

ACKNOWLEDGEMENTS

We gratefully acknowledge our many Sponsors and Supporters:

On-Going Financial Support

Alberta Foundation for the Arts; Alberta Community Development;
Alberta Lotteries; The City of Edmonton Community Investment
Program; Edmonton Arts Council; Symphony Women's
Educational Assistance Fund; The University of Alberta;
The Thelma Johannes O'Neill Endowment Fund

Patrons

Diana Bacon; Delanghe Family;
Francis and Muriel Dunnigan; Pamela Farmer;
Diane R. Gagnon; Jimmy and Song Gee; Mr. and Mrs. David Gervais;
Malcolm and Natalie King; Prof. Alexandra Munn; Paul Polushin;
Czechoslovak Society of Art and Science of Alberta

Donors

Clifford and Carol Anderson; Jean Bell; The Brine family;
The Gramophone; Maxine Klak; Dr. D.M. Leung; Frank McMillan;
David Oberholtzer and many individual donors

Edmonton Youth Orchestra Association Board

President: Lorraine Christiani
Past President: Gary Frank; Vice President: Cathy Koller
Secretary: Jill Palamarek; Treasurer: Iveta Ondrusova
Directors: Carole Goddard; Melissa Penney; Lesley Spurrier;
Jacqueline Tait
Librarians: Jill Palamarek; Jin Kyong Shin
Casino Chair: Lesley Spurrier

Music Director: Michael Massey **General Manager:** Eileen Lee

EDMONTON YOUTH ORCHESTRA ASSOCIATION
Box 66041, Heritage P.O. Edmonton, AB T6H 6T4
Tel/Fax (780) 436-7932

email: eyo@shaw.ca
website: www.eyso.com

EYO

EDMONTON YOUTH ORCHESTRA

Conducted by Michael Massey



Sunday, February 22nd, 2015 at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Intermediate Orchestra

Divertimento in D major Joseph Haydn (arr. David Stone)

1. Chorale 2. Menuetto 3. Allegro

From *Variations on a Theme of Haydn* Johannes Brahms

Theme: St. Anthony Chorale
Variation 3 *Con Moto* Variation 6 *Vivace*
Variation 7 *Grazioso* Finale

Introduction and Rondo Capriccioso Camille Saint-Saëns

Violin Soloist - Rafael Piesiur

Suite Algérienne Camille Saint-Saëns

3. Nocturne 4. Marche Militaire Française

INTERMISSION

Senior Orchestra

Symphony No. 2 in E minor Sergei Rachmaninoff

1. Largo - Allegro moderato 2. Allegro molto
3. Adagio ma non troppo 4. Allegro vivace

INTERMEDIATE ORCHESTRA

Violin I

Sonya Shin*
Hediyeh Khani-Hanjani
Ehren Moser
James Suh
Evan Nelson
Sarah Mah
Michelle Makila
Yitian Fan
Eileen Li

Isabella Wachowicz
Daniel Park
Madison Godfrey
Nathaniel Fair
Caius Chong
Ivy Poon
Vivian Kwok
Ethan Pichlyk

Bass

Brodie Walsh
Sarah Zebak
Maddy Wemyss
Madison Waarawa

Flute

Stephanie Hammond Thrasher
Nekoda Papadatos
Yolinda Jin

Oboe

Che-Min Lee
Sara Kardash

Clarinet

Viktoria Wuest
Ayesha Sheikh

Bassoon

Mary Kardash

Horn

Paolo Rosselli
Nils Koch
Jaydyn Bertoni
Ciaran DeGroot

Trumpet

Sandra Shih Dodsworth
Amna Shahzadi

Percussion

William Li
Dawson Walsh

Violin II

Abbey Palamarek
Allen Chang
Isabel Gushue
Alexandra Panajotova
Arwen Bylsma
Abigail Froese
Anna Wang
Daniel Wang

Jinee Chong
Sylvia Yu
Elizabeth Wade
Jennifer Fang
Yan Khoo
Jessica Yang
Sebastian Sekowski

Viola

Anastasia Cipko

Kendra Wong

Cello

Georgia Snethun*
Julian Evenshen
Jonah Hansen
Jonah Koller

Edward Na
Mark Kim
Keiran Leggo-Henderson
Eva-Marie Smith

EYO Upcoming Concerts & Events

May 3 Featuring the winners of the 34th Annual Northern Alberta Concerto Competition, sponsored by the Thelma Johannes O'Neill Endowment Fund:

Max Bruch - *Violin Concerto in G minor (1st mvt.)* Soloist: Maya Budzinsky
Peter Tchaikowsky - *Violin Concerto in D major* Soloist: Zhengdong Liang
Paule Maurice - *Tableaux de Provence* Soloist: Kendra Heslip - Saxophone

May Auditions for both Edmonton Youth Orchestras 2015 - 2016

For further information & audition appointments:
email: eyo@shaw.ca www.eyso.com

SENIOR ORCHESTRA

Violin I

Rafael Piesiur*
Danny Jeon
Jasmine Aziz
Yuki Landry
Aemilia Moser
Laci Szajko
Louisa Lu
Scott Selland

Holly Christiani
Theodore Chow**
Yanzhao Yang
Alicja Warszynski
Sarah-Thea DeSouza
Amanda Andrishak
Alison Caulfield
Christie Park

Violin II

Benjamin Christiani**
Sara Bacon
John Lee
Joshua Li
Saoirse Cipko
Sophie Taylor
Jessica Mah
Sydney Schadan

Taehoon Lee
Jennifer Lee
Jarrett Knauer
Hannah Chu
Chris Li
Poplar Wang
Timothy Lee

Viola

John Bacon*
Andrew Bates
Jeanette Comeau-Alumna

Catherine Benoit
Anastasia Cipko

Cello

Adam Caulfield*
Kathryn Palamarek
Justin Kim
Danica Koller
Gordon Giang
Kaja Sangster
Sonja Tilroe

Nicholas Li
Conrad Sobieraj
Joel Park
Willow Dew
Mary Frank
Lina Kim

Bass

Zachary Grant*
Connor Miskiman

Kai James

Flute

Jessica Rogers*
Katherine Griffith
Lanie Lou

Oboe

Zofia Stefanicki
Russell Necesito

Clarinet

Andrea Tarnawsky*
Claire Neilson
Jacob Ridgway
Natasha Harris

Bassoon

Matthew Nickel-Alumnus

Horn

Jenna Whitby
Olivia Imbrogno
Taran Plamondon
Foon Lai

Trumpet

Michael Kaiser*
Chris Young
Marlouie Saique

Trombone

Michael Buckler
Ryley McConkey
Michael Dunsmore
Matthew Fok

Tuba

Percussion

Amanda Chung
Jacob Kryger
William Li
Dawson Walsh

Harp

Samantha Spurrier*

Piano

*Principal

**Principals V2

Programme Notes

by Leona Cousineau

Divertimento in D major

Joseph Haydn (1732-1809) arr. David Stone

Franz Joseph Haydn was no Beethoven. He did not write electrifying or thundering music like his one-time student. He was also not the inspired genius his child prodigy friend Mozart was, but he was no old hack either. If any one composer deserves to be credited as the "father of the symphony," it is 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 was the single most important contributor to the development of the symphony and the string quartet, and wrote some of the most beautiful music in these forms.

Haydn lived a long and comfortable life under the patronage system, becoming somewhat of a celebrity in his sixties. He was socially well-respected, not to the extent that Handel was, but definitely more than Mozart or Bach ever were. He spent his final years composing choral and chamber music for as long as he had strength. At his final public appearance, in 1808, the 38-year old Beethoven knelt before him to kiss his hand and when France invaded Austria the following year, Napoleon himself gave the order that a guard of honour be posted outside the dying composer's house in Vienna. Haydn died there on May 31st, 1809, at the age of 77.

Haydn's early Divertimenti are almost unknown, and their quality and importance are underestimated. *Divertimento* is a musical genre, with most of its examples from the 18th century. It is used to describe a wide variety of secular instrumental works for soloist or chamber ensemble. *Divertimenti* have from one to nine movements, and there is at least one example with thirteen. There are many other terms which describe music similar to the Divertimento, including serenade, nocturne, Cassatio, *Feldparthie* and *Nachtmusik*. The mood of the Divertimento is most often lighthearted (as a result of being played at social functions) and it is generally composed for a small ensemble. Haydn is attributed to composing over a dozen Divertimenti.

From Variations on a Theme of Haydn (Opus 56a)

Johannes Brahms (1833-1897)

In 1874, Johannes Brahms had not yet firmly established himself as the pinnacle of conservative German music that he would eventually become. His first piano concerto, a decade and a half earlier, shows his command of orchestral music with a symphonic scope. But his own preoccupation with the greatness of Mozart, Haydn, Bach (and most especially Beethoven) made him shy away from purely orchestral compositions that would inevitably be compared to their masterworks.

Brahms needed something to boost his career. An emotional event (the death of his mother) led him to create his highly and personal *German Requiem*, which forced him to resume composing for a full orchestra. Its immediate success prompted him to try his hand at a purely orchestral piece for the first time in years. However, the prospect of a full symphony still unnerved him. Thus, he adopted a smaller goal--the symphonic treatment of a simple melody attributed to one of his revered idols, Franz Joseph Haydn.

The Vienna Philharmonic Orchestra premiered the work with Brahms conducting. The immediate success of his *Haydn Variations* established his reputation, and brought him to the head of the conservative movement in German music. He suffered no significant artistic setbacks throughout the rest of his life, so these variations must be considered a landmark event in his career.



The theme of the *Haydn Variations* is the so-called "St. Anthony Chorale" (*Chorale Sancti Antoni*), a pilgrim's hymn for the feast day of Saint Anthony. Brahms found it in the second movement of a *Divertimento for Wind Instruments in B flat* attributed to Haydn.

The work consists of the theme with eight variations plus a finale in the form of a *chaconne*. The *chaconne*, itself, is a form of variation, where a bass figure is repeated, in this case 17 times, while the voices above it vary with each repetition of the figure, building to a great climax. This work was played frequently by Brahms himself with Clara Schumann. It is not known for certain which version actually came first, the orchestral or the two pianos.

Introduction and Rondo Capriccioso **Camille Saint-Saëns (1835-1921)**

It is not generally known that Saint-Saëns was probably the most remarkable child prodigy in the history of music. His I.Q. must have soared far beyond any means of measurement. Consider: at 2 he was picking out tunes on the piano. Naturally he had absolute pitch. He also could read and write before he was three when he composed his first piece. His formal musical training started at seven, and he made his official debut at ten. As an encore at his debut recital he offered to play any of Beethoven's thirty two sonatas from memory. Saint-Saëns had total recall. If he read a book or heard a piece of music it was forever in his memory.

As he matured into adulthood, he was known as an archconservative allying himself with other progressives such as Liszt and Schumann. He had many critics and enemies, among them Debussy and Strauss. By 1890 he was a bitter reactionary: sour, ill-tempered, restless, with a compulsion to travel. Perhaps he secretly realized he had never lived up to his glorious potential. Indeed, considering the generally low repute of his music, it is amazing how much of his work does remain in the repertory, including the *Violin Concerto in B minor*, the *Cello Concerto in A minor*, the "Carnival of the Animals," the "Danse Macabre" and, of course, the "Introduction and Rondo Capriccioso" for violin and orchestra.

This composition, written in 1863, is a perennial favorite with concert-goers because of its synergy between soloist and orchestra, and its beguiling use of Spanish dance rhythms. Saint-Saëns dedicated the piece to Spanish violinist Pablo Sarasate. It may be that Saint-Saëns is due for a reassessment and that his kind of consummate craft and elegant, clear-cut musical ideas are worthy of revival.

Suite Algerienne (Opus 60) **Camille Saint-Saëns**

The *Suite Algerienne* has for its title on the score "Picturesque Impressions of a Voyage to Algeria". As this title suggests, it is a tone picture, and its four movements need only brief descriptions to convey the meaning of their contents. It opens with a prelude "View of Algiers", in which the characteristic undulating movement of the music suggests the sea and the vessel approaching the harbor and glimpses of novel sights. The second movement, "Moorish Rhapsody", is in three closely connected sections. The first is brilliant in style, and is closely worked out contrapuntally. The second is based on an Oriental melody and is simple in construction. The third is marked by fantastic combinations of instruments and bizarre effects. The third movement, "An Evening Dream at Blidah", a fortress near Algiers, is a quiet, romantic nocturne. In the last movement, a French military march is worked up in elaborate style.

A note in the score indicates that the composer not only emphasizes his joy in viewing the French garrison, but also the security he felt under its protection.

Symphony No. 2 in E minor (Opus 27) **Sergei Rachmaninoff (1873-1943)**

Rachmaninoff's second symphony was a the work of a young man, completed when he was only 30, but it was also a work of a man who had experienced more than his share of difficulties. The premiere of his first symphony in 1897 was such a disaster that Rachmaninoff seriously considered giving up composition, and the unrelentingly cruel attacks on this work contributed to a severe bout of depression. It was not until 1900, when his relatives sent him off to a hypnotist, a certain Dr. Dahl, that the depression broke. Rachmaninoff recovered his emotional stability and confidence and the second piano concerto, published in 1901, represents his return to life as a composer. Perhaps with the failure of his first symphony in mind, he worked on the new E minor symphony in secret. At the time, he was living in Dresden, having left Moscow to escape the increasingly violent political turmoil in Russia, and he did not tell even his closest friends about the new project.

Rachmaninoff returned to Russia in the summer of 1907, bringing the nearly-completed score for the *Symphony No.2* with him. Despite some vexing problems in working out the orchestration, the new symphony was ready in January of 1908 for its first performance in St. Petersburg. This performance, which Rachmaninoff conducted, was as much a triumph as his first symphony had been a failure. A second performance, just a week later in Moscow, was equally successful. Rachmaninoff had vindicated himself, most importantly in his own mind as a symphonist, and his *Symphony No. 2* has remained in the orchestral repertoire ever since that time.

Our Soloist: Rafael Piesiur

Rafael Piesiur is 20 years old and started playing the violin at the age of 5, under the guidance of former ESO concertmaster, James Keene. He is currently in his 10th year as a member of the Edmonton Youth Orchestra and 7th year in the Senior Orchestra. He has been serving as concertmaster of the EYO since 2011.

In 2013, Rafael appeared as a guest soloist with the Edmonton Philharmonic Orchestra for the *Concert for Mothers*. Being chosen to represent Edmonton at the Alberta Provincial Music Festival six times since 2005, Rafael placed first in 2011 as well as placing second twice.

Rafael graduated from Old Scona Academic High School and is currently in his second year at the University of Alberta pursuing a BSc. degree in Civil Engineering, Co-op. In the future, Rafael wishes to continue his music education and achieve a degree.