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EDMONTON YOUTH ORCHESTRA ASSOCIATION

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EYO

EDMONTON
YOUTH ORCHESTRA

Conducted by Michael Massey

The Thelma Johannes O'Neill Memorial Concert
featuring the winners of the 31st Annual Northern Alberta
Concerto Competition sponsored by the Alberta Registered
Music Teachers' Association & EYO Association



Sunday, May 6th, 2012 at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Intermediate Orchestra

Overture: "The Barber of Seville"

Giacomo Rossini

"Voi che sapete" from The Marriage of Figaro

W. A. Mozart

Mairi Irene McCormack - mezzo-soprano

From "El Amor Brujo"

Manuel de Falla

I. Pantomime II. Ritual Fire Dance III. Finale: "The Bells"

Piano Concerto in C minor

Ludwig van Beethoven

I. Allegro con brio

Louisa Lu - soloist

Senior Orchestra

Piano Concerto No. 1 in B flat minor

Peter Tchaikovsky

I. Allegro non troppo e molto maestoso - Allegro con spirito

II. Andantino semplice - Prestissimo

III. Allegro con fuoco

Tong Wang - soloist

INTERMISSION

From Songs of the Auvergne

Joseph Canteloube

I. Pastourelle II. La Delaissado III. Lo Calhe

Mairi Irene McCormack - mezzo-soprano

Symphony No. 9 in E flat Major

Dimitri Shostakovich

I. Allegro II. Moderato III. Presto IV. Largo V. Allegretto

INTERMEDIATE ORCHESTRA

Violin I

Micki-Lee Smith* Benjamin Christiani*
Aemilia Moser* Yudaam Han
Yuki Landry Taehoon Lee
Eric Shapiro Chris Li
Laci Szajko Alicja Warszynski
Scott Selland Luke Gerwing

Violin II

Sarah De Souza* Joshua Li*
John Lee Timothy Lee
Christie Park Wenyu Zhang
Linbei Ke Daniel Shin
Landy Wu Sara Bacon
Sam Wu

Viola

Nadia White* John Bacon
Riley Jonkman

Cello

Hae Na Lee* Kathryn Palamarek
Justin Kim Nicholas Li
Jeff Shin Anna Wiebe
Joel Park Kaja Sangster
Kyla Chalmers

Bass

Paul Cournoyer
Dean Kheroufi

Flute

Sarah Choi
Alice Kwon
Holly Muirhead
Sydney Selland

Oboe

Louise Ashdown
Brenna Hardy
Haley Jenkins Crumb

Clarinet

Jacob Ridgway
Zofia Stefanicki

Horn

Nathan Epp
Anders Grasdal
Nils Koch
Rebecca Livingstone

Harp

Vanessa Jarman

*Principal

Edmonton Youth Orchestra

Concerts and Events 2012-13

May 2012 Auditions for Edmonton Youth Orchestras for 2012/13

For information and audition appointments:

email: eyo@shaw.ca tel: (780) 436 7932

EYO celebrates 60th Anniversary Season 2012/13 with concerts at the Winspear Centre: Sunday, November 25, 2012 at 2 pm; Sunday, February 24, 2013 at 2 pm; Sunday, May 5, 2013 at 2 pm

32nd ANNUAL NORTHERN ALBERTA CONCERTO COMPETITION:
Sunday, January 13, 2013

Categories: Senior Strings; Intermediate Strings; Brass/Woodwinds
Application to be received by October 20th, 2012

Preliminary Screening Round: Saturday, November 12 at PCL Hall,
Alberta College

Info: ARMTA: www.armtaedmonton.ca.ab EYO: www.evso.com

SENIOR ORCHESTRA

Violin I

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

Violin II

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

Viola

Genny deCaen*
Grace Hamm
Luan Wang
Andrew Bates

Cello

Joshua Ching*
Nicholas Yee
Conrad Sobieraj
Morgan Randall
Stephanie Spurrier

Bass

Stephane Krims*
Zachary Grant

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

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

Jenna Koller*
Jongho Park
Sydney Leard

Jeff Shin
Isis Tse
Adam Caulfield
Alex Lin

Wesley Brenneis

Flute

Jessica McMillan*
Crystal Kegler
Mary Grace Johnstone
Jessica Rogers

Oboe

Noelle Byer*
Morgan Gagnon
Julie Robertsson

Clarinet

Andrea Tarnawsky*
Peter Park
Jolene Wong

Bassoon

Matt Nickel*
Emily Tam

Horn

Peter Clark*
Estelle Frank
Cole Van derVelden
Taran Plamondon

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*

Piano

Theodore Chow

*Principal

Programme Notes

by Leona Cousineau

Overture: *The Barber of Seville* Giacomo Antonio Rossini (1792 – 1868)

As a child, Rossini was known for his beautiful voice. In addition to singing, he learned to play the harpsichord, and by the age of 10 he was a professional musician. Opera was his goal. His first one, written at the age of 18, was a moderate success – enough to launch Rossini on a whirlwind career.

The Barber of Seville, written in an astoundingly brief couple of weeks, delivers sparkle and wit throughout. The overture, with its mood of infectiously high spirits, serves as a perfect lead-in to the merriment which follows on stage, despite the fact that it has no thematic connection whatsoever with the opera itself. Rossini wrote almost 40 operas, 28 of them in an incredibly prolific period of eight years. At the height of his fame, he retired completely from the field of opera and almost completely from music. He moved to Paris where he lived and entertained lavishly. Over the last 39 years of his life he wrote almost nothing. Fat and amiable, he spent his time inventing recipes and helping young composers – Saint-Saens and Wagner among many others. Perhaps the grinding life of a composer would have interfered with these pleasures.

The Barber of Seville has remained active in the operatic repertory since its premiere in 1816 and the overture makes a brilliant and appealing concert piece, all on its own.

Aria: “*Voi che sapete*” from *The Marriage of Figaro* Wolfgang Amadeus Mozart (1756-1791)

Mozart's *Marriage of Figaro* is undoubtedly one of the most perfect comic operas ever written and the production was an unprecedented success on its first night. The depiction of a servant who is more than his master's equal, who outwits and humiliates him, demonstrates how Mozart was caught up in the same social and intellectual currents which brought about the French Revolution.

Despite a good deal of organized opposition and intrigue from enemies in court circles, *Figaro* was first performed in the Burgtheater on May 1st, 1786. It was well received at first and Mozart earned 450 gulden from it. But then, unaccountably, its initial popularity dropped off, and it only had eight further performances that year. Mozart's father, Leopold, put its relative failure down to a conspiracy, saying darkly that 'powerful cabals' had united in opposition to Wolfgang because of jealousy of his exceptional talent.






Voi che sapete is Cherubino's aria (a teenage boy) where he asks the ladies he has a crush on what his new feelings are all about: first he's cold, then hot, his heart races, he feels ecstasy and then torment - but it is all a pleasure!

From *El Amor Brujo* Manuel de Falla (1876 - 1946)

The music of Manuel de Falla evokes the very soul of Spain and the Spanish people rather than the superficial externals of Spanish life. His supreme gift, fully evident in *El Amor Brujo*, is to suggest a multitude of distinctive sounds rather than depicting them outright.

In 1915, the flamenco dancer Pastora Imperio asked de Falla to compose a ballet in which she could both dance and sing. De Falla composed *El Amor Brujo* ("Love, the Magician") as a two-scene drama based on Andalusian legends, accompanied by a small chamber ensemble. The plot is disarmingly simple: a gypsy is possessed by the ghost of her faithless former lover until her new suitor enlists a beautiful friend to entice it away.

The premiere, in Madrid, was not a great success. De Falla thoroughly revised it, making structural and plot changes and re-scoring it for a normal-sized orchestra. Though it had some early success on the stage, it has been a popular concert work since the 1920's.

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Concerto No. 3 in C minor for Piano and Orchestra (Op. 37)

Ludwig van Beethoven (1770-1827)

In 1803, Beethoven was commissioned to present a concert of his newest music in Vienna. The story goes that on the day of the scheduled concert he still had not completed his *Third Piano Concerto*. After a grueling six-and-a-half hours of rehearsal, during which the orchestra members were scarcely given time to eat lunch (and Beethoven still copying out trombone parts) the concert began as scheduled at 6 o'clock in the evening.

Beethoven conducted the concerto from the piano, and his friend who was assigned to turn pages for him, later remembered: "I saw almost nothing but empty leaves; at the most, on one page or another, a few Egyptian hieroglyphs, wholly unintelligible to me, were scribbled down to serve as clues for him..." It is entirely possible that Beethoven may have improvised some bits, and certainly the cadenza, on the spot.

This piano concerto has remained a standard of excellence in its appeal to both the performer and the audience. It is a powerful blending of orchestra and solo instrument as equal partners.

Concerto No.1 for Piano and Orchestra in B-flat Minor (Opus 23)

Peter Ilich Tchaikovsky (1840-1893)

Out of the neurotic self-doubt that plagued Tchaikovsky's personal life grew a genius that allowed him to transform his suffering into a musical grandeur, full of passion.

So it was with his first piano concerto. When Tchaikovsky played its early score for his close friend Nikolai Rubenstein, one of the finest pianists of his day, the virtuoso declared it "unplayable, trivial, worthless", and suggested major revisions. Stunned by the criticism, Tchaikovsky vowed "to change not a note". Its highly-successful world premiere, given in New York in 1872, was followed by a merely polite reception in Russia. However, it quickly entered the virtuoso repertoire for pianists around the world. Tuneful, emotional and easily approachable, Tchaikovsky's music has seduced even those who usually avoid serious music.

Songs of the Auvergne

Joseph Canteloube (1879-1957)

Joseph Canteloube is one of those composers who might very well have slipped into obscurity were it not for one or two works so memorable and so colourful that they are returned to again and again by repeated generations of performers.

His five volumes of arrangements of the folk songs of the Auvergne (*Chants d'Auvergne*) have been performed and recorded by countless artists since their publication, with various recorded interpretations having a devoted following. Colourful, richly and luxuriantly harmonized, Canteloube's songs reflect his enduring love of the Auvergne countryside and its sounds. Subject matter tends to deal with matters of rural importance, such as tending flocks, harvesting and preparing food, but of course there are also songs about the universal human condition, especially love.

Symphony No. 9 in E flat Major (Opus 70)

Dimitri Shostakovich (1906 – 1975)

The *Ninth Symphony* is Dimitri Shostakovich's shortest. Written in 1944-5, it was supposed to be a celebration of victory in war and personal glorification of Stalin. Records show that composition began in this manner, but the work that debuted after the end of the war was completely different. Characterized by the public as "silly and gay," the *Ninth* enraged Stalin for its lack of chorus, soloists or dedication. Shostakovich openly defended it as a rejoicing at the end of the war. Secretly, he was criticizing Stalin and the establishment over the toll taken by the war and the renewed repression of the people by their own rulers. Eventually, the frivolity of the *Ninth* and its offense to Stalin would weigh against Shostakovich in the vicious government crackdown in 1948. Fortunately for Shostakovich, the interpretation of music has more leeway than that of the printed word. The *Ninth Symphony* is not frivolous, but a brilliant work with crisp articulation and the near absence of dissonance.

OUR SOLOISTS

Mairi Irene McCormack

Mairi Irene McCormack, mezzo-soprano, grew up in Nova Scotia where she was immersed in Gaelic culture and folk music. In recent years, she has focused on opera and artsong, earning a Bachelors of Music degree in Vocal Performance from the University of Alberta, Augustana Campus. She currently studies voice through Alberta College Conservatory with Heather Meyers, Cory Miller, and Shannon Hiebert. Role experience includes Third Wood Nymph in *Rusalka* and Larina in scenes from *Eugene Onegin* with Opera NUOVA, and 2nd Witch/Spirit in *Dido and Aeneas* (University of Alberta - Augustana). Upcoming performances include Ruggiero in Handel's *Alcina* with Opera NUOVA and a lieder recital in the spring. Mairi Irene will attend the Franz Schubert Institute in Austria this summer. She is thrilled to be making her orchestra debut with the Edmonton Youth Orchestra today.

Louisa Lu

Louisa Lu is a Grade 9 Principal Honour student at Ecole J.H. Picard. At the age of 3, she began piano lessons with Maureen Goebel. She studied violin with Anne McDougall and is currently studying violin with James Keene, former concertmaster of the Edmonton Symphony Orchestra. Louisa has studied music theory with Dorothy Buckley, and music history with Roberta Allan. She has been a piano student of Wolfram Linnebach for the past 9 years. Louisa has consistently won scholarships at the Edmonton Kiwanis Festival and the Canadian Music Competition National Finals. She has been a national finalist at the CMC for 8 consecutive years. She received the highest mark in the Edmonton area for the Royal Conservatory of Music Grade 9 and Grade 10 piano exam and ARCT piano performers. Louisa has performed three successful solo concerts in Edmonton and Victoria. She was invited to perform as a piano soloist with the Edmonton Symphony Orchestra at two Education Concerts at the Francis Winspear Centre.

Louisa has been volunteering her time weekly participating in a Student Practical Observership at a medical centre. She is a recipient of the 2011 Gold Medal Grade 8 Violin in Alberta for the Royal Conservatory of Music and will be competing in the Canadian Music Competition National Finals to be held in Toronto in June, 2012.

Tong Wang

Ever since she was 6 years old, Tong's talent and passion for music won her great success, including the first prize in the China-France Mido International Piano Competition in Paris, the first prize of the Beijing Youth Piano Competition, and the gold medal at the National Young Artist Stars Competition in Beijing. In the following years, she performed at many concerts such as the Youth Musician's Platform Celebration in Norwich, England, and the Chinese Art and Culture Concert at the Winspear Centre and the Royal Alberta Museum.

In 2010, as a winner of the Canadian Music Competition, Tong performed with the Edmonton Symphony Orchestra the Liszt Concerto No.1 at the Gala Concert celebrating the National Final Winners. That same October, at age 15, she became a prize winner of the International Chopin Golden Ring Piano Competition in Slovenia. In 2011, at the Kiwanis Festival, she won many awards including the Vera Shean 100th Anniversary Scholarship and first prize in the Provincial Piano Solo 16 years and under Concerto Class. In November, she was awarded the Ranald & Vera Shean Memorial Scholarships by Edmonton Community Foundation.

Tong is currently finishing her grade 12 year at Old Scona Academic High School with honours of distinction and, awarded a scholarship, will be attending the Brevard Music Festival in South Carolina this summer. Starting in the fall, Tong will begin studying with Piano Chair and Professor Bruce Brubaker at the New England Conservatory of Music in Boston. Moreover, having signed her contract with the Red Deer Symphony Orchestra to perform the *Tchaikovsky Concerto No.1* in October, Tong is rapidly developing into a remarkable young pianist.