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

EDMONTON YOUTH ORCHESTRA ASSOCIATION
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DOUGLAS J. CARDINAL PERFORMING
ARTS CENTRE, GRANDE PRAIRIE, AB

SUNDAY, FEBRUARY 5, 2023
AT 2:00 PM

EDMONTON YOUTH ORCHESTRA
IN CONCERT

FEATURING SINGERS FROM:

NWP CONCERT CHOIR
CHARLES SPENCER HS CHOIR
GRANDE PRAIRIE BOYS CHOIR
PEACE RIVER BIBLE INSTITUTE CHOIR

CONDUCTED BY MICHAEL MASSEY



PROGRAMME

Fidelio Overture	Ludwig van Beethoven
In Windsor Forest	Ralph Vaughan Williams
1. <i>The Conspiracy</i>	
2. <i>Drinking Song</i>	
Fantasia on Greensleeves	Ralph Vaughan Williams
In Windsor Forest	Ralph Vaughan Williams
3. <i>Falstaff and the fairies</i>	
4. <i>Wedding chorus</i>	
5. <i>Epilogue</i>	

INTERMISSION

Scheherazade	Nikolai Rimsky-Korsakov
1. <i>The Sea and Sinbad's Ship</i>	
2. <i>The Legend of the Kalendar Prince</i>	
3. <i>The Young Prince and The Young Princess</i>	
4. <i>Festival at Baghdad. The Sea. The Shipwreck. Conclusion.</i>	

Edmonton Youth Orchestra

Violin I

Elina Yuma*
Emily Goldsney
Anna Yin
Melody Liu
Stephanie Leung
Alissa Mikhaleva
Aidan Lai

Jessica Zhuang
Ryan Fu
Natasha Hendra
Christopher Wong
Justin Kim
Jordan Zhang
Serena Bulesic

Violin II

Albert Yang*
Bailey Roschkov
Ida Doell
Daniela Manoli
Yifei Zhang
Raymond Leung
Sophia Zhang
Niles Maj

Natalie Aranda Siloto
Anneliese Drews
Sheridan Beavan
Sofia Sejutee
Monika Klimaszewski
Jason Li
Sophia Steem

Viola

Anastasia Cipko*
Georgia Englot
Gi Vu

Micah Truong
Samantha Rodriguez
Katherine Steem

Cello

Nicholas Li*
Melissa Lank
Charles Wachowicz
Anna Wachowicz
Gemma Palmer

Noah Pecson
Anastasia Callow
Nicholas Wong
William Dawe
Samuel Gerwing

Bass

Yimeng (Yoyo) Liu
Toscha Turner**

Kai James

Flute

Alex Valle*
Kian Merkosky
Kristen Rumbold
Gabby Arojo

Oboe

Rianna Burgess*
Wiktoria Jurkiewicz
Lucia Sanchez-Wegmann

Clarinet

Raegan Giesbrecht
Ian Liu

Bassoon

Charlotte Taylor
Drew Dempsey

Horn

Alicia Krips*
Gillian Nash
Fionna McCrostie
Isaac Shantz
Catherine Labbe

Trumpet

Matthew Sullivan*
Emily Williams

Trombone

Brett Merkosky*
Mya Colwell
Hania Belal
Sabina Fassbender
Yitian Fan

Tuba

Taylor McDonough

Percussion

William Li
Rigel Rendón
Marina Pate
Shane Cyr
Mark Melenberg**

Harp

Elena Oberg

*Principal

**Guest Musician

The **Edmonton Youth Orchestra Association**, founded in 1952, supports the nationally renowned Edmonton Senior Orchestra and the Edmonton Intermediate Orchestra. It is widely regarded as one of the finest youth orchestra programs in Canada annually providing ~150 young musicians from Edmonton and Northern Alberta, the opportunity to develop their orchestral skills, to increase their knowledge and appreciation of music, and to enrich the cultural life of the community through concerts and benefit performances. Edmonton Youth Orchestra members are all motivated students who share a love of music.

Choir

Under the direction of Tina Alexander-Luna

Soprano

Emily Bamforth
Gwendolyn Bartek
Vee Biv
Genelle Dingeldein
Katrina Finke
Alexis Fredrickson
Jane Galbraith
Jessica Greene
Margot Hervieux
Anastasia Ibach
Christine Lua
Liz McCallum
Rosella Ormshaw
Justine Pouliot
Hannah Semenyna
Dayrest Subigca
Charity Watson

Alto

Tina Alexander-Luna
Daniella Ceron
Julia Dyck
Meghan Edgerton-Young
Beth Jaeger
Sela Johnson
Derice Layher
Esther Ling
Sharon Mittelstaedt
Josie Thibault
Cortney Wiebe

Tenor

Leta Alloway
Erik Forsberg
Cameron Irwin
Elias Kerr
James Morrison
Luke Potter
Michael Piepgrass
Margaret Senft
Nelson Senft
Alan Stebbing
Leoncio Ventura
Kurtis Walker

Bass

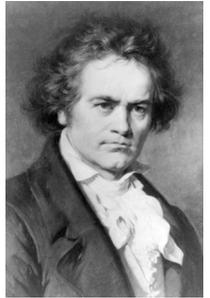
Justin Finke
Tairas Fournier
Euan Hustler
Joseph Ibach
Eric Kilian
Cedric Ouellette
Kaiden Schmidt
Tehan Tonthat

Notes

Fidelio Overture

Ludwig van Beethoven (1770-1827)

Beethoven composed only one opera and it was perhaps the work that caused him more agony than any other. Over the course of a decade, he wrote and rewrote *Fidelio* at least three times, including one aria which was revised 18 times. It was this struggle, however, which led the work to be the most valued to Beethoven. It is reported that he said of *Fidelio*, *"Of all my children, this is the one that cost me the worst birth pangs, the one that brought me the most sorrow; and for that reason it is most dear to me."*



Beethoven's numerous rewritings of the opera resulted in four overtures. The first three are known as the "Leonore" overtures, the name of the main female protagonist and the title by which the opera was originally known. The final overture has become the most widely accepted to begin the opera. Contrary to the general trend of operatic overtures at the time, and to the other three written by Beethoven for this opera, the *Fidelio* overture contains no thematic material from the opera itself. Rather, it is a powerful symphonic work which conveys several of the opera's overarching themes: majesty, heroism and hope. While the original three Leonore overtures were written in the key of C, the same key as the opera's final liberation scene, the final *Fidelio* overture is in the key of E, the same key used to represent hope and heroism in the main aria from the character of Leonore. It is often thought that Beethoven chose this change to highlight the struggle of the aria, the "test of the virtuous wife and married love" rather than foreshadowing the final victory of the opera.

In Windsor Forest

Ralph Vaughan Williams (1872-1958)



This cantata was adapted by the composer from his opera *Sir John in Love*. Comprising five choral songs, it features texts by Shakespeare (from *Much Ado About Nothing*) and his near contemporaries Thomas Ravenscroft, John Lyly, and Thomas Campion. The first song is a gleeful denunciation of men and their devious ways, scored for women's voices, while the second is a rollicking drinking song for men's voices. The third maintains this energy, with sparkling orchestration to evoke the 'fairies' of its title, before the *Wedding Chorus* changes the mood to one of blissful tranquility. The *Epilogue* is celebratory and grand, bringing the cantata to a powerful close.



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POLYTECHNIC**



A huge thank you to **Northwestern Polytechnic**, and specifically to **Geoff Whittall, and Tina Alexander-Luna**, for their massive assistance with all the details and help in making this EYO trip to Grande Prairie a reality! We're enjoying sharing our music with you!



It's our 70th Anniversary!

This season we acknowledge and celebrate the impact the EYO has had on thousands of young musicians over the past 70 years!

Our commemorative history book is now available. \$30/book.

**Through the EYO office
eyo@shaw.ca | 780-569-5290**

Fantasia on Greensleeves

Ralph Vaughan Williams (1872-1958)

Although Vaughan Williams' catalog of works includes operas, ballets, film scores, church music, hymn tunes, choral works, partsongs, symphonies, and concerti, this eminent English composer is perhaps best known for this work for strings, which was initially created for the third act of his opera, *Sir John in Love*.



Ralph (pronounced "Rafe"—"any other pronunciation used to infuriate him") was born into a family of merchants, clergymen and lawyers—well-off if not well-born. His mother was an heiress to the Wedgwood manufacturing fortune; his great uncle, and a favorite baby sitter, was Charles Darwin. Despite his education, Vaughan Williams struggled to find his identity as a composer until he joined the English Folk Dance and Song Society of London. His discovery of this tremendous trove of inspiration prompted him to travel throughout the English countryside, collecting little known tunes from native singers. He also extensively researched the history of English music, taking particular interest in the Tudor period. His first set of folk songs was published in 1903, with many of them subsequently incorporated into his other compositions. *Fantasia on Greensleeves* not only used the traditional tune alluded to in the title, but also the melody *Lovely Joan* which Vaughan Williams came across in Suffolk.

Scheherazade

Nikolai Rimsky-Korsakov (1844-1908)

One Thousand and One Nights, more colloquially known as *The Arabian Nights*, provides the framework for Rimsky-Korsakov's *Scheherazade*. Scheherazade was the daughter of the grand vizier to the Sultan. The sultan's first wife had betrayed him, and in anger and grief he executed her and vowed to marry a new woman each night, killing her the next morning. The sultan's cruel order was obeyed for three years, until Scheherazade conceived a clever plan and convinced her father to offer her as the sultan's next wife. The clever girl told the sultan an exciting tale each night stopping before the story ended. The sultan put off killing her until she could finish her story the next evening. Scheherazade of course, never finished her tales, keeping her husband enthralled with story after story for 1,001 nights. By that time the sultan, convinced of his wife's fidelity and wisdom, revoked his death sentence.



As Rimsky-Korsakov wrote in his memoirs:

The program I had been guided by in composing Scheherazade consisted of separate, unconnected episodes and pictures from The Arabian Nights, scattered through all four movements of my suite...I meant these hints to direct but slightly the hearer's fancy...All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond

doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other..."

The first movement, *The Sea and Sinbad's Ship*, opens with two opposing themes: a stern and solemn tune dominated by the brass, and a sinuous violin melody introduced by a woodwind choir. The former is the stern sultan; the latter is Scheherazade, weaving her tales. *The Story of the Kalendar Prince* - a royal prince disguises himself as a member of a tribe of wandering dervishes called Kalendar and features an "oriental" melody played in turn by both the full orchestra and different solo instruments. The lyric sweep of *The Young Prince and the Young Princess* is colored by a rising and falling counterpoint from woodwinds, harp, or upper strings against lower. Romantic melodies weave in and out, and the movement ends with a series of rapid, quiet figures that seem to dance into the distance. The solo violin of Scheherazade heralds the final movement. With a mighty crash, the music segues into a sweeping recapitulation of the Sultan's theme from the first movement, which then subsides as if the Sultan has been mollified. Scheherazade's violin ends the tale on a series of harmonics over a broad, sustained chord.

Michael Massey has been conductor of the Edmonton Youth Orchestra (EYO) since 1977. He has inspired 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, a composer, orchestrator, and a teacher, but most of all, he is a mentor and role model for young musicians.



After earning a Bachelor of Music in Piano Performance from the University of Alberta, Michael moved to Switzerland, spending two years at the Geneva Conservatory studying with renowned pedagogue, Louis Hiltbrand, where he was awarded the Premier Prix de Virtuosit . Returning to Edmonton Michael successfully auditioned for the Edmonton Symphony Orchestra (ESO), on cello, his second study instrument while at university. After playing cello with the ESO for 2 years, Michael moved to ESO pianist, a position he has held ever since.

Michael has been honored with numerous awards (Edmonton's Cultural Hall of Fame, Artist-Builder; Queen Elizabeth II Golden Jubilee Medal; Alberta Order of Excellence; Alberta Music Education Foundation Recognition Award, to name just a few).

Today we congratulate Michael on his recent appointment to the Order of Canada for his "consummate dedication to youth orchestras and for his transformational mentorship of generations of Canadian musicians."