Vancouver Symphony Orchestra 2008/2009/2013 Tours,

and 2010 Winter Olympics National Anthems. Join us in celebrating his first visit to PRISMA.

PAUL MERKELO - *Trumpet*

Renowned as one of the finest trumpet players of his generation, **PAUL MERKELO** is recognized for his "pure technical prowess" (Rochester Democrat & Chronicle) as well as his "unusual lyrical gifts" (Gramophone). Principal Trumpet with the Orchestre Symphonique de Montréal since 1995, he has toured to South America and Lincoln Center in New York. Mr. Merkelo has also been featured with orchestras, and in recital, throughout the United States, Canada, Russia, China, Japan, Portugal, Brazil, Venezuela, Peru, France and Thailand. In 1999, he was appointed Canadian musical ambassador to China for the inauguration of the Montréal Park in Shanghai, and as soloist with the Shanghai Broadcast Orchestra in a national telecast. Mr. Merkelo made his New York debut at Lincoln Center with the New World Symphony Orchestra and Michael Tilson Thomas in 1998. He has also worked with conductors Leonard Bernstein, Charles Dutoit, Lorin Maazel, Sir Georg Solti and Valery Gergiev. Mr. Merkelo is currently on the faculty at the Music Academy of the West in Santa Barbara, and McGill University and on the board of directors for the Youth Orchestra of the Americas (Canada).

MARCUS GODDARD - *Trumpet*

For nearly 20 years, **MARCUS GODDARD** has served as the Associate Principal Trumpet with the Vancouver Symphony Orchestra. Before winning his position with the VSO, Mr. Goddard served as Principal Trumpet of the Tenerife Symphony Orchestra in Spain. He has previously held principal positions in the Owensboro Symphony, the Columbus, Indiana Philharmonic and has played Co-principal Trumpet in the Spoleto Festival, the Aims Festival in Graz, Austria and the National Orchestral Institute. Mr. Goddard has performed or recorded with Vancouver New Music, Standing Wave, the Vancouver Opera, the CBC Orchestra and the VSO Brass Quintet, and has been a member of the Turning Point Ensemble since its establishment. A noted composer, Mr. Goddard frequently performs his own compositions for solo trumpet and electronics at festivals and recitals.

GORDON CHERRY - *Trombone*

GORDON CHERRY performed as the Principal Trombone of the Vancouver Symphony and CBC Vancouver Radio Orchestra from 1974 to 2009. Prior to that, he performed in the same capacity with the National Arts Centre Orchestra under Mario Bernardi. As a soloist he has performed with orchestras, bands and chamber groups including the National Arts Centre Orchestra, the VSO Brass Quintet, the Vancouver New Music Society and the UBC Wind Ensemble. From 1975 to 2007, Mr. Cherry was on the faculty at the UBC School of Music and during the summers he has taught at the Banff Festival, Courtenay Music Centre, Saskatchewan Summer School, the Waterloo Festival Orchestra and PRISMA. In 1999 Mr. Cherry began Cherry Classics Music, a publisher of high quality music for brass with over 700 works on offer.

PAUL BEAUCHESNE - *Tuba*

Powell River's own **PAUL BEAUCHESNE** has been with the Victoria Symphony since 2004. He is on faculty as Instructor of Tuba and Euphonium at the University of Victoria and the Victoria Conservatory of Music and a longtime guest artist at PRISMA. Prior to moving to Victoria, he performed across Canada and the United States with the Calgary-based Foothill Brass Quintet. His first orchestral position was with the KwaZulu-Natal Philharmonic Orchestra in Durban, South Africa. He has performed with various ensembles including the Boston Symphony, Tanglewood

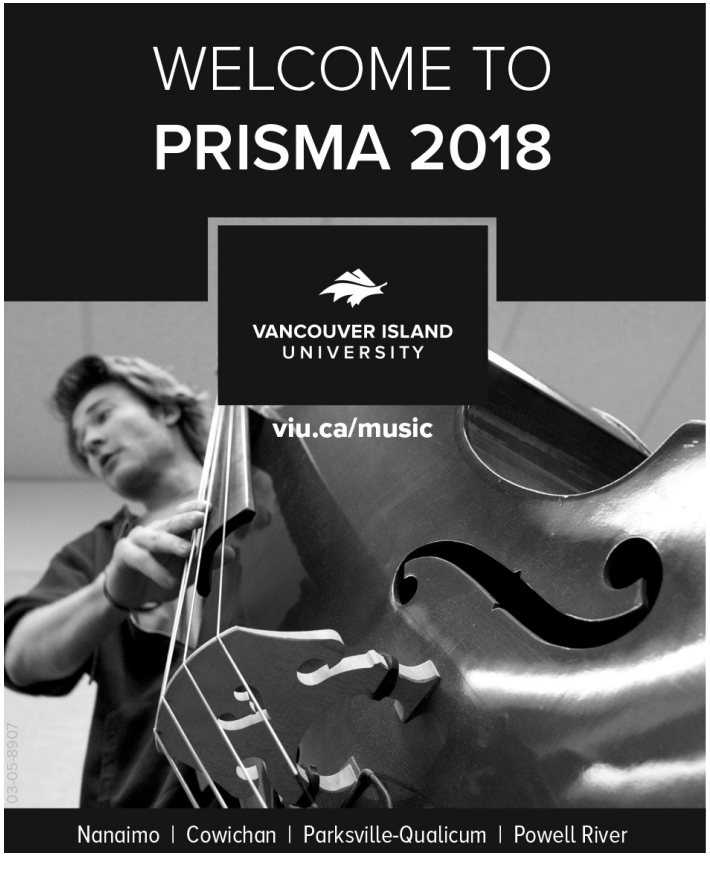
Music Center, and the Vancouver Symphony. Mr. Beauchesne has been Section Head of Brass for the Greater Victoria Performing Arts Festival since 2006, is a Yamaha Performing Artist, and was named a Distinguished Alumnus of the University of Victoria in 2011.

CHERYL LOSEY FEDER - *Harp*

CHERYL LOSEY FEDER has earned distinction as one of America's leading young harpists, receiving national and international awards, and performing in diverse settings around the world. Top prizes include the Alice Rosner Prize at the Munich ARD International Competition, one of the world's most prestigious music contests; First Prize and Grandjany Prize in the American Harp Society's National Solo Competition; and First Prize in the American String Teacher's Association National Solo Competition. In May 2008, she was appointed Principal Harp of the Sarasota Orchestra, a position she held until 2016 when she resigned to pursue a performance career. Ms. Feder's love of sharing music has led to performances in eighteen countries and six continents. A passionate advocate of music education, Ms. Feder founded the Gulf Coast Harp Festival for harpists of all ages to receive intensive summer training in Sarasota, Florida. Additionally, she has led the harp department of the Luzerne Music Center and Blue Lake Fine Arts Camp. In Fall of 2015, Ms. Feder was honoured to be interim head of the Harp Department of Arizona State University.

WILLIAM LINWOOD - *Percussion*

A native of Saskatoon, **WILLIAM LINWOOD** studied with renowned percussionist George Gaber at Indiana University and continued his studies with Cloyd Duff (Cleveland Orchestra) and Kurt-Hans Goedicke (London Symphony Orchestra). Mr. Linwood has been Principal Timpani with the Victoria Symphony since 1982 and has performed with many leading orchestras in both Canada and England. He has been the Percussion Instructor at the University of Victoria since 2000, has presented numerous masterclasses and clinics across Canada and has contributed articles to several journals including the Canadian Band Journal. A strong advocate of new music, Mr. Linwood is the co-founder and artistic director of Victoria's Aventa Ensemble and has conducted classic repertoire as well as Canadian premieres of a wide variety of Canadian and international repertoire. He is also the curator of the Victoria Symphony's Explorations in Contemporary Music series.



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EDWIN SUNGPIL KIM - *Piano*

Award-winning pianist **EDWIN SUNGPIL KIM** performs as a recitalist, chamber musician and orchestral soloist across the US, in the UK, and in his native South Korea. In September 2017, Mr. Kim won the first prize and the Best Polonaise Prize at the 3rd Australian International Chopin Piano Competition in Canberra, Australia. Other honours include first prize at the 2011 Jefferson Symphony International Young Artists Competition in Colorado and the 2009 South Orange Symphony Orchestra Artist Competition. Appearances as a soloist with orchestra have taken Mr. Kim to several continents, in addition to his work as composer-in-residence at the Baltimore Basilica. He earned Master of Music and Bachelor of Music degrees from the Peabody Conservatory in Baltimore, Maryland, where he studied with renowned artist-teacher Yong Hi Moon. Currently, along with his international appearances, Mr. Kim is completing a Doctor of Musical Arts degree at Peabody, in the studio of Brian Ganz.

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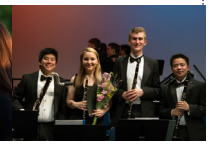
PRISMA FESTIVAL 2018 – SCHEDULE AT A GLANCE

MON. JUNE 11	TUE. JUNE 12	WED. JUNE 13	THU. JUNE 14	FRI. JUNE 15	SAT. JUNE 16
1:30 pm: **Bass Masterclass** 3:15 pm: **Bassoon Masterclass** 5 pm: **Bassoon Recital** **FREE!**	1:30 pm: **Flute Masterclass** 3:15 pm: **Viola Masterclass** 5 pm: **Viola Recital FREE!**	1:30 pm: **Conducting Master-class** 3:15 pm: **Cello Masterclass** 7:30pm: **Concerto Competition Semi-Finals FREE!**	1:30 pm: **Oboe Masterclass** 3:15 pm: **Trumpet Masterclass** 7:30 pm: **Gala Grand Opening Concert**	1:30 pm: **Violin Masterclass** 3:15 pm: **Horn Masterclass** 7:30 pm: ***"A Journey to Italy" Symphony Concert***	6 pm: **PRISMA on the Beach (Willingdon Beach)** **FREE!** **(Vendors open at 5)**

MON. JUNE 18	TUE. JUNE 19	WED. JUNE 20	THU. JUNE 21	FRI. JUNE 22	SAT. JUNE 23
1:30 pm: **Tuba & Trombone Masterclass** 3:15 pm: **Harp Masterclass** 5 pm: **Harp Recital FREE!**	1:30 pm: **Clarinet Masterclass** 3:15 pm: **Violin Masterclass** 5 pm: **Chamber Recital: Dvořák String Quintet op. 77 FREE!**	1:30 pm: **Cello Masterclass** 3:15 pm: **Bassoon Master-class** 7:30 pm: **"Voices Rising" BC Composers Concert** **$15**	1:30 pm: **Viola Masterclass** 3:15 pm: **Percussion Master-class** 7:30 pm: **Chamber Music Concert**	1:30 pm: **Oboe Masterclass** 3:15 pm: **Horn Masterclass** 7:30 pm: ***"Diaghilev and the Ballets Russes"*** **Symphony Concert**	1:30 pm: ***"Diaghilev and the Ballets Russes" RBC Symphony Cruise (Matinée)***



- All master classes, recitals and indoor concerts take place at the Evergreen Theatre (5001 Joyce Ave.)
- Master classes are $5 daily admission (free for youth and pass-holders)
- Discounted concert tickets are available for youth
- Admission for all evening concerts is $25 unless otherwise noted
- Free events are marked on the schedule

Purchase concert tickets or passes online at **prismafestival.com/tickets**, or at the PRISMA Box Office outside the Evergreen Theatre, open 3:30 to 7:30 pm during the festival.

TEN PIECES FOR ESSENTIAL LISTENING

If you've been to PRISMA before, you're undoubtedly familiar with Maestro Arthur Arnold's knack for making each piece in the program uniquely accessible and relatable to the audience, while equally fulfilling for the musicians on stage. His stories, anecdotes and descriptions bring the repertoire to life, giving you a glimpse into his world, the composers' world, and ultimately your own.

Leading up to this year's festival we partnered with Powell River Living and asked Maestro Arnold to come up with a list of 10 pieces for essential listening. "All of these classical pieces have meaning to me," he says. "Not because these are greatest pieces ever written (…maybe they are, but that's not up to me…) but because I have a special memory connected with them."

Our hope is that you, our guest, will return home with special memories from PRISMA 2018. Look closely, as one of these pieces may even be on tonight's program!

1 DEBUSSY – *Claire de Lune*

"I was three-years-old, on my grandmother's lap, while she played Clair de Lune for me at her grand piano. The piano stool had to be rather high for her to reach the keys, and it was not easy to play with her moving grandson on her lap. The stool was one of those round ones, with the big bolt as a base; turn it left and it goes up. As she played, I turned the stool around and around, pushing myself away from the piano. We had a lot of fun, and after each turn she picked up the piece where she had left. And then, suddenly, the top came off and we both tumbled. Silence filled the room. "Oma, are you now dead?" I asked. She started to laugh."

2 BACH – *Opening Chorus, St. Matthew's Passion*

"I sang in the local boys' choir and was probably seven years old at the time. Every year St. Matthew's Passion is performed on Good Friday. This grand work opens in E minor with music that could be a funeral march. The tension builds, and then the boys' choir comes through in a radiating and contrasting G major chorale tune – like brilliant sunrays. Every Good Friday, first thing in the morning, I listen to St. Matthew's Passion.

3 BEETHOVEN – *Symphony No. 7, Allegretto*

"When I did this Symphony with the Moscow Symphony Orchestra, it felt like the music started to play itself. Together we became part of the repeating rhythm, and when the beautiful melody came through, the music played itself. There was no need to conduct, only to connect with the music and the musicians. It was a magical moment for all of us. Did you know I conducted this symphony also in Powell River? It was with the Victoria Symphony Orchestra back in 2004."

4 STRAVINSKY – *Rite of Spring*

"Maarten Bon, composer and pianist and the father of my best high-school friend Allard, arranged this piece for four pianos. Allard and I went to the concert which was a very high-profile event in The Netherlands, with live television! I got hooked. The electrifying, upsweeping music, in which a young girl is sacrificed and dances herself to death, became one of the most influential works of the 20th century. PRISMA will perform this work on June 22 and 23 as part of our themed program, 'Diaghilev and the Ballets Russes.'"

5 DVORAK – *Piano quintet no. 2*

"I must have been 16 years old when I visited an open chamber music rehearsal in an Amsterdam canal house on the Herengracht. It was the house of the famous Dutch pianist, Marja Bon (the sister of Maarten Bon). The group was rehearsing Dvorak's second piano quintet. The cellist in the quintet was a member of the Royal Concertgebouw Orchestra. For some unknown reason he suddenly had to leave, gave me his cello and told me to continue playing with the quintet. There I was, site reading Dvorak with the Netherlands' top musicians! I must have missed a few notes… You can hear this quintet during PRISMA's Chamber Music Concert on June 21."

6 RYABOV – *Christmas Star*

"Imagine the historic Grand Hall (Bolshoi Zal) of the Moscow Conservatory, the musical heart of Russia. Famous composers such as Shostakovich and the famous Russian musicians have performed there. The piece breathes music history, while the great composers watch you intensely from their paintings on the high walls. This is where we played Ryabov's Christmas Star.

The last Hallelujah starts with two flutes. More and more instruments are added and the music grows in intensity and volume. A boys' choir joins. They sing from high above, situated on both the right and left side of the balcony that surrounds the hall. Their angelic sound descends on the listening crowd. A magical moment that builds and builds toward the final long chord."

7 STRAUSS – *Elektra (Opera)*

I was assistant conductor of Hans Vonk who had to conduct Elektra at the Netherlands Opera in Amsterdam, 10 performances We prepared the opera together in Saint Louis, where I was assisting Hans in other works. We studied the score for many days, and listened to different recordings before we met again in Amsterdam a few days later. Together we entered the Great Studio where stage rehearsals had already begun. We stopped in the door opening and listened to the music, singers running around learning their staging at the same time. We looked at each other and Hans asks: "do you recognize it?" "No", I said, "you"? "Me neither, lets get out of here and get a beer". We walked to the other side of the street, to café Blauwbrug and drank a Heineken, Next day we stayed, and worked. Great opera, Elektra.

8 BACH – *Cello Suite No. 6, Allemande*

I was a cellist in the cello octet Conjunto Iberico, early nineties. In the Spanish city of Gerona we were preparing a concert tour. Bach cello guru Anner Bijlsma was playing a concert in Gerona and came to give our group a masterclass on Bach. This alone was a thrill for me. From when I was 15 until I went to university, I was the last student of his teacher, the famous Dutch cellist Carel van Leeuwen Boomkampn (see picture). During the concert Bijlsma played three of Bach's six suites, ending with no. 6 on a cello piccolo with 5(!) gut strings. During the opening chord of the Allemande, Bijlsma kept the F# forever, changing the colour of the sound from harsh and bold, to ever so golden warm, the sound filling the ancient church. The long echo of the highly acoustical space made the tone sound into eternity. I can still hear it...

9 BARBER – *Adagio for Strings*

"I was with the Dutch conductor, Hans Vonk, in Paris, on tour with the St. Louis Symphony. (PRISMA's Janet Arms played during that tour, and that's how I got to know her!) Hans opened the concert with the Adagio for Strings. The sound of the strings of the orchestra in the Pleyel Hall was so colourful and warm, it set my expectation of how the strings in an orchestra should sound."

10 BRUCKNER – *Symphony No. 3 (1889 version)*

"In 2008 my car was stolen in Prague, and all my scores and my tails were in it. I was on my way to Romania to conduct Bruckner 3. I searched every corner of Prague to find a replacement score. The Prague Philharmonic didn't have one; neither did the conservatory, not the library, not even Czech conductor Jiří Bělohlávek. I was left with no choice than to rent a car and speed to Vienna to buy a score at the Bruckner Verlag (Edition). I couldn't make it before closing time, but the musicologist from whom I'd ordered the score over the phone heard my urgency and suggested to meet me at the stage door of the Musikverein, the famous concert hall of the Vienna Philharmonic. She was going to the concert that night. I asked her what was on the program. "Don't you know?" she asked, astonished, shaking the yellow plastic bag, which contained my new score. "Bruckner 3! With Kurt Masur conducting!" I felt shivers and knew I had to be at that concert. The box office was closed, and it wasn't easy to persuade the strict Viennese doorman, but his boss let me in. The sound of the orchestra under the baton of Kurt Masur that evening was a life-changing event for me. It taught me how Bruckner should sound. I realized that life brought me there. It was well worth the (insured) car. Masur was amused when I told him the story after the concert."

Stravinsky's The Rite of Spring to be performed at PRISMA

Scandal exposed anew on the Sunshine Coast!

On the 29th May, 1913, the Paris premiere of *The Rite of Spring* took place at the Theatre of the Champs Elysees. The Russian ballet's choreographer was Vaslav Nijinsky and the symphony's composer, Igor Stravinsky. Together that night, almost exactly 105 years ago, they unleashed a mad torrent of modernity on the members of Parisienne high society. Russian intellectual Lydia Sokolova was in Paris for the opening, and she was interviewed in 1965 about the event. "The audience didn't even let the overture begin. As soon as it was known that the conductor was there, the uproar began."

"There was an existing tremor in the air against Nijinsky before any curtain went up!" said Stephen Walsh, a noted Professor of Music at Cardiff University. Apparently blows were exchanged, objects hurled at the stage, and at least one person was challenged to a duel as Stravinsky's strangled bassoon melody began during the opening section. The sounds in the theatre were truly unlike any the Parisienne society patrons had ever heard in their prior lives. The dance was even more disturbing than the music – it invoked Russian primitivism and modernist chic simultaneously. Stravinsky himself characterized the dancers as, "A group of knock kneed and long- braided Lolitas jumping up and down…"

Today the celebrated "Riot at the Rite" is acknowledged as one of the first very public gate- openings to Modernism in Europe, and indeed to the 20th Century. Together Nijinsky and Stravinsky pitched tradition to the winds. Their actions really played to a growing sense, certainly in Russia in 1913, of class warfare and impending revolution. While the audience that opening night was swathed in furs and diamonds, *The Rite of Spring* was directly appealing to the new, growing and increasingly enfranchised middle class. Through their small business incomes and public education, they were showing 'Society' that they had the power to catalyze change in the artistic and aesthetic realms as well. In Russia and generally in Europe, people were growing tired of the inherited privilege of Tsars and Kings. And they sought dissonant chords and pulsating rhythms in their lives as well. Serge Diaghilev, founder of the Ballets Russes, famously asked Stravinsky of his opening score, "Will it last a very long time this way?" To which Stravinsky replied, "To the end, my dear."

Estaban Buch, Director of the School of Advanced Studies in Social Science in Paris, notes that what upset the opening night audience was, "the very notion of the primitive society being shown on the stage." Nevertheless, *The Rite of Spring* concluded with an ovation of sorts, and chaos in the crowd as Stravinsky and Nijinsky took their bows. People left the performance with a sense that they had been a part of an awakening. Diaghilev told the Paris press that *The Rite of Spring* had caused "impassioned debate." One account of the evening says that 40 people were arrested for their exuberant celebratory behaviour!

So how will Powell River residents and PRISMA guests react on Friday and Saturday, June 22 and 23 (at 7:30PM and 1:30 PM respectively), in the Evergreen Theatre, some 105 years and 24 days later, when Maestro Arthur Arnold conducts *Le Sacre du Printemps*, arguably the gateway music of 20th century social reform?

If we are true to our town's history, we will thrill to a performance that celebrates the open embrace of modernity, workers' rights, the promotion of diversity, and the acceptance of new technology. In 1910 the Powell River Townsite was created on a parallel architectural template, that set the Canadian stage for how remote industrial communities should embrace family values, the Arts and Crafts philosophy and the Garden City Design Movement as core planning concepts.

One hundred and eight years later, Powell River is still supporting and advancing concepts that began in the original Townsite. In 1939 local millworkers secured the first BC Credit Unions Act charter with an opening deposit of $48.30. By 1955, First Credit Union had over 3,000 members and $1 million in assets. Today it is the region's lead financial player. In 2004 Powell River was nationally designated a Cultural Capital of Canada for its arts and cultural program leadership. The Tla'amin Final Agreement, which came into effect on April 5, 2016, set the stage for innovative First Nations government by the Tla'amin First Nation, the indigenous leaders of local creative thinking. Their involvement as local government sponsors of PRISMA shows by example how Reconciliation works amongst neighbouring communities.

Arguably, Powell River is exactly the kind of community that Nijinsky and Stravinsky would celebrate. Their choreography and composition nurtures the same roots, and feeds the same ambitions.

Mike Robinson,
PRISMA Treasurer, May 14, 2018

2018 PRISMA Festival Orchestra

FLUTE
Justina Chu USA
Katharine Hao CAN
Natalia Kaminska -Palarczyk USA
Sierra Schmeltzer USA
Vincenzo Volpe USA

OBOE
Anna Betuzzi CAN
Emily Brownlee CAN
Alec Harmon GBR
Lilli Samman USA
Fiona Slaughter USA

CLARINET
Julia Ansolabehere USA
Gregory Hamilton USA
Timothy Hanley USA
Amanda Robertson CAN
Mia Zamora USA

BASSOON
Siping Guo CHN
Gabrielle Hartman USA
Keegan Hockett USA
Ian Schneiderman USA
Pierre Trottin FRA

HORN
Angela Chi CAN
Kiersten Gustafson USA
Erika Hollister USA
Kyle Ko USA
Devin Reddy USA
Sarah Rodnick CAN
Paige Summach CAN
Zhanglong Wu CHN

TRUMPET
Henri Ferland CAN
Connor Johnson USA
Benjamin Parker USA
Brennan Rudy USA
Declan Scott CAN

TROMBONE
Marie-Ange Boislard CAN
Andrew Broughton CAN
Matthew Guidry CAN
Thomas McKee USA

TUBA
Zachary Grass USA

PERCUSSION
Adrienne Anaya USA
Dominic Grande USA
Derek Koh SGP
Jose Rosa Santos PRI
Parker Tee MYS

HARP
Glain Dafydd GBR
Phoebe Durand McDonnell USA
Taylor Fleshman USA
Kelsey Sham USA

VIOLIN
Heeyun Cho KOR
Dabin Huh KOR
Baik Hyelim KOR
Hyunji Jang KOR
Anna Johnson USA
Anna Kasperovic LTU
Kyu Ri Kim KOR
Jaeheung Lee KOR
Liya Ma CHN
Alexis Meschter USA
Suhyoung (Sunny) Park KOR
Taeyeon Park KOR
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Namseok Kim KOR
Jimin Lee KOR
Tamalynn O'Grady USA
Kenneth Rose USA

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CONCERT SCHEDULE

THURSDAY, JUNE 14, 7:30PM – Evergreen Theatre

GALA GRAND OPENING CONCERT

Concert sponsored by **RE/MAX Powell River**

Opening Prayer

Tla'amin Spirit Singers and Drew Blaney (Kespahl)

Giovanni Gabrielli (c. 1554 – 1612)

Canzon duodecimi toni a 10 (1597)

Brass guest artists and students

Mozart and Bach Intertwined

Wolfgang Amadeus Mozart (1756 - 1791)

Serenade No. 10 for winds in B-flat major, K. 361/370a ("Gran Partitia") (1781) – Movements 1, 2, 3, 7

Allan Vogel, Alec Harmon (oboe); Alain Desgagné, Julia Ansolabehere, Gregory Hamilton, Timothy Hanley (clarinet); Marc Goldberg, Pierre Trottin (bassoon); Laurens Woudenberg, Zhanglong Wu, Devin Reddy, Paige Summach (horn); Mark Morton (bass); Arthur Arnold (conductor)

Johann Sebastian Bach (1685 – 1750)

Violin Sonata No.1 in G minor, BWV 1001 (c. 1720) – Movements 1, 2, 4

Richard Roberts, Martin Chalifour (violin)

Gran Partita	*– i. Largo – Molto Allegro*
Violin Sonata	*– i. Adagio*
Gran Partita	*– ii. Menuetto*
Violin Sonata	*– ii. Fuga*
Gran Partita	*– iii. Adagio*
Violin Sonata	*– iv. Presto*
Gran Partita	*– vii. Finale, Molto Allegro*

INTERMISSION

Antonio Vivaldi (1678 – 1741)

Concerto for 4 violins, cello and strings, RV 580 (1711)

PRISMA Festival String Orchestra

Martin Chalifour, Richard Roberts, Alexis Meschter, Taeyeon Park (violin solo); Yegor Dyachkov (cello solo); Mark Morton (harpsichord)

i. Allegro
ii. Largo
iii. Allegro

Carl Maria von Weber (1786 – 1826)

Andante e Rondo Ungarese (1809)

PRISMA Festival Orchestra

Máté Szücs (viola)

Arthur Arnold (conductor)

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Variations on a Rococo Theme, op. 33 (1876)

PRISMA Festival Orchestra

Yegor Dyachkov (cello)

Arthur Arnold (conductor)

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Polonaise from Eugene Onegin (1879)

PRISMA Festival Orchestra

Arthur Arnold (conductor)

PROGRAM NOTES:

Canzon duodecimi toni a 10

Gabrielli was a prolific composer of High Renaissance music in Venice where he was organist at St. Mark's Cathedral for 20 years. Well known for his choral works, he was one of the first orchestrators of instrumental music and his polychoral compositions are popular among

brass instrumentalists to this day. The canzona form, which first appeared in the 1570s, evolved from Franco-Flemish chansons. Canzoni were very popular in the 16th- and 17th-centuries and eventually became the sonata form. Like other Gabrielli works, the *Canzon duodecimi toni* is characterized by contrasts – of space, of high and low voices and of dynamics.

James Huff (from program notes of The Claremont Winds)

Serenade No. 10 – Movements 1-3, 7

(See also: program notes for June 21 concert on page 33)

The opening *Largo* calls us to attention and acts as a taster for the varied blocks of sound and melodic lines that are to come.

The following *Minuet* has two contrasting *Trio* sections. The first uses the clarinets in two pairs, the second gives one pair of clarinets a breather and has the second pair join with the oboes accompanied by the lower instruments, particularly exercising the first bassoon in running triplets.

The Adagio, thanks to Peter Shaffer's play *Amadeus* and its subsequent film, is the best known of the seven movements. For Shaffer, Salieri's revelatory moment of Mozart's genius comes when the first oboe's entry on a high B-flat transforms a mere 'squeeze-box' accompaniment into the 'voice of God.'

The closing rondo "Finale," is sparkling and cheerful throughout, with a minor-mode episode in Mozart's so-called "Turkish" idiom (well-known from the A-Major *Piano Sonata*, the A-Major *Violin Concerto*, and the opera *The Abduction from the Seraglio*).

Chris Darwin

Violin Sonata No. 1

The solemn opening *Adagio* is replete with spread chords, multiple-stoppings and trills. This leads to the first *Fugue* (a complex musical structure literally meaning 'flight' or 'escape') in which the different voices enter successively, each giving 'chase' to the previous one. We are in reality hearing just one voice, making this a quite remarkable example of a form over which Bach had total mastery. (*The Siciliana third movement is not part this concert.*) The sonata concludes with a high-speed Presto. The polyphonic trickery of the earlier movements is now gone, Bach simply revelling in the monodic (single voice) qualities of the violin as he races towards the finishing line.

Anthony Bateman

Concerto for 4 violins, cello and strings

The Concerto for Four Violins in B Minor, Op. 3, No. 10 (RV 580) is the tenth of *L'Estro Armonico (Harmonic Inspiration)*, Op. 3, a collection of twelve concertos for one, two and four violins written by Vivaldi. A virtuoso violinist himself, Vivaldi wrote hundreds of concerti for the violin but relatively few for four violin soloists. Like most of his concertos, this concerto is in three movements (fast-slow-fast), with the outer movements in *ritornello* form – that is, unfolding as a series of alternating orchestral and solo episodes. (Bach was so impressed that he made his own arrangement as a concerto for four solo harpsichords.) The first movement opens with a coup de théâtre – with dialogue among soloists rather than with the full orchestra – and, like the finale, features wonderfully unpredictable solo episodes. Eighteenth-century listeners were astounded, even intoxicated, by the rhythmic drive and extraordinary intensity of expression in Vivaldi's concertos and the driving finale of the B minor concerto is full of bite and bluster, though the grave, mysterious slow movement, in its own way, is no less passionate and powerful.

andantemoderato.com

WHY I SUPPORT PRISMA

Edwin Sungpil Kim

Guest Artist/Faculty

"PRISMA is unique in a way that it really concentrates on orchestral experience for the students. The vibe is laid-back yet always busy, which is a good balance for students to prepare for the next stages in their lives. Also, the wall between teachers and students is very low – almost non-existent. Beyond knowledge, there is a lot to pass on that is important in life and as a human being, and PRISMA is particularly nurturing in this aspect."

Andante e Rondo Ungarese

The *Andante e Rondo Ungarese* begins with a series of variations on a simple, almost languorous theme, set to a loping rhythm: andante. The solo viola is accompanied by the strings, *pizzicato*. The variations invert the roles of soloist and orchestra, the latter taking the theme while the viola plays a varied counterpoint. (The variations are punctuated by the dit-dit-dit-day of Beethoven's opening to his fifth symphony. Is it a coincidence that Beethoven's work was performed in Vienna only a few months before Weber wrote this work?) The rondo is sprightly, contrasting with the rhythm of the andante, and suggests the prancing of a circus horse, though it is meant to suggest a Hungarian folk dance. The theme is devised simply - the second half of the motif is an inversion of the first half. It is in the rondo, particularly, that the "step dynamics" are most noticeable. The work ends in a rapid series of triplets.

Manchester Symphony Orchestra

Variations on a Rococo Theme

It is hard to believe that Tchaikovsky wrote this lovely, elegant, chaste music immediately after completing his overwrought *Francesca da Rimini* and immediately before his white-hot Fourth Symphony. If we automatically identify Tchaikovsky with colorful and emotional music, we need to remember that he was also drawn to the formal clarity of 18th-century

music and loved Mozart above all other composers. One of the finest examples of this attraction is his Variations on a *Rococo Theme*.

A brief orchestral introduction gives way to the entrance of the solo cello, which sings the "rococo" theme. That theme (Tchaikovsky's own) is marked espressivo on its first appearance, and it falls into two eight-bar phrases. Seven variations follow. These are nicely contrasted: some are lyric, some athletic, some emphasize the cello, while others vigorously toss the theme between soloist and orchestra. Tchaikovsky varies key and meter throughout the set, and he ingeniously turns the final variation into an exciting coda. Yet the key word throughout is "restraint," and this gentle score seems to come from a different planet altogether from the Fourth Symphony, which would shortly follow.

Eric Bromberger, San Diego Symphony

Polonaise from Eugene Onegin

Act III of Tchaikovsky's opera *Eugene Onegin* opens with a grand ball where the guests are dancing the *Polonaise*. The music is full of grandeur and beauty, far removed from the tragic denouement awaiting Onegin at the end of the opera. While it is a brilliant piece for its operatic moment, the splendid melodies and brimming energy that accompany the main theme fanfare have made it as much a success in the concert hall as in the opera itself.

Adapted from Max Derrickson

FRIDAY, JUNE 15, 7:30PM – Evergreen Theatre

SYMPHONY CONCERT: "A JOURNEY TO ITALY"

PRISMA Festival Orchestra
Máté Szücs (viola)
Arthur Arnold (conductor)

Concert sponsored by **Vancouver Island University**

Edward Elgar (1857 – 1934)

In the South (Alassio), Op. 50 (1904)

Ottorino Respighi (1879 – 1936)

Fountains of Rome (1916)

i. La fontana di Valle Giulia all'alba
ii. La fontana di Tritone al mattino
iii. La fontana di Trevi al meriggio
iv. La fontana di Villa Medici al tramonto

INTERMISSION

Hector Berlioz (1803 - 1869)

Harold in Italy, Op. 16 (1834)

i Harold aux montagnes
ii. Marche des pélerins
iii. Sérénade
iv. Orgie de brigands

PROGRAM NOTES:

In the South (Alassio)

In the South, which has been called "an undoubted pinnacle of the late-Romantic orchestral literature," opens with a veritable tidal wave of exuberant invention that Elgar suggested 'may be the exhilarating out-of-doors feeling arising from the gloriously beautiful surroundings—streams, flowers, hills and distant snowy mountains in one direction & the blue Mediterranean in the other.' This is followed by musical pictures of 'a shepherd with his flock straying about the ruins of the old church—he

piping softly & reedily & occasionally singing. Elgar called this a 'second theme proper,' adding 'it may be my own personal feeling (romance if you like—amongst congenial surroundings and in congenial company)'. It is a powerful vision of ancient Rome and a shepherd 'singing softly his Canto popolare' (magically represented by solo viola). An extensive, though artfully shortened, recapitulation of the earlier music now follows, through which Elgar gradually increases the dramatic tension, leading to a breathtaking climactic return of the opening and a blazing coda.

Hyperion Records

Fountains of Rome

Fountains of Rome is a symphonic poem portraying four of Rome's fountains. In the first section, we see the Fountain of Valle Giulia at daybreak in a pastoral landscape through which cattle pass during the morning. In the second section, Naiads and Tritons dance in the morning light at The Triton Fountain as figures of the Bernini fountain are seen nearby. Gods and goddesses using conch shells are portrayed by the French horn. In the third section, it is noon at the Trevi Fountain where a Triumph gives news of a recent victory by the god Neptune. The final section is at the Villa Medici Fountain where it is sunset and the atmosphere is much more melancholic as the brilliance of the sun fades.

Harold in Italy

In this composition, Berlioz continued a practice he had begun in his *Symphonie fantastique* - the movements are bound together by a recurring theme. Introduced by the solo viola (and re-cycled from the Rob Roy Overture he composed in Italy in 1831), it takes the "idée fixe" of the *Symphonie fantastique* one better, generating much of the score's other material as well. The first movement begins with a restless, brooding introduction, evoking a misty, pre-dawn landscape. After a rather muted climax, the viola, bedecked with harp, enters quietly with the gently melancholy "Harold" theme. This leads to a broadly scaled, largely high-spirited Allegro. The second movement is a leisurely march, cast in the shape of an arch. In this highly evocative, almost pictorial exercise in tone-painting may be heard the measured tramp of pilgrims' footsteps as they approach and retreat, in tandem with their devout hymn-singing. All this is punctuated by the horns' imitation of bells tolling softly as dusk falls. The third movement, *Serenade*, opens with a lively, charming salute to the strolling wind bands Berlioz encountered in the Abruzzis. The main section centers on an amorous, very Italianate melody introduced by the English horn. Harold's theme appears midway through, in combination with the serenade. Berlioz launches the finale with a brusque opening flourish. Taking his cue from the finale of Beethoven's Ninth Symphony (which he had heard for the first time only recently), he first reviews, then rejects the principal themes of the previous movements. The riotous ensuing bacchanal portrays a fierce band of mountain robbers. In this central portion of the movement, the solo viola falls silent and Berlioz adds a percussion battery to the orchestra. After a particularly frenetic passage, the pilgrims' hymn returns briefly, and the viola makes what proves to be a futile effort to restore calm and order. The music then hurtles forward to a blazing conclusion.

Don Anderson, Annotator, Rochester Philharmonic Orchestra (2010)

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We acknowledge the financial assistance of the Province of British Columbia

WEDNESDAY, JUNE 20, 7:30PM – Evergreen Theatre

"VOICES RISING" BC COMPOSERS CONCERT

An evening of contemporary British Columbia compositions featuring the PRISMA percussionists and guest artists

Concert sponsored by First CREDIT UNION

Anthony (Tony) Genge (b. 1952)

Sunda (1989)

Students TBA (percussion)

Marcus Goddard (b. 1973)

Solus (2017)

Marcus Godard (trumpet); live electronics

Gavin Bryars (b. 1943)

At Portage and Main (2009)

Students TBA (percussion)

Juliet Palmer (b. 1967)

The Truth and the Truth (2012)

Students TBA (percussion)

Marcus Goddard (b. 1973)

Voices Rising (2006)

Janet Arms (flute); Roger Cole (oboe); Alain Desgagné (clarinet); Gordon Cherry (trombone); Students TBA (percussion); Edwin Sungpil Kim (piano); Dennis Kim (violin); Brian Yoon (cello); Mark Morton (double bass); William Linwood (conductor)

PROGRAM NOTES:

Sunda

Composed for a percussion ensemble of six instruments, this work is based on a rhythmic pattern or pulse which is repeated, as an ostinato, throughout the entire work. While the music goes through various changes of character and texture, these are unified by the continuous pulse. As the idea of pulse is in some ways so basic to the nature of percussion instruments, I felt this was an important issue for me to explore in writing a piece for percussion ensemble.

The title of the work refers to the music of Sunda, an area forming the western third of the island of Java. Sundanese music and culture differ in many ways from the rest of Java and, while visiting in the early 1980s, I was particularly taken by its distinctive and very elegant musical forms and its special type of small *gamelan* orchestra. My piece, however, does not try to imitate this music in any way but was inspired by its elegance and refinement.

Tony Genge

Solus

Named after the Latin word for "alone", Solus is an eight-minute work for solo trumpet, featuring live electronics.

At Portage and Main

At Portage and Main was written for the French percussion ensemble Percussions Claviers de Lyon (PCL) and is for five percussionists playing a large array of tuned and un-tuned instruments. The title refers to a street corner in Winnipeg, Manitoba, which is reputedly the coldest in North America.

Gavin Bryars

The Truth and The Truth

While visiting Toronto's historic Fort York, I learned that musicians had collected the wounded and corpses from the battlefield. Those least responsible for the violence were the ones most intimately acquainted with its effects. Exploring the traditions of military drumming as a form of signalling and communication, I began to look at how messages about war in our own time are shared and/or withheld. The snare drum part is based on speech rhythms and military drumming techniques.

Three voices run through this work. Each speaks to the slippery nature of the truth:

"Repetition does not transform a lie into a truth." (Franklin D. Roosevelt, radio address, October 26, 1939)

"Why should we hear about body bags, and deaths…I mean, it's not relevant. So why should I waste my beautiful mind on something like that?" (Barbara Bush on ABC's "Good Morning America," March 18, 2003.)

"And you shall know the truth and the truth shall set you free" (John 8:32)

Juliet Palmer

Voices Rising

This work was inspired by Dylan Thomas's famous poem "Do not go gentle into that good night." It is a lyric piece with some trombone solos in it. The trombone is pretty Mahlerian in sound, similar to that in the Third Symphony, a plaintive cry at the climaxes of sections.

Marcus Goddard

THURSDAY, JUNE 21, 7:30PM – Evergreen Theatre

CHAMBER MUSIC CONCERT

Concert sponsored by **Stubberfield Funeral Home Ltd.**

Osvaldo Golijov (b. 1960)

Last Round (1996)

Dennis Kim (violin) and string students

Francis Poulenc (1899 – 1963)

Sonata for horn, trumpet and trombone, FP 33a (1922, rev. 1945)

Oliver de Clercq (horn); Marcus Goddard (trumpet); Gordon Cherry (trombone)

Wolfgang Amadeus Mozart (1756 - 1791)

Serenade No. 10 for winds in B-flat major, K. 361/370a ("Gran Partitia") (1781) – Movements 4-7

Roger Cole, Lilli Samman (oboe); Alain Desgagné, Amanda Robertson, Mia Zamora, Gregory Hamilton (clarinet); Julia Lockhart, Siping Guo (bassoon); Oliver de Clercq, Kiersten Gustafson, Devin Reddy, Erika Hollister (horn); Mark Morton (bass); Arthur Arnold (conductor)

iv. Menuetto. Allegretto – Trio I – Trio II
v. Romanze. Adagio – Allegretto – Adagio
vi. Thema con Variazioni
vii. Rondo. Molto Allegro

INTERMISSION

Arnold Bax (1883 – 1953)

Elegiac Trio for flute, viola and harp (1916)

Janet Arms (flute); Michael Gieler (viola); Cheryl Losey Feder (harp)

Antonín Dvořák (1841 – 1904)

Quintet for piano and strings No. 2 in A major, Op. 81/B155 (1888)

Dennis Kim, Richard Roberts (violin); Michael Gieler (viola); Brian Yoon (cello); Edwin Sungpil Kim (piano)

i. Allegro, ma non tanto
ii. Dumka: Andante con moto
iii. Scherzo (Furiant): moto vivace
iv. Finale: Allegro

PROGRAM NOTES:

Last Round

"I composed *Last Round* at the prompting of Geoff Nuttall and Barry Shiffman. They heard a sketch of the second movement, which I had written in 1991 upon hearing the news of Astor Piazzola's death, and encouraged me to finish it and write another movement to complement it. The title is borrowed from a short story on boxing by Julio Cortázar, the metaphor for an imaginary chance for Piazzola's spirit to fight one more time (he got into fist fights throughout his life). The piece is conceived as an idealized bandoneon [a small accordion-like instrument without keyboard].

"The first movement represents the act of a violent compression of the instrument and the second a final, seemingly endless open sigh. (it is actually a fantasy over the refrain of the song 'My beloved Buenos Aires', composed by the legendary Carlos Gardel in the 1930s.) But *Last Round* is also a sublimated tango dance.

"The two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestras. The bows fly in the air as inverted legs in criss-crossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it, with the immutability that can only be acquired by transforming hot passion into pure pattern."

Osvaldo Golijov

Sonata for horn, trumpet and trombone

In the hands of a less sophisticated composer than Francis Poulenc, a sonata for horn, trumpet, and trombone could easily turn out of be an exercise in bombastic noise. In Poulenc's hands, the unusual instrumentation is a constant delight, his writing for each participant ranging from mellow lyricism to brash exuberance.

Although this short work (its three movements last less than ten minutes) might remind listeners of an 18th-century divertissement, at least in spirit, it could only be the product of a 20th-century Frenchman. The composer used his melodic gift lavishly although the melodies are often overshadowed by his overflowing wit, which, in true Parisian fashion, sometimes borders on the acerbic. The entire work is suffused with a playfulness and a sense of delight that is extremely sophisticated.

For Poulenc, a sense of lightness was one of the defining characteristics of French music. "You will find sobriety and dolor in French music just as in German or Russian," he said in 1950. "but the French have a keener sense of proportion. We realize that somberness and good humor are not mutually exclusive. Our composers, too, write profound music, but when they do, it is leavened with that lightness of spirit without which life would be unendurable."

Paul Thomason

Serenade No. 10

Serenades and divertimentos were 18th-century functional pieces, often serving as background music and quite happy in that subordinate role – except, that is, when the composer's name was Wolfgang Amadeus Mozart. In his tenth serenade, he composed seven movements, of which the last four are performed in PRISMA's Chamber Music Concert.

The fourth movement, a "Menuetto," is more determined and energetic than its opening movement counterpart. It includes two trios, the first of which is in the key of B-flat minor, a key found very infrequently in Mozart. It is a dramatic and turbulent episode in an otherwise cloudless movement.

The fifth movement is a "Romance" in *adagio* tempo. It has a faster middle section that sounds light and playful despite its C-minor tonality that is usually associated with more sombre moods.

The sixth movement is a theme with six variations that puts the virtuosity of the entire ensemble to a test.

The closing *rondo* "Finale," is sparkling and cheerful throughout, with a minor-mode episode in Mozart's so-called "Turkish" idiom (well-known from the A-Major *Piano Sonata*, the A-Major *Violin Concerto*, and the opera *The Abduction from the Seraglio*).

Peter Laki for Chicago Symphony Winds

Elegiac Trio for flute, viola and harp

Composed in one long movement, the Trio is divided into two sections. In the first section, the flute and viola present long-lined melodies over the accompaniment of harp arpeggios. The second section is slower. Here the viola and harp together sing a noble, elegiac melody while the flute flutters around it.

Edition Silver Trust

Quintet for piano and strings No. 2

The opening sonata movement is stretched between two vivid poles, an effusive, intimate lyricism, tender to the point of breaking, and a sinewy, driving restlessness that sustains gigantic trajectories of force. The cello sings a soulful, intimate outpouring that is answered, only after a vast expanse of music development, by a kindred violin. This unforgettably haunting tune reappears in many guises but always like a little, distant island awash in a sea that intermittently provides a glimpse before hiding it again in a swelling wave of motion. The forceful sea has its own signature themes that are by turns troubled and exultant. The entire exposition flows unbroken in a single sustained gesture into the ensuing development and return home.

The slow movement Dumka is a Dvořák specialty. Coming from folk ballad tradition in Eastern Europe, a somber, slow lament alternates with music of much greater vitality, showing a beatific smile or kicking high in lively village folk dance. The most colorful textures of the quintet are found within this movement as they steadily shift and refocus the ensemble character and mood to accentuate the alternating sections of a thematically rich rondo. The instruments are blended and balanced together while still maintaining distinctive individual roles for a crystal-clear texture.

The scherzo is a fleet marvel of mirth and athletic bounding joy, light as a feather with an effervescent grace. The trio section provides one of Dvořák's most magical moments – an inner heaven of music is made from exactly the same notes as its outer counterparts but its melodies and motifs are slowed way down into a miraculously transformed variation that reverberates with memories of its former self.

The parenthetical title "Furiant" evokes another folk dance frequent in Dvořák's music. In this case, it draws on the vivacity of scherzo itself, refined, stylized and distilled from its original rustic inspiration.

Dvořák finishes his work with several new, colourful and wonderfully shaped musical ideas including a mercurial flickering between major and minor keys, as quickly as each successive phrase. In some ways the most traditionally "developed" of the four movements in terms of rhetorical storm and stress, tension and release, it nonetheless has much simple and special tunefulness that distinguishes almost all of Dvořák's music - a warm, friendly familiarity with a touch of déjà vu and a sure sense of coming home, even though we may never have been there before.

Kai Chirstiansen (for earsense)

WHY I SUPPORT PRISMA

Karl and Christy Siegler

Members

"I love all forms of live music, and orchestral music is just that much more complex than other forms of musical performance. My favourite part[s] of the festival is hearing orchestral music that I'm not familiar with, in the context of Arthur Arnold's brilliant, intelligent and complete accessible backgrounder narratives – it's wonderful to experience musical artifacts performed in their historical frames."

FRIDAY, JUNE 22 at 7:30 PM and SATURDAY, JUNE 23 at 1:30 PM – Evergreen Theatre

SYMPHONY CONCERT: "DIAGHILEV AND THE BALLETS RUSSES"

PRISMA Festival Orchestra
Arthur Arnold (conductor)

Friday Concert sponsored by **MIKE ROBINSON & LYNN WEBSTER**
Saturday Concert sponsored by **Balfe/Somers Wealth Management of RBC Dominion Securities**

Richard Strauss (1864 - 1949)

Josephslegende (Symphonic Fragment) (1947)

Concerto Competition: Final Round

Sololists: Finalist A (TBA) & Finalist B (TBA)

INTERMISSION

Igor Stravinsky (1882 – 1971)

Le Sacre du Printemps (The Rite of Spring) (1913)

Part I. L'Adoration de la terre (The Adoration of the Earth)
- Introduction
- The Augurs of Spring (Dances of the Young Girls)
- Ritual of Abduction
- Spring Rounds
- Ritual of the Rival Tribes
- Dance of the Earth

Part II. Le Sacrifice (The Sacrifice)
- Introduction
- Mystic Circles
- Glorificatin of the Chosen One
- Evocation of the Ancestors
- Ritual Action of the Ancestors
- Sacrificial Dance

PROGRAM NOTES:

Josephslegende

Diaghilev's ballet *Josephslegende*, for which Strauss's music was originally written, proved to be a flop. In his final years, however, Strauss believed he could popularise the piece by reworking themes into a shorter, purely orchestral work. The dense, colourful late Romantic score, virtually a Cecil B. DeMille epic set to music, was given sensuality, spectacle and tenderness, as appropriate to the clearly delineated elements of the story, and carries the listener inexorably to the drama's stirring climax of Joseph's celestial transfiguration.

Adapted from Ron Maynard, Naxos Music

Le Sacre du Printemps

It is impossible today to imagine the shock of a musical score that, like Beethoven's Fifth Symphony (written just over a century earlier), has had its freshness and daring dimmed by familiarity. Besides the overt sexuality of the subject and depiction of a primordial world, Stravinsky's use of harmonic dissonance, frenzied rhythmic changes, unpredictable offbeat accents, savage ostinati (repeated patterns), wild dynamics, and distorted, quirky melodies were incoherent when first heard.

The most audacious of the musical innovations are certainly rhythmic. In the Augers of Spring, the famous section near the very beginning, a single massive chord repeated again and again, like a fast pulse, is shot through with irregularly spaced, unpredictable accents. It was murder on Nijinsky's dancers, just as it is for listeners today who must prove their musicality by beating time. That section, at least, Stravinsky could notate in a conventional 2/4, with accents landing wherever they fell. But the final sacrificial dance was so new in its rhythmic conception that he couldn't even find a way to put it on paper at first— even though he could play it at the piano. He eventually juggled bar lines and time signatures to correspond to what his hands wanted; the meter changes in nearly every measure (it begins 3/16, 2/16, 3/16, 3/16, 2/8, 2/16, 3/16).

There are many celebrated passages. Stravinsky layers different strict, ticking ostinato patterns—the orchestra sounds like a clock shop gone mad—to create a tension unknown in music. The famous pounding chord, the heartbeat of the Augers of Spring, is a prophetic mixture of two unrelated tonalities, with an F-flat chord on the bottom and an E-flat seventh chord on top.

While it is tempting to regard *The Rite of Spring* as an anthology of brilliant effects - from the opening solo for very high bassoon (quoted in all the textbooks on orchestration) to the giant whoosh with which the furious final dance collapses – it is the cumulative sweep of rhythmic energy that gives the score a life all its own. *The Rite of Spring* is as tight and shrewdly paced as a Hitchcock thriller and it still leaves audiences gasping almost a hundred years after it was written.

Mainly from Philip Huscher, Program Annotator, Chicago Symphony Orchestra

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EDUCATIONAL OUTREACH

INSTRUCTED REHEARSAL

TUESDAY, JUNE 12, 10AM
(Evergreen Theatre)

Sponsored by **School District No. 47**

Let the PRISMA Festival Orchestra take you on an epic journey to Hogwarts. Under the direction of Maestro Arthur Arnold, the symphony will be rehearsing the Harry Potter Suite, a medley of themes from the popular film, Harry Potter and the Sorcerer's Stone. Note: This event is closed to the public, but do not worry: fans of the movie will be able to hear the results of this rehearsal at PRISMA on the Beach on June 16!

FREE EVENTS

CONCERTO COMPETITION SEMI-FINALS

WEDNESDAY, JUNE 13, 7:30PM
(Evergreen Theatre)

Sponsored by
Tempco Heating & Cooling

11 qualifying students will compete for the chance to spend a week in Russia performing with the Moscow Symphony Orchestra. Watch the electrifying action as our panel of faculty adjudicators narrows down the competition to a final two. The stakes are high and the expectations are even higher! Don't miss this free event – our unofficial kickoff to the 2018 PRISMA Festival, featuring the fabulous Edwin Sungpil Kim as accompanist. Finalists will compete in front of a live audience at the June 22 symphony concert and will perform again at the June 23 matinée.

PRISMA ON THE BEACH

SATURDAY, JUNE 16, 6PM
(Willingdon Beach)

Sponsored by

Join us for this FREE, family-friendly community celebration featuring performances by the PRISMA Festival Orchestra and PRISMA Guest Artists. For the sixth year in a row, we'll be showcasing the seaside beauty of Powell River alongside the musical extravaganza that is PRISMA. Bring your blankets and lawn chairs and enjoy an evening of symphonic selections complemented by local food and art vendors, a salmon barbecue and a beer garden. Musical highlights will include works by Vivaldi and Tchaikovsky as well as a special performance of the *Harry Potter Suite*. Food vendors will begin selling their offerings at 5 pm. Music will start at 6 pm.

DAILY MASTERCLASSES

EVERGREEN THEATRE

Admission $5
(Free for festival pass holders and youth)

Monday, June 11:
1:30 pm: Bass
3:15 pm: Bassoon

Tuesday, June 12:
1:30 pm: Flute
3:15: Viola

Wednesday, June 13:
1:30 pm: Conducting
3:15 pm: Cello

Thursday, June 14:
1:30 pm: Oboe
3:15 pm: Trumpet

Friday, June 15:
1:30 pm: Violin
3:15 pm: Horn

Monday, June 18:
1:30 pm: Tuba & Trombone
3:15 pm: Harp

Tuesday, June 19:
1:30 pm: Clarinet
3:15 pm: Violin

Wednesday, June 20:
1:30 pm: Cello
3:15 pm: Bassoon

Thursday, June 21:
1:30 pm: Viola
3:15 pm: Percussion

Friday, June 22:
1:30 pm: Oboe
3:15 pm: Horn

Schedule accurate at time of publication; subject to change due to unforeseen circumstances.

STUDENT RECITALS

EVERGREEN THEATRE

5 pm – Admission Free

Monday, June 11: Bassoon
Tuesday, June 12: Viola
Monday, June 18: Harp
Tuesday, June 19: Dvořák String Quintet op. 77

Schedule accurate at time of publication; subject to change due to unforeseen circumstances.

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Springtime Nursery
Telus Community Ambassadors
The Convenient Chef
The Patricia Theatre
Pacific Coast Appliance and Installation
Powell River Academy of Music
Powell River Ceilish Fiddlers
Powell River Garden Club
Powell River Healthworks
Quality Foods
University of British Columbia
Vancouver Symphony Orchestra
Victoria Symphony

WHY I SUPPORT PRISMA

Nicholas Simons
MLA, Powell River-Sunshine Coast

"Bringing musicians to Powell River from all corners of the world makes not just Powell River, but the world, a better place. PRISMA adds an extra dimension to the already well-rounded cultural scene of the Powell River Region, and demonstrates what a small, isolated community can accomplish."

PRISMA Members

Membership is as of May 10, 2018. Thank you to all those who have joined us since then!

Maestro's Circle

Illahie Foundation
Chet Idziszek

Encore Club

Anonymous (2)
Brendan & Heather Allen
Dona Campbell & Brian Walker
The Chapman Family
Irene O'Connor
The Shoji Family
Sharon Thomas
Michelle Zarin

Benefactor

Anonymous (6)
Lyn Adamson & Kathie Mack
Barry Bennett & Anne Leaman
Jane Cameron & Patrick Brabazon
Bryce & Kim Code
Lyn Cooper & Susan Cooper
Anne-Marie Dekker
Linda Lea Harvey
Mary Henry
Dorothy Janzen
Lili Kopala & Gerald Frazer
Doug Malloch
Michael & Elizabeth Matthews
David & Janet May
Terry & Lorraine Stokes
Rudy Vander Maeden
Michelle Zarin

Patron

Anonymous (2)
Brian Balfe & Marie Trudeau
Alison Barbour & Bob Butkus
William & Kathryn Barclay
Kim & Charles Barton-Bridges
Hector & Donna Beauchesne
John & Janice Bennett
Janet & Wes Bingham
Dennis & Kay Bremner
Grant & Margaret Colman
Doreen Berrington & Lee Coulter
Colin & Maureen Daly
Sean & Ruth Dees
Dan & Heather Dyble
Pat & Andy Gerlach
Frank & Margaret Greenwood
Susan Hanson
James & Norah LeClare
Catherine Leggett
Darryl & Fern Magnus-Brown
Robert Main & Hanna Main-van der Kamp
Barrie McDonald & Claire Bonsor
Hugh Mullaly & Diane Moore
Vicki Pierobon
Pieter & Roche Rossouw
Sherry Sakamoto
Barry & Jeanette Scott
Barbara Sherriff
Nicholas Simons & Slim Milkie
Lawrence & Jayne Skinner
Kim Stokes & Arthur Arnold
Ron Woznow & Susan O'Brien

Friend

Anonymous (2)
Stephanie Ackroyd
Rob & Leila Arnstein
Heather Baldwin
Terri & Steve Beck
Kim Beno & Deidre Follett
Richard & Nora Lea Benson
Jennifer Blampin
B. Bligh
Diane & Peter Bolton
Ann & Mike Bonkowski
Betty Bonsor
Charlene & Don Bourcier
Jean Brach
Susan Campbell
Joyce & Don Carlson
Kerri & Scott Carlson
Terry Clark
Wendy Cocksedge & Ross Hamilton
Cindy & Andre Dalcourt
John & Linda de Vries
Don & Lee Edmonds
Anne Marie Edwards
Max & Winnie Ferrier
Madeleine & Fraser Field
Deanna Flichel
Rick Geising & Jean MacKenzie
John & Mary Gray
Steven Grover & Susan Dawkins
Norman Guindon & Ellie Murphy Guindon
Susan Hainstock & Andy Davis
Lyndamae Harris
Christine Hollmann & Hugh Prichard
Nancy and Alex Hollmann
Patricia Hughes & Peter Rowles
Mary & David James
Pamela Jensen
Mary Jensen
Brian Johnston
Patricia & Robin Jones

WHY I SUPPORT PRISMA

Julia Levy

Board Member/Donor

"Arthur's compelling personality and his ability to verbalize his dreams for PRISMA was an immediate turn on for me. Further, having an event like this in Powell River is so enriching for everyone who participates. Such events enrich the town culturally, enhance business activity in the town, encourage people to visit the town to discover its other assets and to improve our quality of life."

Mary Kallal
Michael Keating & Pat Thompson
Anna Lambert-Bircher & Rudy Pearson
Helen & Hugh MacKenzie
David & Christine Masters
Judy & Ian McIntyre
Jock & Christine McLauchlan
Joan McLeod
Marcia Mehaffey
Johanna Moore
Shea Nassichuk
Martin Osborne & Deborah Watson
William Pallot
Min Jung M Park
Cedwyn & Margaret Phillips
Moya M. Pritchard
Karen Quinton
Peter & Gladys Raven
Rachel Rocco & Yvonne Peters
Paul Schachter & Denise Reinhardt
Val & Doug Schuetze

Karl & Christy Siegler
Doug Dobson & Winnie Snow
Adrian & Lot Sparham
Sari Spenser & David Smith
Dawn & Geoff Stubbs
Maureen Tierney & Jeff Pollitt
Anne & Bill Trussler
Annabelle Tully-Barr
Marguerite Unger
Sandra Vella
Carolyn Walton-Kay
Geoffrey Whitaker

Classic

Anonymous (2)
Robert Betty
Marian Buller
Susan Canning
Wendy & John Carter
Linda Clemence
Paul & Ann Clements
Bertha Clough & Joe Corsbie
Lorraine Cushing
Isabelle Durand
Monique Eng
Gwen & Ray Enquist
Nancy Fidgett
Yvonne Findlater
Rae Fitzgerald
Steven Goodman
John & Marie Hall
Richard & Greta Jasper
Susan Jersak
Deb Lesuk
Heather Maximea
Diane & David McKendrick
Sue Milligan
Lin & Russ Morrison
Jan Padgett
Guy Pocklington & Drena McCormack
Evelyn Pollen & John Schaefer
Adrian Redford
Susan & Bob Rice
Harold Robertson
Charlotte Schulz
Sheila & Alan Shaw
Sharon Simpson & Bob Allen
Marianne Smisko
Quentin Smith
Janet & Rob Southcott
Denise St. Arnaud & Ron Beaulieu
Jo Thomas
Jeannie Thomson
Derk Van Hees & Audrey Sullivan
Laura Wallace
Terry & Bob Webster
Claudia Westland
Sherri & Gil Wretham
Pamela Wylie

Musical Merit Scholarship Fund Donors

Anonymous
Brendan & Heather Allen
The Chapman Family
Gail Cook & Brad Leggett
Lyn & Susan Cooper
Mary Christopher
Anne Marie Dekker
Deux Mille Foundation
Linda Lea Harvey
Mary Henry
Chet Idziszek
The Illahie Foundation
Dr. Dorothy Janzen
Dr. Lili Kopala & Gerald Frazer
Liz and Michael Mathews
Irene O'Connor
Sharon Thomas
Rudy Vander Maeden Foundation
Michelle Zarin – In memory of Chris Stone - Record Plant Recording Studio

PRISMA Volunteers

Our sincere thanks for your talent, time and commitment!

Box Office
Cindy Dalcourt
Patricia Hughes
Selina Smith

Drivers
Brendan Allen
Carol Hamilton
Sandra Harvey
Jack Hylen
Ian & Judy McIntyre
Alane Wilson

Homestay Hosts
Donna & Hector Beauschene
Gail Cook
Madeleine Field
Steven Grover & Susan Dawkins
Mary Henry
Laurie Heron
Yvonne Peters & Rachel Rocco
Vicki Pierobon
Barbara Sherriff
Lot Sparham
Patricia Thompson
Vanessa Turnbull
Theresa Toms
Fern & Darryl Magnus-Brown

Hospitality
Rachael Barton-Bridges
Lois Bridger
Chris Brighting
John Catcher
Margaret Gardiner
Sandra Harvey
Marianne Smisko
Alane Wilson

Merchandise Sales
Margaret Gardiner
Maura O'Hea

Office
Michelle Stevens
Nancy Fidgett

Offsite Practice Reps
Heather Allen
Alison Barbour
Fern Magnus-Brown
Jan Walker

Production
Brenden Allen
Annabelle Tully-Barr
Barry Bennett
Jacques Le Breton
Darryl Magnus- Brown
Bob Butkus
Peter Deane
Don Edwards
Bob Webster
David Webster
Dave White

Student Services
Rae Fitzgerald

Signage
Paul Clements

Ushers
Pamela Begbie
Dona Campbell
Helen Fox
Suzanne Gray
Margaret Jones
Paul Jones
Jean McKenzie
Richard Montagna
Helene Nadeau
Darlene Norris
Jan Padgett
Cheryl Rose
Jo Thomas
Maureen Tierney
Rita Rasmussen
Peggy Tetarenko
Jeannie Thompson
Brian Walker
Nina Whiteside
Diana Yensen

To any of our volunteers who joined the ranks after May 15, though your name is not here we appreciate your vital assistance.

PRISMA

FESTIVAL

Help put Powell River on the classical music map!

SUPPORT PRISMA

Become a Member – Join the Family

Be a part of producing this world-class festival of classical music in Powell River! As a PRISMA member, you'll join a growing family of supporters of young orchestral careers and international music excellence. Every member is important to PRISMA, as it shows the community supports our endeavours.

Contribute to our Musical Merit Scholarship Fund

Help make PRISMA accessible to deserving students from all over the world who meet or exceed our competitive enrolment requirements, but cannot afford the tuition cost.
Your five-year financial commitment assists these students in coming to be part of PRISMA.

Learn more:

- Online at **prismafestival.com**
- At the Festival Box Office
- By contacting: **development@prismafestival.com**

Pacific Region International Summer Music Academy Organization
A Charity Registered in Canada 840224240 RR0001

See you next year!

PRISMA 2019 • June 17 - 29

BC Ferries is proud to partner with the
Pacific Region International Summer Music Academy
(PRISMA) to support young, talented musicians.
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