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EYO

EDMONTON
YOUTH ORCHESTRA

Conducted by Michael Massey



Sunday, Nov. 27th, 2016 at 2:00 pm
Francis Winspear Centre for Music

Programme

Intermediate Orchestra

“A Noyse of Minstrells”

Round for Orchestra

Gordon Jacob

Symphony in D major

Juan Arriaga

I. Adagio - Allegro vivace

II. Andante

III. Allegro con moto

From L'Arlesienne Suite No. 2

Georges Bizet

Intermezzo

Farandole

INTERMISSION

Senior Orchestra

Manfred Symphony

Peter Tchaikowsky

I Lento lugubre

II. Vivace con spirit

III. Pastorale Andante con moto

IV. Allegro con fioco

INTERMEDIATE ORCHESTRA

Violin I

Jack Forestier*
Isabel Gushue
Kevin Chen
Yitian Fan
Yan Khoo
Arwen Bylsma
Cassidy Nouanethong
Mikayla Benterud

Alexandra Panajotov
Abbey Palamarek
Rigel Borch
Emily Dawkins
Caius Chong
Beatrice Lim
Allen Chang

Flute

Caroline Part*
Yelean Park
Kristen Rumbold

Oboe

Emily Luo*
Fernanada Garcia De Jesus
Jayden Park

Clarinet

Taekwan Yoon*
Jessy Li

Bassoon

Jarrod David*
Mary Kardash

Horn

Bronwen Taylor*
Fionna McCrostie
Minho Kim

Trumpet

Sara Sierko*
Emily Williams
Joel Fenske

Percussion

Sarah-Thea De Souza

Violin II

Sebastian Sekowski*
Alissa Mikhaleva
Eden Rutto
Allen Li
Zachary Der
Arim Kim
Erica Huang
Ryan Holt
Eunso Lim

Jessica Yang
Josephine Thompson
Alexis Han
Annika Langille
Victor Alvarez
Zander Jacobs
Daniel Wang
Jeremy Wong

Viola

Anastasia Cipko*
Maya Beakhouse
Indy Scott

Kendra Wong
Leanne Butler
Brendan Axani

Cello

Jonah Hansen*
AJ Seminatore
Ian Zhang
Kyle Pitsaroop
Norah Chan
Gabriel Liu

Eva-Marie Smith*
Austin Savage
Lauren Hanson
Hailey Bowhay
Jessica Lee
Hae Rim Kim

EYO Upcoming Concerts and Events

January 8	36th Annual Northern Concerto Competition Strings: Muttart Hall; Alberta College, sponsored by Alberta Registered Music Teachers' Association, (ARMTA), & EYO Association
March 5	2 pm EYO Concert, Winspear Centre: The Thelma Johannes O'Neill Memorial Concert featuring the winners of the 36th Northern Alberta Concerto Competition for Strings
May 7	2 pm EYO Concert, Winspear Centre to celebrate the 65th Anniversary for EYO and 40th Anniversary year for Michael Massey
May	Auditions for both Edmonton Youth Orchestras 2017-18

For further information and audition appointments, email:

eyo@shaw.ca eyoso.com

SENIOR ORCHESTRA

Programme Notes

by Leona Cousineau

Violin I

Rafael Piesiur*
Danny Jeon
Yanzhao Yang
Sonya Shin
Scott Selland
Jillie Hansen
Allison Lee
Sophie Taylor

Holly Christiani
Theodore Chow
Alicja Warszynski
Ehren Moser
Hediyeh Khani-Hanjani
Isabella Wachowicz
Eileen Li
John Lee

Flute

Jessica Rogers*
Kendra Litwin
Stephanie Hammond Thrasher
Lanie Lou
Kendall Leighton
Nekoda Papadatos

Oboe

Zofia Stefanicki*
Ching Lam Man

Clarinet

Claire Neilson*
Adriana Jankovic
Linnea Signore
Elizabeth Smith

Bassoon

Matthew Nickel**
Courtney Schmidt
Mary Kardash

Horn

Jenna Whitby*
Jillian Buckie
Genevieve Labbe
Michael Nunes
Juanita Hohm

*Principal

**Guest Musician

Trumpet

Michael Kaiser
Marlouie Saique*
Anthony Woloszyn
Magnus Sterr

Trombone

Michael Buckler*
Kristen Whitby
Michael Dunsmore
Mark Nie

Tuba

Chloe Taschuk

Percussion

Jacob Kryger*
Amanda Chung
William Li
Marina Pate
Morgan Palagain

Harp

Samantha Spurrier*
Christina Kant

Violin II

Sara Bacon*
Poplar Wang
Michelle Makila
Madison Godfrey
Sarah Mah
Vivian Kwok
James Suh
Grace Taslakjian
Sylvia Yu

Evan Nelson
Aquinn Hazenberg
Catherine Butcher
Jinee Chong
Nathaniel Fair
Jiwoo Jeong
Anna DeCorby
Emi Gusdal

Viola

Jenna Sabolsky*
Jenna Koller*
Siri Gusdal

Anastasia Cipko
Sage Zaworski

Cello

Adam Caulfield*
Conrad Sobieraj
Mary Frank
Kaja Sangster
Georgia Snethun
Jonah Koller
Alfred Lam

Nicholas Li
Joel Park
Gordon Giang
Willow Dew
Julian Eveneshen
Edward Na
Joseph Mueller

Bass

Zachary Grant*
Daniel Unsworth

Kai James
Logan Lindstrom

A Noyse of Minstrells – Round for Orchestra Gordon Jacob (1895-1984)

One of the most popular and versatile of British 20th century composers, Gordon Jacob was particularly acclaimed for his works in a lighter vein. He was educated at Dulwich college and studied composition at the Royal College of Music where he later returned as a lecturer for 40 years. His music is characterized by craftsmanship, virtuosity of instrumentation and lively wit.

His output includes concertos for neglected instruments, composing for everything from bassoon and horn, to alto recorder and harmonica. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous concertos for wind and string instruments, works for piano and chorus and a variety of chamber works, songs, and film music. In 1953 he composed a special arrangement of the British national anthem for the coronation of Queen Elizabeth II.

A Noyse of Minstrells was first performed on July 18, 1970. The piece is festive and jubilant and has Jacob's effective and varied instrumentation. The accessibility of his music and his tremendous skill as an orchestrator and instrumental writer insures that his music will be enjoyed by audiences and performers alike for many years to come. By the time Gordon Jacob died in 1984, aged 89, he had written over 700 pieces of music.

Symphony in D Major Juan Crisostomo Arriaga (1806-1826)

Juan Arriaga was born in Bilbao, Spain, and is Spain's only well-known representative of the Classical musical style. He was a very precocious composer, writing a "Nonetto" at the age of 12, and publishing an opera, *Los Esclavos Felices*, when he was 14. The opera was given its premiere in Bilbao in 1820 to great acclaim.

At the age of 18, he went to Paris where he was admitted to study at the Paris Conservatoire. He showed an unusual talent for instrumental music and for the serious learning of his trade. He was an excellent violinist and because of his compositional skills, was appointed instructor of counterpoint and harmony.

The *Symphony in D* is in a traditional form on the model of Beethoven and Schubert, and was one of Arriaga's last compositions. The dark atmosphere, the modulations, the unexpected developments, and the unusual writing for the winds are traits which add up to a work which is a clear anticipation of Romanticism which had already pervaded Europe at the time but had not yet reached the Iberian Peninsula.

Arriaga died prematurely from exhaustion and a pulmonary infection 10 days before his 20th birthday: one year before Beethoven and two years before Schubert. His symphony is reminiscent of both composers.



***“L’Arlesienne”*: Suite No. 2** **Georges Bizet (1838-1875)**

Georges Bizet, the only son of musical parents, was also a prodigy. He learned the musical notes and scales right along with the alphabet, and could both sing and play the piano proficiently at an early age. The head of the Paris Conservatoire, probably as a professional courtesy to his musician father, agreed dubiously to listen to young Georges' singing and playing. So impressive was the audition, that Bizet was granted special dispensation to matriculate at age ten. His scholastic career was distinguished, and he won the Prix de Rome at age 19. The resulting three-year stay in Rome produced no important works, but left impressions that influenced his writing throughout his career.

After his return to France he was unable to support himself by serious composing and although he preferred opera, he accepted several commissions to write music for various other theater presentations. When, in 1872, Bizet was commissioned to compose incidental music for a production of Alphonse Daudet's play "*L'Arlesienne*", he had for the first time in his career the opportunity of working with a writer whose gifts equaled his own. The play caught his imagination, and he responded with a suite of 27 short numbers scored for chorus and small orchestra. The music ranged from brief *mélo-drames* (played underneath the action on stage) to substantial entr'actes and preludes. It responded both to the colourful Provençal setting of the drama and the psychology of the individual characters to an extent which was unusual for 19th century French theatre, where the incidental music to a play was generally considered to be rather less important than the actors' hairstyles.

The production ran for only 21 performances, to largely empty houses. The audience's objections seem baffling today: some appear to have resented the fact that the title character, the "Girl from Arles", does not actually appear in the play, while others, sad to say, felt that there were "too many overtures". Set in Provence, "*L'Arlesienne*" is the story of two young peasants, Frédéric, who is obsessed by a girl from Arles, and his simple brother, known as "L'Innocent". The girl from Arles never appears but is a femme fatale in the mould of Bizet's most celebrated dramatic creation, Carmen. Frédéric's unrequited passion gradually drives him to distraction, and at the climax of the play he throws himself from a high window as the villagers dance a farandole in the streets below. To the Parisian of 1872 Provence was every bit as exotic as Spain, and the plot gave Bizet ample opportunity for sun-drenched orchestral colours and folk melodies, as well as some sensitive musical character-studies.

Despite the failure of the production, Bizet's faith in the quality of his music was unshaken, and he took immediate steps to ensure its survival outside the theatre. He drew a four-movement concert suite from the score, arranged for full orchestra, and this was performed within a month of the play's closing at one of Jules Pasdeloup's concerts of contemporary music. As a suite, the music was an immediate success, so much so that the orchestrator Ernest Guiraud created a Second Suite from "*L'Arlesienne*" four years after Bizet's death. Both suites have held the repertoire ever since, although the First Suite was the only one sanctioned by Bizet himself.

Manfred Symphony (Opus 58) **Peter Ilyich Tchaikovsky (1840-1893)**

Tchaikovsky stands head and shoulders above the nineteenth century Russian musical scene, and is far and away its greatest talent. His music is so approachable and direct that it has often been fashionable for musicologists to call it shallow. His formal training stamped him with a Western approach to musical structure and the intellectual development of thematic materials that set him apart from his more nationalistic contemporaries. Yet his quintessentially Russian spirit is the foundation on which rises the emotional content of his works. His genius was for what he himself called the lyrical idea, which goes beyond simply composing a beautiful melody line.

His life was troubled in all its stages, and clearly this must have influenced his music. It would be difficult to conceive how a man who lived through Tchaikovsky's ongoing personal anguish could write anything cerebral and unemotional, and he did not.

The *Manfred Symphony* is a programmatic symphony composed by Tchaikovsky between May and September, 1885. It is based on the poem "Manfred" by Lord Byron in 1817. It is the only one of Tchaikovsky's symphonies he completed that is not numbered, and was written between the Fourth and Fifth Symphonies.

Like the fantasy-overture *Romeo and Juliet*, Tchaikovsky wrote the *Manfred Symphony* at the request of the nationalist composer Mily Balakirev, who provided a program written by critic Vladimir Stasov who had sent the program to Balakirev in 1868, hoping that he would write a symphony based on it. Balakirev did not feel capable of carrying out this project and sent the program to the French composer Hector Berlioz, whose programmatic works had genuinely impressed him. However, Berlioz refused, claiming old age and ill health, and returned the program to Balakirev. Balakirev kept the program until he reestablished contact with Tchaikovsky in the early 1880s.

The *Manfred Symphony* is the only programmatic symphonic work by Tchaikovsky in more than one movement. He initially considered the work one of his best, and in a typical reversal of opinion, later considered destroying all but the opening movement. The symphony was greeted with mixed reviews, some finding much to praise in it and others feeling that its programmatic aspects only weakened it.

Manfred remained rarely performed for many years, due to its length and complexity. It has been recorded with increasing frequency but is still seldom heard in the concert hall.