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EDMONTON YOUTH ORCHESTRA ASSOCIATION

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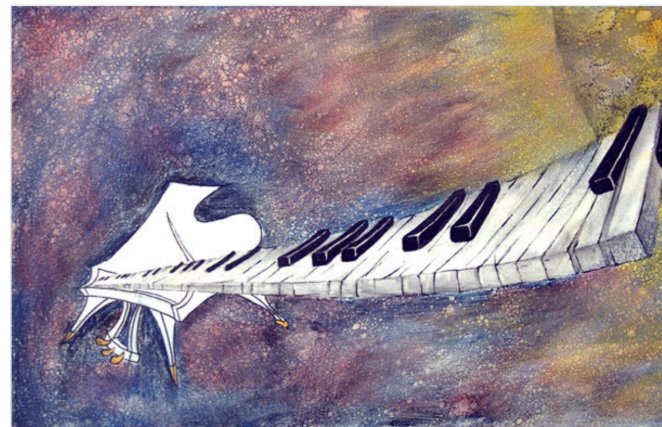
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EYO

EDMONTON
YOUTH ORCHESTRA

Conducted by Michael Massey



Thelma Johannes O'Neill Memorial Concert

Sunday, March 4th, 2018, at 2:00 pm
Francis Winspear Centre for Music

Programme

Intermediate Orchestra

from **Symphony No. 8 in B minor “Unfinished”**

Franz Schubert

1. Allegro Moderato

From **Piano Concerto in A Minor, Op. 16**

Edvard Grieg

1. Allegro molto moderato

Soloist: Evan Yin, piano

Overture to Nabucco

Giuseppe Verdi

INTERMISSION

Senior Orchestra

Piano Concerto in C Minor Op. 18

Sergei Rachmaninoff

1. Moderato

2. Adagio sostenuto

3. Allegro scherzando

Soloist: Howard Yan, piano

INTERMISSION

Shéhérazade

Trois poems de Tristan Klingsor

Maurice Ravel

1. Asie

2. La Flute enchantée

3. L'Indifférent

Soloist: Elise Noyes, mezzo soprano

Suite no. 2 from the ballet **Bacchus et Ariadne**

Albert Roussel

INTERMEDIATE ORCHESTRA

Violin I

Jacques Forestier*
Esther Yao
Rigel Borch
Zachary Der
Mikaela Olsen
Jeffery Ma
Jeffery Chen

Cassidy Nouanethong
Jessica Yang
Eden Rutto
Jeremy Wong
Bonny Wu
Evan Wong
Melody Liu

Flute

Kristen Rumbold*
Alexandra Valle

Oboe

Emily Luo*
Jayden Park
Devin Currey

Violin II

Ryan Holt*
Alissa Mikhaleva*
Erica Juang
Arim Kim
Noah Weir Chaba
Rayna McFeetors
Seok Yun Shin

Annika Langille
Daniel Wang
Xander Jacobs
Nayoung Kim
Cherrisse Loong
Reanne Lee
Madison Wong

Clarinet

Justina Dennis
Catherine Kim

Horn

Fionna McCrostie
Nathella Pasula

Viola

Savannah Seibel*
Indy Scott
Gabriel Koens

Gabriella Schenk
Charlotte Taylor

Trumpet

Sara Sierko*
Emily Williams
Joel Fenske

Cello

Kyle Pitsaroop*
Ian Zhang
Jessica Lee
Anastasia Callow
Norah Chan
Charles Wachowicz
Benul Jayasekara

Austin Savage
Lauren Hanson
Erik Heise
Ruby Plume
Sointu Aalto
Samuel Gerwing
Nicholas Wong

EYO Upcoming Concerts and Events

May 6 2 pm EYO Concert, Winspear Centre. Special guests:
the Richard Eaton Singers

May Auditions for both Edmonton Youth Orchestras 2018/19

For further information and audition appointments

www.eyso.com Email: eyo@shaw.ca

SENIOR ORCHESTRA

Violin I

Sonya Shin*
Yanzhao Yang*
Maya Budzinski
Jillie Hansen
Evan Nelsen
Poplar Wang
Vivian Kwok
Alexandra Panajotova

Theodore Chow*
Ethen Moser*
Scott Selland
Isabella Wachowicz
Michelle Makila
Aquinn Hazenberg
Caius Chong
Sebastian Sekowski

Violin II

Sara Bacon*
Madison Godfrey
Jinee Chong
Arwen Bylisma
Inho Kim
Yan Khoo
Jessica Ortlieb

Yitian Fan
Sarah Mah
Allen Chang
Beatrice Lim
Sylvia Yu
James Suh

Viola

Anastasia Cipko*
Siri Gusdal
Maya Beakhouse

Jenna Sabolsky**
Kendra Wong
Mora Clarke

Cello

Nicholas Li*
Mary Frank*
Georgia Snethun
Jonah Hansen
Willow Dew
Joseph Mueller

Conrad Sobieraj*
Gordon Giang
Julian Eveneshen
Edward Na
Eva Marie Smith
Laura Wakeman

Bass

Zachary Grant*
Daniel Unsworth
Kai James

Logan Lindstrom
Matthew Adams

Flute

Kendra Litwin
Stephanie Hammond-
Thrasher
Kendall Leighton
Tara Minaev

Oboe

Zofia Stefanicki*
Ching Lam Man
Emily Luo

Clarinet

Claire Neilson*
Adriana Jankovic
Linnea Signore
Elizabeth Smith

Bassoon

Courtney Schmidt
Mary Kardash

Horn

Jenna Whitby*
Olivia Imbrogno
Michael Nunes
Alicia Krips
Bronwen Taylor

* **Principal**

****Guest Musician**

Trumpet

Marlouie Saique*
Kevin Yue
Anthony Wolozyn

Trombone

Kristen Whitby*
Timothy Nunes
Kelsey Getzinger
Yitian Fan

Percussion

Jacob Kryker*
William Li
Marina Pate
Morgan Palagain

Harp

Samantha Spurrier**
Christina Kant

Celesta

Louisa Lu**

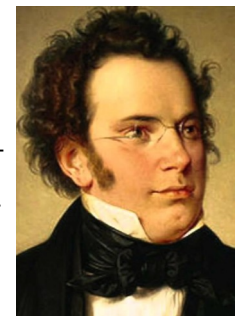
Programme Notes

by Leona Cousineau

From *Symphony No. 8 in B Minor "Unfinished"* Franz Schubert (1797 – 1828)

Schubert, though not altogether unknown, never really had a place in Viennese concert life. There is no record of a public performance of any of his symphonies until after his death. It was for private gatherings that Schubert composed most of his music; everything from little dance pieces, short rounds and part songs to excerpts from his operas, were performed at informal gatherings that became known as "Schubertiades." He was unable to find a publisher for even his most important and popular pieces.

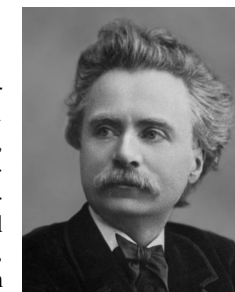
Schubert started the "Unfinished" at age twenty-five, but gave up the effort with only two movements finished. This work is a tug-of-war between the classicist Schubert wanted to be and the romantic he really was. Both movements have their dramatic moments, but the real appeal of the work is its song-like beauty.



From *Piano Concerto in A minor (Op. 16)* Edvard Grieg (1843-1907)

The tremendous success of the *Piano Concerto in A minor's* first performance in Copenhagen marked a great advance for Grieg's career. Tchaikovsky found the concerto imperfect in musical logic and technique, but then he listed its virtues: charm, richness of imagery, ingenious originality of rhythm and perfect simplicity. Liszt also became a helpful supporter of Grieg getting him a grant from the Norwegian government and inviting him to Rome. In one of the great events of Grieg's young life, Liszt played and sang his way through the Concerto – at first sight – with tremendous enthusiasm. It became Grieg's most popular work.

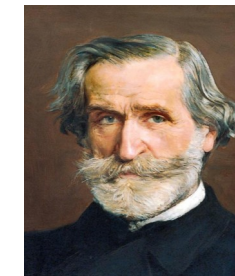
Even in his final years Grieg continued a grueling concert schedule throughout Europe. In the last year of his life he was making plans to leave for England when he was taken ill and died. He was buried near Bergen in the wall of a cliff which overhangs a fjord in his beloved Norway.



Overture to *Nabucco* Giuseppe Verdi (1813-1901)

Occasionally, a composer creates exactly the right work at exactly the right time. *Nabucco*, Verdi's third opera and his first great success, was just such a piece. The opera is based upon the Biblical story of King Nebuchadnezzar's (Nabucco's) enslavement of the Hebrews, and his destruction of the Temple — themes that resonated with Italian politics of the day. In 1842, most of Italy was controlled by other European powers. Italians found in *Nabucco* the perfect symbol of their own predicament — the oppressed Hebrew slaves of Verdi's opera expressed many of the same sentiments Italians expressed towards their Austrian overlords. *Nabucco* was an enormous success, running for some 75 performances at La Scala.

Giuseppe Verdi liked to portray himself as a peasant who had risen from nothing, but he was actually descended from middle class tradesmen, innkeepers and small landowners. Like many musical geniuses his talent showed immediately. He began to play piano at age three, and immediately came under the tutelage of the local organist. His local fame as a budding prodigy rose quickly, and a local craftsman built a spinet piano and donated it to his family free of charge, that the local genius might develop his skills. Even when he became a wealthy man, Verdi kept this spinet in his possession all his life.



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 No. 2 in C minor (Op.16)

Sergei Rachmaninoff (1873-1943)

Sergei Rachmaninoff was a composer, a concert pianist and a conductor, yet he was able to find a workable formula for being successful at all three careers. Besides being one of the most formidable pianists of the 20th century, he was a respected and sought-after conductor and one of the most successful and highly regarded composers of his time.

Concerto No. 2 in C minor has become a perennial favorite not only with virtuosos and concert audiences but also with the public at large. It is easy to understand the immense and sustained popularity of this concerto. It has an inescapable emotional effect, with its wealth of warm-blooded melodies, the force of its exciting and passionate utterances, and the drama of its climaxes and contrasts. When his *First Symphony* was given its premiere in St. Petersburg in 1897, the critics tore it and its composer to shreds. Depressed, Rachmaninoff stopped writing for several years. This, the most popular of his concertos, had its first complete performance in 1901. It was written shortly after he had recovered from a nervous breakdown, but it was NOT written (as is sometimes suggested) while the composer was in a state of hypnosis.



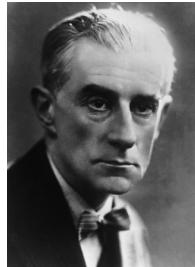
Shéhérazade

Maurice Ravel (1875-1937)

East meets west in Ravel's *Shéhérazade*, a transcendent and modest song cycle based on three French poems which tell a tale of human nature and a woman's longing. In the *Arabian Nights* fables, a sultan became convinced that all women are fickle. He took a new bride each day, then put her to death the next. Princess *Shéhérazade*, his latest consort, came up with a clever strategy designed first to postpone, then hopefully to evade her fate. Every evening she told him a spellbinding tale, one leading suspensefully into the next. Finally after 1001 nights, the sultan relented and settled down to a happily married life with her.

Ravel composed a three-part song cycle based on poems from a large collection, entitled *Shéhérazade*, by Tristan Klingsor. *Asie* (Asia), the first and longest song, offers a dream-like journey through eastern lands. Ravel evokes them in dazzling orchestral colours, while alternating moods of excitement and languor.

La Flûte enchantée (The Magic Flute) the second song, captures the stillness of a warm afternoon. A woman listens sadly to the haunting sound of a distant flute. The cycle concludes with an encounter between total strangers. Ravel scores *L'Indifférent* (The Indifferent One) in soft, muted colours, but ones which, like the words, suggest levels of deeper, unspoken passions.



Bacchus and Ariadne (Suite No. 2)

Albert Roussel (1869-1937)

Albert Roussel started life a sailor and turned to music only after reaching adulthood. He finished his studies at the age of 38, but despite this late start, all of his work is characterized by solid craftsmanship. A staunch advocate of modern music and young composers, Roussel is charming and cultured, if somewhat aloof from the mainstream of French society and trends. His heart, one friend said, remained open to everything new.

The ballet score of *Bacchus and Ariadne* was written in 1930 when he was in peak form. The original ballet in two acts was received somewhat tepidly, however, and so he turned the music into two suites., one for each act. The Second Suite in particular reveals the unique genius that set Roussel apart from his contemporaries.

Not only is *Bacchus* infused with danceable rhythms, but it's filled with wonderfully descriptive music. The story is classically complex and melodramatic—perfect for a ballet.



Our Soloists

Evan Yin



Evan Yin is a 12 year- old Grade 7 student at Grandview Heights School. At age 4, he began studying piano with his mother, and then with Sarah Ho and Professor Alexandra Munn. He is now a student of David Tutt. Evan was a CMC national scholarship winner in 2013 and in 2016 he was awarded second place in the Provincial Music Festival Finals Piano Solo - 12 years and under. He has won several scholarships from the Edmonton Kiwanis Music Festival, the MacEwan University Conservatory of Music Annual Scholarship Competition and Fall Music Festival. He has also accompanied the Conservatory Orchestra and his school's jazz band for 2 years . Evan also enjoys playing trombone and alto recorder, as well as composing electronic music, drawing, philosophizing, and swimming.

Howard Yan



16 year- old Howard Yan was born in Edmonton. He began taking piano lessons at the age of 6 with Henry Mokken and has studied with Wolfram Linnebach for the past 8 years. Howard has won numerous scholarships in the Edmonton Kiwanis Music Festival since he was 9. At the age of 10, he won the David Tuckey Memorial Scholarship in the 12 years and under category at the Alberta Provincial Music Festival. Howard has been a national finalist for seven consecutive years at the Canadian Music Competition, where he has won prizes, most recently 2nd place in the piano 15 years old category at the 2017 National Finals in Gatineau, Quebec. In October 2017, he received the National Gold Medal Award from the Royal Conservatory of Music (RCM) for achieving the highest mark in Canada (2017) for The Licentiate of The Royal Conservatory (LRCM) in Piano Performance. Howard was recently invited to perform at the 2018 Edmonton Kiwanis Music Festival Opening Gala on April 15. At present, Howard is a grade 11 student at Harry Ainlay Composite High School, where he plays bass clarinet in the Harry Ainlay Symphonic Band. Howard also plays the violin. In his spare time, he enjoys listening, reading and exploring music, studying geography and the history of languages, as well as watching Chinese sitcoms on TV. Howard hopes to pursue a career in music. One of Howard's upcoming events is a solo recital on May 20, which will be held at Muttart Hall.

Elise Noyes



Elise Noyes is a 22 year-old Edmonton-based mezzo soprano, studying under John Tessier at the University of Alberta. Starting her musical training in the Edmonton area choral scene, she sang in many choirs, and is now in her fourth year as a member of the University of Alberta Madrigal Singers under Dr. Leonard Ratzlaff. She has won numerous awards at music festivals and in 2016 she won the senior vocal solo class at the Alberta Provincial Music Festival. Some highlights from her work with the Alberta Opera Workshop class include Nancy in Britten's *Albert Herring* as well as many different group and solo numbers in the fall cabaret productions. This past summer Elise traveled to New York to study musical theatre at NYU Steinhardt and hopes to return to pursue a masters in musical theatre. Currently, Elise is in her final year pursuing a BMus in Vocal Performance.