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EDMONTON YOUTH ORCHESTRA ASSOCIATION

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EYO

EDMONTON YOUTH ORCHESTRA

in concert with

The Choirs of The King's University College

Director: Dr. Melanie Turgeon

presents

Orpheus Britannicus

Conducted by Michael Massey



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

Programme

Intermediate Orchestra

The Earl of Oxford's March from William Byrd Suite
William Byrd - Gordon Jacob - M. Massey

From Serenade for Strings (Op. 20)
Edward Elgar

2. Larghetto

From Mass of the Children
John Rutter

1. Gloria 3. Benedictus and Sanctus 5. Dona nobis pacem

Soloists: Catherine Abele - soprano
Marc Wilkinson - baritone

INTERMISSION

Senior Orchestra

Peterloo
Malcolm Arnold

Five Spirituals from A Child of our Time
Michael Tippett

1. Steal Away 2. Nobody Knows 3. Go Down, Moses 4. By and By 5. Deep River

Soloists: Catherine Abele - soprano
Marc Wilkinson - baritone
Charles Stolte - tenor

Sir Roger de Coverley
Frank Bridge

Symphonic Poem: Mai-Dun
John Ireland

Pomp and Circumstance No. 1
Edward Elgar

EYO INTERMEDIATE ORCHESTRA

Violin I

Holly Christiani*
Sarah-Thea De Souza
Anni Yu
Lara Hyrak
Yuko Fedrau
Sarah Hong
Louisa Lu
Eric Shapiro

Micki-Lee Smith*
Jennifer Lee
Yudaam Han
Benjamin Christiani
Theodore Chow
Jason Wong
Yuki Landry
Amy Zhang

Bass

Paul Cournoyer

Flute

Sarah Choi
Crystal Kegler
Alice Kwon
Holly Muirhead

Violin II

Estelle Frank*
Lauren Kubica Teply
Joanna Lee
Timothy Lee
Wenyu Zhang
Laci Szajko

Aemilia Moser
Taehoon Lee
Shelby Johnson
Cathy Kucey
John Lee

Oboe

Brenna Hardy

Clarinet

Ashlei Maringer
Jacob Ridgway

Viola

Jongho Park*
Kayley Su
John Bacon
Feifei Tian

Nadia White*
Andrew Bates
Riley Jonkman

**Principal*

Cello

Hae Na Lee*
Chloe Burns
Justin Kim
Stephanie Spurrier

Alex Lin*
Nicholas Li
Kathryn Palamarek
Willow Dew

Edmonton Youth Orchestra **Concerts and Events - Spring 2011**

- | | |
|-------|---|
| May 1 | 2 pm Senior & Intermediate Orchestras: Winspear Centre, featuring the winners of the 30th Northern Alberta Concerto Competition |
| May | Auditions for both Edmonton Youth Orchestras for 2011/2012 |

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

EYO SENIOR ORCHESTRA

Programme Notes

by Leona Cousineau

Violin I

Rafael Piesiur*
Erin Dockery*
Kristen Langeste
Katarina Ondrusova
Elizabeth Bacon
Ziyou Zou
Jonathan Craig
Jasmine Aziz
Byron Onciul

Mengya Zhou*
Cecilia Gee*
Keisha Hollman
Katherine Shimazaki
Jennifer Yu
Sean Bishop
Hannah Yu
Jack Wang

Violin II

Samson Song*
Cari Shin
Madeline Smith
Juliana McPhail
Terry Blaskovits
Junho Choi
Katherine Wang
Thomas Mathieu
Danny Jeon

Joni Soans
Danae Strelau
Jenny Yoon
Ranon Soans
Mitchell Chalifoux
Eric Boivin
Emily Kim
Antonia Cavaco
Daniel Wong

Viola

Genny deCaen*
Grace Hamm
Luan Wang

Tysei Luong*
Jenna Koller

Cello

Brandon Herbold*
Jeff Shin
Nicholas Yee
Conrad Sobieraj
Adam Caulfield
Hyein Jung

Joshua Ching*
Ji Young Lim
Isis Tse
Marcella Boyle
Morgan Randall

Bass

Wesley Brenneis
Zachary Grant
Stephane Krims*
Ben Orwell

Flute

Jessica McMillan*
Jacquelyn Khey
Jessica Rogers
John Yoon

Oboe

Noelle Byer*
Julie Robertson
Morgan Gagnon

Clarinet

Christopher Mann*
Daniela Pagliuso
Andrea Tarnawsky
Jolene Wong

Bassoon

Matt Nickel*
Emily Tam

Horn

Peter Clark*
Estelle Frank
Mitchell Semple
Stephanie Wichuk
Kelsey Westvelt

Trumpet

Stephanie King*
Seong Hwan Sin

Trombone

Kaleen Clark*
Jonathan Taylor
Devin Chubb
Keira Harman

Bass Trombone

Yuri Delanghe

Percussion

Jonathan Blackley
Lucas Brown
Victoria Carlson
Letisha Keech
Murray Smith*

Harp

Samantha Spurrier*

Organ

Wendy Nieuwenhuis

**Principal*

The Earl of Oxford's March from "William Byrd Suite" William Byrd (1539-1623) Gordon Jacob - M. Massey

William Byrd is considered the greatest English composer of the Elizabethan period and is one among the three or four English composers since the Renaissance who have stood as equals with their continental contemporaries. An organist and accomplished performer upon the virginals, Byrd wrote an immense number of compositions, many of which are still performed today. His chief importance lies, however, in his many compositions for the Church.

Composer and arranger Gordon Jacob wrote this suite in 1923 as his contribution to the tercentenary of William Byrd's death. The *Suite* is Jacob's setting of six Byrd pieces that he felt were appropriate to the tonal framework of the British military band and at the same time portray the harmonic charm and rhythmic vitality that characterized the English madrigal and keyboard style of Byrd's time.

Serenade for Strings (Op. 20) Sir Edward Elgar (1857-1934)

Great composers are best known for their large scale creations such as symphonies and concertos. But before all of that compositional output, Edward Elgar conducted amateur music societies and wrote pieces that were not too difficult for part-time musicians. The genesis of the *Serenade for Strings* was probably a set of three pieces for strings that Elgar wrote for the Worcester Musical Union in 1888. Four years later, Elgar reinvented the basic material as the *Serenade*. This was the most complex, ambitious score that he had turned out at that time. The premiere occurred in Antwerp, Belgium in 1896 and he belatedly conducted the London premiere in 1905.

The Serenade for Strings remained one of the composer's favourite works and at his last recording session in 1933, the *Serenade* was one of the scores he conducted. The heart of this richly textured music is the second movement *Larghetto*. A noble melody seems to unfold with spacious, unforced ebb and flow in this gem of orchestral string writing which has often been compared to the Nimrod section of his *Enigma Variations*.

Mass of the Children John Rutter (b. 1945 -)

John Rutter is probably the most-performed choral composer of his generation, which would include all living composers. Although he received a complete musical education in composition and music theory at Clare College (a part of Cambridge University), his first love has always been the choral medium. His output of sacred music for church choir is immense, and it is frequently performed in protestant churches across the English-speaking world.

John Rutter explains: *'I had always wanted to write a work combining children's choir with adult performers, not only because I find the sound of children's voices irresistible but also because I wanted to repay a debt. As a boy soprano in my school choir I had been thrilled whenever our choir took part in adult works with children's choir parts, such as the Mahler Third Symphony and the Britten War Requiem, and years later I remembered this experience and wanted to write something that would give children a similar opportunity to perform alongside adult professionals'*.

The Mass of the Children received its premiere in Carnegie Hall, New York, in February 2003, and the first UK performance followed a month later in Guildford Cathedral, the composer conducting on both occasions.



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THE CITY OF
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Peterloo

Sir Malcolm Arnold (1921-2006)

The English composer Malcolm Arnold made his early career as a trumpet-player, principally with the London Philharmonic Orchestra. In 1948 he concentrated on his work as a composer, writing music that showed his thorough understanding of the orchestra and in a style that is tonal and often attractive to a wider audience than is usual in contemporary music. In style, Arnold has a command of popular idiom and this may have suggested to some an unfavourable identification with the world of light music. He was, in fact, a composer of considerable stature, technically assured, fluent and prolific, providing music that gives pleasure, but also music that may have a more sombre side, work that may be lyrical and tuneful, or even astringent and harsh in its revelations.

Malcolm Arnold explains: "*Peterloo* is the derisive name given to an incident on 16 August, 1819, in St. Peter's Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic. This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain".

A Child of Our Time

Sir Michael Kemp Tippett (1905-1998)

Michael Tippett was born in London and was attracted to music at an early age. His formal training was at the Royal College of Music, after which he taught school for a few years. He resigned to devote all of his time to composition and to become musical director of Morley College in London, a college for working men and women, a position he held during the war years when London was under repeated attacks. He became known to the musical world as a skilled choral conductor with a contagious enthusiasm for music. A pacifist with firm convictions, he was jailed for three months in 1943, when he refused to accept the duties assigned him as a conscientious objector, holding that his musical activities were more important.

A Child of Our Time, Tippett's bold and massive choral work written during the Second World War, explores an act of Jewish resistance over the fierce Nazi pogroms. Among the piece's influences are the music of Bach and African American spirituals which are used as symbols of all persecuted peoples, giving the cantata broad significance. Following the end of World War II, the cantata was performed in several European countries that had been occupied by the Germans.

Sir Roger de Coverley

Frank Bridge (1879-1941)

Frank Bridge was born in Brighton and studied at the Royal College of Music in London. He played the viola in a number of string quartets, most notably the English String Quartet and conducted, sometimes deputizing for Henry Wood, before devoting himself to composition. He privately tutored a number of pupils, most famously Benjamin Britten, who later championed his teacher's music and paid homage to him in the *Variations on a Theme of Frank Bridge*, based on the theme from the second of Bridge's *Three Idylls for String Quartet*.

Sir Roger de Coverley (also known as "A Christmas Dance") is a beautifully-crafted miniature for strings that is an arrangement of the British folksong, full of exuberance and a concluding reference to New Year celebrations and 'Auld Lang Syne'.

Symphonic Poem: "Mai-Dun"

John Ireland (1879-1962)

John Ireland studied piano, organ and composition at the Royal College of Music in London. He was strongly influenced in his twenties and thirties by the music of Debussy and Ravel and his music belongs to the school of English Impressionism. He preferred the intimate forms of chamber music, song, and piano music to the larger orchestral and choral works. His *Piano Concerto* is arguably the best to have been written by an Englishman, and is a work of intense emotion and nostalgic feeling.

Ireland was strongly influenced by English poetry. His settings of A. E. Housman, Thomas Hardy, Christina Rossetti, John Masefield and Rupert Brooke are among the best known of his works. He was also highly susceptible to the spirit of place. He was devoted to the Channel Islands of Guernsey and Jersey. Their location between England and France must have seemed appropriate to his musical orientation, but more importantly, he found there traces of prehistoric pagan ritual to which he had originally been drawn through the writings of the Welsh writer Arthur Machen.

John Ireland completed the symphonic rhapsody *Mai-Dun* in 1921. The score was inspired by the British defense of Maiden Castle against the invading Romans in A.D. 43. It is an Iron Age hill fort that reflected John Ireland's great interest in historic sites such as fortifications and pagan burial sites. Throughout the music one is aware of the contrasting nature of the score alternating the serious nature of war with calmer passages representing peace.

Pomp and Circumstance Military March No. 1 (Op. 39)

Sir Edward Elgar

Pomp and Circumstance is one of five marches composed by Edward Elgar between 1901 and 1930 and later published as a single opus. Elgar referred to the melody in the march as "a tune that comes once in a lifetime", expressing regret that he had not made use of it in a more substantial work such as a symphony or an oratorio. Nevertheless the *Pomp and Circumstance* No. 1 was a huge success at its premiere in Liverpool on October 19, 1901. A friend wrote: "Your splendid march was the greatest success I have ever witnessed over a novelty at any concert".

Elgar did manage to reuse the melody. Having been told that Edward VII, who was scheduled to be crowned in June 1902, had heard the March and liked the Trio very much, Elgar set the tune to the hymn "Land of Hope and Glory," which formed a part of the Coronation Ode he composed for that occasion.

In the United States, "Land of Hope and Glory" is played as the processional tune at virtually all high school and college graduation ceremonies, usually played when the graduating class or department walks onto the stage. It was first played at such a ceremony in June 1905, at Yale University, where the Professor of Music, Samuel Sanford, had invited his friend Elgar to attend commencement and receive an honorary Doctorate of Music. Elgar accepted, and Sanford made certain he was the star of the proceedings, engaging the New Haven Symphony Orchestra, the College Choir, the Glee Club, the music faculty members, and New York musicians to perform the March as the graduates and officials marched out.