

**NATIONAL
YOUTH
ORCHESTRA
OF CANADA**

**ORCHESTRE
NATIONAL
DE LA JEUNESSE
DU CANADA**



KAZUYOSHI

AKIYAMA

**MUSICAL
DIRECTOR**

**1973
SEASON**

QUEEN ELIZABETH THEATRE

Friday - August 17 - 8:30 P.M.

THE NATIONAL YOUTH ORCHESTRA

The National Youth Orchestra Association is resolved to develop musical talent within the borders of Canada. The Association was formed in 1960 by a group of interested citizens, inspired by the success of the National Youth Orchestra of Great Britain. Each year since 1960, the National Youth Orchestra of Canada has operated with ever increasing success. Training sessions have been held in Stratford, Toronto, Quebec City and now Vancouver. The Orchestra has played concerts across Canada, the United States and Europe.

All applicants for membership in the NYO must audition annually as the standard rises every year. In 1973 more than 500 young musicians auditioned for 110 places. The Auditions take place, coast to coast, in 14 major cities over the Christmas season. The Orchestra is chosen by early February. Applicants must be older than 14 and younger than 25 as of June 30 of the year of the session. There are no academic qualifications. Candidates are chosen entirely on their ability as performers. All serious students meeting the age requirement are urged to apply since the audition itself is an educational experience.

Although membership in the Orchestra is the exclusive prerogative of students resident in Canada, the teaching Faculty is international. Famous teachers and performers from abroad who have been associated with the NYO have included Daniel Bonade, Maurice Clare, Richard Erb, Josef Gingold, Frederick Grinke, Alex Lepak, Claude Monteaux, Alice Rosenberg, Felix Skowronek, Oscar Shumsky, Marta Zalan, and Frederick Zimmerman. But the backbone of the Faculty has always been the many fine teachers who have chosen to live and work in Canada. These have included Robert Aitken, Melvin Berman, Lorand Fenyves, Ronald de Kant, Stephen Kondaks, John Loban, Victor Martin, Fred Mills, Thomas

KAZUYOSHI AKIYAMA

The Conductor of the National Youth Orchestra for the 1973 season is well-known to Vancouver area audience as the Director and resident Conductor of the Vancouver Symphony. His international reputation is attested to by his appointment to the Musical Directorship of the American Symphony Orchestra, at the unanimous request of the members of the orchestra. Leopold Stokowski held this position for ten years and it has been vacant since his retirement a year ago.

Mr. Akiyama graduated from Toho University in 1963. As a result of his debut with the Tokyo Symphony in 1964, he was asked to become permanent conductor. He was appointed Principal guest conductor of the prestigious Japan Philharmonic in 1965, and became Musical Director of the Osaka Philharmonic in 1968.

It was in 1968 that Canada first met Mr. Akiyama, when he guest conducted the Toronto Symphony. He was subsequently appointed

Monohan, Eugene Rittich, Peter Schenkman, Roland Small, David Zafer, and many others.

Conductors of the NYO are chosen with great care to combine both the inspirational, musical and training aspects of the art. In the early years Walter Susskind was closely connected with the NYO as were Canadians John Avison and Wilfred Pelletier. Brian Priestman, Victor Feldbrill and Franz-Paul Decker each conducted more than one season; and, since 1971, Georg Tintner, Rudolf Schwarz and now Kazuyoshi Akiyama have guided the organization to new levels of maturity.

Apart from a student registration fee of \$50, all costs of the training session and supporting administration are borne by the National Youth Orchestra Association. This includes all transportation, meals, lodging, private tuition, orchestral training, faculty fees, recreation, supporting staff, management and year round administration. The present cost to the NYO of each accepted student is slightly more than \$2000. Each year the campaign committee of the Board of Directors undertakes a fund-raising campaign throughout the public and corporate sector. In addition, application is made for assistance from government agencies at the municipal, provincial, and federal levels.

Although the orchestra has toured extensively through Western Canada in past years, the 1973 six week training session in Vancouver marks the first time a training session has been held west of Ontario. The co-operation of the University of British Columbia and specifically its Music Department, and the Vancouver Symphony Society have made this glorious summer of music possible.

Tonight's concert is one of a series of concerts which are being held between August 12 and August 30. Please consult the back of the program for other concert locations and dates.

Assistant Conductor there. His American debut at Carnegie Hall in 1970 created a flash of international excitement — an unrestrained enthusiasm for his vibrantly youthful dash accompanied by a musical maturity and perception far beyond his years.

In 1972, Akiyama was welcomed to Vancouver as Music Director and Resident Conductor to the Vancouver Symphony Orchestra. In the past year he has inspired that Orchestra to heights of artistic achievement that have led renowned soloists such as Menuhin, Gilels, Graffman and many others to pay the highest tributes possible to both Akiyama and the VSO. It is Akiyama's special rapport with the soloist which has prompted the National Youth Orchestra to study many concertos in this year's repertoire. We are indeed fortunate to have the services of Kazuyoshi Akiyama as our Musical Director for the 1973 season.

NATIONAL YOUTH ORCHESTRA
OF
CANADA
1973 SEASON

KAZUYOSHI AKIYAMA: Musical Director

Friday, August 17, 1973 8:30 p.m.
Queen Elizabeth Theatre, Vancouver

PROGRAMME

R. MURRAY SCHAFER North/White
(World Premiere – Commissioned by the Canadian Broadcasting
Corporation for the National Youth Orchestra's 1973 Season)

JOHANNES BRAHMS Serenade No. 2 in A Major, Opus 16
Allegro moderato
Scherzo - Vivace
Quasi Minuetto
Rondo - Allegro

Intermission

CLAUDE DEBUSSY First Rhapsody for Clarinet and Orchestra ra
Solo Clarinetist – RONALD DE KANT

ALBERT ROUSSEL Symphony No. 3 in G minor
Allegro vivo
Adagio
Vivace
Allegro con spirito

The National Youth Orchestra Association of Canada wishes to thank the Canada Council, the Provincial councils, the Municipalities of Vancouver and Metropolitan Toronto, and all the foundations, corporations and individuals who have given their support.

The Performance of the National Youth Orchestra has been made possible through the co-operation of the Vancouver Musicians' Mutual Protective Union, Local 145 of the A.F. of M., the Victoria Musicians' Association, Local 247 of the A.F. of M., and Local 118 of the International Alliance of Theatrical Stage Employees.

TONIGHT'S PERFORMANCE WILL BE BROADCAST ON THE CANADIAN BROADCASTING CORPORATION'S NATIONAL AM NETWORK ON AUGUST 30, 1973 AT 8:03 IN THE EVENING AND ON FM ON AUGUST 29, 1973 AT 7:03 IN THE EVENING.

PROGRAMME NOTES

R. MURRAY SCHAFFER – North/White

I call this piece **North/White** because, like white light, which is composed of all visible frequencies, it combines all the producible notes of the symphony orchestra from the deepest to the highest instruments.

The North is not described by the adjective "pretty" and neither is this piece. **North/White** is inspired by the rape of the Canadian North. This rape is being carried out by the nation's governments in conspiracy with business and industry. The instruments of destruction are pipelines and airstrips, highways and snow-mobiles.

But more than the environment is being destroyed by these actions, for, just as the moon excursions destroyed the mythogenic power of the moon (it ceased to be poetry and became property) Canadians are about to be deprived of the "idea of North", which is at the core of the Canadian identity. The North is a place of austerity, of a spaciousness and loneliness; the North is pure; the North is temptationless. These qualities are forged into the mind of the Northerner; his temperament is synonymous with them.

JOHANNES BRAHMS – Serenade No. 2 in A Major, Opus 16

The **Serenade in A Major** was written during 1858 and 1859 in Detmold, where Brahms was engaged as music tutor to the Princess Friedericke. The composer sent the first movement to his friend Clara Schumann for her opinion on December 4, 1858, and the rest of the work followed in the fall of the next year. During the summer of 1860, Brahms carefully polished the work for publication, his first with Simrock. The work received its premiere on February 10, 1860, in Hamburg.

The scoring of the work is noteworthy for the absence of violins with their prominent brilliance of tone. This orchestration was possibly influenced by the French opera composer Dreuil who employs violas as the highest string voice in his opera **Uthal**. Brahms was late to exclude violins from the first movement of his **German Requiem**.

The first movement opens with a theme consisting of a resolutely stated sequence of rising fourths for wind choir, very reminiscent of the celebrated fugue subject from Beethoven's piano sonata, Op. 110. The more lyrical second theme consists of running triplets over a pizzicato bass. The development employs snatches of the first theme with varied orchestration and fragments of the second theme in sequence. The vivacious scherzo which follows is strongly rhythmic, with its use of incisive, staccato upbeats, in contrast with the smooth waltz-like trio over a bouncing pedal note in the bass. After the reprise of the

There are few true Canadians and they are not to be found in cities. They do not sweat in discotheques, eat barbecued meat balls or watch late movies on television. They do not live in high-rise apartments, preferring a clean space to neighbours' spaghetti.

But these few remainders from an authentic time are apparently to be sacrificed and the North, like the South and the West and the East is to be broken by men and machines that, at least, is the design which the little technocrats of progress have planned. They seek not only to civilize the North but to civilize the imagination of North. They do not realize that when they chop into the North they chop up the integrity of their own minds, blacking the awe-inspiring mysteries with gas stations and reducing their legends to plastic dolls.

The idea of North is a Canadian myth.

Without a myth a nation dies.

This piece is dedicated to the splendid and indestructible idea of North. (R.M. Schaffer)

schерzo, this movement ends with a sweeping coda in the manner of the trio. The third movement, a slow adagio in 12/8 time, opens with a bass motive in which a different sequence of rising fourths is traced in a rhythm of alternating quarter and eighth notes. Against this is heard a plaintive, "floating" melody in the oboe. The development presents a fugato section which employs as its subject, the opening bass motive, inverted in alternate entries. Throughout this movement, the bass acts as a dominant controlling factor rhythmically and melodically, somewhat in the manner of the Baroque fundamental bass. The theme of the fourth movement consists of an ascending sequence of a triadic figure presented in thirds by the winds, with pizzicato strings filling in the rests on the off beats. The second part of this section has an expansive, folk-like quality. The dark and mysterious trio in a minor key which follows employs the first three notes of the opening theme, again in the winds, this time over rustling strings. The rondo finale opens with a jaunty theme composed of horn figures in thirds and sixths, which is stated by all the wind instruments over a jogging staccato bass. Two other themes, the first in the form of a descending sequence in triplets and the second, a lyrical, sweeping melody, are fragmented along with the opening theme in the development. The ever-present sequence of ascending fourths leads to the final cadence. (G. Butler)

CLAUDE DEBUSSY – First Rhapsody for Clarinet and Orchestra

The **Rhapsody for Clarinet**, originally scored for clarinet and piano, was written in 1910 as a competition piece for the Paris Conservatoire. Debussy must have been particularly pleased with this composition for he had it performed no less than eleven times and set about arranging it for clarinet and orchestra with a great deal of enthusiasm. The piece seems to have been favourably received by audiences, for Debussy said of it: "To judge by the faces of my colleagues, the Rhapsody is a success."

The work consists throughout of alternating short sections of a free, virtuosic nature and more extended melodic-thematic sections. It opens in a veiled, mysterious fashion with hollow sounding octaves for flute and violin against which an embryonic fragment in the clarinet takes shape. There is a sudden blossoming forth

of the first theme, a lyrical pentatonic melody in the clarinet, over an undulating string accompaniment consisting of an extended ninth chord. This theme is heard twice more in the course of the work, first with harp and horns supplying the accompaniment and finally with full orchestra. The second theme in the winds is more strongly rhythmic with its gently lilting triple time. The third, ushered in by a chordal horn fanfare, is even more rhythmic, a jaunty scherzando in double time which is polka-like in character. The free interludes which separate the appearances of the various themes feature highly virtuosic runs for the clarinet with various accompaniments, at times spare and percussive in quality, at others, very full and highly active. The work closes with the clarinet soaring dizzily upward on one final flight. (G. Butler)

ALBERT ROUSSEL – Symphony No. 3 in G minor

Roussel's third symphony was composed between August, 1929, and March, 1930, first at the composer's summer house by the sea at Vasterival, and later in Paris. It was commissioned along with Honegger's **Symphony in C** and Stravinsky's **Symphony of Psalms** by Serge Koussevitsky for the fiftieth anniversary of the Boston Symphony Orchestra. The first performance of the work took place on October 17, 1930, at Symphony Hall in Boston with the composer present. Of this symphony, the famous French music critic and aesthete, Vuillermoz, said: "Never has Roussel expressed himself with such ease, nobility and power."

From 1922 onwards, there are definite traces in Roussel's work of a growing reaction against impressionism. In many works, the style is unambiguously neo-Classical. Stravinsky was an important influence on this change in direction, influencing Roussel's approach to tonality and his adoption of traditional abstract music forms. At the same time, Roussel became more aware of his Flemish origins and a certain rough, almost crude approach to texture, rhythm and dissonance emerges.

This sophisticated crudity or vulgarity is especially evident in the first movement of this symphony with its pugnacious, vigorous rhythms and astringent harmonies. Elegant turns of phrase and impressionistic orchestration are deliberately avoided. Of the two themes, the first is more rhythmic than melodic, while the second is elegaic in contrast. The development leads up to the statement of the five note germinal cell of the symphony. This five note theme is employed in a number of developmental sections in the second, slow movement, one in the form of a march, another in the form of a fugato. This becomes more and more agitated until the abrupt opening of a final lyrical section of great serenity. The third movement is a rambunctious scherzo playing off one theme in the strings against another in the winds. The melodies here are classical in character but the rhythms are rustic and robust with much heavy thumping in the bass. The rondo-like finale is punctuated by an andante violin solo in conjunction with a counterpoint for winds. The work ends with a minimum of preparation after a vigorous restatement of the five note theme by full orchestra. (G. Butler)

the artist

RONALD DE KANT

Mr. de Kant is a graduate of the Juilliard School of Music in New York city. While there he was a scholarship student of Daniel Bonade.

He graduated in 1953 and was drafted into the U.S. Army. His service time was spent teaching at the U.S. Naval School of Music in Washington D.C. where he was instrumental in forming the Washington Chamber Music Society.

Upon release he played one season with the National Ballet of Canada and then accepted the position of principal clarinet with the New Orleans Opera and was on the faculty of Xavier University and Loyola University, where he was director of woodwind music. He also was very active in the Young Audiences program, giving sometimes as many as eighty concerts a year for that organization.

He moved to Canada in 1956 and has been principal clarinet of the Vancouver Symphony ever since then. During this time he was also first clarinet with the Santa Fe Opera. Among his other activities he is principal clarinet with the CBC Vancouver Chamber Orchestra and is on the faculty of U.B.C.

He has appeared as soloist many times with the above organization and gave the world premiere of John Weinzweig's **Divertimento for Clarinet and Strings** at the CBC fall festival in 1968. Last season he appeared as soloist with the VSO performing the Copland **Clarinet Concerto** with the composer as guest conductor. He is quite active in young people's concerts and does many solo recitals and clinics.

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NATIONAL YOUTH ORCHESTRA OF CANADA 1973 SEASON

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 Brian Boychuk - Sask.
 Kathryn Caswell - B.C.
 Yoon Chang - B.C.
 Gisèle Dalbec - Ont.
 Joel Derouin - Ont.
 Bernard Dolan - Ont.
 Ermanno Florio - Ont.
 Mark Friedman - Que.
 Cathie Goldberg - Ont.
 Julianne Goldberg - Ont.
 Richard Green - Ont.
 Edith Gubler - Ont.
 Katherine Hubley - Ont.
 Lisa Johnson - B.C.
 Debbie Kirshner - Que.
 Sonia Klimasko - Ont.
 Janet Krause - Nfld.
 Jean Langley - Ont.
 Mel Martin - Man.
 Avril Oraschuk - Ont.
 Rhyll Peel - Alta.
 John Robinson - Ont.
 Ronald Sandrin - Ont.
 David Stewart - B.C.
 Kathie Stewart - B.C.
 Leora Stipelman - Que.
 Catherine Tracy - B.C.
 Burt Wathen - N.S.
 Jerry Weiss - Ont.
 Mark Widner - Ont.
 George Willms - Ont.
 Valerie Wills - Alta.
 Lorna Wilson - Que.

VIOLAS

Steven Dann - B.C.
 Nancy Eadie - Ont.
 David Gaudry - B.C.
 Susan Harris - Ont.
 Pamela Inkman - B.C.
 Diane Laferrière - Que.
 Janet Langley - Ont.
 John Moffatt - Que.
 David Quinn - N.B.
 Christopher Redsell - Ont.
 Katherine Rife - Ont.
 Alison Ryles - Man.
 Angela Schneider - B.C.

CELLOS

Janet Covington - Ont.
 Marie Gélinas - Que.
 Mary Halpenny - Ont.
 John Helmers - Ont.
 Myles Jordan - Ont.
 Timothy Khaner - Que.
 Trevor MacHattie - Ont.
 Ted Ranzinger - Que.
 Colin Ryan - Que.
 Terry Sefton - Sask.
 Martin Shaver - Ont.
 Lala Stapells - Ont.
 Carol Stipelman - Que.

BASSES

David Brown - B.C.
 Charles Elliott - Ont.
 Mark Johnson - Ont.
 Louise Koby - Ont.
 Richard Lavallée - Que.
 Joel Quarrington - Ont.
 Alan Steiner - Ont.
 Cary Takagaki - B.C.
 Jan Urke - Ont.

FLUTES

Ann Keefer - Ont.
 Dodie Layton - Alta.
 Rickman Lienthal - Sask.
 Elizabeth McBurney - B.C.

OBOES

Marc Laberge - Que.
 Lloyd MacDonald - Que.
 Pierre Plante - Que.
 Hiromi Takahashi - Alta.

CLARINETS

Deborah Cox - Ont.
 Patricia Daniels - B.C.
 Paul Globus - Que.
 Betty Harbord - B.C.

BASSOONS

William Harrison - N.B.
 Richard Hoenich - Que.
 Chris Millard - B.C.
 Diane Persson - Sask.

HORNS

Daryl Caswell - Alta.
 Marcus Hennigar - N.S.
 William Jamieson - B.C.
 Kirk Laughton - Ont.
 Donald Plumb - Ont.
 Dale Skinner - Alta.

TRUMPET

Neil Balm - Ont.
 John Kargut - Sask.
 Christopher Morrison - Alta.
 Richard Steuart - Sask.

TROMBONES

Peter Driessen - B.C.
 Paul Hawkshaw - Ont.
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 Ron Morrill - B.C.

TUBA
 PERCUSSION

Dale Fawcett - Ont.
 Michael Harney - B.C.
 Tom Henkes - N.B.
 Brian Johnson - Alta.
 Barry Nemish - Que.
 Robert Nichols - Sask.
 Jeremy Ronson - Ont.
 Manon Le Comte - Que.
 Elizabeth Volpé - Ont.
 Vance Hoy - B.C.
 Michael Zafer - Ont.

HARP

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**NATIONAL YOUTH ORCHESTRA
1973 CONCERTS**

Friday	August 17, 1973	8:30 p.m.	Queen Elizabeth Theatre, Vancouver
Saturday	August 18, 1973	8:30 p.m.	G.P. Vanier Senior Secondary School, Courtenay
Sunday	August 19, 1973	2:30 p.m.	Christ Church Cathedral, Victoria
Saturday	August 25, 1973	8:30 p.m.	Queen Elizabeth Theatre, Vancouver
Thursday	August 30, 1973	8:30 p.m.	Queen Elizabeth Theatre, Vancouver

Concerts on the 17th, 18th and 19th will include works by Brahms, Debussy, Orff and Roussel and will feature a world premiere of a new work commissioned by the Canadian Broadcasting Commission for the National Youth Orchestra by Vancouver composer: Murray Schafer.

The Concert on August 25th will include works by Bach and Bartok.

The August 30th concert will include works by Mozart, Wyre and Stravinsky."

Vancouver Province, B.C.

Circ. 115,536

August 17, 1973

Symphony for snowmobiles

By RAY CHATELAIN

When the National Youth Orchestra takes the stage at the Queen Elizabeth Theatre this evening to play Murray Schafer's North-White they'll be taking part in two "firsts."

Not only will it be the world premier of the composer's work, but it may be the only time the orchestra has ever had to read scoring for a snowmobile.

Yes, a snowmobile.

Why, you might ask, a snowmobile? Actually it's an important aspect of what Schafer is trying to say in his work. The program notes describe the piece as being based on a sociological concept. The composer says of the piece:

"I call this piece North-White because, like white light, which is composed of all visible frequencies, it

combines all the producible notes of the symphony orchestra from the deepest to the highest instruments.

"The North is not described by the adjective "pretty" and neither is this piece. North-White is inspired by the rape of the Canadian North. This rape is being carried out by the nation's governments in conspiracy with business and industry. The instruments of destruction are pipelines and airstrips, highways and snowmobiles."

Thus the reason for having such an odd instrument (?) in the orchestra. And apparently it has been causing a bit of trouble. During rehearsals the percussion section became a bit groggy from exhaust fumes.

It was interesting reading Schafer's score and looking at how he had indicated what he wanted from the machine operator. A line that looks more

like an errant cardiac graph cuts through the centre of the pages next to the "snowmobile" section and non-Italian instructions such as "rev" tell the snowmobile "player" what to do.

Schafer's view of the North's future is not inspiring, but many of us would agree with his picture of what's happening to it.

"The idea of North is a Canadian myth.

"Without a myth a nation dies.

"This piece is dedicated to the splendid and indestructible idea of North."

In addition to the Schafer work the NYO will perform Brahms's Serenade in A Major, Op. 16; Rhapsody for Clarinet by Debussy; Ronald deKant soloist; and Roussel's Symphony No. 3 in G minor, Op. 42.

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