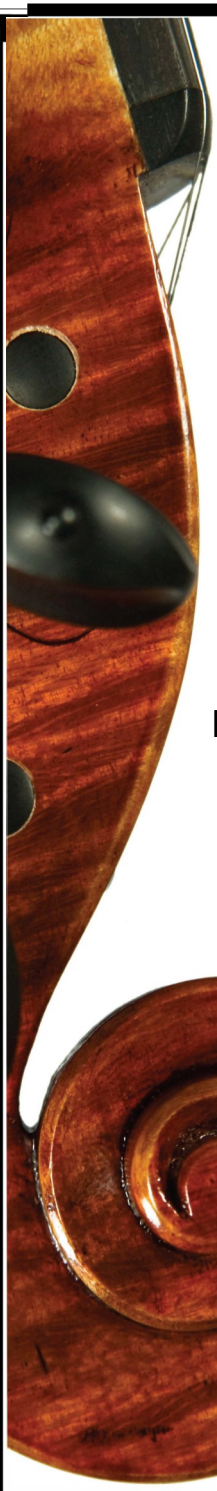


Edmonton Youth Orchestra CELEBRATING 70 YEARS 1952-2022

Thelma Johannes O'Neill Memorial Concert

Sunday, February 26, 2023 @ 2:00 PM
Francis Winspear Centre for Music

Featuring 41st Annual Northern Alberta Concerto Competition Winners (Piano)

Conducted by Michael Massey
With conducting intern, Yitian Fan

PROGRAMME

Intermediate Orchestra

Vivaldi-Fest:

"Fanfare" - Concerto in D major, RV 562 / Vivaldi
Andante

Cello Sonata in E minor, RV 40 / Vivaldi
Largo—Allegro
Conductor: Yitian Fan Soloist: Anthony Yue

Concerto for 3 flutes in C major, RV 533 / Vivaldi
Allegro
Soloists: Isabella Seutter, Jillian Slaght, Hazel Gue

Concerto for 4 violins in E minor, RV 550 / Vivaldi
Andante—Allegro assai
Soloists: Rachel Zhu, Justin Ng, Chelsea Kwon, Ryan Zhuang

Concerto for 2 oboes in D minor, RV 535 / Vivaldi
Largo—Allegro
Conductor: Yitian Fan Soloists: Eric Davidson, Arion Miu

Sinfonia "Al Santo Sepolcro" in B minor, RV 169 / Vivaldi - Massey
Adagio molto—Allegro ma poco

Piano Concerto No. 2 in G minor / Saint-Saëns
Andante sostenuto
Soloist: Adam Wenzel

INTERMISSION

Senior Orchestra

Fidelio Overture / Beethoven
Conductor: Yitian Fan

Fantasia on Greensleeves / Vaughan Williams

Piano Concerto No. 1 in E-flat major / Liszt
Soloist: Evan Yin

From "Gayaneh" Ballet Suite No. 1 / Khatchaturian
2. Dance of the Young Maidens
5. *Lullaby*
8. Lezglinka

Notes

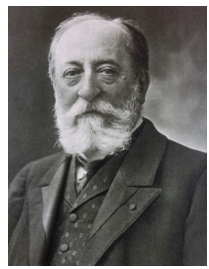
Vivaldi-fest: A selection of works

Antonio Vivaldi (1678-1741)

Antonio Vivaldi was a prolific Italian composer of the Baroque period, with almost 500 concertos, 50 sacred vocal compositions, and nearly 50 operas. His father, Giovanni Battista, taught him to play the violin, but, as the eldest child of the family, Vivaldi was ordained to the priesthood in 1703. Soon after his ordination, he gave up celebrating mass due to a chronic chest ailment. He was appointed the violin master at Ospedale della Pietà – a home for orphans known for its musical education of young girls. His earliest musical compositions date back to his first years at the Pietà. The Pietà's orchestra was highly respected and Vivaldi remained connected to the institution for most of his life, moving from violin master to director of instrumental music in 1716, and continuing to supply compositions for the students as he pursued opportunities in Venice and other Italian cities.

The majority of Vivaldi's concertos were written for the violin (more than 230) and demonstrated Vivaldi's own technical mastery of the instrument. He also wrote concertos for oboe (15), bassoon (40), flute (10), cello (25), viola d'amore, recorder, and mandolin. Among his concertos are many double concertos (including 25 written for two violins) and *concerti grossi* using three or more soloists. Vivaldi is widely recognized as having established the cello as a solo instrument through his 25 concertos and 9 sonatas which demonstrated the versatility and variety that the instrument was capable of.

Vivaldi is credited with having perfected the classical three-movement concerto, consisting of a "fast-slow-fast" structure. Vivaldi's fast movements typically demonstrate rhythmic drive and bold themes, while the slow movements are reminiscent of operatic arias. Vivaldi was also the first composer to regularly use *ritornello* form, which consists of a recurring refrain in the full orchestra *(tutti)* alternating with contrasting episodes performed by the soloist or solo group (*concertino*) highlighting the virtuosity of the performers.



Piano Concerto No. 2 in G minor

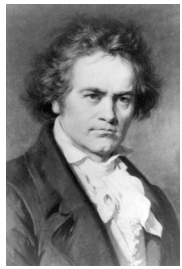
Camille Saint-Saëns (1835-1921)

Saint-Saëns was a child prodigy, learning piano at age 2 1/2, composing at 3 and becoming a concert pianist at the age of 10. He won admission to the Paris Conservatory at age 13, and 3 years later, won a First Prize in organ performance. As Saint-Saëns exclaimed, he "produced music as naturally as an apple tree produces fruit." Saint-Saëns' music was inventive (sometimes branded dangerously innovative) but maintained its classical elegance mixed with Romantic harmonies and energies. The Second Piano Concerto, which premiered in 1868 with Saint-Saëns at the keyboard

and his friend Anton Rubinstein conducting, was not initially successful but has since become his most popular concerto. Composed and rehearsed in only three weeks, the composer blamed its lackluster premiere on lack of practice. It did not take long however, for it to become a perennial favorite.

Although it comprises the standard symphonic three-movements format, it avoids the "fast-slow-fast" structure conventional at the time. Rather, it begins with the slow movement - which is by far, the most dramatic, as well as the longest. Further, it dispenses with the standard orchestral introduction, opening instead with a dramatic monologue by the piano. This is echoed by a very short but equally dramatic orchestral statement leading to the piano's first major theme (which is said to have been created by Saint-Saëns' pupil Gabriel Faure). The theme is pure and simple, appearing over and over throughout the movement, sometimes elegant, sometimes powerful.

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.

Fantasia on Greensleeves

Ralph Vaughan Williams (1872-1958)

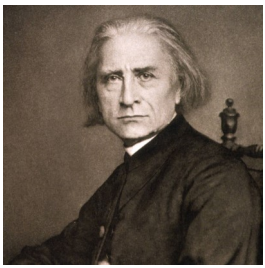
Although Vaughan Williams' catalog of works includes operas, ballets, film scores, church music, hymn tunes, choral works, partsongs, symphonies, and concerti, this eminent English composer is perhaps best known for this work for strings,

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.

Piano Concerto No. 1 in E-flat major

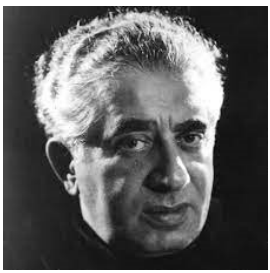
Franz Liszt (1811-1886)



Franz Liszt's, First Piano Concerto was a mature work. Besides hundreds of compositions for solo piano, he had already written several large scale works for piano plus orchestra. Although it was not published until 1856, when he was-well established, he began composing this concerto in his twenties. It represents a dramatic advance in a brand new direction for a concerto. Although his goal was to create a virtuoso display piece, his artistic integrity demanded that it would be truly musical, not mere pyrotechnics. Feeling constrained by the three-movement highly structured form of his predecessors, he adopted a highly integrated continuous form. The concerto's three main sections join seamlessly into a single large-scale structure.

From "Gayaneh" Ballet Suite No. 1

Aram Khatchaturian (1903-1978)



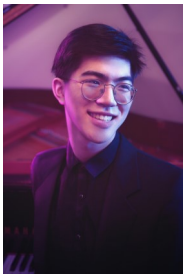
Khachaturian was the son of an Armenian bookbinder who lived in the Georgian region of the former Soviet Union. In 1921, he went off to Moscow to enter college. At that time he was studying cello privately and music was only a side interest. Eventually his musical skills would develop to the point where he entered the Moscow Conservatory (1926), studying composition and remaining there until completing his graduate studies in 1936— the same year he debuted his Piano Concerto. He was quickly becoming a rising star among composers of the region. *Gayaneh* was the second of Khachaturian's three ballets, and premiered in December of 1942, in the city of Perm where both the Kirov Opera and Ballet Theatre of Leningrad had been evacuated after the Nazis

entered Russia during World War II. The story in this ballet portrays life on a collective farm in Armenia, where people from various regions of the former Soviet Union are working and living together. Khachaturian's original *Gayaneh* was the story of a young Armenian woman whose patriotic convictions conflict with her personal feelings on discovering her husband's treason. In later years the plot was modified several times, the resultant story emphasizing romance over nationalistic zeal.

In 1943, Khachaturian began compiling three suites of music from the ballet. However, the suites themselves are often not performed as the composer had determined, with conductors arranging their own collection from the suites. The great variety of ethnic background in the workers living on the farm provides an opportunity for the composer to access a number of folk dance traditions in these suites (Armenian, Kurdish, Georgian, Ukranian and Russian) to highlight the music of each region. The composer's full score to the *Gayaneh* ballet would earn him the Stalin Prize, and keep him in the graces of the Stalinist regime due to its patriotic undertones.

Our Soloists

ADAM WENZEL is a grade 10 student at M.E. Lazerte High School. He began playing piano when he was 5 years old and has been studying with Cameron Watson since he was 9. Adam currently plays tuba in his school's concert band, and trombone in the school's jazz band, but his first love remains the piano. Adam enjoys sports and plays football and rugby for his school team. Adam has previously competed in local and provincial festivals, winning a number of scholarships and awards. His goal is to attend the Glenn Gould School of Music in Toronto and pursue a career in piano performance. Adam is excited to perform alongside the Edmonton Youth Orchestra.

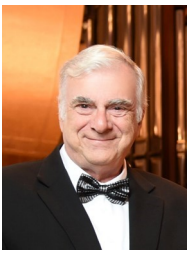


EVAN YIN is a high school senior at Old Scona Academic. Having studied with Sarah Ho, Professor Sandra Munn, and currently David Tutt, he is an accomplished pianist and piano teacher, performing at several concerts and competing at the local, provincial, and national level.

First becoming a Canadian Music Competition (CMC) national scholarship winner in 2013, Evan also placed second in the country for piano performance in 2022. He has placed and won scholarships in various competitions in both piano performance as well as composition, including the Edmonton Music and Speech Arts Festival, the Alberta Provincial Music Festival, the Canada West Performing Arts Festival, and the 37th and 41st Northern Alberta Concerto Competitions.

A devoted advocate of music performance and appreciation, Evan now spends much of his musical career running Music Spirit Society, an organization dedicated to connecting young musicians across Alberta to learning resources and performance opportunities.

Our Conductors



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 Virtuosité. 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."

Yitian Fan, conducting intern

Yitian has played in the EYO since 2013 (violin, viola and trombone). He is currently a fourth year BMus/BEd student at the University of Alberta, majoring in Bass Trombone. At the age of 8, he started his musical training on the violin with Mary and Tom Johnson. He continues to play as well as enjoying a thriving, private teaching studio. His love for the trombone began in 7th grade Band - the only instrument that could make funny noises and race-car sounds. His teachers on the Bass Trombone included Alden Lowrey and Tyler Cairns. In the future, he would like to teach and conduct band at the Junior High or High School level as well as continuing to play both the trombone and the violin. As well as music, Yitian enjoys playing and coaching basketball which he would also like to continue to do when he becomes a teacher.

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
Nicholas Fong

Violin II
Tiana Yue*
Clare Yang
Anika Valentine
Samuel Kim
Mattias Haydo
Oliver Ma
Yeonwoo Seo
Alexander Spyracopoulos
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

Bass
Connor Bowhay
Kai James
Toscha Turner**

Flute
Isabella Seutter
Jillian Slaght
Hazel Gue

Oboe
Eric Davidson
Arion Miu

Clarinet
Lara Bozic
Zaidrian Isla

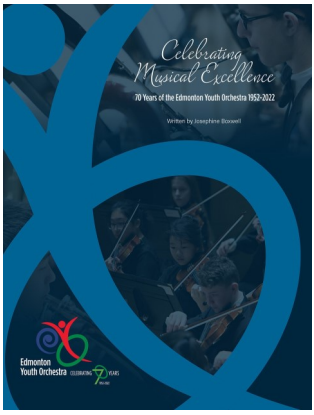
Bassoon
Drew Dempsey

Horn
Gillian Nash*
Janae Christensen

Trombone
Sophie Bérubé

Harp
Rose-Aimée Davoine

***Principal**
****Guest Musician**



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.

Today In the lobby | Through the EYO office
eyo@shaw.ca | 780-569-5290

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
Justin Kim
Jordan Zhang

Violin II
Albert Yang*
Bailey Roschkov
Ida Doell
Daniela Manoli
Yifei Zhang
Raymond Leung
Sophia Zhang
Natalie Aranda Siloto
Anneliese Drews
Sheridan Beavan
Sofia Sejutee
Monika Klimaszewski
Jason Li
Niles Maj

Viola
Savannah Seibel*
Micah Truong
Georgia Englot
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*
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*
Fionna McCrostie
Isaac Shantz
Catherine Labbe

Trumpet
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

***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.

Upcoming Concerts & Events

April 15/16, 2023 Winspear Centre
Senior Youth Orchestra with Edmonton Symphony Orchestra

Edmonton Youth Orchestra players side by side with the musicians of the ESO, to perform Rimsky-Korsakov's *Scheherazade*, led by ESO Music Director Emeritus William Eddins. EYO Music Director, Michael Massey, conducts the premiere of his own composition, *Symphonic Variations - Avenue House*, inspired by fond memories from his childhood in London. Tickets available through the Winspear Centre.

May 14, 2023 2 PM Winspear Centre
Senior & Intermediate Orchestras in Concert

May 2023 Auditions
Submission deadline May 31, 2023

Edmonton
Youth Orchestra
CELEBRATING 70 YEARS
1952-2022
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

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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
Charitable Organization Registration No. 052 0544 22 25

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