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EDMONTON YOUTH ORCHESTRA ASSOCIATION

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EYO

EDMONTON
YOUTH ORCHESTRA

Thelma Johannes O'Neill Memorial Concert

Conducted by Michael Massey



Sunday, March 5th, 2017 at 2:00 pm
Francis Winspear Centre for Music

Programme

Intermediate Orchestra

Symphony No. 8 in F Major Ludwig van Beethoven

I. Allegro vivace e con brio

Violin Concerto No. 2 in D minor Henri Wieniawski

I. Allegro Moderato

Soloist: Jacques Forestier

Suite from: The Comedians Dmitri Kabalevsky

*I. Prologue II. Gallop III. March IV. Intermezzo
V. Pantomime VI. Little Lyrical Scene VII. Epilogue*

INTERMISSION

Senior Orchestra

Orchestral Suite: Atayoskewin Malcolm Forsyth

I. The Spirits II. The Dream III. The Dance

Violin Concerto in D minor Jean Sibelius

I. Allegro Moderato II. Adagio di molto III. Allegro ma non tanto

Soloist: Gabrielle Després

INTERMEDIATE ORCHESTRA

Violin I

Jacques Forestier*
Isabel Gushue
Kevin Chen
Yitian Fan
Yan Khoo
Arwen Bylma
Cassidy Nouanethong

Aleksandra Panajotova
Abbey Palamarek
Rigel Borch
Emily Dawkins
Caius Chong
Beatrice Lim
Allen Chang

Flute

Caroline Part*
Yelean Park
Kristen Rumbold

Oboe

Emily Luo*
Fernanada Garcia De Jesus
Jayden Park

Clarinet

Tackwan Yoon*
Jessy Li

Bassoon

Jarrold David*
Mary Kardash

Horn

Bronwen Taylor*
Fionna McCrostie
Minho Kim

Trumpet

Sara Sierko*
Emily Williams
Joel Fenske

Percussion

Sarah-Thea De Souza*

Violin II

Sebastian Sekowski*
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
Zander Jacobs
Daniel Wang
Jeremy Wong

Viola

Anastasia Cipko*
Maya Beakhouse
Indy Scott

Kendra Wong
Leanne Butler

Cello

Jonah Hansen*
AJ Seminatore
Ian Zhang
Kyle Pitsaroop
Norah Chan

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

EYO Upcoming Concerts and Events

May 7 2pm EYO Gala Concert, Winspear Centre, to celebrate the 65th Anniversary for EYO and 40th Anniversary year for Michael Massey, featuring Senior Orchestra, Intermediate Orchestra and Special Guests: Shumayela Choir

May Auditions for both Edmonton Youth Orchestras 2017-18

For further information and audition appointments:
Email: eyo@shaw.ca Website: www.eyso.com

SENIOR ORCHESTRA

Violin I

Rafael Piesiur*
Danny Jeon
Yanzhao Yang
Sonya Shin
Scott Selland
Jillie Hansen
Allison Lee
Sophie Taylor

Holly Christiani
Theodore Chow
Alicja Warszynski
Ehren Moser
Hediyeh Khani-Hanjani
Isabella Wachowicz
Eleen Li
John Lee

Violin II

Sara Bacon*
Poplar Wang
Michelle Makila
Madison Godfrey
Sarah Mah
Vivian Kwok
James Suh
Grace Taslakjian
Sylvia Yu

Evan Nelson
Aquinn Hazenberg
Jinee Chong
Daniel Park
Nathaniel Fair

Anna DeCorby
Emi Gusdal

Viola

Jenna Sabolsky*
Jiaming Hou
Siri Gusdal

Anastasia Cipko
Sage Zaworski

Cello

Adam Caulfield*
Conrad Sobieraj
Mary Frank
Kaja Sangster
Georgia Snethun
Jonah Koller
Alfred Lam

Nicholas Li
Joel Park
Gordon Giang
Willow Dew
Julian Eveneshen
Edward Na
Joseph Mueller

Bass

Zachary Grant*
Daniel Unsworth

Kai James
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 Tashuk

Percussion

Jacob Kryger*
Amanda Chung
William Li
Marina Pate
Morgan Palagain

Harp

Samantha Spurrier*
Christina Kant

Piano

Louisa Lu

Programme Notes

By Leona Cousineau

Symphony No. 8 in F (Opus 93) Ludwig van Beethoven (1770-1827)

Symphony No. 8 is Beethoven's tribute to his teacher, Haydn. It is a very witty, subtle score, and if it hadn't been written in the classical period we could call it a "neo-classical" piece, since it self-consciously looks back at the great symphonic tradition of Haydn and Mozart. For example, the 'tic-tok' second movement recalls the famous slow movement of Haydn's "Clock" Symphony.

This symphony maintains the tradition of even-numbered symphonies being comparatively light in form and content. It has, throughout the four movements, an infectious gaiety and the irrepressible high spirits of, in Wagner's words, "the games and caprices of a child." To maintain a consistent mood of levity, Beethoven supplanted the customary slow movement with an *allegretto scherzando* in which a sprightly little theme in the violins and cellos is set against soft, but brisk, chords in the winds. It is often suggested that the even rhythm of these chords was meant to satirize the metronome, which Beethoven's friend Mälzel had recently invented.

Symphony No. 8 was first performed on February 27, 1814 in Vienna, at one of several performances at which it followed *Symphony No. 7* in the programme and was harshly judged in comparison. Beethoven, said to have been irritated by the audience reaction, protested that the new work was "much better" than its predecessor.

Violin Concerto No. 2 in D minor (Opus 22) Henri Wieniawski (1835-1880)

Polish violin virtuoso Henri Wieniawski was a genuine prodigy. He entered the Paris Conservatoire at the age of 8 and only three years later, upon being graduated with first prize in violin, he entered the international concert circuit in full force.

The *Concerto in D minor* was composed in 1862 and was given its premiere in Moscow with Wieniawski himself as soloist and Anton Rubinstein conducting. He was one of the most brilliant and beloved "virtuoso-composers" of his time, an outstanding example of what Yehudi Menuhin described as "that romantic race of mighty men who were violin virtuosos."

Most of Wieniawski's compositions are brief pieces, but he produced two full-scale concertos, the second of which is, by all odds, the most admired of all his works. Although composed and introduced in 1862, it was not published until 1870. Few violinists have failed to take it up since then.

Wieniawski's *Violin Concerto No. 2* remains one of the greatest violin concertos of the Romantic era, memorable for its lush and moving melodies and harmonies.

From: *The Comedians* (Opus 26)

Dmitri Kabalevsky (1904-1987)

Russian-born Dmitri Kabalevsky was not only a composer, but also a very important and influential music educator, who felt that music can and should be used as a tool to learn about and appreciate all of the arts. His style of composition was accessible and harmonically and tonally straight-forward, which helped him to follow the strict guidelines of the contemporary Communist government which considered that concert music was intended for the broadest possible audience and insisted that music should be tuneful (often using folk tunes) and end in a major key.

Kabalevsky's *Suite from the Comedians*, which was written in 1939, is incidental music for the play *Inventor and the Comedians*, which tells the story of a theatre troupe as it performs in the provinces. There are ten short pieces in this suite, most of which are dances, the most popular being the "Galop," which has been used as background for circuses and other popular entertainment.

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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.

Our Soloists

Orchestral Suite: *Atayoskewin* Malcolm Forsyth (1936-2011)

Malcolm Forsyth was the winner of the Juno Award for Best Classical Composition in 1987, for his orchestral suite, *Atayoskewin* and named Canadian composer of the Year in 1989. His career in Canada spans the twenty years since his arrival in 1968 from his native South Africa. In that year he took up a post at the University of Alberta as professor of theory and composition. In addition he was, for eleven years, a member of the Edmonton Symphony Orchestra, playing originally bass trombone and later, as principal trombone.

He composed *Atayoskewin* (the Cree word for "sacred legend") in 1984 on commission from Shell Canada to mark the opening of its \$1.4 billion Scotford refinery and petrochemical complex northwest of Edmonton. When the Edmonton Symphony under the baton of Uri Mayer first performed it on November 16th of that year, the critic of the *Edmonton Journal* wrote: "I concur with the consensus of audience opinion: gorgeous, wonderful ... brilliantly depictive."

The composer explains what he attempted to portray in *Atayoskewin*: "The inspiration behind this title is something of a mood, a feeling that I had when I made my first-ever trip to northern Alberta during the winter. It was very cold, and I saw this barren land where the tar sands are being developed. It's a very forbidding land, but it has a kind of majesty which is unmistakable. It's a very quiet place, and the people who have lived there for so many centuries are a very quiet people, and it somehow is the influence of the place that they've lived in."

Violin Concerto in D Minor (Opus 47) Jean Sibelius (1865-1957)

The music of Jean Sibelius is so thoroughly identified with Finnish nationalism that it comes as a surprise that he was born to Swedish parents living in Finland, and never spoke a word of Finnish until he began school at age eight. Originally, he aspired toward a career as a violinist, auditioning unsuccessfully for the Vienna Philharmonic. His love for music undaunted, he concentrated on his other talent, composition, and went on to become the dominant figure in Finnish musical history.

It is virtually impossible to listen to a composition by Jean Sibelius without sensing in it the murmur of giant pine forests or the haunting echo of mysterious ancient times. Two of the composer's life-long pursuits were the love of nature and his passion for the legends and heroes of the great epic of Finnish mythology, the *Kalevala*. It pleased him to be called an artist of nature. By 1897 his musical endeavors were considered so important to his country's culture that the Finnish government gave him a pension for life so that he could compose his works undisturbed by more mundane matters.

Sibelius wrote only one violin concerto which was his only concerto for *any* solo instrument. He had a great affection for the work that lasted all his life because the violin was his instrument. He had taught violin and played in the string quartet at the Helsinki Conservatory.

The *D minor Concerto* was composed in 1903. It makes extraordinary virtuosic demands on the soloist, yet the orchestra is no mere supporting partner. It is cast in a role of equal importance. It is considered one of the most original and outstanding violin concertos written, and was the most recorded violin concerto in the 20th century.

Jacques Forestier



Born into a family of musicians, twelve year old Jacques Forestier began playing the violin at the age of two under the instruction of his mother Marie Forestier. He has delighted audiences across Canada with his passion for music and love of performing, winning many awards and scholarships: most recently first place at the Alberta Provincial Music Festival in the 12 & under category and first place at the Canadian Music Competition National Finals in Drummondville, Quebec. In June 2016, he made his orchestral debut with the Edmonton Symphony Orchestra. Jacques was also a featured soloist with the Alberta Baroque Ensemble in February 2017.

Jacques' love of music led him into the world of professional musical theatre in 2014 where he starred as Michael Banks in the Citadel Theatre/ Theatre Calgary co-production of "Mary Poppins". For his part Jacques won the Calgary Theatre Critics Award for best featured actor in a musical.

In March 2015, Jacques performed at New York's Carnegie Hall in the Winner's recital of the American Protege International Competition. During the summer of 2016 Jacques studied at the Meadowmount School of Music under the tutelage of Ann Setzer. As part of last season's Edmonton recital series Jacques shared the stage with Jonathon Crow and Andrew Wan, concertmasters of the Toronto and Montreal Symphonies. This year, Jacques will be appearing on the CBC Radio Canada Television Show "Virtuose".

Presently, Jacques studies with esteemed teacher Bill Van der Sloot at Mount Royal University in Calgary and is part of their Academy Program for Gifted Youth.

Gabrielle Després



Sixteen-year old violinist Gabrielle Després was born in Edmonton, began violin studies at the age of three and studied with James Keene for nine years. She is currently studying with Robert Uchida. She has won numerous local, provincial and national prizes, including the Canadian Music Competition in both violin and piano.

In 2012, she performed the complete Mendelssohn Violin Concerto with the Concordia University Symphony Orchestra. As the winner of the Intermediate age group of the Northern Alberta Concerto Competition, she performed with the Edmonton Youth Orchestra at the Winspear Centre. She has performed in violin master classes for Daniel Phillips, Annalee Patipatanakoon, Andrew Wan, and Jonathan Crow. She studied at the Orford Summer Music Academy for two summers with Jonathan Crow and Andrew Wan, as well as at the Morningside Music Bridge summer program in Calgary, a program for gifted young musicians from North America, Poland and China. Last year, she attended the Casalmaggiore International Music Festival in Italy.

Last year, Gabrielle was featured on Radio-Canada's new television show, "Virtuose," which aired nationwide, placing second out of 24 young Canadian artists on this weekly series. Most recently, she was accepted as a finalist to the bi-annual Shean Competition for Strings in which she will compete in May.