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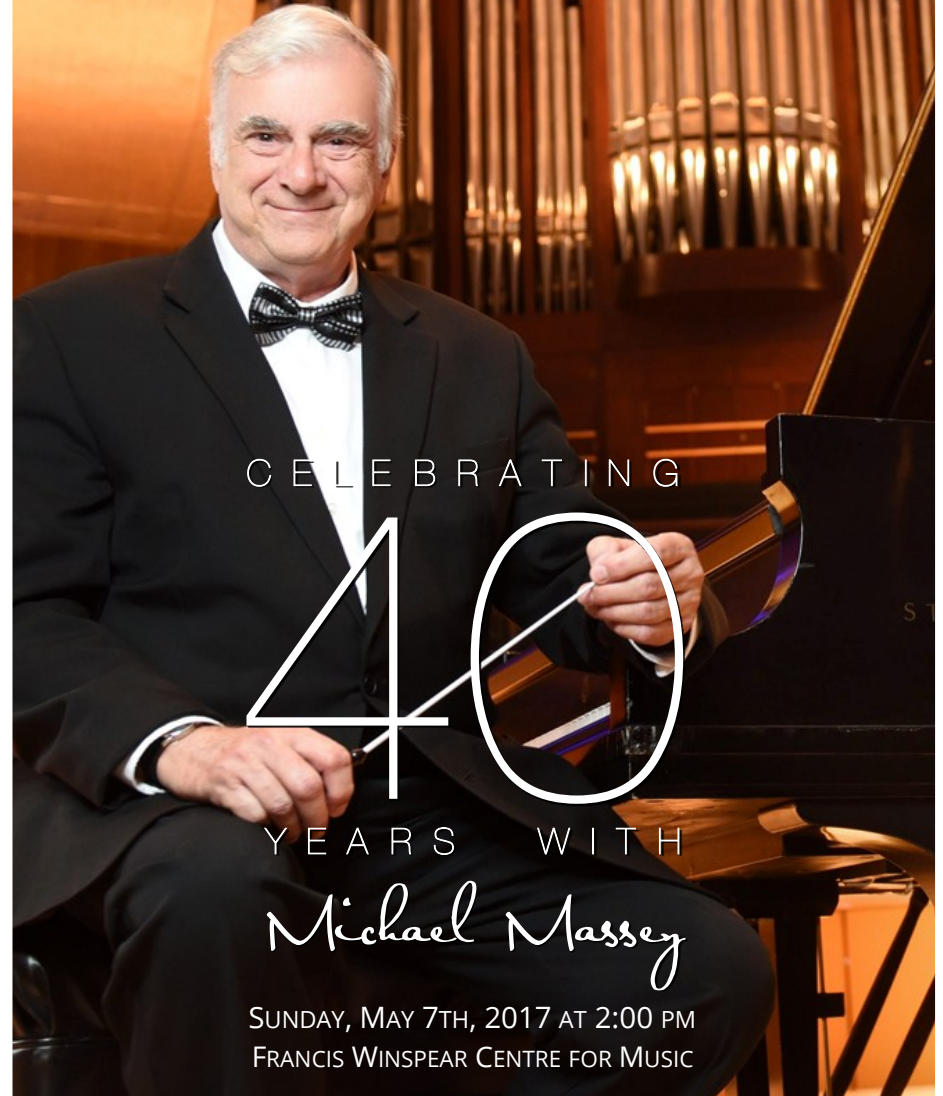
EDMONTON YOUTH ORCHESTRA ASSOCIATION

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EYO
EDMONTON
YOUTH ORCHESTRA

65 YEARS
1952
2017



CELEBRATING

40

YEARS WITH

Michael Massey

SUNDAY, MAY 7TH, 2017 AT 2:00 PM
FRANCIS WINSPEAR CENTRE FOR MUSIC

Programme

Intermediate Orchestra

Concerto Grosso for strings

Ralph Vaughan Williams

Combined Intermediate and Senior strings

1. *Intrada*
2. *March and Reprise*

Young Florestan (2016)

Robert Schumann (adapted and orchestrated by Michael Massey)

Intermediate orchestra with the Shumayela choir, Kimberley Denis, Director

Part 1

Gypsy song
Poor little Orphan
Bogeyman
Chorale
Song of May
Soldier's March and Song
Interlude

Part 2

At the Fountain
Hunting Song
The Sandman
Maxim
Three Stars
Figured Chorale

INTERMISSION

Senior Orchestra

Symphonic Poem

“The Wind in the Willows”

Michael Massey

WORLD PREMIER

Pictures at an Exhibition

Mussorgsky - Ravel

Senior orchestra with Intermediate winds and Alumni.

Promenade

Gnomus

The Old Castle

Tuileries

Bydlo

Ballet of the Chicks

in their Shells

Samuel Goldenberg and Schmuyle

Limoges - The Market Place

Catacombes

Cum mortuis in lingua mortua

Baba-Yaga

The Great Gate of Kiev

Intermediate Orchestra

Violin I

Jacques Forestier*
Isabel Gushue
Kevin Chen
Yan Khoo
Caius Chong
Arwen Bylsma
Cassidy Nouanethong

Aleksandra Panajotova
Abbey Palamarek
Rigel Borch
Emily Dawkins
Sebastian Sekowski
Beatrice Lim
Allen Chang

Flute

Caroline Part*
Yeleen Park
Kristen Rumbold

Oboe

Emily Luo*
Fernanada Garcia De Jesus
Jayden Park

Violin II

Yitian Fan*
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
Xander Jacobs
Daniel Wang
Jeremy Wong

Clarinet

Taekwan Yoon*
Jessy Li

Bassoon

Jarrold David*
Mary Kardash

Horn

Bronwen Taylor*
Fionna McCrostie
Minho Kim

Viola

Anastasia Cipko*
Maya Beakhouse
Indy Scott

Kendra Wong
Leanne Butler

Cello

Jonah Hansen*
AJ Seminatore
Ian Zhang
Kyle Pitsaroop
Norah Chan
Hae Rim Kim

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

Trumpet

Sara Sierko*
Emily Williams
Joel Fenske

Percussion

Sarah-Thea De Souza*

*Principal

**Guest Musician

EYO Upcoming Concerts and Events

**May Auditions for both Edmonton Youth Orchestras
2017/18**

EYO Concerts at the Winspear 2017/18:

- Sunday November 26, 2017 at 2 pm
- Sunday March 4, 2018 at 2 pm
- Sunday May 6, 2018 at 2pm

Senior Orchestra

Violin I

Rafael Piesiur*	Holly Christiani
Danny Jeon	Theodore Chow
Yanzhao Yang	Alicja Warszynski
Sonya Shin	Ehren Moser
Scott Selland	Isabella Wachowicz
Jillie Hansen	Eleen Li
Allison Lee	John Lee

Violin II

Sara Bacon*	Evan Nelson
Poplar Wang	Aquinn Hazenberg
Michelle Makila	Jinee Chong
Madison Godfrey	Daniel Park
Sarah Mah	Nathaniel Fair
Vivian Kwok	Anna DeCorby
James Suh	Emi Gusdal
Grace Taslakjian	Sylvia Yu

Viola

Jenna Sabolsky*	Anastasia Cipko
Jiaming Hou	Sage Zaworski
Siri Gusdal	

Cello

Adam Caulfield*	Nicholas Li
Conrad Sobieraj	Joel Park
Mary Frank	Gordon Giang
Kaja Sangster	Willow Dew
Georgia Snethun	Julian Eveneshen
Jonah Koller	Edward Na
Alfred Lam	Joseph Mueller

Bass

Zachary Grant*	Kai James
Daniel Unsworth	Logan Lindstrom

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

Celeste

Louisa Lu

Programme Notes

By Leona Cousineau

Concerto Grosso for strings

Ralph Vaughan Williams

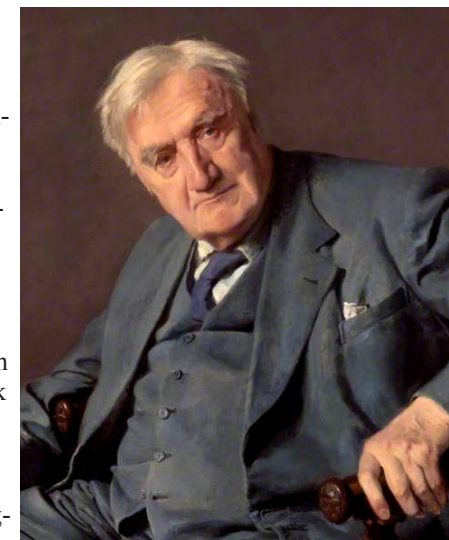
(1872-1958)

Son of a minister, Ralph (pronounced “Rafe”) Vaughan Williams was born in Gloucestershire. He studied at the Royal College of Music and Cambridge University and equally important with his musical studies was his membership in the society of scholars who were collecting and studying English folk songs. He also became acquainted with the great English choral music of the late 1500’s. Out of this combination of folk and contrapuntal music he forged a musical style uniquely his own. In addition to his keen interest in English folk songs, Vaughan Williams had a lifelong enthusiasm for a good hymn tune. In fact, one of the tasks which first brought him to public notice was his editorship of the English Hymnal.

Vaughan Williams sparked a new Renaissance of English music. In works ranging from symphonies and concerti to operas, ballets, and hymns, Vaughan Williams blended English folk song, hymnody, and Elizabethan music with themes inspired both by classical masters such as Bach and Handel and the impressionism of Ravel and Debussy. His work in transforming traditional sources into modern settings led the way for later British composers such as Benjamin Britten and William Walton.

Pigeon-holed by many as an “English nationalist composer”, Vaughan Williams was under-appreciated despite his masterful symphonies. His compositions, like those of Dvorák and Bartok, were influenced and coloured by the nationality of the composer, but were not dominated by it. Vaughan Williams sought to free English music from foreign domination so that it would truly be the music of the English people. It took a strong man to reject the overpowering German Romantic tradition. Undaunted, Vaughan Williams did just that: his music derives its character from English folk song and the English choral tradition. As an old man he said, “To this day, the Beethoven idiom repels me.” Rejected by Elgar, he took lessons from both the Frenchman Maurice Ravel and the German Max Bruch, but absorbed technique, not their style.

Concerto Grosso was composed in 1950 for a performance by the Rural Schools Music Association conducted by Sir Adrian Boult. The piece is unique in that the orchestra is split into three sections based on skill: *Concertino* (Advanced), *Tutti* (Intermediate), and *Ad Lib* (Novice) which only plays open strings.



The Alberta Registered Music Teachers' Association (ARMTA) is a professional association representing and serving over 400 music teachers across Alberta. With branches in cities throughout Alberta, the ARMTA Edmonton Branch serves the Edmonton and greater area by providing teacher referral services through the Find a Teacher directory on our website, recitals and masterclasses for our students, continuing education for our teachers, the Northern Alberta Concerto Competition (in conjunction with the Edmonton Youth Orchestra), and numerous scholarships and awards for deserving students. The goal of ARMTA is to promote the love and knowledge of music through teaching.

Young Florestan (2016)

Robert Schumann (1810-1856)

(Adapted and orchestrated by Michael Massey)

Robert Schumann was one of the central figures in the development of the Romantic era in German music. He was influential far beyond his position as a leading composer and conductor, for he was also an editor, writer, critic and a member of the intellectual elite. He published a newsletter which served as a forum for ideas driving the development of music at the time. He made his name writing highly emotional and richly-nuanced piano music obviously influenced by Polish composer Frederic Chopin. His only piano concerto was written shortly after his marriage to Clara Wieck, who was widely recognized as one of the great pianists of the Romantic era. She brought in most of the family income from large concert fees reflecting her prodigious talent. When they traveled, it was usually on her concert tours.



Schumann spent much of his time socializing in both musical and literary circles, two of his passions along with fine champagne. He demonstrated great skill at the keyboard with the potential of becoming a concert pianist but was forced towards merely composing music following a serious hand injury. However, Schumann's interest in literature remained and he became recognized as a notable critic and writer. He became prolific composer of piano music, favouring the instrument as a vehicle of his emotional expression. He encountered one of his greatest literary influences – Jean Paul. This writer presented a very “chaotic” language of passions and feelings, and Schumann found this attractive. Why? Robert had an alter ego, or rather two of them, Floristan and Eusebius – the first one a hero from one of Beethoven's works, and the second a Catholic priest with an unstable mind. Somehow, Jean Paul's works could be recognized by Schumann's internal personalities. Robert actually wrote reviews of other composer's music, like Chopin's *Opus 2*, as dialogues between Floristan and Eusebius.

Notes by Michael Massey

The genesis of this transcription started in 1989 when I was looking for orchestral works of Robert Schumann that could be played by the intermediate orchestra. I realized that Schumann's genius in writing for young musicians was in his smaller piano works, most notably the “Album for the young” and other shorter works and duets, and not in his own orchestral works. I also noticed that there was a thematic relationship among many of the little gems of the “Album for the young” which enabled the combining of many of them into a larger unified work. This I did, and I attempted to

65 YEARS
1952
2017

Edmonton's Youth Orchestras

Celebrating 65 Years of Excellence

The Edmonton Youth Orchestras are Edmonton's preeminent - and nationally renowned - youth orchestras. The EYO was founded in 1952 with 12 music students. Today the EYO Association supports two symphony orchestras, Edmonton Senior Youth Orchestra, and Edmonton Intermediate Youth orchestra, with over 150 musicians ranging in age from 11 to 24 years, featuring students from Edmonton and Northern Alberta.

The EYO's music program is regarded as one of the finest in Canada, and provides the highest possible standard of orchestral training to young people. Edmonton's Senior Youth Orchestra has represented Canada at four International festivals and have released five compact discs since 1991: *Music for Youth*, *French Orchestral Masterpieces*, *Fairy Tales and Legends*, *English Miniatures*, and most recently *Images of Canada*. In 1991 EYO received a “Salute to Excellence Award” from the City of Edmonton.



Edmonton Senior Youth Orchestra
2016

The Senior Edmonton Youth Orchestra is privileged to have performed for Her Majesty and His Royal Highness during Royal Visit 2005 in celebration of Alberta's Centennial. The performance took place in Churchill Square on the main stage immediately below one of the two large screens set up so the events would be visible to all who attended. The Royal couple arrived on the main stage in Churchill Square while Michael Massey conducted the orchestra. The EYO performed ballet music from *Rosamunde* by Schubert, *Waltz from Sleeping Beauty* by Tchaikovsky, *Frenergy* by Estacio, and *Jupiter* from Holst's *The Planets*.

The EYO experience has a profound and lasting influence on the lives of several thousands of students who, through the years have had the opportunity to study and play in the orchestras. Many EYO members become music teachers, prominent members of North American orchestras, or soloists. All are motivated students sharing a love of music.

Michael Massey

Michael Massey was born in England and emigrated to Canada in 1957. His early piano studies with Jean-Pierre Vetter in Edmonton were the prime influence in his development as a musician. Later studies at the University of Alberta earned him a Bachelor of Music degree and the gold medal in piano performance from the Western Board of Music. Following his graduation he spent two years studying at the Geneva Conservatory where he was unanimously awarded the "Premier Prix de Virtuosit " and performed as soloist with L'Orchestre de la Suisse Romande.



Mr. Massey's activities as a musician are many and varied. He has performed as a soloist and chamber musician throughout Canada, England, and Scotland, and has performed on numerous occasions on CBC radio and television. As an accompanist he is particularly renowned for having worked with many major performing artists from Canada and abroad. Mr. Massey was part of the collaborative pianist team for the Music and Sound summer programme at the Banff Centre for the Arts where he coached, conducted, and accompanied young instrumentalists from around the world. Mr. Massey has appeared frequently as soloist with the Edmonton Symphony Orchestra. He has been the orchestral pianist for the ESO for almost forty years and has produced and conducted many Education Concerts for them.

He is active as a piano teacher and his students have received local and national awards and international acclaim. As a conductor, he has been deeply influenced by his studies in England in 1984 with the renowned pedagogue, George Hurst.

Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. In 1978, under his tutelage, the programme expanded to include both a senior and intermediate orchestra. In 1980 Mr. Massey started the Northern Alberta Concerto Competition which provides valuable performing experience for young soloists. In the following years Mr. Massey took the EYO on tour to Los Angeles, Australia, Austria, Great Britain, Ontario, Quebec and Northern Alberta. The Alumni of the EYO are found in almost every professional Canadian Orchestra and such renowned groups as The Canadian Brass, The St. Lawrence Quartet, The Philadelphia Orchestra and the Boston Symphony. Under his leadership the youth orchestra programme has also produced a whole generation of educated and enthusiastic listeners. The EYO has recorded five compact discs displaying a wide variety of repertoire.

In 1988 and 1996 Mr. Massey wrote and published The Canadian Repertoire Manual, a source book and analysis of Canadian music suitable for youth orchestras in order to encourage the performance of Canadian music by youth orchestras throughout Canada.

Mr. Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra. In 1988 Mr. Massey was invited to conduct and play in the Hoffnung Music Festival concerts with the prestigious Philharmonia Orchestra of London. This event was recorded on the Decca label.

In 2002, for his contribution to the cultural life of the city, Mr. Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist-BUILDER, and he also received the Queen's Golden Jubilee Medal. In 2016 he was awarded the Alberta Order of Excellence - the highest honour the Province of Alberta can bestow on a citizen.

orchestrate and freely adapt the pieces in a Schumannian style with the addition of harp and percussion (not a trait of Schumann's orchestration technique). The work was performed in 1990 and I think was successful.

In 2016 I discovered that there was also a "Lieder- Album for the young" by Schumann filled with charming songs for one to three voices. The idea occurred to me, after working with the Shumayela choir, to incorporate some of these vocal pieces into the original "Young Florestan", thereby enlarging it into a choral as well as an orchestral work. The result of this undertaking is the work that you hear today. The pieces are ordered in such a way as to give the impression of a journey from sorrow (nighttime or wintertime) to joy (daytime or springtime) returning again to evening and consolation with the two chorales as spiritual pillars.

The Wind in the Willows World Premier

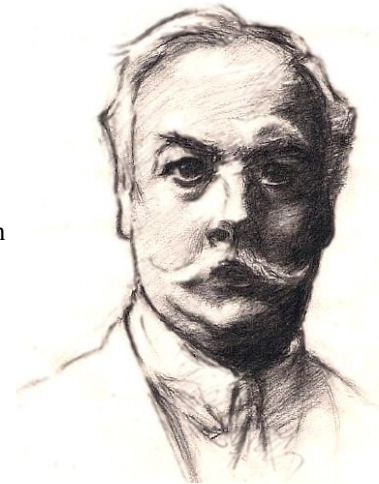
A Symphonic Poem by Michael Massey

Kenneth Grahame was born in 1859 in Edinburgh. Grahame married Elspeth Thomson in 1899; and they had only one child, a boy named Alastair (whose nickname was "Mouse"). He was born blind in one eye and plagued by health problems throughout his life. When Alastair was about four years old, Grahame would tell him bedtime stories, some of which were about a toad, and when Grahame holidayed alone he would write further tales of Toad, Mole, Ratty and Badger in letters to Alastair.

In 1908 Grahame took early retirement from his job at the Bank of England and moved with his wife and son to an old farmhouse in Blewbury, where he used the bedtime stories he had told Alastair as a basis for the manuscript of *The Wind in the Willows*. Surprisingly, the first publishers rejected it. and it was not until October 1908, after several rejections and some pro-active campaigning by U.S. President Roosevelt that the book was finally published by Methuen and Co. The public loved the book and within a few years it sold in such numbers that many reprints were required. The rest, as the saying goes, is history.

In 1920, Alastair died in a tragic accident. The Grahames were devastated and after *The Wind in the Willows* and, more so, after Alastair's death, Kenneth wrote very little - just an occasional essay or introduction to a book.

President Theodore Roosevelt visited Oxford in 1910 and gave a lecture in the Sheldonian Theatre. The President of Magdalen College arranged the lecture and, in response to a question on whether there was anyone he'd like to meet, Roosevelt asked to see three or four people including Kenneth Grahame and Rudyard Kipling. Kenneth travelled down to Oxford to attend the lecture and spoke with Roosevelt afterwards.



(continued next page...)

The Wind in the Willows

Notes by the Composer (Michael Massey)

Great children's literature is by definition great literature and "The Wind in the Willows" by Kenneth Grahame, for me is one of these immortal works which has delighted generations of children and adults. I read it as a child growing up in England and have re-read it many times since. The characters and exploits of Mole, Ratty, Badger and Toad never fail to captivate the imagination. Hence it became my inspiration for my first foray into the world of composition.

Of course, the four animals' characteristics and traits are metaphors for human strengths and weaknesses and it is these characteristics that I have tried to capture in music.

The story is of an English pastoral nature and I have tried to evoke this feeling in the Prelude and Postlude of my piece, reflecting my personal philosophy that life begins and ends as part of nature. Between the Prelude and Postlude there unfolds brief character studies of the four friends and sections of a descriptive nature pertaining to important events in the narrative.



The programme is as follows -

Prelude	Nature - Morning in the English countryside
Mole	His ascent and arrival in the sunlight he is jovial and simple - very amiable
Rat (Barcarolle)	Happiest when on the river he is a dreamer - a glimpse of the Wild Wood
Mr. Toad (Foxtrot) (Waltz) (Lament and scherzo)	Spoilt and reckless but somehow endearing The quintessential English gentleman (in his own mind) His exploits His imprisonment and escape
To the Wild Wood	
Mr. Badger	He is all wise, gruff but kindly The organizer
Stoats and Weasels	The dark side - threatening - they slink in and out of sight.
Passacaglia Fugue Victory celebration	Preparations by the four companions to re-take Toad Hall The battle Toad's theme transformed
Postlude-Evening	The companion's reflections as if in a dream, Nature at dusk.

Pictures at an Exhibition

Modest Mussorgsky (1839-1881) (Orchestrated by Maurice Ravel)

Modest Mussorgsky, the youngest son of a wealthy landowner, was a prodigal genius whose chaotic and unstable life prevented him from ever reaching his full potential as a composer. In his younger days, he learned only performing skills, but his creative spirit eventually drove him to musical composition as an outlet. At age eighteen, though he had just embarked on a military career, he talked Mily Balakirev into teaching him the minimum essentials of musical structure that he needed to compose, and most of his works (other than songs and solo piano pieces) were left uncompleted at his death.

In the spring of 1874, Mussorgsky attended an exhibition of drawings and paintings by a recently-deceased friend, Victor Hartman. Hartman's works were architectural drawings and pictures of familiar Russian scenes. While walking through the gallery, Mussorgsky had a bold and brilliant inspiration: to compose a set of piano pieces that would be musical reflections of Hartman's art. The idea of rendering visual images in music was a modern one at the time.

The truly original feature of the work is the Promenade music, with its curious 'skipped beats' that opens the piece and then recurs, appropriately altered in character, as the visitor strolls about the gallery, stopping to look at the works of art. After the first Promenade, there are ten "pictures" featured in the work:

Gnomus - The first of Hartmann's drawings is of a nutcracker carved in the shape of an ugly, grinning gnome. Mussorgsky's music is suitably gruesome, with awkward, limping lines.

Il vecchio castello ("The Old Castle") - This was Hartmann's watercolor study of a medieval castle, painted when he was a student in Italy.

Tuileries - This sketch shows children playing in the famous public gardens in Paris.

Bydlo - A sketch made by Hartmann in the Polish town of Sandomierz shows a wagon with enormous wheels being pulled by oxen (Bydlo is a Polish word for "cattle").

Ballet of the Chicks in their Shells - This was Hartmann's costume design for a ballet. In this scene, children dance as baby canaries trying to break out of their shells.

Samuel Goldenberg and Schmuyle - This movement is based upon two of Hartmann's drawings: one showing a rich Jew and a poor Jew in threadbare clothes, joined in a conversation.

The Marketplace at Limoges - This movement shows the "good gossips of Limoges" exchanging the most important news of the day.

Catacombs - This sketch shows the artist peering into the catacombs of Paris by the light of a lantern, which reveals several skulls.

Cum Mortuis in Lingua Mortua ("With the dead, in the language of the dead") - This rather spooky version of the Promenade theme is based on Mussorgsky's reaction to Catacombs.

The Hut on Fowl's Legs (Baba-Yaga) Baba Yaga was a witch who terrified generations of Russian children at bedtime.

The Great Gate of Kiev - After Czar Alexander II narrowly escaped assassination in Kiev in 1866, Hartmann designed a fanciful and immense arch surmounted by the Russian imperial eagle, and other symbols of the Czar's authority. This picture was a great favorite of Mussorgsky's, and he commented on it with a massive and powerful hymn of thanksgiving.

