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EDMONTON YOUTH ORCHESTRA ASSOCIATION

Box 66041, Heritage P.O. Edmonton, AB T6H 6T4
(780) 569-5290 email: eyo@shaw.ca website: www.eyso.com

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EYO

EDMONTON
YOUTH ORCHESTRA

65 YEARS
1952
2017

Sunday, February 23rd, 2020 at 2pm

Francis Winspear Centre for Music

Conducted by Michael Massey

Conducting Intern Mitchel Rees

P R O G R A M M E

MOMENTS IN HISTORY

Intermediate Orchestra

Music for a Young Prince

1. *Dreams*
2. *From the Caboose*

Godfrey Ridout

Royal Fireworks Overture

Mitchel Rees, Conductor

George Frideric Handel

Jazz Legato

Saraband

Jazz Pizzicato

Leroy Anderson

Piano Concerto in D Major

Soloist: Joanna Hao

1. *Vivace*

Joseph Haydn

Cadenza: Michael Massey

I N T E R M I S S I O N

Senior Orchestra

**Piano Concerto No.1 in E minor
Op. 11**

Soloist: Jason Liang

1. *Allegro maestoso*
2. *Romanze: Larghetto*
3. *Rondo: Vivace*

Frédéric Chopin

Pines of Rome

1. *I pini di Villa Borghese*
2. *I pini presso una Catacomba*
3. *I pini del Gianicolo*
4. *I pini della Via Appia*

Ottorino Respighi

Intermediate Orchestra

First Violin

Elina Yuma*
Seokyun Shin
Ambrosius Hultberg
Nathan Wang
Annika Langille
Yanya Yang

Alissa Mikhaleva
Aidan Lai
Christopher Wong
Natalie Siloto
Benjamin Nguyen
Noah Weir Chaba

Flute

Jack Ma
Emma Cowie
Andrew Van Hecke

Oboe

Lucia Sanchez-Wegmann
Owen Luo
Tristan Raj
Callia Fried

Clarinet

Catherine Kim
James Shi

Horn

Sadie Englott
Gillian Nash

Trumpet

Theodore Dluskiy
Maria Rusic

Second Violin

Melody Liu
Wilson Feng
Sofia Sejutee
Gloria Li
Tsukino Walker
Iris Cao
Elizabeth Thomas
Kely Epp

Lucie Yang
Kelly Campbell
Cherrisse Loong
Candice Zhang
Doris Cai
Monika Klimaszewski
Justin Kim

Viola

Micah Truong
Elizabeth Froese
Gabriel Koens

Samantha Rodriguez
Charlotte Taylor

Cello

Anastasia Callow
Noah Pecson
William Dawe
Samuel Gerwing
Aidan O'Brien
Akilah Basnayake

Charles Wachowicz
Anke Jacobs
Anna Wachowicz
Keziah Froese
Caleb Tederoff
Todomu Turnbull

Bass

Casey Campbell

Marie Wiart

UPCOMING CONCERTS & EVENTS

May 3 - EYO Concert at the Winspear Centre at 2 pm

Featuring the winner of the
39th Annual Concerto Competition, Voice

For further information, contact
eyo@shaw.ca | www.eyso.com

Edmonton Youth Orchestra
Music Director: Michael Massey

Two Symphony Orchestras

Auditions May 2020

All instruments
Offering orchestral experience for
musicians 11-24 years of age

65
YEARS
1952
2017

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Senior Orchestra

First Violin

*Theodore Chow
Maya Budzinski
Scott Selland
Cassidy Nouanethong
Arwen Bylsma
Alexandra Panajotova
Inho Kim
Emily Dawkins

*Ehren Moser
Esther Yao
Isabella Wachowicz
Kevin Chen
Mikaela Olsen
Eden Rutto
Allison Wan
Andrea Young

Second Violin

*Christie Leung
Xander Jacobs
Sunnie Xu
Bonnie Ding
Chloe Witherspoon
Zachary Der
Jeremy Wong
Monica Figueroa

Jessica Yang
Jessica Ortlieb
Anna Vlasova
Bonny Wu
Jeffery Ma
Rebecca Tederoff
Nayoung Kim
Reanne Lee

Viola

*Yitian Fan
Savannah Seibel
Siri Gusdal
Saoirse Cipko
Georgia Englot

*Anastasia Cipko
Maya Beakhouse
Gabriella Schenk
Mora Clarke

Cello

*Mary Frank
Jonah Hansen
Sointu Aalto
Lauren Hanson
Willow Dew
Austin Savage

*Nicholas Li
Kyle Pitsaroop
Benul Jayasekara
Hailey Bowhay
Nicholas Wong

Bass

Logan Lindstrom

Flute

Alex Valle
Kristen Rumbold
Youssef Belal
Kian Merkosky

Oboe

Rianna Burgess
Jayden Park

Clarinet

Justine Dennis
Elizabeth Smith
Brianna Bolt
Dayna Lueck

Bassoon

Emma Li
Demetrius Kuc

Contrabassoon

Mary Kardash

Horn

*Alicia Krips
Bronwen Taylor
Joshua Ji
Sebastian Filner
Fionna McCrostie
Nathella Pasula
Dakota Penner

Trumpet

*Kevin Yue
Sara Sierko
Matthew Leighton Sullivan

Trombone

*Kristen Whitby
*Mya Colwell
Brett Merkosky
Hania Belal
Alexander Cai
Sabina Fassbender

Tuba

Joseph Conrad
Alexandria Palmer

Percussion

*Jacob Kryger
William Li
Melissa Bennett
Martin Bui

Piano

Louisa Lu**

Celeste

Jason Liang**

Harp

Samantha Spurrier**

* Principal

** Guest Musician

Programme Notes

Edited by Leona Cousineau

Royal Fireworks Overture

George Frideric Handel (1685-1759)

Handel was one of the towering figures of the musical world of his time. He was born in Halle in central Germany in the same year as J.S. Bach. Unlike Bach who spent an entire lifetime in the same environment, Handel took a great interest in the world around him. He traveled widely and pursued a variety of musical experiences which enabled him, at the end of the Baroque era, to sum up in his work almost the entire musical experience of his time. He liked England so much that he settled there and in 1726 became a naturalized English citizen.

In April 1749, London had an enormous party in Hyde Park to celebrate the peace of Aix-la-Chapelle that had ended the war of Austrian succession the previous year. Handel was a big name and his concerts and even his rehearsals were always a sell-out. Twelve thousand people attended the run-through for the Royal Fireworks Suite in the Vauxhall Gardens a week before the main event. The first version was for wind instruments only, but Handel added strings to the music heard the next week. Such were the crowds that jams formed over London Bridge for three hours.

Handel's original orchestration called for lots of wind instruments and percussion: nine horns, a dozen oboes and bassoons, many trumpets and at least three drummers. The suite begins with a majestic French overture followed by pieces suggesting peace and rejoicing. The performance was a great success but the fireworks were something of a disaster: a stray rocket managed to set fire to part of a wooden pavilion, causing panic but fortunately no loss of life.

Music For a Young Prince

Godfrey Ridout (1918-1984)

Godfrey Ridout was a composer, teacher, writer and conductor. A student of Healey Willan, Ridout began teaching at the Toronto Conservatory of Music in 1940 and at the University of Toronto Faculty of Music from 1948 until his retirement in 1982. He guided and influenced some of Canada's best-known musicians.

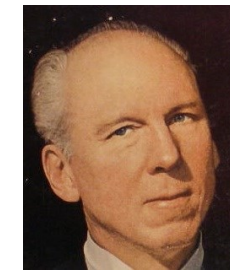
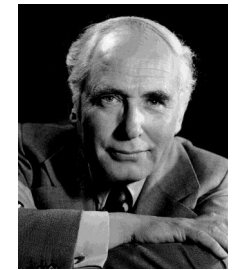
The public will know Ridout best from his many occasional works for orchestra. They are widely performed, addressed to the widest possible audience, and intended to please, yet they are highly professional works. *Music for a Young Prince* was commissioned to celebrate the opening of the St. Lawrence Seaway (1959) and with the young Prince Charles in mind. The movement *Dreams* is everything it claims to be in the best tradition of Edward Elgar. The train ride *From the Caboose* is a veritable tour de force of orchestral realism (Ridout was obsessed with trains). His instructions to the trombonists, telling them how to produce the final sounds of this movement (the release of air-brake pressure at the end of the ride) illustrate the exactitude by which he achieved this remarkable movement: 'The desired effect is gained by removing the mouth piece, reversing it, holding the cup against the tube opening at a slight angle and blowing through the shank.'

Jazz Legato Saraband Jazz Pizzicato

Leroy Anderson (1908-1975)

Leroy Anderson was an American composer of short, light concert pieces, of which many were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. He studied at Harvard receiving a Master of Arts degree and worked towards a PhD in German and six other languages. As well, he worked conducting and arranging for dance bands around Boston. Anderson's first work for the Boston Pops was the 1938 *Jazz Pizzicato* and a companion piece *Jazz Legato*. The combined pieces went on to become one of Anderson's signature compositions. His musical style employs creative instrumental effects and occasionally makes use of sound-generating items such as typewriters and sandpaper. His pieces and recordings during the 1950s conducting a studio orchestra were immense commercial successes. *Blue Tango* was the first instrumental recording ever to sell one million recordings.

Anderson would occasionally appear on PBS to conduct his own music while Fiedler would sit on the sidelines. For *The Typewriter* Fiedler would don a green eyeshade, roll up his sleeves, and mime working on an old typewriter while the orchestra played.



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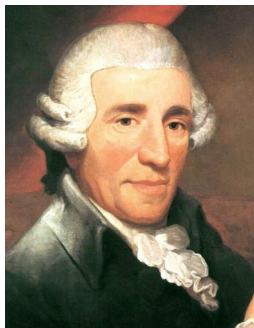
The Alberta Registered Music Teachers' Association (ARMTA) is a professional association representing and serving over 400 music teachers across Alberta. With branches in cities throughout Alberta, the ARMTA Edmonton Branch serves the Edmonton and greater area by providing teacher referral services through the Find a Teacher directory on our website, recitals and masterclasses for our students, continuing education for our teachers, the Northern Alberta Concerto Competition (in conjunction with the Edmonton Youth Orchestra), and numerous scholarships and awards for deserving students. The goal of ARMTA is to promote the love and knowledge of music through teaching.

Piano Concerto in D Major **Franz Joseph Haydn (1732-1809)**

Born in Austria, Franz Joseph Haydn's key role in classical music, his reputation across Europe, and the wealth of music he created over the years, earned him the nickname "Papa Haydn". He learned the harp at an early age and became a boy singer in a choir in Vienna. The music he learned to play and sing, and the folk music of the areas he knew kindled a keen interest in music and it became clear that Haydn was destined for a musical career. When he landed the dream role of Kapellmeister to Prince Esterhazy while still in his late 20s, this began a long period of financial stability with huge opportunities to refine his craft. The job entailed writing and arranging performances of many types of music: religious music for the chapel, operas for the large theatre and chamber music for all kinds of events and celebrations. Allowed to experiment, find his own way and explore many different aspects of music, Haydn developed a keen grasp of musical knowledge. His style went through a number of phases as different facets of his musical growth came to the fore. Although it was a characteristic of music at the time that it obeyed the rules of "form", Haydn did not see these rules as constraints and frequently bent them and added variations and ideas so that his music never stagnated.

Haydn's keyboard concertos, about a dozen in number, are mostly early or middle period works, the first dating from the 1760's. The *Concerto in D* is an attractive and lively concerto, composed some time before 1784 and scored for oboes, horns and strings. The first movement, *Vivace*, is typical of Haydn in its vigorous, square-cut opening theme. It reveals Haydn in his most sportive vein. The cadenza is followed by the coda featuring brisk and characteristic alternations of piano and forte. The second movement *Adagio*, is scored primarily for strings alone in the accompaniment of the piano. The rousing final movement finds its inspiration in a Croatian folk tune.

A sign of Haydn's fame in later life and the political times in which he lived, is that the invading Napoleon put a guard around Haydn's house as the composer lay ill. No doubt the composer would have approved when Mozart's *Requiem* was later played at his funeral.



Piano Concerto No.1 in E Minor (Op. 11) **Frédéric Chopin (1810-1849)**

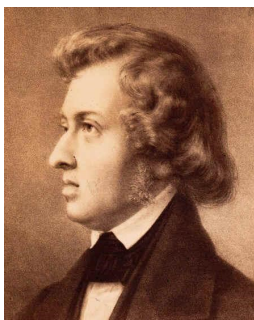
Frédéric Chopin never wrote a single piece of music that did not, in some way involve the piano. Poland's most famous musical product of the 19th century was recognized early, as a teenager, for his talents as a performer. He has since been celebrated as perhaps history's most devoted composer for the keyboard.

Chopin taught himself how to play the piano as a small boy. He made up his own music almost at once, quickly recognizing the intimate relationship between improvising and composing. At the time he was seven, Chopin's first teacher wrote down one of his improvisations, a polonaise, and had it published. His next teacher showed him how to notate on paper the music he invented at the keyboard. Op. 1, a rondo for solo piano was published in 1825.

Both his initial and eventful reputations come through in intriguing ways in his First Piano Concerto. His is the work of a young genius, a man of only 20 years, writing a grand showpiece for a capacity audience. When he finally seated himself at the keyboard on the evening of October 11, 1830, his first responsibility was to sit still and listen. For four long minutes Chopin made no sound as the orchestra played through an elongated introduction. It was as if the young composer was foreshadowing his own ultimate fame. Though he would not live long as a pianist (he died at the age of 39, after a career in which he became increasingly unwilling to perform in public) his concerto would play on without him, eventually establishing itself as a cornerstone of the piano repertoire.

Few composers have it in their stride so early. He was already something of a celebrity when he moved to Paris at the age of 21. Three months after he arrived, Robert Schumann wrote a review of Chopin's newly published variations from Mozart's *Don Giovanni* that included the now-famous line, "Hats off, gentlemen – a genius!" Chopin had not yet played a single note for the Parisian public.

Of all the developments in music after Beethoven, none is more unlikely than Chopin's success. Within a decade of Beethoven's death, Chopin made a major international career writing mostly small-scale piano pieces. He is unique among major composers; he never thought of composing a symphony, and only in his two piano concertos did he attempt to write for orchestra in the conventional large forms. And yet, his impact on the composers of the day and his influence on the music of the future is incalculable.



The Pines of Rome **Ottorino Respighi (1879-1936)**

Italian composer Ottorino Respighi studied music in his native Bologna and later with Rimsky-Korsakov in St. Petersburg. A viola-player and pianist as well as a composer, he settled in Rome in 1913, earning a reputation also for his interest in early music and for his work as a teacher.

Like the Roman god, Janus, Respighi's music is said to have two faces: one looks to the past and the other to the future. Most of his music belongs to the past because he was a neo-classicist who was partial to old modes, plain chants and classical forms. His survival in our concert halls is due primarily to those symphonic poems interpreting different facets of Roman life; primarily *Fountains of Rome* (1916) and *Pines of Rome* (1924.) In these compositions, he is of the vibrant present, utilizing the fullest resources of contemporary harmony and orchestration to achieve vivid realism.

Pines of Rome consists of memories and nostalgic thoughts which Roman landscapes evoked in the composer. It is in four movements played without pause. *Pines of the Villa Borghese* opens with vivacious music suggesting children playing a round game, and then imitating soldiers. The music grows dissonant, and the mood shifts to a dark background of solemn strings in *Pines Near a Catacomb*, a picture of grim, stately pine trees leading the entrance to a burial vault. A religious hymn rises from the orchestra and fades away. *Pines of the Janiculum* are illuminated by the light of a full moon and we hear the voice of a nightingale against a tremulous background of strings (the nightingale's song is reproduced by means of a recording). In *Pines of the Appian Way* the mist of dawn settles over the countryside, and a compelling, inexorable rhythm is sounded. The music grows overpowering, and the orchestral forces gather, hurling their strength into one of the mightiest crescendos in orchestral literature. It is a vision of past glories: the army of the Consul advancing in triumph to the Capitoline Hill.



Our Soloists

Joanna Hao

A thirteen-year-old student of Grandview Heights, Joanna Hao has been studying piano for 7 years and currently studies with Mr. Wolfram Linnebach. She achieved First Class Honours with Distinction and the highest mark for RCM grade 5 piano in 2015, RCM grade 9 piano in 2017. In 2018, she received First Class Honours with Distinction for RCM grade 10 piano. Joanna also has been a regular participant in the annual Kiwanis Music Festival since 2012, has won numerous gold certificates and was awarded the Alberta Ukrainian Commemorative Society piano scholarship in 2018. Throughout her musical studies, Joanna has developed her background in music and aspires to share her knowledge with others who share her interest in music. In addition, Joanna enjoys an eclectic variety of other interests such as volleyball, skiing, reading, art, and social sciences.



Jason Liang

Jason Liang is a pianist who has endeavoured in spreading his love of music. He is a recipient of prizes at the Kiwanis Music Festival, the Canadian Music Competition and most recently, the 2020 Northern Alberta Concerto Competition. In addition, Jason has attended several art and music festivals, including Alberta's Pianofest in 2017 and 2019. He has completed the ARCT Performance Diploma and is currently working towards the Licentiate Diploma from the Royal Conservatory of Music in Toronto. His past teachers have included Mikolaj Warszynski. Besides playing the piano, Jason's hobbies are swimming, reading, writing, drawing, and music composition. Jason currently studies with Wolfram Linnebach.

