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EYO

EDMONTON YOUTH ORCHESTRA

Conducted by Michael Massey

“A Tribute to London”



Sunday, November 25th, 2012 at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Intermediate Orchestra

From *Music for the Royal Fireworks* George Frederik Handel (arr. Cantos)

- I. Minuets 1 and 2
- II. La Rejouissance

From *Symphony No. 104 in D Major "London"* Franz Joseph Haydn

- I. Adagio - Allegro

***Fantasia on "Greensleeves"* Ralph Vaughan-Williams**

From *St. Paul Suite* Gustav Holst (arr. Massey)

- The Dargason*

***Crown Imperial; Coronation March* William Walton (arr. Stone)**

INTERMISSION

Senior Orchestra

***Symphony No. 2 "London"* Ralph Vaughan-Williams**

- I. Lento - Allegro risoluto
- II. Lento
- III. Scherzo: Nocturne - Allegro vivace
- IV. Andante con moto

INTERMEDIATE ORCHESTRA

Violin I

Benjamin Christiani*
Scott Selland
Taehoon Lee
Sonya Shin
Jillie Hansen
John Lee
Saorse Cipko
Alison Caulfield

Laci Szajko
Luke Gerwing
Amanda Andrishak
Joshua Li
Timothy Lee
Christie Park
Sophie Taylor
Julia Zalkovic

Bass

Sarah Zebak

Flute

Holly Muirhead*
Sydney Selland*
Lanie Lou
Jin Wook Kim

Oboe

Kara Loewer*
Haley Blomquist*
Russell Necesito
Zofia Stefanicki

Clarinet

Samuel He*
Viktoria Wuest
Yiwei Chen

Horn

Nathan Epp*
Anders Grasdal*
Bethany Godreau
Nils Koch

Trumpet

Anna Shahzadi

Violin II

Isabella Wachowicz*
Landy Wu
Sydney Schadan
Madison Godfrey
Poplar Wang
Sarah Mah
Vicki Lin
Jessica Mah

Hediyeh Khani-Anjani
Sara Bacon
Rachelle Dueck
James Suh
Jinee Chong
Daniel Park
Maya Koller
Allen Chang

Viola

John Bacon*

Riley Jonkman

Cello

Kathryn Palamarek*
Joel Park
Mary Frank
Lina Kim
Victor Sekowski

Justin Kim
Kaja Sangster
Gordon Giang
Sonja Tilroe

Harp

Vanessa Jarman

***Principal**

Edmonton Youth Orchestras 60th Anniversary Gala Concert with the Richard Eaton Singers

February 24th at 2 pm at the Winspear Centre

Welcome Ode

Two Choruses & Turkish March
from "The Ruins of Athens"

"Noyes Fludde: Storm and final scene
Symphony No. 9 "Choral"

Britten

Beethoven

Britten

Beethoven

SENIOR ORCHESTRA

Violin I

Rafael Piesiur*
Holly Christiani
Theodore Chow
Jasmine Aziz
Hannah Yu
Yanzhao Yang
Aemilia Moser
Mirielle Pauline

Violin II

Ziyou Zou*
Danny Jeon
Amy Zhang
Yudaam Han
Eric Shapiro
Louisa Lu
Wenyu Zhang

Viola

Jenna Koller*
Nadia White
Sydney Leard

Cello

Joshua Ching*
Alex Lin
Ruxiao Tian
Stephanie Spurrier
Rana Mandour

Bass

Wesley Brenneis*
Paul Cournoyer

Flute

Jessica Rogers*
Lara Hyde*
Crystal Kegler
Alice Kwon
Sarah Choi

Oboe

Noelle Byer*
Julie Robertson
Haley Jenkins Crumb
Brenna Hardy

Clarinet

Andrea Tarnawsky*
Jolene Wong
Daniela Pagliuso
Jacob Ridgway
Claire Neilson

Bassoon

Emily Tam*
Moiria Blenkinsopp

Horn

Peter Clark*
Estelle Frank
Cole Van derVelden
Taran Plamondon

Trumpet

Michael Kaiser*
Chris Young
Marlouie Saique

Trombone

Kaleen Clark*
Michael Dunsmore
Michael Buckler

Tuba

Malcolm Kellett-Cooke

Percussion

Carson Schafer
Amanda Chung
Jacob Kryger

Harp

Samantha Spurrier*

*Principal

Programme Notes

by Leona Cousineau

Music for the Royal Fireworks George Frederik Handel (1685-1759)

In April 1749, London had an enormous party in Hyde Park to celebrate the peace of Aix-la-Chapelle that had ended the war of Austrian succession the previous year. Handel was a big name, and his concerts always a sell-out. Even his rehearsals were a money-spinner: 12,000 people attended the run-through for the Fireworks Music in Vauxhall Gardens, a week before the main event. The first version was for wind instruments only, but Handel added strings to the music heard at the celebration. Such were the crowds that jams formed over London Bridge for three hours - gridlock is nothing new!

The suite started with a majestic French overture followed by pieces suggesting Peace and Rejoicing. The music was a success, but the fireworks were something of a disaster. A stray rocket managed to set fire to part of a wooden pavilion, causing panic and scandal but fortunately no loss of life.

From Symphony No. 104 in D Major "London" Franz Joseph Haydn (1732-1809)

If any one composer deserves to be credited as the "father of the symphony," it is Joseph Haydn. His long musical career spanned the musical beginnings of the Classical symphony, and his 104 symphonies, written over a span of 35 years, could serve as a musical history of the development of symphonic form. Haydn's twelve "London" symphonies are his last and greatest contributions to the genre, and the circumstances surrounding the composition of these works allowed him to expand that form in length and breadth.

When his long-time patron, Prince Nicolaus Esterházy died in 1790, Haydn was presented with almost total freedom to compose and travel. Johann Peter Salomon, a London impresario, wasted no time in engaging Haydn for his spring concert series. The artistic freedom of his London sojourns produced works that were somewhat longer and more varied in form than his previous symphonies. The orchestra placed at Haydn's disposal was also larger in size and instrumentation, allowing him to experiment with new orchestral effects.

Symphony No. 104, often known as the *London* symphony, is Haydn's final essay in symphonic form, and it is undeniably one of his best. In its broad outlines, it follows the standard operating procedure Haydn had established in a hundred earlier works: an opening movement with a slow introduction in a broad sonata-form, a lyrical second movement, a good-humored *Minuet*, and a spirited *Finale*.

In a review of the first performance of the *Symphony No. 104*, a writer for the *London Morning Chronicle* wrote: "This wonderful man never fails."



Fantasia on “Greensleeves” **Ralph Vaughan-Williams (1872-1958)**

Ralph (pronounced "Rafe") Vaughan-Williams is perhaps best known for his work for strings, *Fantasia on Greensleeves*. However, this eminent English composer's catalog of works includes six operas, ballets, film scores, church music, hymn tunes, choral works, part songs, symphonies, concerti, and many songs. All of his mature works are informed by his love of early English music and folksong. He was a late bloomer as a composer, for he did not find his own voice until his mid-thirties. Perhaps the fact that he came from a well-to-do English family (his great uncle was none other than Charles Darwin) enabled him to mature slowly.

Although Vaughan-Williams composed a number of works for the Christmas season, his *Fantasia on Greensleeves* was not written with a Christmas connection at all. Building on Shakespeare's reference to the popular 16th century folk tune "The Ballad of My Lady Greensleeves" in the play *The Merry Wives of Windsor*, the composer combined it with a folk song from Norfolk to create atmospheric music for "Sir John in Love", an opera based on that play. Vaughan-Williams' arrangement is scored for flutes, harp and strings, a sound befitting either an Elizabethan drama or a lullaby for the nativity.

St. Paul Suite **Gustav Holst (1874-1934)**

English composer Gustav Holst was appointed in 1905 as the Director of Music at the St. Paul's Girl's School in Hammersmith, a small town just west of London. Some of his compositions reflect this appointment which he held for most of the rest of his life. The *St. Paul's Suite* was composed in 1912-1913 in gratitude to the School for having built for him a soundproof studio in which to compose. The Suite was written for strings, although Holst provided wind parts for his students at St. Paul's to allow more of them to participate.

The *St. Paul's Suite* consists of four movements: a Jig, alternating between 6/8 and 9/8 time, a *presto* Ostinato, an *Intermezzo* (labeled 'Dance' in the manuscript), and a *Finale*, arranged from the "Fantasy on the Dargason" from his second suite for military band.

Holst himself was withdrawn and mysterious. He used to tell his colleagues to pray that they never became famous because the success of *The Planets* caused him great distress. When asked for his autograph, Holst would silently produce a typed card explaining why he didn't give autographs! One of his notable quirks was his willingness to try anything. At one point, the pain from neuritis and other medical problems became severe enough to keep him from working. Holst's treatment of choice was a spur-of-the-moment trip to Africa where he rode his bicycle through the Algerian desert.

Crown Imperial; Coronation March **Sir William Walton (1902-1983)**

Unlike the older generation of British composers, William Walton associated with some of the most flamboyant bohemians of his time. He was at ease in the worlds of theatre, dance and the visual arts to an extent unusual for a British musician. He was accomplished in many musical genres, from chamber music and concertos to film scores and operas. He was influenced by an eclectic mix which included Anglican liturgy, European and Russian composers and jazz. He composed many famous film scores, including *The Battle of Britain*, *Hamlet* and *Henry V*.

Crown Imperial, written for the coronation of King George VI, in 1937, depicts the majesty of such an auspicious occasion. The enormous vitality of the music culminates into a broad, stately melody so typically English. It is considered a masterpiece of the ceremonial music genre. Walton was knighted by King George VI in 1951.

Symphony No. 2 “London” **Ralph Vaughan-Williams (1872-1958)**

As early as 1911, Vaughan Williams had given thought to composing an orchestral tone poem about London, but he decided that a symphony on the subject would be more appropriate. Unable to interest a British publisher in it, the composer mailed the manuscript score to a conductor in Germany in hopes of having it performed there. World War II broke out weeks later and the score vanished from sight and has yet to turn up. Fortunately, the orchestral parts used at the premiere had been retained, and a new score was assembled from them. The first performance took place in London in 1914.

Vaughan-Williams continued to revise the piece for many years, yet for all his changes, it remained the symphony he himself liked best of all his nine. Central to the symphony's success is the wonderful limpid scoring, which Vaughan Williams felt in later life that he had never bettered. He had taken lessons in orchestration from Maurice Ravel and the results were quickly apparent. Although not strictly programmatic, (VW suggested it would have been better titled "Symphony by a Londoner"), the work still depicts various London scenes, including the Westminster chimes and the street cries of flower sellers. However, as an impression of London in the early 1900s, VW paints a not altogether cosy picture. Some fearsome passages are all too redolent of the manic, traffic-clogged London of today.