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EDMONTON YOUTH ORCHESTRA ASSOCIATION

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EYO

EDMONTON
YOUTH ORCHESTRA

Conducted by Michael Massey



Sunday, Nov. 26th, 2017, at 2:00 pm
Francis Winspear Centre for Music

Programme

Intermediate Orchestra

Overture to "La Clemenza di Tito"

W.A. Mozart

Andante in C for flute and orchestra

W. A. Mozart

Jessica Rogers - solo flute

From: *Symphony No. 8 in G Major (Op. 88)*

Antonin Dvorak

II. Adagio

IV. Allegro non troppo

INTERMISSION

Senior Orchestra

On Hearing the First Cuckoo in Spring

Frederick Delius

Appalachian Spring Suite

Aaron Copland

From: *The Rite of Spring*

Igor Stravinsky

Spring Rounds

Procession of the Sage

Ritual of the Rival Tribes

Dance of the Earth

INTERMEDIATE ORCHESTRA

Violin I

Jacques Forestier*
Esther Yao
Rigel Borch
Zachary Der
Mikaela Olsen
Jeffrey Ma
Jeffrey Chen

Cassidy Nouanethong
Jessica Yang
Eden Rutto
Jeremy Wong
Bonny Wu
Evan Wong
Melody Liu

Flute

Kristen Rumbold*
Alexandra Valle

Oboe

Emily Luo*
Jayden Park
Devin Currey

Violin II

Ryan Holt*
Alissa Mikhaleva
Erica Huang
Arim Kim
Noah Weir Chaba
Rayna McFectors
Seok Yun Shin

Annika Langille
Daniel Wang
Xander Jacobs
Nayoung Kim
Cherrisse Loong
Reanne Lee
Madison Wong

Clarinet

Justina Dennis
Catherine Kim

Viola

Savannah Seibel*
Indy Scott
Gabriel Koens

Gabriella Schenk
Charlotte Taylor

Horn

Fionna McCrostie
Nathella Pasula

Cello

Kyle Pitsaroop*
Ian Zhang
Jessica Lee
Anastasia Callow
Norah Chan
Charles Wachowicz
Benul Sayasekara

Austin Savage
Lauren Hanson
Erik Heise
Ruby Plume
Sointu Aalto
Samuel Gerwing
Nicholas Wong

Trumpet

Sara Sierko*
Emily Williams
Joel Fenske

EYO Upcoming Concerts and Events

- January 7 37th Annual Northern Concerto Competition, Piano, Voice, Muttart Hall, Alberta College. Sponsored by Alberta Registered Music Teachers' Association. (ARMTA) & EYO Association.
- March 4 2 pm EYO Concert, Winspear Centre. the Thelma Johannes O'Neill Memorial Concert featuring winners of the 37th Northern Alberta Concerto Competition for Piano & Voice.
- May 6 2 pm EYO Concert, Winspear Centre. Special guests: the Richard Eaton Singers
- May Auditions for both Edmonton Youth Orchestras 2018/19

For further information and audition appointments:

Email: eyo@shaw.ca www.eyso.com

SENIOR ORCHESTRA

Violin I

Sonya Shin*
Yanzhao Yang*
Maya Budzinski
Jillie Hansen
Evan Nelson
Jillie Hansen
Poplar Wang
Vivian Kwok
Alexandra Panajotova

Theodore Chow*
Ehren Moser*
Scott Selland
Isabella Wachowicz
Michelle Makila
Isabella Wachowicz
Aquinn Hazenberg
Caius Chong
Sebastian Sekowski

Violin II

Sara Bacon*
Madison Godfrey
Jinee Chong
Arwen Bylsma
Inho Kim
Jessica Ortlieb
Yan Khoo

Yitian Fan
Sarah Mah
Allen Chang
Grace Taslakjian
Beatrice Lim
Sylvia Yu
James Suh

Viola

Anastasia Cipko*
Kendra Wong
Leanne Butler

Siri Gusdal
Maya Beakhouse
Mora Clarke

Cello

Nicholas Li*
Mary Frank*
Joel Park
Georgia Snethun
Jonah Hansen
Willow Dew
Joseph Mueller

Conrad Sobieraj*
Jonah Koller*
Gordon Giang
Julian Eveneshen
Edward Na
Eva Marie Smith
Laura Wakeman

Bass

Zachary Grant*
Daniel Unsworth
Kai James

Logan Lindstrom
Matthew Adams

Flute

Jessica Rogers
Kendra Litwin
Stephanie Hammond-
Thrasher
Kendall Leighton
Tara Minaev

Oboe

Zofia Stefanicki*
Ching Lam Man
Emily Luo

Clarinet

Claire Neilson*
Adriana Jankovic
Linnea Signore
Elizabeth Smith

Bassoon

Courtney Schmidt
Mary Kardash

Horn

Jenna Whitby*
Olivia Imbrogno
Michael Nunes
Alicia Krips
Bronwen Taylor

* **Principal**
** **Guest Musician**

Trumpet

Marlouie Saique*
Kevin Yue
Anthony Woloszyn

Trombone

Kristen Whitby*
Timothy Nunes
Kelsey Getzinger
Yitian Fan

Percussion

Jacob Kryger*
William Li
Marina Pate
Morgan Palagain

Harp

Christina Kant

Piano

Theodore Chow

Programme Notes

by Leona Cousineau

W. A. Mozart (1756 - 1791)



Of all composers, Mozart was undoubtedly the most complete genius. He was a gifted 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 music is a true picture of the man himself. It ranges from a mood of simple, almost slapstick humour, to a mood of noble tragedy, from peasant-like simplicity, to elegant brilliance, from dance tunes to the most complex of musical forms, to heroic works that are full of the spirit of freedom and the brotherhood of man.

Opera was his favorite form, but he also composed an incredible number of great works for piano, voice, orchestra and concertos for a variety of instruments such as the flute. The first was written when he was only eleven - the last appeared less than a year before his death.

Overture to *La Clemenza di Tito* is judged by some authorities as one of Mozart's greatest operas. This is very much a minority opinion, but one worth pondering. The opera concerns the emperor Titus and his magnificent "clemenza," or "clemency". The two-act opera was, in fact, Mozart's very last opera completed before the major opera *The Magic Flute* was performed. Alleged by Mozart's earliest biographer to be completed in just 18 days - in such haste that the simple recitatives were probably written by a pupil of Mozart's. The plot deals with revenge - and its flip side, clemency and compassion. Commissioned by Prague for the coronation of Leopold II as King of Bohemia the opera was first performed on September 6, 1791 at the Estates Theatre in Prague. It remained popular for many years after Mozart's death but for a long time Mozart scholars regarded *Tito* as an inferior effort of the composer. Music historian Alfred Einstein in 1945 wrote that it was "customary to speak disparagingly of *La Clemenza di Tito* and to dismiss it as the product of haste and fatigue". However, in recent years the opera has undergone something of a re-appraisal. Musicologist Stanley Sadie considers *Tito* to show Mozart as "responding to the theme of the opera with music of restraint, nobility and warmth".

Andante in C for Flute and Orchestra was written by Mozart in 1778 and commissioned by Dutch flautist Ferdinand De Jean as a possible replacement or alternative second movement for *the Flute Concerto No. 1 in G major*. Supposedly, De Jean disliked the original *andante* and had Mozart compose a shorter version to replace it. However, it is also speculated the original *andante* was probably technically beyond De Jean's musical skills and that he complained that the orchestra had too dominant a role.

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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

Symphony No. 8 in G Major (Op. 88)

Antonin Dvorak (1841 - 1904)



Unlike so many great composers, Antonin Dvorak did not spring from musical roots. He was born in a Bohemian village in 1841 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 Brahms, by a life primarily devoted to composition.

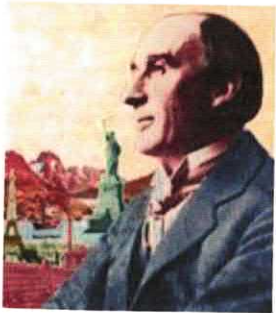
Dvorak humbly considered himself merely a "provincial musical craftsman," who understood how music ought to be constructed and followed the rules. He frequently drew on Czech folk music as inspiration for his melodic themes. However, he was far from being a "diamond in the rough." It is easy to agree with Brahms: the provincial

Czech is an example of true musical genius.

Considered the most nationalistic of all his symphonies, many feel that the *Eighth* breathes the spirit of the very soil of the composer's native Bohemia. When he died, the people of Prague learned of his death when they came one night to the opera and found the auditorium of the National Theatre draped in black. He was buried in Prague's most hallowed cemetery, and Mozart's *Requiem* was performed.

On Hearing the First Cuckoo In Spring

Frederick Delius (1862-1934)



Frederick Delius was born in Yorkshire to parents who had come to England from Germany. Always passionate about music, he learned to play the piano and violin without benefit of instruction. His father, a prosperous wool merchant had little sympathy for these musical inclinations and saw to it that his son received a sound business training. In 1884, Frederick persuaded his father to let him try his hand at cultivating oranges in Florida. His plantation was some hours upstream from Jacksonville. He spent his time studying musical theory and playing the piano

succumbing to the wild, primitive beauty of his surround-

ings. He neglected his crop and found happiness in his complete detachment from the outside world.

Delius was an impressionist, with the impressionist's concern with colour, nuance, shade and refinement. In 1907, Delius' music was heard at a London concert by the renowned English conductor Thomas Beecham. He quickly assumed the mantle of Delius's greatest enthusiast and featured his music in almost all of his concerts.

On Hearing the First Cuckoo in Spring, written in 1912, is one of the finest examples of Delius' sensitive, impressionistic art. It may be a miniature, but it is a fully-realized work of art which was introduced at a concert in Leipzig in 1913. The music is lit like a painting by James McNeill Whistler – dark half-tones and occasional glints of striking light. This is Delius at his most warm and impressionistic.

Appalachian Spring Suite

Aaron Copland (1900 –1990)



During the 1930s, Aaron Copland and celebrated choreographer Martha Graham developed a mutual sense of admiration, based on their shared interest in simple, natural expression. Their first opportunity to collaborate came when Copland was commissioned to write a score specifically for Graham's dance company.

It remained nameless until Graham announced, shortly before the debut, that she had decided to call it *Appalachian Spring*. She took this name from *The Dance*, a poem by American author Hart Crane. She admitted that she had chosen it simply because she liked the sound of it, and that it had no connection with either the location or scenario of the ballet.

The irony of the situation wasn't lost on Copland. "Over and over again," he said in 1981, "people come up to me after seeing the ballet on stage and say, 'Mr. Copland, when I see that ballet and when I hear your music I can just *see* the Appalachians and I just *feel* spring.' Well, I'm willing if they are!" The premiere took place in October, 1940, with Graham dancing the part of the bride.

The scenario unfolds during the early nineteenth century, on the site of a Pennsylvania farmhouse which has just been built as a pre-wedding gift for a young couple. Here is Copland's own synopsis: "The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house." The music climaxes in a set of variations on *Simple Gifts*, a well-loved hymn tune associated with the Shakers, a New England religious sect.

The Rite of Spring

Igor Stravinsky (1882 - 1971)



The Rite of Spring is a ballet and orchestral concert work written for the 1913 Paris season of Sergei Diaghilev's *Ballets Russes* company. When first performed, the avant-garde nature of the music and choreography caused a sensation and a riot in the audience. Although designed as a work for the stage, the music achieved equal if not greater recognition as a concert piece, and is widely considered to be one of the most influential and recorded musical works of the 20th century.

Stravinsky described *The Rite of Spring* as "a musical-choreographic work representing pagan Russia...unified by a simple idea: the mystery and great surge of the power of Spring." The work lacks a specific plot or narrative and should

be considered as a succession of choreographed episodes.

Stravinsky was a young, virtually unknown composer when he was recruited to create *The Rite of Spring*. It contains many novel features for its time, including experiments in tonality, metre, rhythm, stress and dissonance.

In 1929, the *New York Times* proclaimed *The Rite of Spring* as significant to its time "as *Beethoven's Ninth* is to the 19th Century."