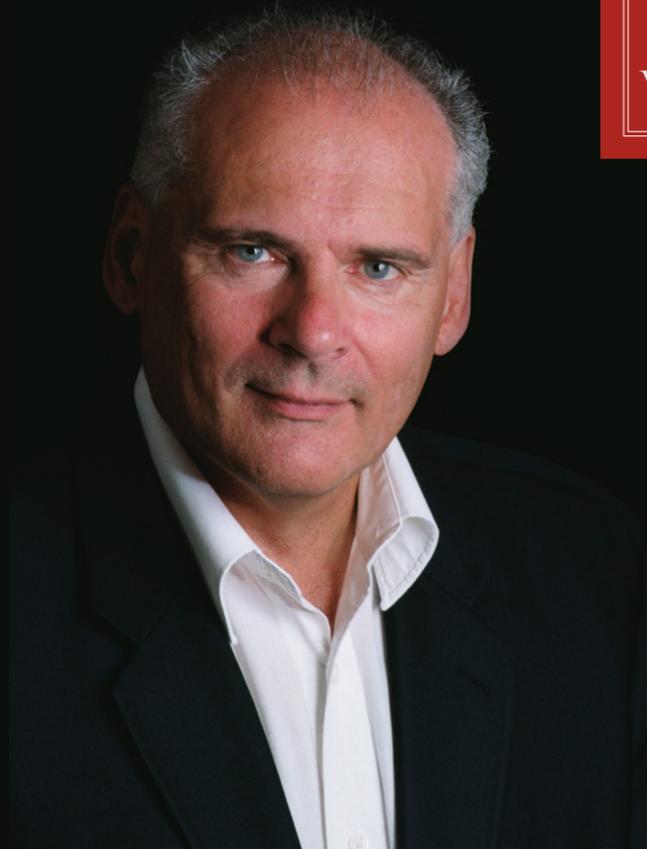


EMOTIONAL

VICISSITUDES



Yaroslav Senyshyn
piano

WORKS BY
Sergei Rachmaninoff
Atsushi Yoshinaka

TROY1445

WWW.ALBANYRECORDS.COM

ALBANY RECORDS U.S.
915 BROADWAY, ALBANY, NY 12207
TEL: 518.436.8814 • FAX: 518.436.0643
ALBANY RECORDS U.K.
BOX 137, KENDAL, CUMBRIA LA8 0XD
TEL: 01539 824008
© 2013 ALBANY RECORDS • MADE IN THE USA



WARNING: COPYRIGHT SUBSISTS IN ALL RECORDINGS ISSUED UNDER THIS LABEL.



The Performer

Yaroslav Senyshyn was a prize pupil of the late and great teacher Antonina Yaroshevich Manko, who also taught Larysa Kuzmenko a Composer-in-Residence with the Toronto Symphony Orchestra. Yaroshevich's musical education stemmed from the great pedagogue, Felix Blumenfeld, who in turn was Vladimir Horowitz's teacher at the fabled Kiev Conservatory, Ukraine. Senyshyn also studied with Damjana Bratuz, Howard Munn, Clifford von Kuster, Katharina Wolpe, and Pierre Souverain.

Senyshyn is an exponent of the grand tradition of piano playing. Georgetown University Radio featured Senyshyn in a documentary program about Canadian pianists, including Glenn Gould, Louis Lortie and Anton Kuerti. Senyshyn is described as a pianist of "enormous power" and "sophistication" (*Washington Post*) and for his "originality" and "creativity" (New York Times).

In addition to his concert activities, Senyshyn is Professor of Aesthetic and Moral Philosophy at Simon Fraser University's Faculty of Education. He publishes extensively in international journals such as the *Philosophy of Music Education Review*, *Musica-Realta*, *Interchange*, *Journal of Educational Thought*, *Educational Leadership*, *Canadian Journal of Education*, and other publications. His book *The Artist in Crisis* was written to inspire all musical performers and artists alike who are in danger of quitting their musical art.

Senyshyn often performs with his wife, Susan O'Neill-Senyshyn, the internationally acclaimed scholar and virtuoso flautist. Their collaborations include concerts in aid of providing education for the homeless. Yaroslav Senyshyn is a Steinway Artist.

The Music

Although Rachmaninoff's Preludes and Études-Tableaux are very well known, there is room for ever-evolving interpretations of these masterful works. Now that we live in an era of great diversity in the arts, we no longer view Rachmaninoff as a 'Hollywood' composer. With great music there is always room for varying perspectives. And the pieces selected for this album are certainly no exception: Rachmaninoff explores through them the remarkable human landscape of human emotion in all its variegation and manifestation. But at the end of the day this is great music for heightened sensibilities. One does not graduate *from* Rachmaninoff but graduates *to* him if one is attuned to the staggering complexity of the human psyche and its remarkable spectrum from the very heights of jubilation to a dreaded angst of human suffering, anxiety and despair. Rachmaninoff explored these emotions in all of his music. And in doing so he gave all interpretative artists the freedom and responsibility to project what is ultimately ineffable in everyday discourse but miraculously discernible in music to a public that seeks it.

There is much talk these days about Rachmaninoff the pianist. There are many who believe that he was the greatest pianist of all time. Naturally, it is quite impossible to ultimately categorize such speculations definitively. But there is no doubt that he was a truly prodigious titan of the piano. Like Chopin and Liszt, Rachmaninoff understood the piano and its seemingly unlimited sonorities. He wrote in his own image, which extended to the anatomical attributes of his large hands, as well as his remarkably disciplined fingers and mind. But these attributes were always subordinated to his remarkable conceptualization of *his* musical mind. These compositions were actualized in his innate overlapping harmonic rhythms and strangely enough, irregular motivic-like phrases, within broader regularities of phrasing. Is this a paradox? Yes indeed; but then, isn't that the essence of all great philosophy, art, and music?

Atsushi Yoshinaka is an Associate Professor of Music Education at the College of Education, Psychology and Human Studies, Aoyama Gakuin University in Tokyo, Japan. He also serves as Chairperson of the Creative Music Education Laboratory at Kenshin Early Education Research (KEER). He was a Visiting Professor at the Faculty of

Education, Simon Fraser University, Canada from 2012-2013.

Yoshinaka received degrees from Kunitachi College of Music (Japan), Longy School of Music and the California Institute of the Arts (USA).

He studied with John McDonald, Mel Powell, Morton Subotnick and Fred Rzewski. As a composer, Yoshinaka has been a Musical Director of a modern dance company “The Performer’s Shop” since 1987. Many dancers, including wheel-chair dancers, all over Japan, favor his compositions and improvisational performances.

His music has been released on an album entitled *don’t panic! 60 seconds for piano* with Guy Livingston, piano on the WERGO label. Also his music was selected for presentation at the Extensible Toy Piano Festival. Based on the results of the XTP composition competition, Yoshinaka’s works have been performed and acclaimed in many countries including South Africa, Holland, Israel, Germany, USA and Canada.

Yaroslav Senyshyn has had numerous conversations with Atsushi Yoshinaka about his musical influences that include Murray Schaffer’s soundscape philosophy and the work of Eric Satie. The two featured soundscape compositions were recorded in the field. They are a reflection of the loneliness Yoshinaka felt while away from his family and home in Japan. These two works are largely the result of a trip taken by Yoshinaka and Senyshyn to Bowen Island and Gibsons on the Strait of Georgia in British Columbia, Canada. Perhaps it is not very strange that these two works are reminiscent of Rachmaninoff’s homesickness and longing for his ancestral home; certainly, the B minor Prelude and many of the other pieces on this album would be a case in point.

—Yaroslav Senyshyn

Acknowledgments

Engineer: David Li

Mastering: Sam Fin

Photo of Yaroslav Senyshyn: Lelie Tackabury

TROY1445

Yaroslav Senyshyn, piano

EMOTIONAL VICISSITUDES

EMOTIONAL  VICISSITUDESYaroslav Senyshyn *piano*

Sergei Rachmaninoff (1873-1943)

- 1 Prelude in G Major, Op. 32, No. 5 {2:58}
- 2 Prelude in B Minor, Op. 32, No. 10 {5:57}
- 3 Prelude in G Sharp Minor, Op. 32, No. 12 {2:46}
- 4 Prelude in G Minor, Op. 23, No. 5 {3:41}
- 5 Prelude in D Major, Op. 23, No. 4 {4:52}
- 6 Prelude in B Flat Major, Op. 23, No. 2 {3:58}
- 7 Étude-tableau in C Major, Op. 33, No. 2 {3:03}
- 8 Étude-tableau in E Flat Major, Op. 33, No. 7 {1:55}
- 9 Étude-tableau in G Minor, Op. 33, No. 8 {3:55}
- 10 Étude-tableau in E Flat Minor, Op. 39, No. 5 {5:06}
- 11 Étude-tableau in A Minor, Op. 39, No. 2 {8:33}
- 12 Étude-tableau in C Sharp Minor, Op. 33, No. 9 {3:09}

Atsushi Yoshinaka (b. 1963)

- 13 Meisoh (Meditation) {5:17}
- 14 Itami (Pain) {5:41}

TOTAL TIME = 61:43



WWW.ALBANYRECORDS.COM

ALBANY RECORDS U.S.
 915 BROADWAY, ALBANY, NY 12207
 TEL: 518.436.8814 FAX: 518.436.0643
 ALBANY RECORDS U.K.
 BOX 137, KENDAL, CUMBRIA LA8 0XD
 TEL: 01539 824008

© 2013 ALBANY RECORDS MADE IN THE USA

WARNING: COPYRIGHT SUBSISTS IN ALL RECORDINGS ISSUED UNDER THIS LABEL.



EMOTIONAL VICISSITUDES

Yaroslav Senyshyn, piano

TROY1445