

ACKNOWLEDGEMENTS

We gratefully acknowledge our many Sponsors:

On-Going Financial Support

Alberta Foundation for the Arts; Alberta Community Development;
Alberta Lotteries; The City of Edmonton Community Investment
Program; Edmonton Arts Council; Symphony Women's
Educational Assistance Fund

Benefactors and Patrons

Diana Bacon; Delanghe Family;
Francis and Muriel Dunningan; Pamela Farmer;
Diane R. Gagnon; Jimmy and Song Gee; Mr. & Mrs. David Gervais;
Malcolm and Natalie King; Professor Alexandra Munn;
Paul Polushin; JoDee & Chris Rogers;
Czechoslovak Society of Art and Science of Alberta;
Alberta Registered Music Teachers' Association (Edmonton Branch)
Arnold Rumbold ; Sheila & John Newman
Kobie and Miensie Kloppers

Donors

Jean Bell; The Brine family; The Gramophone;
Maxine Klak; Dr. D.M. Leung; Frank McMillan;
David Oberholtzer
and many individual donors

Edmonton Youth Orchestra Association Board of Directors

President: Dave Rumbold
Past President: Cathy Koller
Vice President: Carole Godfrey
Treasurer: Xin Wang; Secretary: Joanne Dartana
Directors: Jacqueline Tait; Jacquie Dawkins
Librarians: Diane Savage; Jackie de Leeuw

Music Director: Michael Massey
Conducting Intern: Michael Buckler
General Manager: Heather Dolman

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

Charitable Organization Registration No. 052 0544 22 25



EYO

65 YEARS
1952
2017

EDMONTON YOUTH ORCHESTRA

Featuring
**38th Annual Concerto
Competition Woodwind Winner
and Shumayela Choir**

Sunday, April 14, 2019, at 2:00 pm
Francis Winspear Centre for Music

Conducted by Michael Massey

Intermediate Orchestra with Shumayela Choir

From *Der Freischutz* Carl Maria von Weber

1. Overture
2. Folk Song
3. Finale

From *Dixit Dominus* Antonio Vivaldi *Tecum Principium*

Life has Loveliness to Sell Dominick DiOrio *orch. Massey*

From *Scenes Pittoresques* Jules Massenet *Angelus*

Conductor Michael Buckler

From *St. Paul Suite* Gustav Holst *The Dargason* *orch. Massey*

BRIEF PAUSE

Senior Orchestra

Clarinet Concerto No. 2 in E Flat Major (Op.74) Carl Maria von Weber

1. Allegro
2. Romanza—Andante
3. Alla Polacca

Soloist Cristian Kasinski

INTERMISSION

Symphony No. 5 in D minor (Op.47) Dmitri Shostakovich

1. Moderato
2. Allegretto
3. Largo
4. Allegro non troppo

Intermediate Orchestra

Violin I

Elina Yuma*
Zachary Der
Evan Wong
Alissa Mikhaleva
Jennifer Wang
Justin Schmaus
Benjamin Nguyen
Reanne Lee

Abigail Froese
Jeffery Ma
Bonny Wu
Jeffrey Chen
Melody Liu
Erica Huang
Nayoung Kim

Flute

Jack Ma
Youssef Belal

Clarinet

Catherine Kim
James Shi
Demetrius Kuc

Violin II

Annika Langille*
Ryan Holt
Chloe Witherspoon
Grace Jung
Rebecca Tederoff
Lynnea Hofstede
Cherrisse Loong
Iris Cao

Seok Yun Shin
Noah Weir Chaba
Yanya Yang
Bonnie Ding
Lucie Yang
Sofia Sejutee
Doris Cai

Oboe

Jayden Park

Bassoon

Demetrius Kuc

Viola

Samantha Rodriguez*
Gabriel Koens

Elizabeth Froese
Charlotte Taylor

Horn

Nathella Pasula
Katie de Leeuw

Cello

Sointu Aalto*
Benul Jayasekara
Charles Wachowicz
Nicholas Wong
Aidan O'Brien

Norah Chan
Anastasia Callow
Samuel Gerwing
Chrystal Lee
Thomas Dong

Trumpet

Maria Rusic
Theodore Dlusskiy

*Principal

Bass

Casey Campbell

EYO Upcoming Concerts and Events

May 2019 - Auditions for both Edmonton Youth
Orchestras 2019/2020

EYO Concerts at the Winspear, 2019-2020

Sunday, November 17, 2019, at 2 pm

Sunday, February 23, 2020, at 2 pm

Sunday, May 3, 2020, at 2 pm

For further information and to book audition appointments:
email: eyo@shaw.ca | www.eyso.com

Senior Orchestra

Violin I

Sonya Shin*
Yanzhao Yang*
Maya Budzinski
Scott Selland
Michelle Makila
Esther Yao
Saoirse Cipko
Inho Kim

Theodore Chow*
Ehren Moser*
Jacques Forestier
Isabella Wachowicz
Sebastian Sekowski
Cassidy Nouanethong
Aleksandra Panajotova
Arwen Bylsma

Violin II

Sara Bacon*
Madison Godfrey
Allen Chang
Beatrice Lim
Jessica Yang
Jeremy Wong
Xander Jacobs

Christie Leung
Kevin Chen
Mikaela Olsen
Emily Dawkins
Eden Rutto
Jessica Ortlieb
Allison Wan

Viola

Anastasia Cipko*
Siri Gusdal
Savannah Seibel
Georgia Englot

Yitian Fan*
Maya Beakhouse
Gabriella Schenk
Mora Clarke

Cello

Mary Frank*
Jonah Hansen
Edward Na
Lauren Hanson
Erik Heise

Nicholas Li*
Austin Savage
Hailey Bowhay
Jessica Yuma
Sointu Aalto

Bass

Logan Lindstrom
Caelen Jansen

Flute

Kendall Leighton
Alex Valle
Kristen Rumbold

Oboe

Zofia Stefanicki*
Rianna Burgess

Clarinet

Adriana Jankovic
Meijun Chen
Elizabeth Smith
Justine Dennis

Bassoon

Courtney Schmidt
Mary Kardash
Matt Nickel**

Horn

Jenna Whitby*
Alicia Krips
Joshua Ji
Bronwen Taylor
Fionna McCrostie

Trumpet

Kevin Yue
Anthony Woloszyn
Sara Sierko

Trombone

Kelsey Getzinger
Kristen Whitby
Mya Colwell
Alexander Cai

Tuba

Jordan Reader
Joseph Conrad

Percussion

Jacob Kryger*
William Li
Marina Pate
Morgan Palagain
Hediyeh Khani-Hanjani

Harp

Samantha Spurrier**

Celesta

Louisa Lu**

Piano

Louisa Lu**

*Principal

**Guest Musician

Programme Notes

by Leona Cousineau

From “*Der Freischutz*” (The Marksman) Carl Maria von Weber (1786-1826)

Carl Maria von Weber was trained as a musician from childhood, the son of a versatile musician who had founded his own traveling theatre company. Weber earned a favorable reputation as a pianist and then as a music director, notably in the opera houses of Prague and Dresden. He was dismayed to learn that the German theatre was of secondary importance to Italian Opera. Although he threw himself into the administration of the Dresden opera house, he found a congenial environment in which to compose. In particular, he took up the operatic subject *Der Freischutz*. He worked on this opera for over four years.

First performed in Berlin in 1821, *Der Freischutz* transformed Weber’s reputation overnight. Using the influence he had as an impresario, writer and critic, he worked for years to create a native German operatic style, exploiting folk elements, borrowing from Germanic traditions and superstitions, filling his work with the love of German landscape, and saturating it with Germanic atmosphere and ideals. It was Wagner who described him as “the most German of German composers” Weakened by tuberculosis and over-work, Weber died in London while on a concert tour at the age of 40.



Tecum Principium (from “*Dixit Dominus*”) Antonio Vivaldi (1678-1741)

Throughout history Antonio Vivaldi has been known as the “red priest” (because of his red hair), a teacher, a conductor, a renowned violin virtuoso, and an innovator in the composition of many musical forms and styles, particularly the concerto. Like his great baroque-era contemporaries, Bach, Händel and Telemann, Vivaldi was hired to produce music for church, state or nobility. His long-time employer was Venice’s Ospedale della Pietà, a convent and school for orphaned girls that blossomed into a renowned conservatory under Vivaldi’s guidance. From a modern perspective this seems a strange place for a composer whose music would top the classical charts four hundred years later, but it allowed him a great deal of artistic freedom and he thrived in an environment of social service and teaching.

Dixit Dominus is Psalm 109 in the Catholic Bible, understood as a celebration of the promised triumph of good over evil. In 1717 Vivaldi was invited to write the music for a *Dixit Dominus* for the celebration of the patron saint’s day of Academia Fllharmonica di Bologna. In its grandeur, it rivals any of Vivaldi’s other extant religious works. It is written in the bright key of D major to suit the celebratory mood of the piece and the prominence given to the trumpets. Its splendor is enhanced by being set for a double choir.



Life Has Loveliness to Sell Dominick DiOrio (1984-)

Dominick DiOrio is an innovative young American composer and conductor who has won widespread acclaim for his contributions to American music. Whether leading an ensemble or crafting a new score DiOrio brings equal passion and determination to his work. As a composer he has been hailed for a keenly intelligent, evocative style. His works have appeared at major venues around the world including the Sydney Opera House, Lincoln Centre and Carnegie Hall. An equally accomplished conductor, DiOrio made his Carnegie Hall debut when he was 28 years old and has conducted performances with ensembles around the world. DiOrio is associate professor of music on the conducting faculty at the Indiana University Jacobs School of Music.

Life Has Loveliness to Sell is an energetic and spirited work for youth chorus and piano using the magnificent text of Sara Teasdale. It depicts the charms, joys and excitement of the everyday moments we encounter in our lives. The infectious rhythms and melodies paint a picture brimming over with wonder and awe.



 UNIVERSITY OF ALBERTA FACULTY OF ARTS Department of Music	COMMITTED	 ALBERTA LOTTERY FUND	 edmonton arts council
	TO THE		
	DEVELOPMENT		
	OF CULTURE		
	AND		
THE ARTS	 Alberta Foundation for the Arts	 Government of Alberta Culture and Community Spirit	 THE CITY OF Edmonton



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.

Angelus (from “Scenes Pittoresques”) **Jules Massenet (1842-1912)**

French-born Jules Massenet was one of four musically-gifted children of a foundry worker. He took piano lessons from his mother, and at the age of eleven was able to enter the Paris Conservatory. Massenet won a first prize for piano and in 1863 won the coveted Prix de Rome and traveled for three years as a Prix de Rome winner. He returned Paris in time to shoulder a gun during the siege of 1870 in the Franco-Prussian war and finally settled down to teaching counterpoint, writing operas and enjoying the footlight existence of an opera composer.

The *Scenes Pittoresque* is the fourth of Massenet’s seven orchestral suites. Its four movements offer much in the way of contrast and are melodically inspiring. The *Angelus* movement with its wind refrains and horns simulating the sound of tolling bells describes the intersection of religiosity and sensitivity in ways the French Romantics seemed to master.

Massenet became one of the most successful composers of Romantic French opera. As a composer, he clearly knew what the public wanted: operas with both beautiful sound and dramatic impact. At the height of his career, no French composer could rival his success. The central characters of most of his operas were female, and he frequently chose the theme of conflict between love and virtue. Of his more than three dozen operas, several are still in the current repertoire.



The Dargason (from “St. Paul Suite”) **Gustav Holst (1874-1934)**

English composer, Gustav Holst, was born into a musical family. (His paternal great-grandfather had been born in Sweden, hence his Nordic name.) Gustav’s first musical occupation was as an organist but neuritis of the hands, one of his many health problems, forced him to abandon the organ for the trombone. He went on to study composition at the the Royal College of Music.

St. Paul’s Suite was written for string orchestra. Gustav Holst was head of music at a school in London called St. Paul’s Girls School. The *St. Paul’s Suite* was composed in gratitude to the School for having built for him a soundproof studio in which to compose. The Suite was written for strings, although Holst provided wind parts for his students at St. Paul’s to allow more of them to take part.

In the fourth movement of *St. Paul’s Suite* Holst cleverly weaves two folk songs together. The first folk song is called *Dargason* and the second is called *Greensleeves*, both of which were written hundreds of years ago. The music starts with the *Dargason*, but shortly the listener suddenly hears *Greensleeves* playing underneath the *Dargason* melody. The name *Dargason* name is believed to come from an Anglo-Saxon word meaning dwarf or fairy.



Symphony No. 5 in D minor, Op. 47 **Dmitri Shostakovich (1906-1975)**

It isn’t enough to call Dmitri Shostakovich a Russian composer, he was also a Soviet composer who worked and survived during Joseph Stalin’s “Reign of Terror.” Russia gave him his musical heritage but the Soviet system provided his livelihood and forced him to make music that conformed to its political and artistic ideology. And Stalin’s effect? Those fortunate enough to avoid the late night knock on the door that led to the Gulags (or worse) were scarred forever by the constant fear. This was Shostakovich’s milieu.

This symphony is commonly subtitled ‘*A Soviet artist’s reply to just criticism*’ a title apparently suggested by a journalist. It is a clear response to the stinging attack made on Shostakovich which appeared in 1936 in the newspaper *Pravda* written on Stalin’s direct authority. *Symphony No. 5* was first performed in Leningrad in 1937. It is said that the applause after the symphony finished was longer than the symphony itself, so overcome were the audience with the emotion of having listened to a piece of music that wasn’t merely political hackwork, and wasn’t afraid to display some real human emotion.



Clarinet Concerto No. 2 in E flat **Carl Maria von Weber (1786-1826)**

In 1811, Weber spent several months in Munich, where he was impressed by the technique and artistry of the first clarinetist in the court orchestra, Heinrich Baermann. Von Weber said Baermann was “a truly great artist and a splendid man,” and the two became lifelong friends. Weber completed a clarinet concertino and three days later Baermann gave the piece its first public performance. King Max Josef of Bavaria was so impressed with the composition that he immediately commissioned two full-length clarinet concertos from Weber that were written and performed by Baermann before the year was out. The *Clarinet Concerto No.2* is the more familiar of the pair with its classically lined opening and the beautifully dreamy “Romanza” of the second movement.

Although he wrote few symphonic pieces, his output includes 20 operas (of which 3 are still in repertoire) and many concert pieces for various soloists. His concertos include more different types of solo instruments than almost any major composer of his time, including three major works for clarinet. He clearly inherited Mozart’s position as the premier composer of concertos for wind instruments. *Clarinet Concerto No. 2* may be the best of these works. It shows off the soloist in the context of a broad range of expressiveness. Weber deserves credit for planting the seeds from which the instrumental concerto grew into a fully Romantic flowering.

Cristian Kasinski

Cristian began his clarinet and musical experience at the age of 10 in school. His natural ability quickly led to private instruction at the Manitoba Conservatory of Music with instructor Christopher Wolfe where he developed his love for music.

While in high school, Cristian became a regular award winner at the Saskatchewan Music Festival. He enjoyed playing with the South Saskatchewan Youth Orchestra where he really became passionate about classical music. Always looking for a venue to perform, he also played in the University of Regina Wind Ensemble, several community ensembles and enjoyed opportunities to perform solo works. In 2012 he began private studies with Master Clarinetist Naoum Goman in Winnipeg, Manitoba where he travelled regularly for lessons. He continued to study with Mr. Goman throughout his third year as an honour student in the Bachelor of Music Performance studies at University.

Cristian will be graduating with his bachelor of music performance from the U of A this spring and studies with the principal clarinet of the ESO, Julianne Scott. He plays in the University of Alberta Symphony Orchestra, is section leader of the Symphonic Wind Ensemble and plays in various community ensembles and personal recitals. Although classical music is his passion, Cristian really enjoys playing Klezmer when the opportunity presents itself. Chamber music is just as important to Cristian as solo performance. In summer 2018, Cristian and his chamber ensemble; The ‘Adventure Trio’, placed third at the National Music Festival in New Brunswick. Future studies will include a Masters in Performance and possibly more. Cristian was the winner of the University of Alberta Concerto Competition 2018-/2019 and has soloed with the University of Alberta Symphony Orchestra.

