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EYO

EDMONTON
YOUTH ORCHESTRA

Conducted by Michael Massey

CZECH MASTERS



Sunday, November 30th, 2014 at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Czech Masters

Intermediate Orchestra

From *Symphony No. 38 (K. 504) "Prague"* Wolfgang Amadeus Mozart

1. Adagio - Allegro

From *Moods, Impressions and Souvenirs* Orchestral Suite No. 1 (Orchestrated by Michael Massey) Zdenek Fibich

- 1. Festivale e vivace*
- 2. Andantino*
- 3. Scherzo*
- 4. Lento*
- 5. Feroce - Larghetto*

INTERMISSION

Senior Orchestra

"*Silent Woods*" Antonin Dvořák

Adam Caulfield - solo cellist

***Fairy Tale (op. 16)* Joseph Suk**

- 1. About the constant love of Radujz and Mahulena and their trials*
- 2. Intermezzo - Polka*
- 3. Funeral Music*
- 4. Runa's Curse and how it was broken by true love*

***Slavonic Dance No. 8 (op. 46)* Antonin Dvořák**

INTERMEDIATE ORCHESTRA

Violin I

Sonya Shin*
Hediyeh Khani-Hanjani
Ehren Moser
James Suh
Evan Nelson
Sarah Mah
Michelle Makila
Yitian Fan
Eileen Li

Isabella Wachowicz
Daniel Park
Madison Godfrey
Nathaniel Fair
Caius Chong
Ivy Poon
Vivian Kwok
Ethan Pichlyk

Bass

Brodie Walsh
Sarah Zebak
Maddy Wemyss
Madison Waarawa

Flute

Stephanie Hammond Thrasher*
Nekoda Papadatos
Yolinda Jin

Oboe

Che-Min Lee*
Sara Kardash

Clarinet

Viktoria Wuest*
Ayesha Sheikh

Bassoon

Mary Kardash

Horn

Paolo Rosselli*
Nils Koch
Jaydyn Bertoni
Ciaran DeGroot

Trumpet

Sandra Shih Dodsworth*
Amna Shahzadi

Percussion

William Li
Dawson Walsh

Violin II

Abbey Palamarek*
Allen Chang
Isabel Gushue
Alexandra Panajotova
Arwen Bylsma
Abigail Froese
Anna Wang
Daniel Wang

Jinee Chong
Sylvia Yu
Elizabeth Wade
Jennifer Fang
Yan Khoo
Jessica Yang
Sebastian Sekowski

Viola

Anastasia Cipko*

Kendra Wong

Cello

Georgia Snethun*
Julian Evenshen
Jonah Hansen
Jonah Koller

Edward Na
Mark Kim
Keiran Leggo-Henderson
Eva-Marie Smith

EYO Upcoming Concerts & Events

- January 11** 34th Annual Northern Concerto Competition, Strings, Brass & Woodwinds; Muttart Hall, Alberta College. Sponsored by Alberta Registered Music Teachers' Association & EYO Association.
- February 22** 2 pm EYO Concert, Winspear Centre
- May 3** 2 pm EYO Concert, Winspear Centre. Thelma Johannes O'Neill Memorial Concert featuring the winners of the 34th Northern Alberta Concerto Competition for Strings, Brass & Woodwinds
- May** Auditions for both Edmonton Youth Orchestras 2014 - 2015

For further information & audition appointments:
email: eyo@shaw.ca www.eyo.com

SENIOR ORCHESTRA

Violin I

Rafael Piesiur*
Danny Jeon
Jasmine Aziz
Yuki Landry
Aemilia Moser
Laci Szajko
Louisa Lu
Scott Selland

Holly Christiani
Theodore Chow**
Yanzhao Yang
Alicja Warszynski
Sarah-Thea DeSouza
Amanda Andrishak
Alison Caulfield
Christie Park

Flute

Jessica Rogers*
Katherine Griffith
Lanie Lou

Oboe

Zofia Stefanicki
Russell Necesito

Clarinet

Andrea Tarnawsky*
Claire Neilson
Jacob Ridgway
Natasha Harris

Bassoon

Moira Blenkinsopp
Matthew Nickel

Horn

Jenna Whitby
Olivia Imbrogno
Taran Plamondon
Foon Lai

Trumpet

Michael Kaiser
Chris Young
Marlouie Saique

Trombone

Michael Buckler
Ryley McConkey
Michael Dunsmore
Matthew Fok

Tuba

Percussion

Amanda Chung
Jacob Kryger
William Li
Dawson Walsh

Harp

Samantha Spurrier*

Piano

*Principal

**Principals V2

Violin II

Benjamin Christiani**
Sara Bacon
John Lee
Joshua Li
Saoirse Cipko
Sophie Taylor
Jessica Mah
Sydney Schadan

Taehoon Lee
Jennifer Lee
Jarrett Knauer
Hannah Chu
Chris Li
Poplar Wang
Timothy Lee

Viola

John Bacon*
Mary Anne Spiess
Andrew Bates

Catherine Benoit
Anastasia Cipko

Cello

Adam Caulfield*
Kathryn Palamarek
Justin Kim
Danica Koller
Gordon Giang
Kaja Sangster
Sonja Tilroe

Nicholas Li
Conrad Sobieraj
Joel Park
Willow Dew
Mary Frank
Lina Kim

Bass

Zachary Grant*
Connor Miskiman

Kai James

Programme Notes

by Leona Cousineau

From *Symphony No. 38 in D major, K. 504 ("Prague")* Wolfgang Amadeus Mozart (1833 - 1887)

Opera was Mozart's musical preference, but he also poured out an incredible number of great works for piano, voice, orchestra and chamber groups. He was a gifted and active pianist, violinist, and conductor. He taught off and on, to add to the pitifully small income received from his compositions. Despite a busy life, he found time to be a dutiful son and a loving husband and father. Somehow he also found time for his favorite pastimes of dancing, bowling, and billiards.

Mozart's last decade saw the composition of his greatest symphonies. Two were written to accompany Mozart on visits to particular cities: *Linz* (No. 36) and *Prague* (No. 38), and each reflects the city he visited, as had the *Paris* symphony of 1778. Each is an individually conceived symphony, quite unusual at this time. The *Linz*, for instance, is the first Mozart symphony to have a slow introduction and the *Prague*, one of his finest works, has no minuet and trio.

Prague's infatuation with Mozart began in 1786 with his opera *Le Nozze di Figaro*, which met with astounding success and since then, the people of Prague have not lost their delight in all things Mozart. To this day, almost a quarter of the concerts that take place daily in the Czech Republic's most musical city include something written by Mozart.

The next year, in 1787, Mozart visited Prague for the finishing rehearsals of his opera *Don Giovanni*, the premiere of which the city commissioned of its now-favorite composer. To show his gratitude, Mozart arrived with a newly-completed symphony, his *No. 38*, nicknamed *Prague*. A musical thank-you gift to the city that so appreciated him is heard first in the slow introduction, an uncommon symphonic component for Mozart in which there is an obvious connection to the Overture to *Don Giovanni*.

Orchestral Suite No. 1 Zdenek Fibich (1850-1900)

Many of us would be hard-pressed to name a Czech composer beyond Dvořák, Smetana, Janacek and possibly Suk. However, enter Zdenek Fibich, a contemporary of Dvořák who is far less heard than the quality of his works warrants. Being of mixed Czech/German descent, the nationalism of his more famous colleagues never dominated his output, which perhaps contributed to his neglect. His mother was Viennese and he was bilingual in both Czech and German.

Fibich studied in Prague under Smetana and he was inspired as much by Czech subjects as by international influences. He composed the very first symphonic poem based on a Czech legend. He was also the first to use a polka in place of a scherzo in a string quartet. Fibich wrote three symphonies, a number of operas, numerous songs and miscellaneous orchestral and piano works.



While other Czech composers all sound clearly Czech in their folksong-based melodies and their orchestrations with prominent woodwind writing, Fibich sounds more like a highly-skilled and fluent international composer of the second half of the 19th century. Among his major influences were Dvořák, Brahms and Wagner as well as his teacher and countryman, Frederico Smetana. Among his most-loved works are his final and most-performed opera, *Sarka* and the solo piano *Moods, Impressions and Reminiscences*.

Fibich successfully wrote in many forms: opera, symphony, symphonic poem chamber music, but he composed more music for piano than any other instrument. He died unexpectedly of a kidney infection at the age of 50.

“Silent Woods” (Op.68) **Antonin Dvořák (1841-1904)**

Unlike so many great composers, Antonin Dvořák did not spring from musical roots. He was born in a Bohemian village where his father was an inn-keeper and a butcher. His early musical training was followed by employment for some years as a violist, and then, with the positive encouragement of Johannes Brahms, by a life primarily devoted to composition.

Silent Woods is the translated title of the lyrical character piece for piano four-hands originally published under the German title *Waldesruhe* (“From the Bohemian Forest”) composed in 1883. As it was popular in the late 19th century to make arrangements of popular works for other instruments, in 1891, Dvořák made an arrangement for cello and piano for a farewell concert tour he gave in the first month of 1892 before embarking for the New World. The arrangement became so popular that he made yet another arrangement for cello and orchestra.

Dvořák humbly considered himself merely a “provincial musical craftsman” who understood how music ought to be constructed and followed the rules. However, he was far from being a ‘diamond in the rough’. Seen from a modern perspective, the elegant multi-faceted nature of his work is obvious. It is easy to agree with Brahms: the provincial Czech possessed true musical genius, regardless of his humble origins.

***A Fairy Tale (Pohadka)* (op. 16)** **Josef Suk (1874 - 1935)**

Like his mentor (and father-in-law) Antonin Dvořák, Josef Suk came from humble beginnings in a small Czech village. His father, who was both a schoolmaster and choirmaster taught him at a very early age, rudimentary technique on piano, violin and organ. Josef displayed impressive talent. He was pointed immediately towards a musical career and was enrolled in the prestigious Prague Conservatory at a very young age.

Just before Suk was about to graduate, however, Antonin Dvořák joined the faculty of the Conservatory. This proved to be the watershed event in Suk’s life – he wound up staying three more years and became Dvořák’s favorite pupil. Eventually he married Dvořák’s daughter Otylka, and they remained a very close family.

When he finally did leave the Conservatory in 1888, he embarked on a dual career: composing music and joining three other accomplished soloists to form the celebrated Czech String Quartet as its second violinist. For 45 years this group became famous as one of the finest string quartets in Europe.

One of his earliest major efforts as a composer was a commission for incidental music for the play *Raduz and Mahulena* which was based on a well-known Czech folk tale. The hero, Prince Raduz, falls in love with the beautiful Princess Mahulena. The Princess’ mother, evil Queen Runa, to serve her own ends first causes the death of the King (Raduz’s father). She later casts a spell which imprisons the spirit of Mahulena within a poplar tree and also clouds Raduz’s memory, causing him to forget their love. Eventually, Raduz encounters the poplar tree in the forest and is overcome by a compulsion to chop down the tree. He grabs the axe from his friend, the woodsman Vratak, and assails the tree mightily. As the bark is broken, the tree seeps blood instead of sap, but the spirit of Mahulena is released. At her sight, Raduz remembers everything. The two lovers are re-united and all ends happily.

Knowing the value of the music and despairing that the play would never be staged again, Suk extracted an orchestral suite in four movements named *A Fairy Tale (Pohadka)* which incorporates most of the music. He shows an expressive genius that deserves to be experienced and appreciated as much as we do Dvořák, his famous teacher, mentor and father-in-law.

Slavonic Dance No. 8 (op. 46) **Antonin Dvořák**

Antonin Dvořák profoundly believed in the idea that art music should be grounded in folk expression. At home in Czechoslovakia he wrote operas about peasant life and settings of patriotic songs. He also used folk legend and popular myth as the basis for several remarkable concert works, including a series of tone poems and programmatic overtures.

Prior to the publication of the *Slavonic Dances*, Op. 46, Dvořák was a relatively unknown composer of modest means. Consequently, he applied for the Austrian State Prize fellowship in order to fund his composing work. After he won the prize 3 times in 4 years, Johannes Brahms, as one of the members of the committee responsible for awarding the stipend, referred Dvořák to his own publisher, Fritz Simrock who asked the composer to write something with a dance-like character.

Unsure how to begin, Dvořák used Brahms’s *Hungarian Dances* as a model, but there are a number of important differences between the two works. For example, whereas Brahms made use of actual Hungarian folk melodies, Dvořák only made use of the characteristic rhythms of Slavic folk music - the melodies are entirely his own. Simrock was immediately impressed by the music he produced (originally for piano four-hands) and asked the composer for an orchestral version as well.

The *Slavonic Dances* are a series of 16 orchestral pieces composed in 1878 and 1886 and published in two sets as Opus 46 and Opus 72 respectively and orchestrated soon after composition. The pieces, lively and overtly nationalistic, were well received at the time and today are among the composer’s most memorable works, even making appearances in popular culture.