



Notes adapted from Calgary Classical

<https://www.calgaryclassical.ca/feature/148-From-Dance-to-Eternity>

The concert begins with Henry Purcell's **Chacony in G minor**, built around a simple recurring bass pattern. The foundation keeps returning, but the music above it is constantly changing. Musical lines weave around one another, harmonies shift and textures evolve, giving the same underlying idea a different character each time.

From there, the programme moves from musical transformation to interaction. In Antonio Vivaldi's **Concerto for Two Violins and Cello**, three solo instruments emerge from the ensemble, exchanging ideas and responding to one another. One violin introduces a phrase, another answers, and the cello joins the conversation. At times the voices cooperate; at others they compete, before returning to the larger ensemble.

Biber's **Battalia à 10**, composed in 1673, takes that idea in a very different direction. The work depicts a battle, beginning with humour, theatricality and the sounds of military life. Biber then creates one of the most striking moments in the programme, with different melodies deliberately colliding as though each group is determined to sing its own song without listening to anyone else.

That lament leads naturally to Mozart's Requiem.

Mozart was working on the Requiem during the final months of his life in 1791 and died before completing it. Normally experienced with chorus, vocal soloists and full orchestra, the work will take on a very different character in this concert through a **string arrangement by Peter Lichtenthal**, a physician and composer who was a devoted admirer of Mozart.

Without voices, the familiar work becomes more intimate and transparent. The strings carry music originally written for singers, allowing listeners to hear Mozart's intricate counterpoint and harmonies from a different perspective. The words are no longer being sung, but they remain present in the music: pleas for mercy, the fear of judgement, grief and, ultimately, the prayer for eternal rest.

The connection between Biber and Mozart becomes particularly striking at this point. Biber's Battalia ends with a lament for those wounded by war; Mozart's Requiem turns toward those who have died. More than a century separates the two works, yet placed together they seem to ask related questions about suffering, loss and mortality.

Musicians

First Violin

Jeongmin Park – Leader
Mary Jane Vandekerkhove
Margot Scullen

Second Violin

Carmen Ashmead – Leader
Tokie Onoda
Katarina Wollmann

Viola

Sammie Champa – Leader
Duarte Silva

Cello

Haena Lee – Leader
Rachel Gurnett

Double Bass

Ross Lemon – Leader

Harpsichord

Michael McHugh





Jeongmin Park

Conductor

Jeongmin Park is a violinist, violist, and conductor who brings both brilliance and discipline to the stage. His musical foundation was shaped under Ulrich von Wrochem, former principal violist of La Scala Orchestra in Milan and the Bavarian Radio Symphony Orchestra. Later, he studied at the University of Seoul, where he refined his violin and orchestral leadership skills under Professor Youngzun Kim, concertmaster of the Seoul Philharmonic Orchestra. During his university years, he gained extensive orchestral experience, performing as a guest member with prestigious ensembles such as the Gyeonggi Philharmonic Orchestra and the Korean national Symphony Orchestra.

After completing his studies, Jeongmin auditioned and was selected for the Republic of Korea Air Force Military Band, where he served as a violinist. Following his military service, he won a position in the Chuncheon Philharmonic Orchestra, where he performed for 12 years alongside world-class musicians and participated in Korea's largest symphonic event, the Symphonic Festival, multiple times. He was also a regular performer at the Great Mountains International Music Festival.

Beyond the classical stage, Jeongmin collaborated with the award-winning world music band Second Moon on their project Bard, contributing to their album recordings. Their work earned multiple accolades, including Best Album, Best Crossover Album, and Rookie of the Year at the Korean Popular Music Awards, culminating in a performance at Carnegie Hall.

As a versatile musician, Jeongmin has recorded for numerous film scores and commercials, earning ongoing royalties for his work. His passion for jazz also led him to serve as a panelist on a jazz music radio program in Korea. Since immigrating to Canada, Jeongmin has continued his musical journey as a teacher, performer, and conductor. He is the Artistic Director and conductor of the St. Giles Orchestra and the violist of Electronic Symphonia and performs as part of a gypsy jazz duo. Above all, Jeongmin is a devoted husband and a loving father to three wonderful sons.

Carmen Ashmead

Violin Soloist

A native Calgarian, **Carmen** obtained a Bachelor of Music in violin performance from the University of Calgary. She pursued further studies at the Toronto Conservatory as well as in Oxford, England. She is a member of the Red Deer Symphony. Carmen has played and continues to play with various orchestras and groups. These include the Calgary Philharmonic Orchestra, the touring orchestras of the Royal Winnipeg Ballet and the National Ballet, the Festival Chorus, Calgary Opera, Bantt Opera, the Lethbridge Symphony, the Bach Society Orchestra, the Bow Valley Chorus, the Allegra String Quartet, and the Calgary Children's Choir. She has also been blessed to perform in orchestras for visiting artists such as Tony Bennett, Amy Grant, Christopher Plummer, Anne Murray, and Diana Krall to name but a few.

Additionally, Carmen has been a member of St. Giles Presbyterian Church her entire life, and was baptized there as a baby. She is a member of the Sunday choir, and also regularly helps to lead worship services. Carmen is the co-convenor of the music committee and has been instrumental in the realization of the St. Giles Philharmonic Orchestra. Music is her gift and her ministry.

Haena Lee

Cello Soloist

An accomplished Canadian cellist, **Haena Lee**, age 26, was born in Malaysia and began studying the cello at the age of nine after returning to her home country, South Korea. A few years later, she moved to Canada, where she continued her cello studies in Edmonton, Alberta. In Edmonton, she won numerous scholarships and awards as a soloist, including at the Alberta College Fall Music Festival, the Alberta College Scholarship Competition, and the Edmonton Kiwanis Festival. In 2012, upon the special recommendation of Michael Massey, conductor of the Edmonton Youth Orchestra, Lee made her solo debut with the Edmonton Symphony Orchestra.

To further her musical training, Lee relocated to Calgary, Alberta, in 2012, where she was accepted into the Academy Program for Gifted Youth at Mount Royal University, and later the Advanced Performance Program in 2015. During her time in the Academy, she performed in numerous concerts and participated as a soloist in masterclasses with world-renowned artists such as Frans Helmerson, Colin Carr, and Lynn Harrell, among others. Lee earned multiple awards and scholarships, including an Honourable Mention in the 2015 Frank Simpson Concerto Competition, and performed the first movement of Lalo's Cello Concerto in D minor with the Calgary Youth Orchestra.

Lee holds a Bachelor of Music in Performance from the Manhattan School of Music and a Master of Music in Performance from McGill University's Schulich School of Music. Most recently, she performed Haydn's Cello Concerto in D Major with the San Francisco Academy Orchestra while completing her Artist Diploma. Deeply committed to giving back, she takes pride in contributing to and being an active part of her local community through teaching and music-making. In 2026, she was featured as a soloist with the Calgary Korean Orchestra, performing the fourth movement of Elgar's Cello Concerto, further highlighting her artistry and dedication to her craft.