

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

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

Donors

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

Edmonton Youth Orchestra Association Executive Committee

President: Gary Frank
Past President: Allan de Caen; Vice President: Lorraine Christiani
Secretary: Jill Palamarek; Treasurer: Iveta Ondrusova
Directors: Janice Blaskovits; Alan Ching; Lesley Spurrier
Librarians: Janice Blaskovits; Sandy Smith
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

Charitable Organization Registration No. 052 0544 22 25

EYO

EDMONTON
YOUTH ORCHESTRA

Senior & Intermediate Orchestras

In Memoriam Malcolm Forsyth

Conducted by Michael Massey



Sunday, November 27th, 2011, at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Intermediate Orchestra

Ballet Suite

Jean-Baptiste Lully/arr. Felix Mottl

1. Introduction
2. Notturmo
3. Menuetto
4. Prelude and Marche

The White Peacock

Charles Griffes

Egmont Overture

Ludwig van Beethoven

INTERMISSION

Senior Orchestra

Springtide

Malcolm Forsyth

Symphonic Poem: "Les Preludes"

Franz Liszt

Symphonic Rhapsody: "Taras Bulba"

Leos Janáček

1. The Death of Andri
2. The Death of Ostap
3. The Prophecy and Death of Taras Bulba

INTERMEDIATE ORCHESTRA

Violin I

Micki-Lee Smith*
Aemilia Moser*
Yuki Landry
Eric Shapiro
Laci Szajko
Scott Selland

Benjamin Christiani*
Yudaam Han
Taehoon Lee
Chris Li
Alicja Warszawski
Luke Gerwing

Bass

Paul Cournoyer
Dean Kheroufi

Flute

Sarah Choi
Alice Kwon
Holly Muirhead
Sydney Selland

Violin II

Sarah De Souza*
John Lee
Christie Park
Linbei Ke
Landy Wu
Sam Wu

Joshua Li*
Timothy Lee
Wenyu Zhang
Daniel Shin
Sara Bacon

Oboe

Louise Ashdown
Brenna Hardy
Haley Jenkins Crumb

Clarinet

Jacob Ridgway
Zofia Stefanicki

Viola

Nadia White*
Riley Jonkman

John Bacon

Horn

Nathan Epp
Anders Grasdal
Nils Koch
Rebecca Livingstone

Cello

Hae Na Lee*
Justin Kim
Jeff Shin
Joel Park
Kyla Chalmers

Kathryn Palamarek
Nicholas Li
Anna Wiebe
Kaja Sangster

Harp

Vanessa Jarman

*Principal

Edmonton Youth Orchestra

Concerts and Events 2012

- January 8 31st Annual Concerto Competition Piano; Voice: sponsored by the Registered Music Teachers Association & Edmonton Youth Orchestra Association
- February 26 EYO Concert at 2 pm Winspear Centre
- May 6 EYO Concert at 2 pm Winspear Centre, featuring the winners of the Northern Alberta Concerto Competition
- May Auditions for Edmonton Youth Orchestras for 2012/13 60th Anniversary Season

For information and audition appointments:
email: eyo@shaw.ca tel: (780) 436 7932

SENIOR ORCHESTRA

Violin I

Rafael Piesiur*
Elizabeth Bacon
Ziyou Zou
Sean Bishop
Holly Christiani
Theodore Chow
Jasmine Aziz
Kaylie La

Katarina Ondrusova
Jack Wang
Jennifer Yu
Terry Blaskovits
Molly Grundy
Hannah Yu
Mitchell Chalifoux
Eric Boivin

Violin II

Samson Song*
Thomas Mathieu
Antonia Cavaco
Felicity Liu
Emily Kim
Jason Wong
Amy Zhang
Elya Craig

Cari Shin
Danny Jeon
Lara Hyrak
Sarah Hong
Cathy Kucey
Jarrett Knauer
Anne Zhang
Jennifer Lee

Viola

Genny deCaen*
Grace Hamm
Luan Wang
Andrew Bates

Jenna Koller*
Jongho Park
Sydney Leard

Cello

Joshua Ching*
Nicholas Yee
Conrad Sobieraj
Morgan Randall
Stephanie Spurrier

Jeff Shin
Isis Tse
Adam Caulfield
Alex Lin

Bass

Stephane Krims*
Wesley Brenneis

Ben Oswell
Zachary Grant

Flute

Jessica McMillan*
Crystal Kegler
Jessica Milanowski
Jessica Rogers

Oboe

Noelle Byer*
Morgan Gagnon
Julie Roberttson

Clarinet

Andrea Tarnawsky*
Peter Park
Ashlei Maringer
Jolene Wong

Bassoon

Matt Nickel*
Emily Tam

Horn

Peter Clark*
Estelle Frank
Cole VanDerVelden

Trumpet

Michael Kaiser*
Sarah Roberts
Chris Young

Trombone

Kaleen Clark*
Austin Lee
Jonathan Taylor

Tuba

Malcolm Kellett-
Cooke

Percussion

Jonathan Blackley*
Carson Schafer

Harp

Samantha Spurrier*

*Principal

Programme Notes

by Leona Cousineau

Ballet Suite

Jean-Baptiste Lully (1632-1687)

Arr. by Felix Mottl (1856-1911)

The remarkable career of Jean-Baptiste Lully infused a ballet tradition into French opera in the 17th century. The Italian-born Lully came to France at age 14, serving as musician, page and Italian conversationalist in the household of the Duchess of Montpensier, a member of the French royal family. His schooling included lessons in guitar, violin, keyboard and dance. This background, combined with the advantage of his situation, earned him favour at court. Beginning in 1653, he served as master of instrumental music to Louis XIV, composing *ballets de cour*, overtures, dances and vocal settings of French poetry. Eventually he secured a monopoly on presenting opera.

During the 19th century, composers and scholars began to take an interest in music of earlier eras. Among them was the Austrian conductor Felix Mottl, a highly-regarded interpreter of Wagner's operas. Mottl's orchestrations reflect contemporary taste and performance practice in post-romantic Germany and Austria. As one musicologist observes: "Mottl manages to recast Lully's music in a way that preserves the original language, yet also introduces a new instrumental fabric. Lully would have used our modern instruments had they been available."

The White Peacock

Charles Tomlinson Griffes (1884-1920)

During his brief life, cut short by pneumonia when he was just 35, American-born Charles Griffes was able to compose music of distinctive beauty. He was fascinated by the music of the French-Impressionist composers Debussy and Ravel but was also influenced by the Russian sounds of Scriabin and Mussorgsky. He also had a passion for verse and almost all of his orchestral scores are linked in some way to poetic or literary ideas. Ultimately, Griffes found his own unique voice that blended all of these characteristics.

The White Peacock is one of Griffes' most famous works. Written as the first movement in his *Roman Sketches* for piano solo in 1915, it was orchestrated by the composer in 1919. Griffes was fascinated by a white peacock he had seen in Berlin, and was inspired by the poem "The White Peacock" by the English poet and novelist William Sharp (written under the pseudonym Fiona McLeod.) The poem concludes:

*Here, as the breath, as the soul of this beauty,
White as a cloud through the heats of the noontide
Moves the white peacock.*

 <p>DEPARTMENT OF MUSIC UNIVERSITY OF ALBERTA</p>	<p>COMMITTED TO THE DEVELOPMENT OF CULTURE AND THE ARTS</p>	<p>ALBERTA LOTTERY FUND</p>  <p>Alberta Foundation for the Arts</p>	<p>EDMONTON arts council</p>
		<p>Government of Alberta ■ Culture and Community Spirit</p>	<p>THE CITY OF Edmonton</p>

Egmont Overture (Op. 84)

Ludwig van Beethoven (1770-1827)

Beethoven accepted with great enthusiasm the commission to compose incidental music for the first Viennese performance of Goethe's drama *Egmont*. He admired Goethe as one of the giants of 19th century German literature and the theme of Goethe's drama, victory over tyranny, resonated well with the composer's ideas.

The drama is set in 16th century Brussels at the time of the Flemish revolt against their Spanish rulers. It tells the story of Count Egmont, a young Flemish nobleman who tried to negotiate with the Spaniards for a more civilized treatment for his compatriots. He was brutally murdered and instead of bringing the revolt to an end, Egmont's death sparked a patriotic fever that led to the defeat of the Spanish and brought the long-awaited freedom for the people of Nederland.

Egmont Overture, the only music from the drama that survived the test of time, introduces the audience to the major characters of Goethe's drama. The three main episodes depict Egmont's strength of character, Klarchen's love for him and the proclamation of Nederland's victory over Spain.

Springtide

Malcolm Forsyth ((1936-2011)

Born in Pietermaritzburg, South Africa, Malcolm Forsyth studied trombone, conducting and composition at the University of Cape Town. After graduating, he played trombone with the Cape Town Symphony Orchestra, taught music and wrote orchestrations for the South African Broadcasting Corporation while pursuing masters and doctorate degrees.

In 1968 Forsyth emigrated to Canada and settled in Edmonton where he joined the Edmonton Symphony Orchestra, playing bass trombone for three years and then Principal for eight. He also joined the music faculty at the University of Alberta teaching theory, composition and conducting. In 1987 he was the winner of the Juno Award for Best Classical Composition and was honoured as Canadian Composer of the Year in 1989, earning him international recognition as one of Canada's foremost composers.

In his own words: "I always have had a sense of responsibility to the audience, coming from a deep sense of belief. I am myself a dedicated audience member, dedicated to the idea of concert music that does sweep people away. I'm never more happy than when I can be transported by a performer or performance. Everything I've done is with that experience in mind: Changing the space that the audience sits in for those brief few moments. I believe in the audience's musical intelligence. The most important people are the ones who are choosing to be there. I trust them and believe in their reaction".

Symphonic Poem: "Les Preludes"

Franz Liszt (1811-1886)

Franz Liszt was the greatest pianist of his time, and arguably one of the greatest ever. So impressive was his playing that a cast of his left hand is on display at the National Museum of his native Hungary. His virtuosity combined such spectacular technical prowess with delicate sensitivity that the rumor was afloat that he had "sold his soul to the devil".

Liszt's importance as a composer is sometimes overlooked and goes far beyond merely providing himself with pyrotechnic effects for his concerts. He is generally credited with inventing the symphonic poem, though others were experimenting with the same general approach at the same time. He championed many of the "modernists" of his own time, including Berlioz and Wagner.

Les Préludes is the best-known and most popular of Liszt's symphonic poems. It is a colorful, dramatic work expressing Romantic musical ideas, but with an unexplicit "program" that permits the listener great freedom in interpreting the meaning. Originally written in 1848 as a prelude to a choral work, it was revised several times in succeeding years until it reached its final form in 1854 as an independent orchestral work.

Symphonic Rhapsody: "Taras Bulba"

Leos Janáček

Although it seems a little silly to call a piece written by a composer in his 60s an "early work", the orchestral rhapsody *Taras Bulba* is, in fact, one of Janáček's earliest freely-composed orchestral works. Most of his earlier pieces for orchestra are arrangements of Moravian dance pieces and other folk material.

Taras Bulba was inspired by a celebrated novella by Nikolai Gogol. The title character was an intrepid and ruthless military leader in 16th-century Ukraine - a Cossack warrior engaged in deadly combat against his country's Polish oppressors. Gogol managed the *tour de force* of making us feel for this hardened and blood-thirsty soldier whose life, it is true, was tragic indeed. One of his sons, Andri, fell in love with a Polish woman and became a traitor to his people. He was killed by his own father on the battlefield. After his other son, Ostap, was captured, publicly tortured and executed by the Poles, Taras assembled a Cossack army larger than any previous force to avenge Ostap's death, only to be captured and burned at the stake. With his last words, he extolled the cause of his country and spurred on the Cossacks for the final victory.

Always a fervent patriot, Janáček was deeply affected by the First World War, which Czechs saw a means to escape from the repressive control of the Austro-Hungarian Empire. What attracted Leos Janáček to this grim story was, no doubt, the combination of nationalism and personal drama. The subject-matter clearly resonated with the Czech struggle for independence, and Janáček, with many other Czech patriots, looked towards their fellow Slavs for deliverance.