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**EDMONTON YOUTH ORCHESTRA ASSOCIATION**  
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# EYO

EDMONTON  
YOUTH ORCHESTRA

Senior & Intermediate Orchestras  
Conducted by Michael Massey



Sunday, February 26th, 2012 at 2:00 pm  
Francis Winspear Centre for Music  
Edmonton, Alberta

## Programme

### Intermediate Orchestra

*Overture: "Die Zwillingsbruder"*

Franz Schubert

*Tale: "The Organ Grinder" (Op.54)*

Nicholas Medtner (orchestrated by Michael Massey)

Solo Violin: Micki - Lee Smith

*Scherzo*

Peter I Tchaikovsky (orchestrated by Michael Massey)

*From Suite No. 1 (Op. 43)*

*Intermezzo - Andantino semplice*

Peter I. Tchaikovsky

*Waltz from "Eugene Onegin"*

Peter I. Tchaikovsky

### Senior Orchestra

*Prélude: á L'après-midi d'un Faune*

Claude Debussy

*Fêtes from 'Nocturnes'*

Claude Debussy

### Intermission

*Symphony No. 2 in D Major (Op. 43)*

Jean Sibelius

I. Allegretto

II. Tempo Andante, ma rubato

III. Vivacissimo

IV. Finale - Allegro moderato

## INTERMEDIATE ORCHESTRA

### Violin I

Micki-Lee Smith\*

Aemilia Moser\*

Yuki Landry

Eric Shapiro

Laci Szajko

Scott Selland

Benjamin Christiani\*

Yudaam Han

Tachoon Lee

Chris Li

Alicja Warszynski

Luke Gerwing

### Bass

Paul Cournoyer

Dean Kheroufi

### Flute

Sarah Choi

Alice Kwon

Holly Muirhead

Sydney Selland

### Violin II

Sarah De Souza\*

John Lee

Christie Park

Linbei Ke

Landy Wu

Sam Wu

Joshua Li\*

Timothy Lee

Wenyu Zhang

Daniel Shin

Sara Bacon

### Oboe

Louise Ashdown

Brenna Hardy

Haley Jenkins Crumb

### Clarinet

Jacob Ridgway

Zofia Stefanicki

### Viola

Nadia White\*

Riley Jonkman

John Bacon

### Cello

Hae Na Lee\*

Justin Kim

Jeff Shin

Joel Park

Kyla Chalmers

Kathryn Palamarek

Nicholas Li

Anna Wiebe

Kaja Sangster

### Horn

Nathan Epp

Anders Grasdal

Nils Koch

Rebecca Livingstone

### Harp

Vanessa Jarman

\*Principal

## Edmonton Youth Orchestra

Concerts and Events 2012

May 6 EYO Concert at 2 pm Winspear Centre, featuring the winners of the Northern Alberta Concerto Competition

May Auditions for Edmonton Youth Orchestras for 2012/13  
60th Anniversary Season

For information and audition appointments:  
email: [eyo@shaw.ca](mailto:eyo@shaw.ca) tel: (780) 436 7932

# SENIOR ORCHESTRA

## Violin I

Rafael Piesiur\*  
Elizabeth Bacon  
Ziyou Zou  
Sean Bishop  
Holly Christiani  
Theodore Chow  
Jasmine Aziz  
Kaylie La  
Joni Soans

Katarina Ondrusova  
Jack Wang  
Jennifer Yu  
Terry Blaskovits  
Molly Grundy  
Hannah Yu  
Mitchell Chalifoux  
Eric Boivin

## Violin II

Samson Song\*  
Thomas Mathieu  
Antonia Cavaco  
Felicity Liu  
Emily Kim  
Jason Wong  
Amy Zhang  
Elya Craig

Cari Shin  
Danny Jeon  
Lara Hyrak  
Sarah Huce  
Cathy Kucey  
Jarrett Knauer  
Anne Zhang  
Jennifer Lee

## Viola

Genny deCaen\*  
Grace Hamm  
Luan Wang  
Andrew Bates

Jenna Koller\*  
Jongho Park  
Sydney Leard

## Cello

Joshua Ching\*  
Nicholas Yee  
Conrad Sobieraj  
Morgan Randall  
Stephanie Spurrier

Jeff Shin  
Isis Tse  
Adam Caulfield  
Alex Lin

## Bass

Stephane Krims\*  
Wesley Brenneis

Ben Oswell  
Zachary Grant

## Flute

Jessica McMillan\*  
Crystal Kegl  
Mary Grace Johnstone  
Jessica Rogers

## Oboe

Noelle Byer\*  
Morgan Gagnon  
Julie Robertson

## Clarinet

Andrea Tarnawsky\*  
Peter Park  
Jolene Wong

## Bassoon

Matt Nickel\*  
Emily Tam

## Horn

Peter Clark\*  
Estelle Frank  
Cole VanDerVelden

## Trumpet

Michael Kaiser\*  
Sarah Roberts  
Chris Young

## Trombone

Kaleen Clark\*  
Austin Lee  
Jonathan Taylor

## Tuba

Malcolm Kellett-  
Cooke

## Percussion

Jonathan Blackley\*  
Carson Schafer

## Harp

Samantha Spurrier\*

\*Principal

# Programme Notes

by Leona Cousineau

## Overture: "Die Zwillingsbrüder"

Franz Peter Schubert (1797 – 1828)

Franz Schubert was interested in the theater from an early age, but he never found much success there. It is ironic that the composer who was never surpassed as a creator of lieder had no luck when it came to opera, the other major outlet of solo vocal music. He tried hard enough: sixteen operas or "opera-like" works, many of them incomplete, are mentioned in the catalogue of his compositions, and sketches exist for further operatic projects that didn't get past the planning stage. Only two of the bunch were performed in his lifetime, both in 1820: his singspiel *Die Zwillingsbrüder* (*The Twin Brothers*), given in six performances at Vienna's Kärntnertor Theatre, and his melodrama, or "magic play with music", *Die Zauberharfe* (*The Magic Harp*), which received eight performances at the same theatre. His operas are rarely revived, and after nearly two centuries of failing to find a place in the repertory, they are not likely to be embraced as anything but curiosities, except for their Overtures which are performed separately.

Part of Schubert's "opera problem" may have been that solving issues of large-scale structure was not among his native talents. A still more obvious issue was his selection of librettos. In his lieder he was not finicky about the texts he set (although he did sometimes find some fine ones), and he had the gift of making a tawdry poem sound worthy when he transformed it into a song. A three-hour stage work, however, asks considerably more of an audience than does a four-minute song. Schubert fell into this trap consistently, displayed an unerring talent for selecting librettos that were deficient in either plot or literary style, and often in both.

## Tale: "The Organ Grinder" (Op. 54)

Nicholai Medtner (*Orchestrated by Michael Massey*)

The circumstances of Nicholai Medtner's difficult life and the spirit of the times in which he lived all contributed to the eclipse of a career which began with the greatest promise. One of the most brilliant piano pupils of the Moscow Conservatoire, Medtner graduated in 1900 with the institution's Gold Medal. At this point, on the threshold of a potentially brilliant future as a concert pianist, he peremptorily renounced the career for which his upbringing had prepared him and instead, decided to devote himself to composition, an occupation he had practised since infancy but for which he had little formal training. Henceforth, his occasional appearances on the concert platform would essentially be the only showcases for his own works.

Then came war and revolution. Unable to reconcile himself to the Bolshevik regime, in 1921 Medtner left Russia. Although concert tours aroused greater public interest, his struggle to survive financially was not helped by his reluctance to perform the music of other composers, and was relieved only by tours of America and Canada in 1924 and 1929. It was in Britain that he found the most responsive audiences outside his homeland and where, in 1935, he was to settle permanently. Throughout, undaunted by difficult, sometimes desperate circumstances, he continued to pursue his mission as a composer with a single-minded dedication. Outside of Russia, his music was virtually unknown.

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In the history of Russian music Nikolai Medtner is a forlorn figure. Despite the plaudits of eminent musicians and critics, and the sometimes fanatical enthusiasm of his devotees, it was Medtner's fate to remain undiscovered by the musical public and forgotten or ignored by all but a small band of enterprising performers. In recent years, however, his star seems, at last, to have begun to rise. Now there is wide interest among performing pianists in his work and Medtner is on the verge of becoming a mainstream figure. His compositions, because of their dark-hued, subtle melodies, withstand repeated listening.

### **From *Suite No.1: Intermezzo – Andantino semplice (Op. 43)* Peter Tchaikovsky (1840-1893)**

At the age of twenty-three, Tchaikovsky left his job in the Ministry of Justice in Moscow to study music full-time at the St Petersburg Conservatory. Anton Rubenstein, the director of the conservatory, encouraged him to study everything, including conducting. However, Tchaikovsky was terrified of facing an orchestra (even later in life). He said that he feared his head would fall from his shoulders and always conducted with his left hand holding his chin - just in case.

Tchaikovsky's four orchestral suites are modeled on the baroque dance suites composed of a series of independent and contrasting, dance movements that flow together to form a complete work. The first suite, written in 1878-9, incorporates a fugue in the first movement as a further indicator of its baroque origin. However, the style of the work is not baroque, but overtly romantic.

### **Waltz from *Eugene Onegin (Op. 24)* Peter Tchaikovsky**

Best-known today for his symphonic music, Tchaikovsky also composed eleven operas. Few, except for *Eugene Onegin*, see regular production today. Ever on the lookout for suitable operatic material, Tchaikovsky got the idea for using Alexander Pushkin's epic poem from a friend during a casual conversation. The composer wrote that the idea at first, seemed far-fetched, but after a sleepless night, he had created in his mind the scenario for *Eugene Onegin*.

Composed in 1877-78, *Eugene Onegin* is the story of love, jealousy and a missed chance for happiness. Tatiana is madly in love with Onegin who, out of boredom, flirts instead with her sister Olga, the beloved of his friend Lensky. Lensky challenges Onegin to a duel and is promptly killed. Onegin is forced into exile. He returns six years later to reclaim Tatiana, but she is now older and wiser and rejects him.

Tchaikovsky described *Eugene Onegin* as lyrical and wanted his performers to concentrate on the subtlety of characterization. He chose students of the Moscow Conservatory to give the premiere, fearing that seasoned opera singers would think their job was only to make a beautiful sound.

The *Waltz* is the introduction to Act II, a ball in progress in the house of Tatiana's parents. In the opera, the chorus and principals sing and comment while the orchestra plays the waltz, but the orchestra part has been extracted as a separate work.

### ***Prélude à l'après-midi d'un Faune* Claude Debussy (1862-1918)**

The *Prelude* was a thoroughly *avant garde* work for 1894, and more than any other piece, it made Debussy an internationally-known composer. Rather than setting this as a conventionally programmatic symphonic poem, Debussy tried to capture the ambience of Stéphane Mallarmé's poetry without really telling a story. Mallarmé, after hearing Debussy play the score on piano for the first time, exclaimed: "I didn't expect anything like this! The music prolongs the emotion of my poem, and set its scene more vividly than color." Though critics generally, and quite predictably, disliked a piece as startlingly new and radical as the *Prelude*, audiences and musicians took to it quickly and it was being performed across Europe and in the United States within just a few years.

### ***Fêtes from Nocturnes* Claude Debussy**

In developing his musical style, Claude Debussy became one of music's great innovators, introducing a new concept of harmony, tone colour and form. But he was, of course, much more than just an innovator. The novelty of his sounds no longer startle the ear, and their magic never fails to enchant.

The three Nocturnes for orchestra were completed in 1899. The second Nocturne, *Fêtes* ("Festivals") is, as Debussy explained, "rich with movement, rhythm, dancing... There is also the episode of a procession...but the main idea remains the festival and its blended music." *Fêtes* depicts a celebration in a French provincial town.

### ***Symphony No.2 in D major (Opus 43)* Jean Sibelius (1865-1957)**

Jean Sibelius is one of the few composers from the Scandinavian north to become a musical figure of worldwide importance. There was a time when serious critics, especially in England and the United States, described his seven symphonies in terms usually reserved for Beethoven and Brahms.

Sibelius began work on his *Second Symphony* while on a trip to Italy in the summer of 1901. Many commentators have observed that the *Second* is Sibelius' "warmest"-sounding symphony, perhaps inspired by the Mediterranean climate. His letters back home to Finland suggest that southern climes were certainly proving a fruitful source of inspiration. He wrote about a proposed symphonic poem based on the Don Juan legend, and later, a four-movement symphonic poem. None of these works was completed. Instead, Sibelius took the music planned for them back to Finland and transformed them into a new symphony. It was premiered in Helsinki in March, 1902 and was an overwhelming success, all four performances being sold-out. The Finnish public immediately proclaimed it a patriotic epic. It caused a considerable stir even beyond Finland and by 1905, had been performed in London and Berlin, remaining the most popular and frequently-played of Sibelius' symphonies. Reasons for its popularity are not hard to find: the warmth of its orchestral colouring, the memorable themes and of course, the tremendous emotional *crescendo* throughout the entire symphony culminating in the triumphant *coda* in the last movement.