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**EDMONTON YOUTH ORCHESTRA ASSOCIATION**  
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# EYO

EDMONTON  
YOUTH ORCHESTRA

Conducted by Michael Massey



Sunday, February 23rd, 2014 at 2:00 pm  
Francis Winspear Centre for Music  
Edmonton, Alberta

## Programme

### Intermediate Orchestra

#### *Symphony No. 1 in C major* Ludwig van Beethoven

- I. Adagio molto - Allegro con brio*
- II. Andante cantabile con moto*
- III Menuetto - Allegro molto e vivace*
- IV Adagio - Allegro molto e vivace*

#### *Blumine (symphonic fragment)* Gustav Mahler

## INTERMISSION

### Senior Orchestra:

#### *Symphony No. 1 in D major* Gustav Mahler

- Langsam, Schleppend (Slowly, dragging)*
- Kräftig bewegt (Moving strongly) - a Ländler*
- Feirlich und gemessen (Solemnly and measured) - a funeral march  
based on the children's song "Frere Jacques"*
- Stürmisch bewegt (Moving stormily)*

## INTERMEDIATE ORCHESTRA

### **Violin I**

Sonya Shin\*  
Isabella Wachowicz  
Jillie Hansen  
Saorse Cipko  
Sophie Taylor  
Poplar Wang  
Sydney Schadan  
Ehren Moser

Scott Selland  
Joshua Li  
Daniel Shin  
Hediyeh Khani-Hanjani  
Nathaniel Fair  
Daniel Park  
Chris Li  
Ivy Poon

### **Bass**

Sarah Zebak

### **Flute**

Jin Wook Kim  
Lanie Lou  
Stephanie Hammond Thrasher  
Nekoda Papadatus

### **Oboe**

Zofia Stefanicki  
Russell Necesito

### **Clarinet**

Viktoria Wuest  
Ayesha Sheikh

### **Bassoon**

Ashley Toner  
Miriam de Goeij

### **Horn**

Anders Grasdal\*  
Foon Lai  
Nils Koch  
Ciaran DeGroot

### **Trumpet**

Amna Shahzadi

### **Percussion**

Dawson Walsh  
William Li

### **Violin II**

Sara Bacon\*  
Sarah Mah  
Vicky Lin  
Jessica Mah  
Allen Chang  
Caius Chong  
Yitian Fan

Madison Godfrey  
Rachelle Dueck  
James Suh  
Jennifer Fang  
Abbey Palamarek  
Sylvia Yu

### **Viola**

Maya Koller\*  
Lena Yasui

Evan Bridges

### **Cello**

Gordon Giang\*  
Kaja Sangster  
Lina Kim  
Julian Evenshen  
Eva-Marie Smith  
Christopher Epp

Mary Frank  
Edward Na  
Sonja Tilroe  
Keiran Leggo-Henderson  
Georgia Snethun

\*Principal

## EYO Upcoming Concerts and Events

**May 4**

### **Thelma Johannes O'Neill Memorial Concert**

Featuring the winners of the Northern Alberta Concerto Competition as soloists with the Senior and Intermediate Youth Orchestras  
2 pm Francis Winspear Centre for Music

Concerto K.466 (1st mvt.) Mozart  
Concerto in G Mendelssohn  
Schéhérazade Ravel

Soloist: Jasmine Wang, piano  
Soloist: Jessica Ma, piano  
Soloist: Lesley Dolman, Mezzo Soprano

**May**

Auditions for both Edmonton Youth Orchestras 2014 - 2015

**For further information and audition appointments:**  
email: [eyo@shaw.ca](mailto:eyo@shaw.ca) [www.eyso.ca](http://www.eyso.ca)

# SENIOR ORCHESTRA

## Violin I

Rafael Piesiur\*  
Holly Christiani  
Theodore Chow  
Hannah Yu  
Thomas Mathieu  
Amelia Moser  
Benjamin Christiani  
Sarah-Thea DeSouza  
Louisa Lu

Katarina Ondrusova  
Zane Liang  
Jasmine Aziz  
Janzhao Yang  
Felicity Liu  
Yuki Landry  
Alicja Warszynski  
Laci Szajko  
Eric Boivin

## Violin II

Danny Jeon\*  
Wenyu Zhang  
Tae-hoon Lee  
John Lee  
Amanda Andrishak  
Abigail Hofstede  
Timothy Lee

Emily Konrad  
Jennifer Lee  
Alison Caulfield  
Jarrett Knauer  
Christie Park  
Hannah Chiu

## Viola

Jenna Koller\*  
John Bacon

Andrew Bates  
Riley Jonkman

## Cello

Adam Caulfield\*  
Ruxiao Tian  
Kathryn Palamarek  
Justin Kim  
Danica Koller

Nicholas Li  
Conrad Sobieraj  
Chloe Burns  
Joel Park  
Victor Sekowski

## Bass

Zachary Grant\*  
Kai James

Connor Miskiman

## Flute

Jessica Rogers\*  
Sarah Choi  
Holly Muirhead  
Sydney Selland  
Katherine Griffith

## Oboe

Haley Jenkins Crumb\*  
Haley Blomquist  
Julia Goldhoff  
Zofia Stefanicki

## Clarinet

Andrea Tarnawsky\*  
Claire Neilson  
Jacob Ridgway

## Bassoon

Emily Tam\*  
Moiria Blenkinsopp  
Miriam de Goelj

## Horn

Peter Clark\*  
Estelle Frank  
Cole Van derVelden  
Taran Plamondon  
Jenna Whitby  
Anders Grasdal  
Foon Lai

## Trumpet

Michael Kaiser\*  
Chris Young  
Marlouie Saique  
Aleasha Pawluski

## Trombone

Kaleen Clark\*  
Michael Dunsmore  
Michael Buckler

## Percussion

Amanda Chung  
Jacob Kryger

## Harp

Samantha Spurrier\*

\*Principal

## Programme Notes

by Leona Cousineau

### *Symphony No. 1 in C Major (Op. 21)* Ludwig van Beethoven (1770-1827)

At the end of his first 10 years in Vienna, Beethoven was in great demand as a pianist and conductor. His popularity was spreading throughout Europe and he might have become a traveling virtuoso pianist except for one factor: he began to lose his hearing. His deafness got progressively worse, yet he never lost faith in himself. In a letter to a friend he wrote, "I will struggle with fate; it shall never drag me down."

Beethoven heard his music with what musicians call "the inner ear" and instead of limiting his expression, deafness seemed to free him to pursue new ideas. It was a time of violent changes, the period often referred to as "Sturm und Drang" (Storm and Stress). The French and American revolutions were declaring the importance of every man, not just the nobility. The spirit of freedom that was in the air inspired Beethoven to do many things that changed music. From the beginning, his music was different from any other. Even when it was pure music without a story, it had a dramatic quality. It was full of violent contrast, jumping from low to high registers, changing from soft to loud explosively. Even in his piano music, Beethoven often replaced the simple accompaniment pattern with hammering percussive chords.

On April 2, 1800, the thirty-year-old Beethoven gave a concert at the Court Theatre in Vienna with a program which included a Mozart symphony, two excerpts from Haydn's "Creation" and *Symphony No. 1* in its first performance. That juxtaposition of the young master's compositions against those of his immediate predecessors would have emphasized the similarities between their styles, yet the differences are also clear, and differences there are, for although Beethoven drew upon tradition, he also experimented with new ideas. He made greater use of wind instruments than was customary and introduced a surprising degree of vigour into what his audience members would have expected to be a courtly third movement minuet. In fact, from the very opening chord, which is not in the expected key, to the concluding march-like theme, which bore a marked resemblance to a German drinking song, Beethoven coloured an established musical genre with his own wry wit.

Although some conservative critics were no doubt caught by surprise, most observers responded positively to the new work. The authoritative *Allgemeine Musikalische Zeitung* was full of praise, saying the symphony showed "much art, novelty and wealth of ideas", and Carl Maria von Weber lauded it as the "splendid, clear, fire-streaming *Symphony in C*." It was the first large-scale work Beethoven published.

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*Blumine* (symphonic fragment)  
Gustav Mahler (1860-1911)

The roots of Mahler's symphonic movement *Blumine* ("Bouquet of Flowers") stretch back to 1884, when it was one of seven movements of incidental music Mahler wrote to accompany a theater piece presented in the city of Kassel, where he was serving as musical and choral director at the Royal Theater. Following the single performance in Kassel, where Mahler's score was much admired, *Blumine* next found a home in the early versions of Mahler's *Symphony No. 1*, a work composed mostly during February and March of 1888. Later that year Mahler moved to Budapest to assume the directorship of the Royal Hungarian Opera, and it was there that he unveiled his *Symphony No. 1* near the end of 1889 to an uncomprehending and unreceptive audience. Mahler would later say that the disastrous reception of his first symphony prevented his being accepted as a composer for the rest of his career - probably an overstatement, but containing a grain of truth nonetheless. After the symphony's ill-starred premiere, he continued to revise it on several occasions until as late as 1906.

Not until the symphony was performed in Berlin in 1896 - as a symphony, pure and simple, and with no extra-musical program attached - did Mahler reduce the work to standard four-movement symphonic proportions by eliminating the *Blumine* movement. The critic Ernst Otto Nodnagel, resistant to program music, had savaged the work in its symphonic poem form. Possibly his criticism played a part in Mahler's decision to revise his work into an "absolute" symphony. In any case, Nodnagel (who became an enthusiastic Mahler champion) now changed his tune about the symphony, and he made note of the fact that some critics previously hostile to the piece found this new incarnation admirable.

As a stand-alone piece, it was first performed on June 18, 1967, with Benjamin Britten conducting the Philharmonia Orchestra at the Aldeburgh Festival in Suffolk, Great Britain. *Blumine* is very occasionally inserted into performances of the symphony but more often, its rare appearances are as a musical orphan.

The general consensus is that Mahler was wise to remove *Blumine* from *Symphony No. 1*. Including it extends the pastoral spirit of the first movement unnecessarily, dampens the contrast between that opening movement and the astonishing scherzo that follows, and pushes the symphony's running time beyond the one-hour mark. On the other hand, performances of the symphony with *Blumine* included can also be very effective, shaped to the contours of a luxuriant, five-movement form. In any case, *Blumine* deserves to be heard and appreciated.

*Symphony No. 1 in D Major*  
Gustav Mahler

It is ironic to write program notes for one of Gustav Mahler's compositions, because he violently disapproved of program notes. He felt they propagated false ideas and stood between his music and an audience's natural understanding. Mahler did not want listeners to be prejudiced by someone else's interpretation. He felt he had succeeded as a composer if the ideas he was trying to convey in the music were received and understood without verbal explanation. Mahler often felt misrepresented by critics anyway, and once stated that, if language could tell the whole story, there was no need to write music.

Few musicians born in the second half of the 19th century were as complex and frequently misunderstood as Gustav Mahler. It wasn't until several decades after his death that he took his rightful place as a giant among composers. During his lifetime, he was renowned as a brilliant conductor but from the very beginning, his goal in music was to create, not interpret others' creations. Even though his genius as an interpreter of others' music cannot be denied, he himself felt that circumstances forced him to demean himself by conducting just to "put bread on the table". His passion was for expression. The only true way to express his deepest creative self was through gigantic orchestral portraits that reflected his conception of the most fundamental truths that guided the course of the universe. Any smaller scope was insufficient.

In Vienna, Mahler revolutionized the production of operas he composed and conducted. At first, his compositions were not well received because they were so monumental, emotional, and personal. But over time, this came to be more acceptable, and Mahler always had fanatical devotees who championed his cause. He was meticulous in his attention to detail about all aspects of music. His scores are full of written-out instructions for both the conductors and the players. And every expressive change of tempo or dynamic level is written into the music, so there is no chance of misunderstanding his intentions. Mahler ended some of the more slovenly performance practices of the past; he removed significant cuts that had been "traditionally" made in performances of Wagner's operas, significantly upgraded the expected level of performance for both vocalists and instrumentalists, expanded the repertoire and introduced many new works.

The *Symphony No. 1* which premiered in 1889 was different from the symphony as it is normally heard today. It was not even presented as a symphony; instead, the program identified it as a five-movement "Symphonic Poem in Two Sections." But it made a curious symphonic poem, since the printed program did not offer any explanation of the work's content. The first section comprised what we know as the symphony's first two movements separated by an additional Andante movement called *Blumine*, and Mahler said they were meant to depict spring, happy daydreams, and a wedding procession. The second section contained what are now the symphony's last two movements, and in the symphonic-poem version they were said to represent a funeral march to accompany the burial of a poet's illusions, followed by an advancement towards spiritual victory.