

**NATIONAL  
YOUTH  
ORCHESTRA  
OF CANADA**

**ORCHESTRE  
NATIONAL  
DE LA JEUNESSE  
DU CANADA**



**KAZUYOSHI**

**AKIYAMA**

**MUSICAL  
DIRECTOR**

**1973  
SEASON**

**QUEEN ELIZABETH THEATRE**

**Thursday - August 30 - 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.

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

Thursday, August 30, 1973 8:30 p.m.

Queen Elizabeth Theatre, Vancouver

## PROGRAMME

JOHN WYRE

Bells

W.A. MOZART

Piano Concerto No. 23 in A major, K. 488

Allegro

Andante

Presto

ROBERT SILVERMAN — Solo Pianist

### INTERMISSION

IGOR STRAVINSKY

Petrouchka (concert version revised 1947)

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.

# PROGRAMME NOTES

## JOHN WYRE – Bells (1970)

Bells from all over the World –o– Coming together

Pendulum unifies –o– Natural interaction –o– Change is ceaseless

Bell Sounds cleansing –o– Brings us to Now

Intimacy of Sound –o– Flowing into Solitude (J. Wyre)

## W.A. MOZART – Piano Concerto No. 23 in A Major, K. 488

The Piano Concerto in A Major, K. 488 was one of three concerti Mozart composed in 1786 while he was occupied with the writing of *Le nozze di Figaro*. In response to an order made by Josef Wenzeslaus, Prince von Furstenberg, Mozart sent these three piano concerti and three symphonies, "compositions which I keep for myself or for a small circle of music-lovers and connoisseurs (who promise not to let them out of their hands) and cannot possibly be known elsewhere, as they are not even known in Vienna . . . and I must ask his highness not to let them out of his hands." Although Mozart had every reason to be concerned about piracy of his works, he was trying to curry favour with the prince, and this passage would seem to be an assurance that the pieces were "brand" new.

In the same letter, Mozart is quick to point to the unique aspect of this concerto, namely, that the scoring includes two clarinets. Mozart was entranced when he heard clarinets in the Mannheim orchestra in 1777 and during a visit to the same town a year later, laments in a letter to his father: "Ah, if only we had clarinets too! You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets." Mozart must have been overjoyed to find clarinets at his disposal on moving to Vienna in 1781. These instruments are certainly prominently featured in this concerto.

The opening theme of the work is strongly reminiscent of that which opens the Clarinet Concerto, with its descent from E to C sharp in half notes and the return to D. The second theme combines appoggiatura and repeated note figuration with descending chromatic progressions. The third is contrapuntal in conception with strong dotted-note figuration. All three themes are stated at the outset by the

orchestra. The solo piano enters with the first theme and after a transition, the remaining two themes follow in the dominant. The development section which follows on the heels of the third theme is extremely short. It consists of a dialogue between piano and orchestra which treats the prominent dotted rhythm of the third theme with variations in the melodic shape. The reprise is a slightly varied and expanded restatement of the exposition with the winds, especially the clarinets, featured prominently. A short cadenza of only thirty bars ushers in the gently rocking coda with its horn arpeggi.

The second movement is a brooding adagio in F sharp minor. It begins with a solo passage in siciliano rhythm with affective melodic leaps of a seventh. As it cadences, pulsating lower strings break in supporting a long-breathed, lyrical melody in violins and winds. The solo transition to A major which follows develops this second theme. After a long pedal, winds introduce a contrasting theme over gurgling clarinet arpeggi. At the conclusion of a lengthy dialogue between piano and winds, a transition for winds leads to a restatement of the first two themes in the tonic.

The third movement, a rondo, opens with a boisterous bubbling theme. This theme recurs twice more in the movement, in each case maddeningly delayed by ever-longer retransitions. Inserted between statements of this main theme are starkly contrasting themes, first in E minor, then in F sharp minor. A theme very similar to the opening theme of the work, introduced by the clarinet, appears unexpectedly in the middle of the movement. A steady stream of highly virtuosic scale and arpeggi figures for the piano run through the movement from beginning to end. (G. Butler)



### IGOR STRAVINSKY – *Petrouchka*

During the second and third decades of the twentieth century, Serge Diaghilev, head of the Ballet Russe, gathered around him in Paris some of the most brilliant and creative artists this age has seen, among them, Vaslav Nijinsky, Jean Cocteau, Pablo Picasso and Igor Stravinsky. After the tremendous success of *The Firebird* in 1910, Diaghilev urged Stravinsky to compose the music for a ballet to be presented the following season. The result was *Petrouchka*. "In composing the music," Stravinsky wrote, "I had in mind a distinct picture of a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

This perfectly describes what appears in the final version as the concluding tableau of Scene I, the *Danse Russe*. In the preceding epilogue, the gaiety of a crowd of shouting, laughing, dancing merry-makers at a Russian Shrovetide fair is depicted by melodic fragments in conflicting rhythms for various instruments. A disjointed waltz representing the music of the organ grinder breaks in. A return to the opening music is interrupted by a vigorous drumroll introducing the Showman who, with a beguiling cadenza from his flute, brings the puppets – the Moor, the Ballerina and *Petrouchka* – to life.

In Scene II, *Petrouchka* is humiliated by his master, the Showman, and shunned by his love, the Ballerina. Stravinsky conceived of the music in two keys here "as *Petrouchka's* insult to the public." The same bitonal procedure is employed at the end of the work in the dialogue for two trumpets, "to show that his ghost is still insulting the public."

Parallel chords for muted brass and winds with an accompaniment of pizzicato strings and cymbal establish the exotic oriental atmosphere of the Moor's room at the beginning of Scene III. The Ballerina dances to a mechanical waltz melody, first for cornet accompanied by snare drum and then for cornet and flute over a broken arpeggio figure in bassoon. Cymbal, bass drum and English horn mark the heavy-footed attempt of the Moor to join in. A jealous and enraged *Petrouchka* bursts in with trumpet blaring but he is roughly ejected by the Moor.

The work ends in Scene IV in much the same way as it begins, capturing perfectly in music the bustle of the fairground crowd – the Nursemaids with their brilliant, flashy dance; the Peasant who plays the clarinet as accompanist for his heavy-footed performing bear; the profligate Merchant on a spree with two Gypsies; the heavy, rolling dance of the Coachmen; the sinister, savage ferocity of the Masqueraders, dressed as monsters; and finally, the dizzy whirl as the Moor cuts down *Petrouchka* amid the wildly dancing mob. (G. Butler)

# the artist

## ROBERT SILVERMAN

"Pianists come and go, but musical penetration of the sort Robert Silverman brought to his recital (at the Pan American Union) is a rarity always . . . in matters of ultimate concern his playing already dwells on the deepest of levels."

With these words, the *Washington Post* greeted the American debut of Robert Silverman. One of Canada's outstanding pianists, he won the \$5000 First Prize in this country's most prestigious national competition, the **Concours Jeunesses Musicales** and was further honored by being invited to perform twice at EXPO '67. He has been a winner in other important Canadian competitions, and received awards in the Rio de Janeiro, Van Cliburn, Busoni, and Viana da Motta international competitions.

In 1971 he won First Prize in the Allied Arts Piano Competition and, as a result, made an auspicious debut at Chicago's Orchestra Hall. So successful was it that one prominent critic commented about it in an article which appeared a full year after the concert!

In addition to his widespread appearances on three continents, Robert Silverman has performed as soloist with such major organisations as the Toronto, Milwaukee, Boston Pops, Rochester, and Montreal Symphony Orchestras. He broadcasts regularly on the CBC and his Orion recordings of piano music by Schumann, Copland, and Bartok have received critical acclaim.

Robert Silverman has taught at the Universities of California and Wisconsin, and is currently in residence at the University of British Columbia in Vancouver.

# NATIONAL YOUTH ORCHESTRA OF CANADA 1973 SEASON

## VIOLINS

Hélène Barrière - Que.  
 Alan Bonds  
 Pierre Bournaki - Que.  
 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.  
 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.  
 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.

## VIOLAS

## CELLOS

## 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 Lilienthal - 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.  
 John Langley - Ont.  
 Ron Morrill - B.C.

## TUBA

## PERCUSSION

Dale Fawcett - Ont.  
 Michael Harney - B.C.  
 Tom Henkes - N.B.  
 Brian Johnson - Alta.  
 Barry Nemish - Que.  
 Robert Nicholls - Sask.  
 Jeremy Ronson - Ont.

## HARP

Manon Le Comte - Que.  
 Elizabeth Volpé - Ont.  
 Vance Hoy - B.C.

## PIANO

## CELESTE

## LIBRARIAN

## STAGE

## MANAGER

Dessy Wong  
 Michael Zafer - Ont.  
 Reginald Taylor

# Reverberations of Bells calling people together

By  
**Max Wymann**

together

"If you take any bell sound and follow it as it diminishes, it will bring you to right where you are—automatically, you will go inside yourself and find your peace. In essence, it is meditation.

"Over the years, the bells have been an incredible source of solitude for me." And now, Vancouver audiences are to hear a piece of music that composer John Wyre put together essentially "as a vehicle for the instruments to be heard."

Bells, which will be performed by the National Youth Orchestra at the Queen Elizabeth Theatre on Thursday, is written for full orchestra, with a soloist performing on an instrument consisting of a metal frame structure on which are suspended dozens of bells of many kinds.

The composition also includes a tape, played during and after the orchestra's participation, also consisting of bell sounds, electronically changed to one, two or three octaves below their normal sound.

Wyre wrote the work on a commission for the Contemporary Music Festival at Expo '70, and it was premiered — with Wyre playing the bells — by the Japan Philharmonic Orchestra that year, with Lukas Foss conducting.

In February last year the work was played by the Toronto Symphony Orchestra, under Seiji Ozawa, with Wyre — then the TSO tympanist — again playing the bells.

On Thursday, the bells will be played by an NYO member, and Wyre will have the chance — for the first time — to hear the work from the audience side of the footlights.

The work depends a great deal on a kind of "directed chance" — each member of the orchestra is allowed, at several points in the score, to play freely — within a given frame of reference.

At one point, for instance, the directions are simply to produce "a short sound" when the conductor holds up a clenched fist; to produce "a sustained sound" when his hand is open. Later in the work, the instrumentalists are asked to play a certain rhythm at any speed they choose.

The conductor himself can improvise: the clenched-first-open-hand section, for instance, depends entirely on his spontaneous choices.

And the soloist on the bells is also called on to improvise according to certain directions — and sometimes according to no directions at all.

The score for Bells is an artwork in itself. It is printed in several colors on a large circular sheet, and is as much drawn as it is notated.

The circle, says Wyre, allows the conductor a unified vision of the entire work, and has enabled him to see transitions and connections within the work more clearly.

The central area of the score is an abstract design that Wyre simply inserted because that was what he felt like doing; originally, the score had concluded with a design of three Buddhas superimposed on a cross.

"That was to do with a feeling I had that all religions were one simple thing," he says.

"There's a whole spiritual involvement with bells. Almost every spiritual discipline has involved bells — for ritual, meditation, communication, calling people together.

"I guess I felt a coming-together of all these different cultures, because of the variety of sources and sounds of my bells, and that was the reason for the design of the Buddhas and the cross."

Wyre, 32, doesn't attach any particular spiritual significance to the work itself — he simply wants to make it possible for audiences to hear the bell, as orchestral instruments.

He is hesitant to call himself a composer — "it's very new for me" — but is currently working on two new compositions, one of which, for the Festival

Singers of Canada, will also include bells from his extensive collection.

He is a member of Nexus, a Toronto-based experimental percussion group whose six members between them own what he guesses is about 20 times as many bells and gongs as he will have on the QET stage on Thursday, and he is enthusiastic about the potential of that ensemble.

Mainly, they improvise, and he says it's getting better and better as they become better and better known to each other.

It would be good, he thinks, if they could put together a tour — but with all that metalwork . . .

Meanwhile, on Thursday, we can hear Bells. At home, he has hundreds of bells, hanging from his rafters, the trees around his house, everywhere.

"The experience of just hearing the bells interact, unpredictably, is a really soothing thing. Everyone who's ever heard it has freaked out.

"That's what I'm trying to accomplish, with the audience, in my music."

NATIONAL YOUTH ORCHESTRA  
ASSOCIATION OF CANADA

78 CHIFFIN STREET  
TORONTO 1E1, ONTARIO





PLAYER JERRY RONSON, COMPOSER JOHN WYRE . . . a spiritual involvement

Glenn Baglo Photo