



EDMONTON YOUTH ORCHESTRA

SENIOR & INTERMEDIATE ORCHESTRAS

Sunday November 26th | 2pm
Francis Winspear Centre for Music

Conductor: Michael Massey

*This concert is being dedicated to the memory
of Professor Alexandra Munn (1934-2023)*



Edmonton
Youth Orchestra

www.eyso.com



PROGRAMME

Intermediate Orchestra

Fugue in D major, Well-Tempered Clavier Book 2 **J. S. Bach**
arr. Michael Massey

A “Handel” Suite **George Frideric Handel**
March and Minuet from “An Occasional Oratorio” Handel-Stone
Pastoral from “The Faithful Shepherd” Handel-Beecham
Allegro from “Concerto a due cori” Handel-Massey

A “Bartok” Suite **Bela Bartok**
Rondo no. 1 in C major **arr. Michael Massey**
Yitian Fan, conductor
From Old Dance Tunes
Allegro pesante - Allegretto - Allegro - Ballad no. 2 - Canon (for winds) - Farewell (for strings) - Allegro

INTERMISSION

Senior Orchestra

Vocalise **Serge Rachmaninoff**

Dance Suite **Bela Bartók**
Moderato - Allegro molto - Allegro vivace - Molto tranquillo - Comodo - Finale

from “Ma Vlast” **Bedřich Smetana**
2. The Moldau

LAND ACKNOWLEDGEMENT

The Edmonton Youth Orchestra Association respectfully acknowledges that we creatively operate on sacred, traditional lands in Treaty Six Territory, a site where music and community have been shared for at least 11,000 years – 500 generations. We honour and recognize the rich artistic, cultural, and musical traditions of the Cree, Nakota Sioux, Metis, Dene, Sauteaux, and the many more Indigenous communities

Program Notes

Fugue in D major, Well-Tempered Clavier Book 2 **Johann Sebastian Bach (1685-1750)** **arr. Michael Massey**



One of the monumental landmarks in the history of music, Bach's Well-Tempered Clavier (WTC), is a collection of 48 preludes and fugues published in two books (1722 and 1742). The composition, re-shaping and polishing of the WTC occupied Bach throughout the best part of his career. Through these compositions, the intricacies of each of the 12 major and 12 minor keys are explored; the intention of the WTC being "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study". For close to 300 years the WTC has trained the fingers of innumerable keyboard players.

Bach regarded the study of fugue as the highest form of musical study. A fugue starts with an opening melody, the 'subject', which will recur throughout the fugue as it moves from one level (voice) to another in the musical texture. The Fugue in D major, performed today, has been arranged for orchestra by Michael Massey, in memory of Professor Alexandra Munn, under whose guidance he completed his Bachelor of Music degree.

A "Handel" Suite **George Frideric Handel (1685-1759)**



Handel wrote *An Occasional Oratorio* in the midst of the Jacobite Rebellion - the attempt to overthrow the Hanoverian King George II in favor of putting Prince Charles Edward Stuart (aka "Bonnie Prince Charlie") on the English throne. It is unique among Handel's works which he labelled "oratorio" in that it does not tell a story or contain elements of a drama but was intended as a defiant and patriotic rallying piece.

The 3-Act Opera *Il Pastor Fido* (*The Faithful Shepherd*) was the second opera composed by Handel after his arrival in England. It was first performed at the Queens Theatre, Haymarket, London in 1712. In 1734 Handel brought out two revisions, one being in the form of an extended Ballet entitled "*Terpsichore*". The original "orchestral accompaniment" was very sparse, and was left to the discretion of the harpsichordist, with support from violin and cello. Sir Thomas Beecham's freely arranged Suite for a modern symphony orchestra from this music of Handel's, follows the form of an 18th century Baroque Suite being comprised of dance and non-dance movements with the opening movement being more extended to form an overture. In the Pastoral, the violins, partnered by the violas, state the opening theme of this evocative, lilting 12/8 movement. A second cantabile theme is announced by the oboes, to a gentle rocking accompaniment in the lower strings. These two themes combine to a central

climax, supported by sounds of the hunt provided by the French Horns. This mild climax eventually drifts down into a “tranquillo” and the movement ends with a re-statement of the opening theme.

Handel was a perennially inventive composer. In 1747, he wrote the concerto for 2 horns which features antiphonal groups of oboes and horns. With Handel's inventiveness came a remarkable ability to reuse and transform his own music. The *Allegro* from this concerto is taken from the splendid chorus, *Lift up your heads*, from “*Messiah*”, which preserves the antiphony of the original.

A “Bartók” Suite

Béla Bartók (1881-1945) arr. Michael Massey

Bartók wrote a large amount of music for young piano players. This suite, orchestrated by Michael Massey, is taken from some of these works, specifically, *Three Rondos on Folk Tunes* and *Hungarian Peasant Songs*.

Vocalise

Sergei Rachmaninoff (1873-1943)

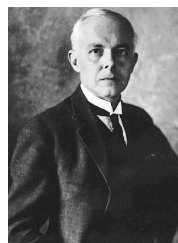
Vocalise is the 14th song in the series *14 Songs, Op. 34*, published by composer Sergei Rachmaninoff in 1915. Unlike the other 13 songs in the collection, *Vocalise* has no text, but utilizes wordless vocalization from the soloist; vocalization of the vocalist's choosing. Like Mendelssohn, Rachmaninoff felt that not all music required text to convey intense emotion; rather, the absence of, is one of the contributing factors to its immense emotional intensity and sorrow. The piece premiered on January 24, 1916. After the premiere Rachmaninoff arranged the piece for orchestra and soprano and for orchestra alone. In the years since its composition, others have arranged the work for a variety of combinations of instruments.



Dance Suite

Bela Bartók (1881-1945)

In 1923, a vast party was held to celebrate the 50th anniversary of the merging of the cities of Buda, Óbuda and Pest to form the Hungarian capital of Budapest. A grand concert was staged for which works were commissioned from the country's leading composers, Dohnányi, Bartók, and Kodály. Dohnányi supplied an orchestral overture; Kodály a multi-movement cantata for soloist, choir and orchestra, and Bartók turned to the music he cherished most – folksong – to create his six-movement *Dance Suite*, which became one of his most frequently played compositions.



Each movement is fully composed, not drawing upon actual folk melodies but instead imitating the North African, Romanian, Arabic and Hungarian styles

Bartók heard in his travels. The six dances, quite varied in character, are linked by a tranquil, recurring, Hungarian-esque *ritornello* which provides continuity and grounds the work in Bartók's homeland. Many of the movements' themes are brought together in the finale.

***From Má Vlast (My Country), No. 2: Vltava [Moldau]* Bedřich Smetana (1824-1884)**

Known as the true founder of Czech music, Smetana was born in Bohemia, now the Czech Republic. He showed musical talent at a young age, playing violin in family string quartets at the age of 5 and giving his first public piano recital at age 6. He studied music in Prague, later opening his own music school in 1848 - the year in which a series of revolutions swept Europe. These events fired his nationalist ideals.



Completed in 1878, Smetana's stirringly patriotic *Má Vlast (My Country)* comprises 6 symphonic poems. Despite its universality, and although much of the writing is so vivid as to speak for itself, Smetana wanted to be sure his special intentions were understood and so in 1879 he sent his publisher detailed descriptions to be included in the score. By far the most popular of the six movements, often heard on its own, is *Vltava* (or *The Moldau*, the river's German name). It is a vivid portrait of Bohemia's mighty river from source to end.

Smetana conceived the idea for the opening during a picnic at the juncture of the two mountain brooks which form the source of the river (portrayed on two flutes). These flow into the main stream of the river itself, which he depicts with flutes and clarinets, each gurgling in constant motion, as pizzicato strings highlight glints of sunlight on the rippling surface trickling over the rocks. As the river swells and courses through the countryside, we hear hunting horns, a wedding dance, nocturnal nymphs, foaming rapids and a majestic flow past Prague before disappearing from sight as it joins the sea. The climax is the brass hymn that represents the Vysehrad, a great rock overlooking the river, and a symbol of Czech patriotism. This hymn, or fragments of it appear in all six works in *Má Vlast*.

2023-2024 Season Concerts & Events

January 14, 2024 Final Round, 42nd Annual Northern Alberta Concerto Competition
January 27, 2024 @ Noon Senior Orchestra Concert, Convocation Hall, U of A
February 25, 2024 @ 2 PM Intermediate Orchestra Concert, Maclab Centre, Leduc
March 3, 2024 @ 2 PM Intermediate & Senior Orchestra Concert, Winspear Centre
May 5, 2024 @ 2 PM Intermediate & Senior Orchestra Concert, Winspear Centre

Intermediate Orchestra

Violin I

Rachel Zhu*
Elijah Mok
Marten Uchida
Isabelle Wong
Neo Vuong
Alexander Spyrapoulos
Iris Cao
Clare Yang
Mary Kang

Ryan Huang
Brooklyn Loong
Doris Cai
Alina Nguyen
Zoranna Mak
Mattias Haydo
Jascel Paluca
Yeonwoo Seo

Flute

Isabella Seutter
Clare Guo
Ben Blatz
Elyana Jay

Oboe

Arion Miu
Amalie Ducharme

Clarinet

Jacob Kang
Lara Bozic

Horn

Aliya Guay

Trumpet

Aishlinn Burdred

Trombone

Lyndon Johnson
Varun Chopade

Harp

Rose-Aimée Davoine

**Principal*

**Guest Musician*

Violin II

Brandon Kwon*
Chloe Cai
Grace Li
Stella King
Emily Loughlin
Fuyu
Sophie Rouleau
Michael Sutherland

Jasper Ng*
Oliver Ma
Samuel Kim
Jeremy Zhou
Hana Tateno
Carys Kregel
Cynthia Jia

Viola

Chloe Zhu*
Keira Garrison

Queenie Chao

Cello

Erin Lee*
Heinrich Schmuhl
Cory Manners
Lukas Bucerius
Amelia Chang

Yao Yao
Logan Li
Noemi Uchida
Diana Hunter
Rianna Kwok

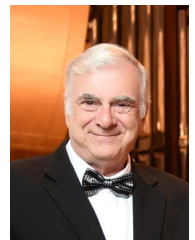
Bass

Addison Petty

Toscha Turner*

Conductor & Music Director, Michael Massey

Michael Massey has been conductor of the EYO since 1977, inspiring thousands of young musicians through the EYO program and countless others through musical performance. Michael is an accomplished and versatile musician: he is a pianist, a conductor, an orchestrator, a composer, and a teacher - but most of all, he is a mentor and role model for young musicians. In 2002 Michael was inducted into Edmonton's Cultural Hall of Fame and awarded the Queen Elizabeth II Golden Jubilee Medal. In 2016 he was awarded the Alberta Order of Excellence; in 2017 the Lifetime Achievement in the Arts Award from the City of St. Albert's "Mayor's Celebration of the Arts"; in 2020 the Alberta Music Education Foundation Recognition Award and in December 2022, Michael Massey was appointed to the Order of Canada, being recognized for his "consummate dedication to youth orchestras and for his transformational mentorship of generations of Canadian musicians".



Senior Orchestra

Violin I

Elina Yuma**
Anna Yin^
Emily Goldsney
Melody Liu
Serena Bulesic
Jordan Zhang
Sophia Zhang
Natalie Aranda Siloto
Raymond Leung

Isabella Wachowicz
Natasha Hendra
Christopher Wong
Eden Rutto
Albert Yang
Bailey Roschkov
Elana Zhang
Gabriel McCormick

Flute

Kian Merkosky
Kristen Rumbold
Gabby Arojo
Jade Jacques

Oboe

Eric Davidson
Nando Sanchez-
Wegmann

Trumpet

Matthew Sullivan*
Sara Sierko
Emily Williams
David Ugalde
Sydney Flaherty

Trombone

Brett Merkosky*
Isaac Friesen
Sophie Bérubé
Sabina Fassbender
Yitian Fan

Violin II

Jason Li*
Niles Maj
Justin Ng
Yiman Fan
Elizabeth Thomas
Nicholas Fong
Adrian Bieganek
Jayden Cho

Chelsea Kwon*
Chloe Witherspoon
Tiana Yue
Anika Valentine
Eva Francis
Emily Guo
Maya Nedev
Tony Ding

Clarinet

Joshua Gray*
Macy Pollock
Ian Liu
Sean Shi
Cole Moniz*

Bassoon

Drew Dempsey

Tuba

Hailey Borys*

Percussion

William Li
Viviyen Kalapurayil
Tracy Olsen
Marina Pate*

Viola

Micah Truong*
Georgia Englot
Myriam Mercier
James Pilson

Anastasia Cipko*
Samantha Rodriguez
Gi Vu

Horn

Fionna McCrostie
Gillian Nash
Sadie Englot
Emma Massick

Harp

Elena Oberg

Cello

Melissa Lank*
Edward Na
William Dawe
Anthony Yue
Nicholas Wong

Noah Pecson
Charles Wachowicz
Anna Wachowicz
Eve Kendrick

Bass

Kai James

Toscha Turner*

Piano

Louisa Lank*

Celesta

Evan Yin*

**Concertmaster
^Concertmaster (Vocalise)
*Principal
*Guest Musician

Celebrating Musical Excellence 70 Years of the Edmonton Youth Orchestra 1952-2022 By Josephine Boxwell

With contributions from students, music directors, general managers and board members, this history book tells a 70-year story of repertoire, rehearsals, performances and a love of orchestral music.

\$30/book

**Available today in the lobby OR:
through the EYO office**

eyo@shaw.ca | 780-569-5290



ACKNOWLEDGEMENTS

We gratefully acknowledge our many Sponsors

On-Going Financial Support

Alberta Foundation for the Arts
Alberta Registered Music Teachers' Association
Diana Bacon

Edmonton Community Foundation
Edmonton Arts Council
University of Alberta



Norbert Boehm
Bob & Sheryl Bowhay
Richard Cook
Justin Dawe
Francis & Muriel Dunnigan
Curtis Englot
Michael Haydo

Benefactors & Patrons

Matthew Howatt
Rob Hryciw
Cherie Larson
Eileen Lee
James & Maureen Merkosky
D E Morrison

Brenda P Oberg
Paul Polushin
Ken Regan
Dave Rumbold
Mark Sparrow
Glen & Maureen Wilcox

and many individual Donors & Supporters

Your tangible support enables us to continue to train young musicians and bring music to our communities

EDMONTON YOUTH ORCHESTRA ASSOCIATION
Charitable Organization Registration No. 052 0544 22 25

*And to our many volunteers—a big thank you!
Your willingness to give of your time and service is greatly appreciated and
allows us to continue to do what we do!*

EYO Board of Directors 2023-2024

President: Sheryl Bowhay
Past President: Sue Ooraikul Thomas; Vice President: James Merkosky
Secretary: Angeline Lam; Treasurer: Michael Haydo
Directors: Ken Regan, Mark Melenberg, Ted Spyrapoulos

Librarians: Christine Daum, Teresa Truong, Sabina Fassbender

Music Director: Michael Massey **General Manager:** Heather Dolman

www.eyso.com

eyo@shaw.ca

(780) 569-5290