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# EYO

## EDMONTON YOUTH ORCHESTRA

Conducted by Michael Massey

*"A North American Journey"*



Sunday, November 24th, 2013 at 2:00 pm  
Francis Winspear Centre for Music  
Edmonton, Alberta

## Programme

### Intermediate Orchestra

#### *Overture to "The Impresario" (K. 486)*

W.A. Mozart

#### *Danse Macabre*

Camille Saint-Saëns

#### *Serenade for Flute and Strings (Op. 35)*

Howard Hanson

#### *From Woodland Sketches*

Edward MacDowell

*To A Wild Rose*  
*In Autumn*  
*From Uncle Remus*  
*By A Meadow Brook*  
*Told At Sunset*

### INTERMISSION

### Senior Orchestra:

#### *"A North American Journey"*

#### *Jubilee Overture*

Malcolm Forsyth

#### *Suite from The Tender Land*

Aaron Copland

*Love Duet*  
*Party Music*  
*The Promise Of Living*

#### *Sensemaya*

Silvestre Revueltas

## 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  
Nathanial Fair  
Daniel Park  
Chris Li  
Ivy Poon

### Bass

Sarah Zebak

### Flute

Jim Wook Kim  
Lanie Lou  
Stephanie Hammond Thrasher  
Nekoda Papadatus

### Oboe

Zofia Stefanicki  
Russell Necesito

### Clarinet

Viktoria Wuest  
Ayesha Sheikh

### Bassoon

Ashley Toner

### Horn

Anders Grasdal\*  
Foon Lai  
Nils Koch  
Ciaran DeGroot

### Trumpet

Amna Shahzadi

\*Principal

### 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



## Concerts and Events Spring 2014

January 12

33rd Annual Northern Alberta Concerto Competition, Piano, and Voice, Muttart Hall, Alberta College. Sponsored by the Alberta Registered Music Teachers' Association & EYO Association.

February 23

2pm Winspear Centre

May 4

2pm Winspear Centre

May

Auditions for both Edmonton Youth Orchestras for 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  
Aemilia 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  
Taahoon Lee  
John Lee  
Amanda Andrishak  
Abbigail 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 Griffithh

## Oboe

Haley Jenkins Crumb\*  
Haley Blomquist  
Julia Goldhoff

## Clarinet

Andrea Tarnawsky\*  
Claire Neilson  
Jacob Ridgway

## Bassoon

Emily Tam\*  
Moira Blenkinsopp

## Horn

Peter Clark\*  
Estelle Frank  
Cole Van derVelden  
Taran Plamondon  
Jenna Whitby

## 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

### Overture: "The Impresario" (K 486)

Wolfgang Amadeus Mozart (1756-1791)

In 1786, Mozart was commissioned by Emperor Joseph II to write a brief opera for a reception honouring Duke Albert of Sachsen-Teschen, the Governor General of the Austrian Netherlands. In accordance with the Emperor's patriotic desire to make German as common a language for opera as Italian, Mozart wrote *Der Schauspieldirektor* ("The Impresario") in the form of *singspiel*, a German-language musical drama, similar to an opera but with much spoken dialogue and simple folk-like songs. It is believed that the Emperor himself supplied the storyline.

*The Impresario* is a farcical backstage look at opera production in which the title character, Herr Frank, is assembling a new opera company. Various singers audition for him, among them two rival prima donnas who compete nastily for plum roles. Frank ends their quarrel by promising both of them star billing and large salaries. The whole piece is a farce, perhaps satirizing the traditional jealousy between Viennese singers and the Italians who were often imported.

The jewel of the piece is the witty *Overture*, which is in the best *buffo* style, far surpassing the work it introduces. It was written by the mature Mozart and makes a delightful component of an operatic double-bill.

### Danse Macabre (Op.40)

Camille Saint-Saëns (1835-1921)

An extraordinary man and musician, Camille Saint-Saëns was a child prodigy who quickly achieved stature as a composer, pianist and organist. A sparkling conversationalist, he had many interests, including art, science, mathematics, astronomy, criticism, traveling and archaeology. Saint-Saëns was a prolific composer who wrote in virtually every 19th-century musical genre. In 1908, he even became the first established composer to write film music. In the latter years of his life, he was widely regarded as the greatest living composer.

While *Danse Macabre* is Saint-Saëns's most frequently performed orchestral work, it was not originally conceived in orchestral terms. Originally written as a song to a Hallowe'en poem by Henri Cazali, he turned it into a purely orchestral work in 1874, taking advantage of the opportunities for instrumental colour suggested by the poem:

*"Moonbeams break fitfully through the ragged clouds. Twelve heavy strokes sound from the church bell. (Harp and strings.) As the last stroke fades, strange sounds are heard from the graveyard, and the moonlight falls on a ghastly figure; it is Death, sitting on a tombstone and tuning his fiddle (Violin solo.)...The sinister notes of Death's mistuned violin call the dead forth from their graves; they flutter around in a demoniacal dance. (A sweeping, chromatic waltz-tune.) Wilder and wilder race the rattling skeletons round the figure of Death as he beats time with his clattering skeleton foot. (The Xylophone joins the orchestra.) Suddenly, as if seized by a terrible suspicion, they stop. In the icy wind, (Rushing scale passages in the strings) Death's notes cannot be heard. A tremor runs through the ranks of the dead. But Death's goading notes once more shatter the silence and once again the dead hurl themselves into the dance, wilder than before. Suddenly Death stops his playing...the sound of a cock-crow is heard. (Oboe solo.) The dead scurry back to their graves and the weird vision fades away in the light of dawn".*

The image of Death as a fiddler appears in the works of several composers, but in none is it more effective than in this piece. The poem ends with the mocking motto: *Vive la Mort et l'Égalité* ("Long Live Death and Equality")

Thanks to John McCormick for the loan of the Tom Tom drums.





## ***Serenade for Flute and Strings (Op. 35)***

**Howard Hanson (1896-1981)**

Howard Hanson was born in the wrong place, at the wrong time. Had his birthplace been Germany in 1860 (instead of Wahoo, Nebraska in 1896) his compositions might have earned him a place among the elite. But an American composer in the 20th century has to do something outrageously original to be perceived as anything other than a "me too" journeyman, even in his own country. Few composers suffer from this unjustified modern indifference more than Howard Hanson.

Hanson described himself as a "neo-Romantic", citing Grieg and Sibelius for their important influence on his style. He studied music at the New York Institute of Musical Art and then at Northwestern University in Chicago. He taught music theory for several years before being appointed director (and composer-in-residence) of the Eastman School of Music in Rochester, New York, which he built into one of the major American music conservatories. Besides his renown as composer, scholar and educator, he was also a fine conductor, developing the Rochester Philharmonic into a world class orchestra under his direction.

Hanson met Margaret Elizabeth Nelson at her parents' summer home on Lake Chautauqua in New York and he dedicated the Serenade to her. The piece was his musical marriage proposal, as he could not find the spoken words to propose to her.

## ***Woodland Sketches***

**Edward MacDowell (1860-1908)**

Edward MacDowell was one of the first American composers to achieve any degree of international fame. He studied in Paris at the Conservatoire before moving to study piano and composition at the Hoch Conservatory in Frankfurt. His early German songs hold their own next to those by his European contemporaries. So, too, does his Piano Concerto No. 1 (1885), which won him praise from none other than Franz Liszt, for whom he played it at Weimar and which continued to gain him recognition when he performed it with the Boston Symphony upon his return to the States in 1887.

MacDowell was most successful in his numerous short works which portray objects, places, and emotions. *Woodland Sketches* was published in 1896 and as a result, they became MacDowell's most popular compositions. Several of the pieces were inspired by the surroundings in Peterborough, New Hampshire. "From Uncle Remus" was inspired by the composer's reading of stories by Joel Chandler Harris; "In Autumn" vibrates with the colour and briskness of a New England fall day. "To a Wild Rose" became his best known melody, almost by accident. MacDowell wrote a short melody every morning, which he would later throw away, in order to keep his melodic composition technique finely honed. Upon hearing one of these cast-offs, his wife remarked that it reminded her of some wild roses growing close to their cabin. MacDowell retrieved the song and titled it accordingly.

In 1904, Edward MacDowell was one of the first seven people chosen for membership in the American Academy of Arts and Letters. The MacDowells envisioned establishing a colony for artistic productions near their summer home in Peterborough, New Hampshire. However, after being run over by a Hansom cab (horse-drawn carriage) in 1904, Edward MacDowell began to lose his mental capacities. He died in 1908 and was buried in MacDowell Colony, which Marian MacDowell had established in 1907.

## ***Jubilee Overture***

**Malcolm Forsyth (1936-2010)**

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.

Forsyth's composing career began in 1962, when the Cape Town Symphony Orchestra invited him to write an overture to celebrate the symphony's 50th anniversary. In *Jubilee*, Forsyth "lovingly catered" to the brass section, of which he was a member, and the brass section is prominently featured in the overture's opening fanfare. A few years later Forsyth revised the overture, cutting what he described as "a lot of dreary repetition." He went on to explain that he also shortened the original opening fanfare because "as a brass player I had indulged myself beyond what was reasonable." However, Forsyth's original orchestration remains intact.

## ***Suite from "The Tender Land"***

**Aaron Copland (1900-1990)**

Aaron Copland's only full-scale opera was commissioned by the Broadway team of Rodgers and Hammerstein for a television performance. *The Tender Land* had originally been intended as a celebration of the thirtieth anniversary of the League of Composers. However, non-musical concerns soon caught up with Copland and complicated the history of this work.

He had attended a World Peace Conference in 1949, where he met Dmitri Shostakovich and other Soviet musicians. In the nervous atmosphere of early-1950s America, this was enough to attract the suspicion of anti-Communist activists. Copland's "questionable affiliations" came under fire from several Congressmen and eventually, Copland received a subpoena from Senator Joseph McCarthy's subcommittee. Unlike many public figures who appeared at the McCarthy hearings, Copland emerged more or less unscathed, and also managed to avoid implicating friends or colleagues. However, Copland's notoriety was enough to cause nervous executives at NBC to cancel the planned broadcast of *The Tender Land*.

*The Tender Land* was picked up by the New York City Opera, and performed in 1954, but this premiere was unsuccessful — Copland wrote to a friend that "we had a flop on our hands." Copland prepared the final version of *The Tender Land* for a performance by an all-student cast at the Oberlin Conservatory. He was pleased by the result: it was a work perhaps better suited to a younger cast than to full-powered operatic singers, both because of its characters and its musical style. Copland extracted this orchestral suite from the opera in 1958.

## ***Sensemaya***

**Silvestre Revueltas (1899-1940)**

"The spirit of Mexico is deep within me." With this remark, Silvestre Revueltas explained why he did not quote Mexican folk music in his colourful scores. Yet his vibrant works are inextricably associated with the popular culture of his native land. Though he came to composition relatively late, producing no works until he was 30 years old, Revueltas emerged rapidly as one of the most powerful voices in Mexican music. Carlos Chávez, another important figure in Mexican composition and his close friend, was responsible for launching Revueltas's conducting career in 1929. Initially educated as a violinist at the National Conservatory in Mexico City, Revueltas pursued his studies in the United States and eventually Spain. His premature death deprived Mexico of a huge talent just beginning to reach its prime.

Most of Revueltas' compositions are scored for smaller ensembles, and he wrote no symphonies. But in *Sensemaya* he achieved a splendid orchestral statement that seethes with primitive energy and captivates the listener. The tone poem, which takes approximately seven minutes in performance, shares many of the characteristics of the composer's other works: intense and pulsing rhythm, unorthodox metric patterns, primitive dissonance and highly individual use of instrumental colour.

The title, which has no meaning, is taken from a text by an Afro-Cuban poet, Nicolás Guillén. The poem is a chant to kill a serpent, and deals with pagan ritual, sorcery and the battle between good and evil. Revueltas uses the Afro-Cuban chant rhythm as an *ostinato*, weaving elaborate instrumental variations above its throbbing pulse as it builds to a thrilling climax.

Revueltas initially composed the piece for voice and chamber orchestra in 1937. The version we hear for full orchestra dates from 1938, and emphasizes the woodwind section and a brilliant palette of percussion colors.