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Edwin Huizinga, Violinist



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Edwin Huizinga - BIOGRAPHY

Edwin plays Classical, Baroque and modern repertoire. He is also a frequent guest artist for performances and studio recordings by rockbands and jazz musicians. Edwin has an undergraduate degree in violin performance from Oberlin Conservatory in Oberlin Ohio and a Masters in violin performance from the San Francisco Conservatory in California. Edwin plays on a French violin made in 1826 by Jacques Thibought. His Baroque violin is made by an unknown Italian of the 17th century. He plays with a Canadian Baroque bow made by Stephan Marvin, an Albert Nurnberger and a Tubbs bow.

Edwin was born and raised on a farm in Ontario. Encouraged by his mother, Edwin started playing violin at the age of five at the Guelph Suzuki School. His first teacher was Linda Drennan. At the age of 14, Edwin began commuting to Toronto every weekend in order to be part of the Young Artist Performance Academy of the Royal Conservatory of Music and to study with Mark Fewer. For 5 years he immersed himself in the program and he still plays with many of his fellow students of that time today.



In 2006 Edwin graduated from the Oberlin Conservatory of Music. Here he spent four years studying violin and Baroque violin with Marilyn McDonald and viola with Karen Ritscher. Edwin also found himself learning to improvise and jamming with jazz musicians. Edwin was a member of the Contemporary ensemble led by Tim Weiss , the Baroque ensemble led by Jeannette Sorrell , and the Oberlin Orchestra led by Steven Smith, James Gaffigan, and Bridget-Michaele Reischl. In 2006 Edwin soloed with the Baroque Orchestra, toured China, and participated in a teaching expedition to Panama with his quartet of that time.

From 2006 - 2008 Edwin attended the San Francisco Conservatory of Music graduating with a Master's degree in violin performance. At the Conservatory Edwin spent most of his time as concertmaster and assistant concertmaster of its baroque and main orchestra. In addition he played in many chamber groups tackling music such as Bartok, Carter, Schumann, Beethoven and Mendelssohn.

He also soloed with conservatory orchestras, including the Four Seasons by Vivaldi with the baroque orchestra under the direction of Corey Jamason without conductor, and the Wound Dresser, working with the orchestra under the direction of John Adams and Andrew Mogrelia. During his two years living in San Francisco Edwin became a founding member of the Classical Revolution, a group of chamber musicians from around North America and Europe that get together and play classical music in bars, cafes, museums and art galleries. This project became a tri-weekly event by the time Edwin left San Francisco in May of 2008. In San Francisco, he was concertmaster of the San Francisco Bach Choir, and section player in the San Francisco Academy orchestra, Berkeley Symphony Orchestra, Cal Arts orchestra, and the Monterey Symphony Orchestra. Edwin has also been a member and soloist at the Carmel Bach Festival for the past three seasons working with Bruno Weil. In 2008 he played all the Brandenburg Concertos with the orchestra, soloing in the 1st, 3rd, and 4th concertos.

Over the last two seasons Edwin was a member the baroque ensemble



Passamezzo Moderno based in Berkeley; the recordings page has more on this ensemble. Other highlights were: a Mahler workshop conducted by Sir Simon Rattle, a West Virginia tour with a quintet with Sasha Rattle on clarinet and a masterclass with Robert Mann. Jazz, Rock, etc.

Edwin also loves immersing himself in alternative genres of music like pop, rock, and jazz. In the last two years he has worked with and played on albums for the Mars Volta, Vanessa Carlton, and Third Eye Blind. He also performed live with Third Eye Blind in 2007 at the Fillmore West in San Francisco.

Edwin now resides in Toronto where he is a member of the piano trio The Silver Line. In the past few months, and throughout the coming year, Edwin will be playing with Tafelmusik, the Kitchener Waterloo Symphony, The Wooden Sky and other groups.

www.edwinhuizinga.com

Edwin Huizinga – Critical Acclaim

Bach's Double Violin Concerto in D Minor at the Oberlin Conservatory

"...soloists Evan Few and Edwin Huizinga played with a superb sense of dialogue, throwing musical ideas at each other as if they were having a conversation."

-Michael Sakir

Vivaldi's The Four Seasons (Summer) in Georgetown

"The Four Seasons were performed by the small orchestra of period instruments, with a different violinist leading each concerto. This was an interesting demonstration of the uniqueness of each lead's style. The most popular lead violinist was Edwin Huizinga, whose large frame and long reddish hair helped convey the drama of Summer. He played with great contrast between the slow, quiet parts and the fast, loud parts, making for an exciting performance."

-Escarpment Views

Vivaldi's "The Seasons at Carmel Festival California.", L'Inverno (Winter)

"featured violinist Edwin Huizinga, who impressed us with his bold gestures and brilliant virtuosity in the final movement."

-Lyn Bronson

The Silver Line premiers "Table Turned" by Curtis MacDonald

"Toronto's Silver Line Trio commissioned me to write a piece for them.... These musicians really played fantastic, it was really overwhelming to see a project like this come into such ripe fruition"

-Curtis MacDonald

Touring with “The wooden Sky”

“One of their most interesting friends is violinist Edwin Huizinga. Gavin Gardiner, guitarist and vocalist, said, “He is probably the most talented musician I have ever known. He’s really tall, looks like a Viking, and plays a tiny violin in a Baroque orchestra.”

-David Chadwick

Bach Brandenburg Concerto at the Carmel Bach festival

During his second season performing with the Carmel Bach Festival violinist Edwin Huizinga received the call on a Monday night. Would he stand in for acclaimed baroque violinist Elizabeth Wallfish as solo performer in Bach’s Brandenburg Concerto No. 4 the following night? It was a risk worth taking. The Monterey Herald wrote: “Violinist Edwin Huizinga, 24, displayed star quality and magic in his virtuosic solo, a moment that clearly thrilled both the audience and his colleagues in the orchestra.”

-San Francisco conservatory newsletter

Recital in Ellis Chapel

“It was a wonderful, magical evening of music.”

by Puslinch Pioneer