

## ACKNOWLEDGEMENTS

*We gratefully acknowledge our many Sponsors and Supporters:*

### **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; The University of Alberta

### **Patrons**

Diana Bacon; Delanghe Family  
Francis and Muriel Dunnigan; Pamela Farmer;  
Diane R. Gagnon; Jimmy and Song Gee; Mr. and Mrs. David Gervais  
Malcolm and Natalie King; Prof. Alexandra Munn; Paul Polushin

### **Donors**

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

### **Edmonton Youth Orchestra Association Executive Committee**

President: Gary Frank  
Past President: Allan de Caen; Vice President: Lorraine Christiani  
Secretary: Jill Palamarek; Treasurer: Iveta Ondrusova  
Directors: Alan Ching; Cathy Koller; Lesley Spurrier; Jacqueline Tait  
Librarians: Colleen Hammermaster; Jill Palamarek  
Casino Chair: Lesley Spurrier

**Music Director:** Michael Massey **General Manager:** Eileen Lee

**EDMONTON YOUTH ORCHESTRA ASSOCIATION**  
Box 66041, Heritage P.O. Edmonton, AB T6H 6T4  
Tel/Fax (780) 436-7932

email: [eyo@shaw.ca](mailto:eyo@shaw.ca)  
website: [www.eyso.com](http://www.eyso.com)

Charitable Organization Registration No. 052 0544 22 25



Michael Massey - Director

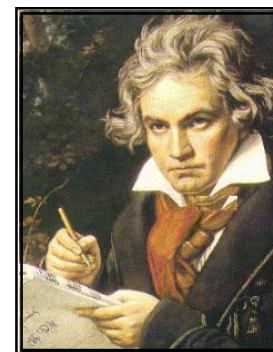
## 60th Anniversary Gala Concert

with

The Richard Eaton Singers

Dr. Leonard Ratzlaff - Director

Rob Curtis - Assistant Director



Sunday, February 24th, 2013 at 2:00 pm  
Francis Winspear Centre for Music  
Edmonton, Alberta

## Programme

### Intermediate Orchestra

#### *Calm Sea and Prosperous Voyage*

Ludwig van Beethoven (text by Goethe)

#### *Noyes' Fludde - (Storm Scene & Final Scene)*

*The Chester Miracle Play set to music*

Benjamin Britten (adapted by Michael Massey)

**Soloists:** Adam Robertson (Noye)  
William Dimmer (The Voice of God)

The Robertson-Wesley Ringers  
Tammy-Jo Mortensen - organ

#### *From the Edmonton School of Ballet:*

Emma Kinch (The Raven)  
Isabella Kinch (The Dove)

## INTERMISSION

### Senior Orchestra

#### *Symphony No.9 in D minor "Choral"*

Ludwig van Beethoven (text by Schiller)

- I. *Allegro ma non troppo, un poco maestoso*
- II. *Molto vivace*
- III. *Adagio molto e cantabile - Andante moderato*
- IV. *Finale on Schiller's "Ode to Joy"*  
*Presto - Allegro assai*

**Soloists:** Nola Shantz - soprano  
Maura Sharkey-Pryma - mezzo soprano  
Anthony Flynn - tenor  
Jihwan Cho - bass-baritone

## INTERMEDIATE ORCHESTRA

### Violin I

Benjamin Christiani\*  
Scott Selland  
Taehoon Lee  
Sonya Shin  
Jillie Hansen  
John Lee  
Saorse Cipko  
Alison Caulfield

Laci Szajko  
Luke Gerwing  
Amanda Andrishak  
Joshua Li  
Timothy Lee  
Christie Park  
Sophie Taylor  
Julia Zalkovic

### Bass

Maddy Wemyss  
Sarah Zebak

### Flute

Holly Muirhead\*  
Sydney Selland\*  
Lanie Lou  
Jin Wook Kim

### Violin II

Isabella Wachowicz\*  
Landy Wu  
Sydney Schadan  
Madison Godfrey  
Poplar Wang  
Sarah Mah  
Vicky Lin  
Jessica Mah

Hediyeh Khani-Hanjani  
Sara Bacon  
Rachelle Dueck  
James Suh  
Jinee Chong  
Daniel Park  
Maya Koller  
Allen Chang

### Oboe

Kara Loewer\*  
Haley Blomquist\*  
Russell Necesito  
Zofia Stefanicki

### Clarinet

Samuel He\*  
Viktoria Wuest  
Yiwei Chen

### Viola

John Bacon\*

Riley Jonkman

### Cello

Kathryn Palamarek\*  
Joel Park  
Mary Frank  
Lina Kim  
Victor Sekowski

Justin Kim  
Kaja Sangster  
Gordon Giang  
Sonja Tilroe

### Horn

Nathan Epp\*  
Anders Grasdal\*  
Bethany Godreau  
Nils Koch

### Trumpet

Amna Shahzadi

### Harp

Vanessa Jarman

\*Principal

### Edmonton Youth Orchestra Concerts and Events Spring 2013

- May 5      2 pm Senior & Intermediate Orchestras:  
Winspear Centre, featuring the winners  
of the 32nd Northern Alberta Concerto  
Competition
- May      Auditions for both Edmonton Youth  
Orchestras for 2013/2014 season

For information and audition appointments:  
email: [eyo@shaw.ca](mailto:eyo@shaw.ca) [www.eyso.com](http://www.eyso.com)  
tel: (780) 436-7932

# SENIOR ORCHESTRA

## Violin I

Rafael Piesiur\*  
Holly Christiani  
Theodore Chow  
Jasmine Aziz  
Hannah Yu  
Yanzhao Yang  
Aemilia Moser  
Mirielle Pauline

Katarina Ondrusova  
Jack Wang  
Samson Song  
Anni Yu  
Mitchell Chalifoux  
Thomas Mathieu  
Felicity Liu

## Violin II

Ziyou Zou\*  
Danny Jeon  
Amy Zhang  
Yudaam Han  
Eric Shapiro  
Louisa Lu  
Wenyu Zhang

Emily Konrad  
Jennifer Lee  
Sarah Hong  
Jarrett Knauer  
Yuki Landry  
Alicja Warszynski

## Viola

Jenna Koller\*  
Nadia White  
Sydney Leard

Grace Hamm  
Jongho Park  
Andrew Bates

## Cello

Joshua Ching\*  
Alex Lin  
Ruxiao Tian  
Stephanie Spurrier  
Rana Mandour

Adam Caulfield  
Nicholas Li  
Conrad Sobieraj  
Chloe Burns

## Bass

Wesley Brenneis\*  
Paul Cournoyer

Zachary Grant

## Flute

Jessica Rogers\*  
Lara Hyde\*  
Crystal Kegler  
Alice Kwon  
Sarah Choi

## Oboe

Noelle Byer\*  
Julie Robertson  
Haley Jenkins Crumb  
Brenna Hardy

## Clarinet

Andrea Tarnawsky\*  
Jolene Wong  
Daniela Pagliuso  
Jacob Ridgway  
Claire Neilson

## Bassoon

Emily Tam\*  
Moirra Blenkinsopp

## Horn

Peter Clark\*  
Estelle Frank  
Cole Van derVelden  
Taran Plamondon

## Trumpet

Michael Kaiser\*  
Chris Young  
Marlouie Saique

## Trombone

Kaleen Clark\*  
Michael Dunsmore  
Michael Buckler

## Tuba

Malcolm Kellett-Cooke

## Percussion

Carson Schafer  
Amanda Chung  
Jacob Kryger

## Harp

Samantha Spurrier\*

## Alumni Players

Rob Aldridge Bass  
Jeanette Comeau Viola  
Chris Klebek Bass  
Cherie Larson Viola  
Troy Majewski Bass  
Ian Woodward Cello

## \*Principal

## Programme Notes

by Leona Cousineau

### *Calm Sea and Prosperous Voyage (Op. 112)* Ludwig van Beethoven (1770-1827)

*Meerestille and Glückliche Fahrt* are two separate poems by Goethe but have always been published back-to-back and appear to provide a continuous narrative. The title is often translated as “Calm Sea and Prosperous Voyage”, but that fails to convey the sense of the text. *Meerestille* is better translated as “Becalmed” and the *Glückliche Fahrt* is a happy or successful voyage only in the sense that the travelers finally reach port safely. In the days before steam power, being becalmed at sea was perhaps the worst fate which could befall a ship, and Beethoven does a masterful job not only of conveying the ominous, deadly calm of the ocean but also of suggesting an edge of barely suppressed hysteria. The music brightens as the wind freshens and the prospects of a safe return home suddenly become real, but there is still something a bit frantic about the repeated phrase “schon seh’ ich das Land!” (“I can already see land!”).

### *Noye’s Fludde (Op.59)* Benjamin Britten (1913-1976)

*Noye’s Fludde* (Noah’s Flood) is an opera whose text is based on an early 15th-century mystery play from the Chester Mystery Cycle. It is written to be performed in a church or a large hall - but *not* in a theatre (Britten’s request) by a cast primarily of amateurs. The first performance was in 1958 in Orford Church, Suffolk, as part of the Aldeburgh Festival, with the English Opera Group and a local cast.

Like a Baroque concerto grosso, the orchestra calls for a small concertino ensemble of musicians consisting of string quintet, recorder, piano (four hands), organ, and timpani. The *ripieno* orchestra calls for strings, recorders, bugles, hand-bells, and percussion. The audience, which Britten refers to as the “congregation”, is invited to join in by singing along in the three hymns inserted into the original text.

*Noye’s Fludde* opens with the congregation singing as Noye enters. The spoken Voice of God tells Noye to build “a shippe”. Noye agrees and calls on his family to help. His sons and their wives enter with tools and materials and an ark is built on stage.

God tells Noye to fill the ark with animals, and they enter in groups from all parts of the church, singing or squeaking “Kyerie eleison!” and then Noye orders his family to enter the ark. Rain begins (roughly tuned teacups called “slung mugs” are struck to give the sound of the first raindrops), building to a great storm. The storm is represented by a *passacaglia* in which each statement of the theme, a new aspect of the storm is represented. When it is calm, Noye sends out a raven saying, “If this fowl come not again, it is a sign sooth to say, that dry it is on hill or plain.” This is a dancer, accompanied by a cello. He never returns. Noye, now knowing that the raven has discovered dry land, sends out a dove accompanied by a solo recorder, which brings back an olive branch.

Everyone leaves the Ark, singing “Alleluia” accompanied by bugle fanfares. To the sound of hand bells, God promises never to send another flood, with the rainbow as a sign. The cast files out singing, leaving Noye alone to receive God’s blessing.

### Robertson-Wesley Ringers Tammy-Jo Mortensen - Conductor

Michelle Sims  
Julie Sabo  
Lorna Davidchuk  
Jan Millson  
Karen Gabert  
Leonard Davidchuk

## Soloists

### **Symphony No. 9 in D minor (Op. 125) “Choral” Ludwig van Beethoven (1770-1827)**

Beethoven's belief in the humanity of art became particularly pronounced in his late music. His final years were a time of social isolation. No longer able to function as a performer, increasingly separated from his fellow men because of his deafness, no longer the center of Vienna's musical life, Beethoven compensated by making music that was vitally concerned with communication. But the impulse motivating the later years of Beethoven is a reaching out to humanity. Musicologist Joseph Kerman writes, “There is something very moving about the spectacle of this composer, having reached heights of subtlety in the pure manipulation of tonal materials, battering at the communications barrier with every weapon of his knowledge. The great exemplar of this drive is the Ninth Symphony.” The need to communicate led him to the directness of words.

The Ninth Symphony, which starts from a veiled murmuring of strings, finishes as an operatic finale. From the vague to the concrete, from mystery to joy, from the abstract to the human, the Ninth cannot remain content with instrumental sound. Thus Beethoven introduced Schiller's “Ode to Joy,” a text in which the poet (and hence the composer) predicts the brotherhood of all men. Although the text is naive and sentimental (Schiller's poem was, at least in part, a drinking song), the juxtaposition of this praise of joy with the tragedy, satire and sublimity of the first three movements is deeply meaningful. Beethoven seems to be saying that by believing in the joy of brotherhood, mankind can rise above the tensions of life and of living.

The sentiments of Schiller's lines may seem quaint to a world that has known Hitler and Osama Bin Laden, that has seen Auschwitz, Bosnia and Rwanda, but Beethoven's interpretation of those words remains a beacon of hope. This is because Beethoven uses Schiller's words as a solution to the universal problems of mankind hinted at in the first three movements. He does more than join Schiller in praising joy. Beethoven implies that in the belief in brotherhood and joy lies man's salvation. Beethoven has his chorus sing not of what is, but of what might be, not of mankind's condition, but of its potential. He utters this message of hope after giving full voice to other sides of human emotions, in the darkly tragic first movement, the obsessive scherzo, and the tranquil adagio.

Michael Umlauf conducted the first performance in Vienna on May 7th, 1824. Beethoven did supervise rehearsals, however, and angrily refused requests from singers that he alter the music to make it easier. Knowing he could not hear, they simply omitted the high notes. The conductor instructed the musicians to pay no attention to the composer, should he begin to beat time. Beethoven could not hear the performance, but he followed it in a copy of the score, imaging the sounds everyone else was hearing. At the end of the performance, he was still engrossed in his score, unable to hear the applause. One of the soloists touched his sleeve and turned him so he could see the clapping hands and waving handkerchiefs. Only then did he bow to the audience. Whether or not many in the audience could comprehend this utterly original music, no doubt played quite poorly, few could have failed to be moved by the sight of the greatest genius of music acknowledging applause, which he could not hear.

### **Nola Shantz - soprano**

Canadian soprano Nola Shantz thrives on the artistic expression of concert and recital performance. She has performed as soloist for works such as Mozart's Mass in C Minor, Handel's *Messiah* and Vic Nees' *Trumpet Te Deum*. In addition to breathing new life into the standard repertoire, Nola enjoys performing contemporary music and collaborating with living composers. Her opera credits include the North American premiere of Georges Aperghis' *Sextuor* as part of Montreal's Musimars festival and the world premiere of *Poema letkoho mista* by Jerry Semchysyn, an opera depicting the Chernobyl tragedy.

Nola completed piano performance degrees at the University of Alberta (B.Mus.) and the University of British Columbia (M.Mus.). In 2011, Nola achieved her Master of Music degree in Vocal Performance at the McGill University Schulich School of Music with the support of the Winspear Fund and the Schulich School of Music. Currently residing in Edmonton, Nola is an active performer, music educator and adjudicator.

### **Maura Sharkey-Pryma - mezzo soprano**

Calling Edmonton her home, Maura Sharkey-Pryma has enjoyed performing throughout Canada, as well as the international stage. An enthusiastic critic wrote of Sharkey's performance as, “an exuberant Canadian mezzo soprano... shows herself comfortable in all the registers, bursting precision and engraves resonance.” Some of her operatic credits include the principle role of Carmen in *Carmen* (Calgary Concert Opera Company) and Mercedes in *Carmen* (Edmonton Opera Association and Manitoba Opera).

On the concert stage, Ms. Sharkey-Pryma has appeared with the Edmonton Symphony Orchestra, the Edmonton Chamber Orchestra, and collaborated with Juno Award winner Malcolm Forsyth and the University of Alberta Orchestra in Elgar's *The Music Makers*. Joined with performance, Maura teaches voice at the MacEwan Alberta College Conservatory of Music and shares her knowledge as a vocal adjudicator at various provincial music festivals. She also proudly serves as the vice-chair of the Alberta Music Education Foundation.

### **Anthony Flynn - tenor**

Anthony Flynn has sung with Opera Companies throughout Canada in roles such as Don José in *Carmen*, Bacchus in *Ariadne auf Naxos*, the title role in Verdi's *Ernani*, the Shepherd in *King Roger* by Szymanowski, Sam in Carlyle Floyd's *Susannah*, Samson in *Samson et Dalila* by Saint-Saëns, and Paul in Korngold's *Die Tote Stadt*. He has also sung the role of Canio in Leoncavallo's *I Pagliacci* for a European touring company as well as travelling to San Francisco to sing Don José as a participant in San Francisco Opera's Merola Opera Program. Additionally, Mr. Flynn has performed in such oratorio and symphonic works as Rossini's *Stabat Mater*, *Samson* by Handel, the *Seven last Words of Christ* by Theodore du Bois, Beethoven's *9th Symphony*, the *Messa di Gloria* by Puccini, Mendelssohn's *Elijah* and Giuseppe Verdi's *Requiem*. Anthony currently lives in Vienna, Austria where he performs frequently in Lieder and orchestral works.

### **Jihwan Cho - bass baritone**

Bass-baritone Jihwan Cho, born in Seoul, Korea, came to Canada in 2006. He completed a Master of Music degree in Voice Performance with Professor Brian McIntosh at the University of Alberta. He is currently pursuing a second Master degree in Opera Performance with Peter Barcza at the University of British Columbia. He has performed the role of Peter in Humperdink's opera *Hänsel und Gretel* in 2009 and played the role of Ariodate in the University of Alberta's production of Handel's *Serse* in 2010, in which he received praise from the journal *Opera Canada* for his stage presence and impression as “a prospect with a career”.

Most recently he played the role of The Marquis de la Force in F. Poulenc's opera *Dialogues des Carmélites* with internationally-acclaimed artist, mezzo-soprano Judith Forst and conductor David Agler, in February, 2013.

