



**Edmonton  
Youth Orchestra**

CELEBRATING **7** YEARS  
1952-2022

**SUNDAY, MAY 14, 2023 @ 2:00 PM  
FRANCIS WINSPEAR CENTRE FOR MUSIC**

**CONDUCTED BY MICHAEL MASSEY  
WITH GUEST CONDUCTOR, COSETTE JUSTO VALDÉS  
&  
CONDUCTING INTERN, SARAH ROSSI**



# **PROGRAMME**

## **Intermediate Orchestra**

**from Mr. Lear's Gallery / Michael Massey**

*Intrada*

**She's like the Swallow / Keith Bissell, arr. Michael Massey**

*Soloists: Glynnis McCrostie, soprano; Lesley Dolman, mezzo-soprano*

**Five Courtly Dances from "Gloriana" / Benjamin Britten arr. David Stone**

*Conductor: Sarah Rossi*

**from Mr. Lear's Gallery / Michael Massey**

*Uppercoat: a Winterscape*

**from Symphony No. 6 "Pastoral" / Ludwig van Beethoven**

*Allegro ma non troppo*

## **INTERMISSION**

## **Senior & Intermediate Orchestras**

**Prelude '49<sup>th</sup> Parallel' / Ralph Vaughan Williams**

## **Senior Orchestra**

**Under the Apple Boughs / Keith Bissell**

*Soloist: Alicia Krips, French Horn*

**Danzon No. 2 / Arturo Marquez**

*Guest conductor: Cosette Justo Valdés*

**from Mr. Lear's Exhibition / Michael Massey**

*Prelude*

*Ape*

*Dove Interlude*

*Dove Soloist: Alex Valle, flute*

*Gooseberry Interlude*

*Gooseberry: a Ragtime*

**Prelude to Die Meistersinger von Nürnberg / Richard Wagner**

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## 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, Saulteaux, and the many more Indigenous communities that call this land we share, home.*

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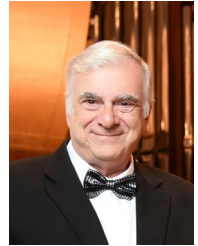
## Program Notes

### **Mr. Lear's Gallery**

### **Mr. Lear's Exhibition**

### **Michael Massey (1945- )**

During 2020 and 2021 Michael Massey composed 26 pieces for piano based on a "Nonsense" Alphabet by the Victorian artist and author Edward Lear. From this work he extracted and orchestrated 2 suites plus some added material for the EYO. They are entitled *Mr. Lear's Gallery* and *Mr. Lear's Exhibition* - with a tip of the hat to Mussorgsky's *Pictures at an Exhibition*. Today you will hear a few excerpts from both suites with a view to doing complete performances in the coming season.

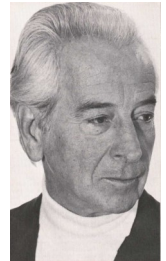


### **She's Like the Swallow**

### **Under the Apple Boughs**

### **Keith Bissell (1912-1992)**

Canadian composer, organist, chorist, and music educator, Keith Bissell was also the founder of the Edmonton Junior Symphony Orchestra and thus, the Edmonton Youth Orchestra's first conductor (1952-1955). He also served as president of the National Youth Orchestra from 1970-1971 and president of the Canadian Music Centre from 1975-1977.



His works tend to draw from folk elements as well as nature. *She's like the Swallow*, a Newfoundland folksong about unhappy love, has been adopted by many singers and arranged for choral and other use by numerous composers. Bissell's arrangement of this song (1974) was commissioned by Canadian mezzo-soprano, Judith Forst, and soprano, Riki Turofsky on a grant from the Ontario Arts Council. In *Under the Apple Boughs*, for horn soloist and string orchestra (1961), Bissell drew inspiration from the Canadian landscape and Dylan Thomas' poem, *Fern Hill*, which depicts Thomas' idyllic childhood on a farm.

*"Now as I was young and easy under the apple boughs..."*

## ***Five Courtly Dances from “Gloriana”***

***Benjamin Britten (1913-1976) arr. David Stone***

*Gloriana* was Benjamin Britten’s sixth opera and was commissioned by Covent Garden to celebrate the coronation of Queen Elizabeth II in June 1953. William Plomer adapted the libretto from Lytton Strachey’s “Elizabeth and Essex,” which tells the story of the complex relationship between Queen Elizabeth I and Robert Devereaux, Earl of Essex. The opera was heavily criticized for its emphasis on the intrigues of the court and the Queen’s personal failures, which was not the expected narrative for an occasion that pays tribute to the monarchy and its new sovereign.



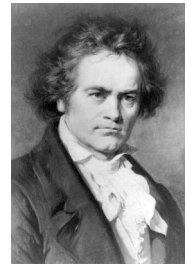
The *Five Courtly Dances* appear in the third scene of Act II, which depicts a ball in honor of the Queen at Whitehall Palace. The curtain rises on a dignified Pavane, after which the Countess of Essex asks for a Galliard (a lively dance in  $\frac{3}{4}$  time). The Queen enters and, when she sees her rival, the Countess, she commands a La Volta – a vigorous dance during which the ladies are thrown into the air by their partners. Following this performance, the Queen departs with her ladies and an energetic Morris dance entertains those who remain.

Britten later re-adapted this dance sequence into his Symphonic Suite Op. 53a, in which the above dances are re-arranged for greater contrast and symphonic effect. The original dances are bookended with an introductory March and Coranto (a running dance in  $\frac{3}{4}$  time) and a closing Coda, which offers a brief reprise of the opening March.

## ***From Symphony No. 6 “Pastoral”***

***Ludwig van Beethoven (1770-1827)***

Beethoven’s Symphony No. 6 in F Major, Op. 68, “Pastoral” was first performed on December 22, 1808, in Vienna. This symphony presents a direct contrast to the majestic and heroic Fifth Symphony that preceded it, exuding feelings of calm and serenity through its depictions of the countryside. Beethoven was known to have a great appreciation for the natural world, regularly leaving the bustle of Vienna for the quiet of the country.



The “Pastoral” Symphony is often considered a key example of program music – music that is intended to evoke specific images or events. While there are aspects of program music throughout the symphony, with musical passages that evoke a babbling brook, birdsong, and a storm, the overall aim of the work seems to be to convey the sense of tranquility that can be found in nature. As Beethoven himself remarked about the work, the Sixth Symphony was “more the expression of feeling than painting.”

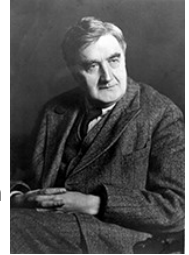
Each of the five movements was given a distinct programmatic title, with the first movement (*Allegro non troppo*) setting the scene with the subtitle “Awakening of

happy feelings on arriving in the country.” This movement is characterized by repetition, as Beethoven builds up the orchestral texture through multiple repetitions of short motifs that are gradually picked up and expanded by more members of the orchestra. This repetitive style – interpreted by some Beethoven scholars as a representation of the infinite patterns present in the natural world – effectively sets the mood for the rest of the five-movement work.

## ***Prelude ‘49th Parallel’***

### ***Ralph Vaughan Williams (1872-1958)***

In 1940, conductor Muir Mathieson approached Ralph Vaughan Williams to write the score for *49th Parallel*, a British war drama set in Canada. The film was part of the government’s wartime policy to use cinema to rally up support from the nation. In the film a German submarine raiding Canadian coastal waters is sunk by Royal Canadian Air Force bombers. Six survivors attempt to reach safety in the then-neutral United States. As they flee from the manhunt in their wake, they meet a cross-section of Canadians—French, Scottish, Indigenous, German, and English—in a series of encounters that are alternately lyrical, humorous, and savage.



Vaughan Williams was happy to write the score, and at the age of 69, this became his first of 11 film scores. The London Symphony Orchestra, conducted by Mathieson and George Stratton, recorded Vaughan Williams’ music for the film. The first piece of music heard in the film, the *Prelude* has remained the most popular piece from the score. A quintessential pastoral piece from Vaughan Williams, and now a much-loved concert work, *Prelude to the 49th Parallel* is a British classic.

## ***Danzón No. 2***

### ***Arturo Márquez (1903-1978)***

Márquez is a renowned Mexican composer of orchestral music who is well-known for incorporating musical forms and styles of his native Mexico into his compositions. His music was greatly influenced by his exposure to a variety of musical styles by his father, a mariachi musician and his grandfather, a Mexican folk musician.

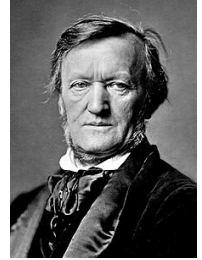


Danzón No. 2, was commissioned by the University of Mexico, premiered in 1994 in Mexico City and has been dubbed Mexico’s second national anthem. The piece expresses and reflects on the danzón - a dance style which has its origins in Cuba but which is also a very important part of the folklore of the Mexican state of Veracruz.

# ***Prelude from Die Meistersinger von Nürnberg***

## **Richard Wagner (1813-1883)**

Wagner is famous for his concept of the “complete work of art” (*Gesamtkunstwerk*) or “music drama.” This innovation in operatic composition comes from the composer’s belief that drama, music, poetry, philosophy, and painting should all be given equal footing as part of the work of art. Music dramas did away with the alternation between recitatives, arias, and ensembles of traditional opera in favour of long orchestral webs interwoven with singing and punctuated by *leitmotifs*, or recurring themes, that represented specific people, ideas, or symbols.



*Die Meistersinger von Nürnberg* is built around a medieval guild of the *meistersingers* and their musical contests. Set in a historically defined time and featuring a light-hearted and optimistic original story, the work is unique from much of Wagner’s musical output, which took inspiration from the tragedies of myths and legends. The hero, Walther, with the help of the mastersinger Hans Sachs (both characters based on historical figures), hopes to win the hand in marriage of his love, Eva; however, the only way to do so is to win the *meistersingers’* song contest. His main rival is the town clerk, Beckmesser – a technically proficient singer who is expected to win the contest without opposition. Walther ultimately triumphs with his song that is unlike anything that the *meistersingers* have heard before. Musical change wins over conservatism and Walther wins the girl.

Wagner composed the Prelude to Act I during a train trip in March 1862 before beginning work on the rest of the opera, which would not be completed until 1867. The opening presents two majestic themes that recur towards the end of the opera. These themes are set up in contrast to Walther’s “prize song” – the sweeping and lyrical theme that sees Walther win the competition and Eva’s hand in marriage. The central section of the prelude introduces music that signifies the *meistersingers’* apprentices, which Wagner presents in a fugue-like form – a nod back to the opera’s 16<sup>th</sup> century setting and the musical conservatism of the *meistersinger* guild. The two broad opening themes then return to bring the prelude to a close.

### ***2023-2024 Season Concerts & Events***

**November 19, 2023** Preliminary Round 42nd Annual Northern Alberta Concerto Competition (Senior & Intermediate Strings; Woodwinds & Brass)

**November 26, 2023** @ 2 PM EYO Concert, Winspear Centre

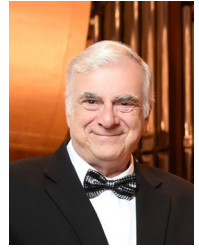
**January 14, 2024** Final Round 42nd Annual Northern Alberta Concerto Competition

**March 3, 2024** @ 2 PM EYO Concert, Winspear Centre

**May 5, 2024** @ 2 PM EYO Concert, Winspear Centre

## Our Conductors

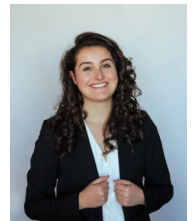
**Michael Massey** has been conductor of the EYO since 1977. He has inspired thousands of young musicians through the Edmonton Youth Orchestra program and countless others through musical performance. Michael is an accomplished and versatile musician: he is a pianist, a conductor, an orchestrator, a 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 as an Artist-Builder, and awarded the Queen Elizabeth II Golden Jubilee Medal. In 2016, for his long service to the Province, he was awarded the Alberta Order of Excellence - the highest honour the Province of Alberta can bestow on a citizen. In 2017 he received the Lifetime Achievement in the Arts Award from the City of St. Albert’s “Mayor’s Celebration of the Arts.” In 2019 Michael became the Honorary Patron of the St. Albert Rotary Music Festival and in 2020 received the Alberta Music Education Foundation Recognition Award. *December 2022 Michael Massey was appointed to the Order of Canada for his “consummate dedication to youth orchestras and for his transformational mentorship of generations of Canadian musicians”.*



**Cosette Justo Valdés** is currently the Resident Conductor of the Edmonton Symphony Orchestra (ESO) having held the position of Assistant Conductor and Community Ambassador of the ESO from January 2019 to March 2022. Born and raised in Cuba, Cosette began learning piano and music theory at the age of 8. At 18 she saw a symphony orchestra for the first time and immediately knew she wanted to be a conductor. Cosette holds a bachelor’s degree in conducting from the Instituto Superior de Arte (Havana, Cuba) and a master’s degree from the Staatliche Hochschule für Musik und Darstellende Kunst (Mannheim, Germany). With her gorgeous, passionate style and fire-cracking energy, Cosette has garnered acclaim on both sides of the Atlantic. In addition to guest-conducting several orchestras in Germany and Eastern Europe she has worked with the Edmonton Opera, iMusici de Montréal, Guanajuato Symphony Orchestra (Mexico), the San Francisco Chamber Orchestra, as well as the Calgary Philharmonic, Kamloops, Saskatoon, Thunder Bay, National Arts Centre, and Vancouver Island Symphony Orchestras.



Born in Calgary, Alberta, **Sarah Rossi** is a clarinetist and conductor based in Edmonton. In 2021, Sarah received a Bachelor of Music at the University of Calgary and is currently studying a Master of Music in Wind band conducting at the University of Alberta under the supervision of Dr. Angela Schroeder. She has performed with several ensembles including the University of Calgary Wind ensemble, the Calgary Stampede Showband, the University of Alberta Symphonic Wind Ensemble, and the World Youth Wind Orchestra. Sarah has performed in several countries including the Netherlands, Belgium, United States, and most recently in the Czech Republic. Sarah joined the EYO as conducting intern in March 2023.



# Intermediate Orchestra

## Violin I

Rachel Zhu\*  
Chelsea Kwon  
Grace Yu  
Elizabeth Thomas  
Ryan Huang  
Jayden Cho  
Doris Cai  
Adrian Bieganek

Justin Ng\*  
Ryan Zhuang  
Yiman Fan  
Kauri Aalto  
Tony Ding  
Cherrisse Loong  
Brooklyn Loong  
Nicholas Fong

## Flute

Isabella Seutter  
Jillian Slaght  
Hazel Gue

## Oboe

Eric Davidson  
Arion Miu

## Clarinet

Lara Bozic  
Zaidrian Isla

## Bassoon

Drew Dempsey

## Horn

Gillian Nash\*  
Janae Christensen

## Trombone

Sophie Bérubé

## Harp

Rose-Aimée Davoine

## Violin II

Tiana Yue\*  
Clare Yang  
Anika Valentine  
Samuel Kim  
Mattias Haydo  
Oliver Ma  
Yeonwoo Seo  
Alexander Spyrapoulos

Jasper Ng\*  
Zoranna Mak  
Marten Uchida  
Iris Cao  
Carys Kregel  
Megan Taja  
Brandon Kwon  
Darina Baez Godylo

## Viola

Chloe Zhu\*  
Myriam Mercier

James Pilson  
Keira Garrison

## Cello

Anthony Yue\*  
Heinreich Schmuhl  
Erin Lee  
Todomu Turnbull  
Logan Li  
Lukas Bucerius

Yao Yao  
Rebecca Dietrich  
Dillan Couillard  
Cory Manners  
Floyd Carroll

## \*Principal

## \*\*Guest Musician

## Bass

Connor Bowhay

Toscha Turner\*\*





# Senior Orchestra

## Violin I

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

Jessica Zhuang  
Ryan Fu  
Natasha Hendra  
Christopher Wong  
Eden Rutto  
Yun Shin  
Justin Kim  
Jordan Zhang

## Violin II

Albert Yang\*  
Bailey Roschkov  
Ida Doell  
Daniela Manoli  
Raymond Leung  
Niles Maj  
Sophia Steem

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

## Viola

Savannah Seibel\*  
Micah Truong  
Georgia Englot  
Katherine Steem

Anastasia Cipko\*  
Samantha Rodriguez  
Gi Vu

## 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  
Jade Jacques

## Oboe

Rianna Burgess\*  
Wiktoria Jurkiewicz  
Nando Sanchez-Wegmann

## Clarinet

Joshua Gray\*  
Raegan Giesbrecht  
Ian Liu  
Macy Pollock

## Bassoon

Charlotte Taylor  
Drew Dempsey

## Horn

Alicia Krips\*  
Setareh Rezazadeh  
Fionna McCrostie  
Isaac Shantz  
Catherine Labbe

## Trumpet

Matthew Sullivan\*  
Sara Sierko  
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

## Harp

Elena Oberg

## Piano

Louisa Lu\*\*

## \*Principal

\*\*Guest Musician

## EYO Board of Directors 2022-2023

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# Edmonton Youth Orchestra

MUSIC DIRECTOR: MICHAEL MASSEY

## *Two Symphony Orchestras*

*Offering orchestral experience to  
musicians 11-24 years of age*

## **Auditions May 2023**

*For further information and  
audition booking visit:*

**[www.eyso.com](http://www.eyso.com)**



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.

# ***Celebrating Musical Excellence: 70 Years of the Edmonton Youth Orchestra 1952-2022***

*By Josephine Boxwell*



The Edmonton Youth Orchestra has been providing exceptional orchestral education to young musicians since 1952. With contributions from students, music directors, general managers and board members, this commemorative book tells a 70-year story of repertoire, rehearsals, performances and a love of orchestral music.

**Get your copy today!**

**\$30/book**

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&**

**Through the EYO office ([eyo@shaw.ca](mailto:eyo@shaw.ca) | 780-569-5290)**

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