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### **EDMONTON YOUTH ORCHESTRA ASSOCIATION**

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**Charitable Organization Registration No. 052 0544 22 25**

# EYO

## EDMONTON YOUTH ORCHESTRA

Conducted by Michael Massey

## “An Afternoon at the Opera”



Sunday, February 21st, 2016 at 2:00 pm  
Francis Winspear Centre for Music  
Edmonton, Alberta

## Programme

### “An Afternoon at the Opera”

#### Intermediate Orchestra

**Tocatta and Prologue from “L’Orfeo”**  
Claudio Monteverdi

**Overture to “The Barber of Seville”**  
Gioachino Rossini

**“Non so piu” from “The Marriage of Figaro”**  
Wolfgang Mozart

Tascha Speck - Mezzo-soprano

**Intermezzo from “Cavalleria Rusticana”**  
Pietro Mascagni

**Overture to “Prince Igor”**  
Alexander Borodin

#### INTERMISSION

#### Senior Orchestra

**Tatiana’s Letter Scene from “Eugene Onegin”**  
Peter Tchaikowsky

Tatiana: Whitney Leigh Sloan - Soprano

**Suite from “Der Rosenkavalier”**  
Richard Strauss

Marschallin: Whitney Leigh Sloan - Soprano  
Sophie: Nola Shantz - Soprano  
Octavian: Maura Sharkey-Pryma - Mezzo-soprano

## INTERMEDIATE ORCHESTRA

#### Violin I

Ehren Moser\*  
Jillie Hansen  
Aquinn Hazenberg  
Kevin Chen  
Isabel Gushue  
Caius Chong  
Vivian Kwok  
Allen Chang  
Inho Kim

Evan Nelson  
Abbey Palamarek  
Jack Forestier  
Alexandra Panajotova  
Jinee Chong  
Yitian Fan  
Emily Dawkins  
Yan Khoo

#### Flute

Nekoda Papadatos  
Yeleen Park  
Caroline Part  
Yolinda Jin

#### Oboe

Ching Lam Man\*  
Emily Luo

#### Clarinet

Viktoria Wuest\*  
Ayesha Sheikh  
Taekwan Yoon

#### Bassoon

Jarrod David\*  
Courtney Schmidt

#### Horn

Simon Grasdal\*  
Ciaran DeGroot  
Bronwen Taylor  
Jaydyn Bertoni

#### Trumpet

Sara Sierko\*  
Emily Williams

#### Harp

Christina Kant

#### Violin II

Michelle Makila\*  
Arwen Bylsma  
Anna Wang  
Sebastian Sekowski  
Zachary Der  
Josephine Thompson  
Erica Huang

Sylvia Yu  
Jessica Yang  
Andy Xia  
Mary Jiang  
Cassidy Nouanethong  
Eleciah Cromack  
Daniel Wang

#### Viola

Anastasia Cipko\*  
Indy Scott

Kendra Wong  
Leanne Butler

#### Cello

Jonah Koller\*  
Eva-Marie Smith  
Jonah Hansen  
Ian Zhang  
Gabriel Liu  
Hailey Bowhay

Edward Na  
Alex Seminatore  
Austin Savage  
Kyle Pitsaroop  
Jessica Lee  
Seth Palmer

### *EYO Upcoming Concerts and Events*

- March 19th Noon, Convocation Hall, U. of A. EYO Senior Orchestra:  
Shostakovich Symphony #12, “1917” Free Admission
- May 1st 2 pm EYO Concert, Winspear Centre: The Thelma Johannes O’Neill  
Memorial Concert featuring the winners of the 35th Northern Alberta  
Concerto Competition:  
Senior Piano Category: Louisa Lu: *Rhapsody on a Theme of Paganini*  
(Opus 43) - Rachmaninoff  
Intermediate Piano Category: Andrea Young: *Concerto K488 in A major*,  
(1st movement) - Mozart
- May Auditions for both Edmonton Youth Orchestras 2016/17

**For further information and audition appointments email:**

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

# SENIOR ORCHESTRA

## Violin I

Rafael Piesiur\*  
 Danny Jeon  
 Yanzhao Yang  
 Alison Caulfield  
 Laszlo Szajko  
 Scott Selland  
 Eleen Li  
 Joshua Li  
 John Lee  
 Jessica Mah

Holly Christiani  
 Theodore Chow  
 Benjamn Christiani  
 Alicja Warszynski  
 Sonya Shin  
 Hediye Khan-Hanjani  
 Isabella Wachowicz  
 Sophie Taylor  
 Allison Lee

## Flute

Jessica Rogers\*  
 Katherine Griffith  
 Lanie Lou  
 Stephanie Hammond Thrasher

## Oboe

Zofia Stefanicki\*  
 Russell Necesito  
 Sara Kardash

## Clarinet

Claire Neilson\*  
 Jacob Ridgway  
 Adriana Jankovic

## Bassoon

Matthew Nickel\*\*

## Horn

Jenna Whitby\*  
 Jillian Buckie  
 Helena VandenAkker  
 Genevieve Labbe  
 Foon Lai

## Violin II

Sara Bacon\*  
 Emily Konrad  
 Poplar Wang  
 Madison Godfrey  
 Jiwoo Jeong  
 Emi Gusdal  
 Daniel Park  
 Nathaniel Fair  
 Ann Marie Bulman

Chris Li  
 Timothy Lee  
 Catherine Butcher  
 Jennifer Lee  
 Sarah Mah  
 Noah Langevin  
 Natalie Tederoff  
 Anna DeCorby  
 Grace Taslakhian

## Viola

Jenna Sabolsky\*  
 Sage Zaworski  
 Anastasia Cipko  
 Lydia Butcher

Jiaming Hou  
 Jenna Koller  
 Siri Gusdal

## Cello

Adam Caulfield\*  
 Joshua Ching  
 Kathryn Palamarek  
 Justin Kim  
 Gordon Giang  
 Georgia Snethun  
 Julian Eveneshen

Nicholas Li  
 Conrad Sobieraj  
 Joel Park  
 Mary Frank  
 Willow Dew  
 Kaja Sangster  
 Julia Butcher

## Bass

Zachary Grant\*  
 Daniel Unsworth  
 Logan Lindstom

Kai James  
 Connor Miskiman

## Trumpet

Michael Kaiser  
 Marlouie Saique\*  
 Anthony Woloszyn

## Trombone

Michael Buckler\*  
 Kristen Whitby  
 Mark Nie  
 Michael Dunsmore

## Tuba

Chloe Taschuk

## Percussion

Jacob Kryger  
 Amanda Chung  
 William Li  
 Marina Pate

## Harp

Samantha Spurrier\*

## Celeste

Louisa Lu

\*Principal

\*\*Guest musician

## Programme Notes

by Leona Cousineau

### *Toccata and Prologue from “L’Orfeo”* **Claudio Monteverdi (1567-1643)**

Claudio Monteverdi would be astonished to learn that his 1607 experimental opera *Orfeo* is still performed today. Called a *favola in musica* (fable in music), his innovative setting of the Orpheus myth contained the seeds of the dawning Baroque style. It foreshadowed ideas that shaped opera for the next 300 years. When Monteverdi turned to writing a new kind of sung drama, he already had experience with theatrical productions, particularly the popular *intermedii* that featured “pastoral” or idealized country scenes. He was a mature composer, regarded as a master of Renaissance vocal music, especially the madrigal.

### *Overture to “The Barber of Seville”* **Gioachino Antonio Rossini (1792-1868)**

*The Barber of Seville (Il barbiere di Siviglia)*, written in an astoundingly brief couple of weeks, delivers sparkle and wit throughout. The Overture has become inextricably attached to the opera and has remained active in the operatic repertory since its premiere in 1816. It also makes a brilliant and effective concert piece.

The disastrous premiere of *Il barbiere di Siviglia* in February 1816, has become one of the most well-known theatrical stories of opening night calamities. The classic story has it that the fans of Paisiello, whose 1782 operatic version of the same subject had been an established favorite for more than thirty years, objected to the upstart Rossini. That the younger composer - just shy of his twenty-fourth birthday - should presume to set the same story to an opera, was perceived as a challenge to the musical establishment.

Unfortunately, the performance gave the protesters plenty of opportunities to jeer. Rossini showed up to conduct the performance dressed in a buff-colored "Spanish" outfit. When the tenor tried to tune his guitar for the serenade (which he had insisted on performing himself) he broke a string, resulting in additional tuning. During the Act I finale, as though there was not enough pandemonium, a cat wandered on to the stage, jumped into Bartolo's arms and began to meow. The audience echoed the cat! After the performance, Rossini left the near riot in the theater and went home to bed informing the theater management that, contrary to his contract, he would not be conducting the next two performances.

### *“Non so piu” from “The Marriage of Figaro”* **Wolfgang Mozart (1756-1791)**

*The Marriage of Figaro* opened to great success in May of 1786. It has stayed in the repertoire ever since and to this day remains a cornerstone of any operatic company. It tells the story of the marriage of Figaro, a valet to the Count Almaviva, to the lovely Susanna. The aria "Non so piu, cosa son cosa facio" ("I no longer know what I am, what I do") is sung by Cherubino, the count's young male page. In the aria, Cherubino confesses his blossoming interest in all things feminine and particularly for his "beautiful godmother" - the Countess. Traditionally, Cherubino is played by a female singer dressed as a man, what is known in the business as a "trousers role."



## ***Intermezzo from “Cavalleria Rusticana”***

### **Pietro Mascagni (1863-1945)**

Pietro Mascagni's *Cavalleria Rusticana* (Rustic Chivalry) was based on a short story (and play) by Giovanni Verga. Written as a competition entry, it was judged the First Prize winner, and proved to be Mascagni's first and greatest success. It is a relatively short opera in one act, lasting about 1 1/4 hours and is often paired with Ruggiero Leoncavallo's *Pagliacci*, it being an opera of similar style and length. This is considered to be one of the first *verismo* operas in that it is intended to depict everyday life in a realistic way rather than by caricature or overblown romanticism.

This one-act opera is a concise, passionate tale of Sicilian peasants, with lashings of love, jealousy and tragic death. The *Intermezzo* is heard between the two scenes of this one-act opera. Its outpouring of sweet, heartfelt emotion provides a few minutes of respite, preparing the listener for the stormy drama to follow.

## ***Overture to Prince Igor***

### **Alexander Porfir'yevich Borodin (1833-1887)**

Borodin once said that for him 'music was a pastime, a relaxation from more serious occupations'. Those 'more serious occupations' were the disciplines of science and medicine, in which he also achieved international fame. He entered the Academy of Medicine in St. Petersburg in 1850 where he studied to become a scientist because his enduring passion was for experimental chemistry. Because he chose to devote most of his energies to his full-time career as a scientist, Borodin's reputation as a major composer rests on a remarkable small number of works, but they are of such originality and high quality that his place in the annals of Russian music is assured.

Just as his foundation of a School of Medicine for Women was his greatest professional achievement, so *Prince Igor* was his musical masterpiece. The overture to *Prince Igor* exemplifies a confluence of ideas from East and West, where the form is a Western classical one, but the themes convey the opera's epic Russian qualities. It is considered Borodin's musical masterpiece. Set in the 12<sup>th</sup> century, the opera tells of a barbarous and nomadic people known as the Polovytzians who invade southern Russia. In broad terms, the story line follows a cultural conflict between Orthodox Christianity and Islam as personified by the Russians under Prince Igor and the Polovytzians led by Khan Konchak.

## ***Tatiana's Letter Scene from “Eugene Onegin”***

### **Peter Tchaikowsky (1840-1893)**

When the singer Elizaveta Lavrovskova suggested that Peter Tchaikovsky consider Pushkin's *Eugene Onegin* as an operatic subject, he thought the idea was "wild." By the 1870s, *Eugene Onegin*, written nearly fifty years earlier, was Russia's acknowledged Great Novel, and was admired by every literate Russian. Its story of the young Tatyana's ill-fated love for the worldly Onegin, and Onegin's terrible downfall was well-known, and any attempt to turn it into an operatic work was a risky venture.

Tchaikovsky accepted the challenge, however, and began with the novel's most powerful episode: when Tatyana writes a passionate letter to Onegin, only to be heartlessly rejected. On Tatyana's name-day Onegin attends a lavish ball at her house. Though he has already rejected her love, Onegin dances briefly with Tatyana while the local gossips whisper. Then, he begins to flirt with Tatyana's sister Olga in an attempt to tease his friend Lensky, who loves Olga. Though Onegin is only doing this out of boredom, his actions result in a duel in which he kills Lensky, and loses everything.

Several years later in a fashionable house in St. Petersburg, as the guests dance the stately *Polonaise*, the disgraced Onegin suddenly realizes that the richly-dressed hostess is none other than Tatyana. In the end, his attempts to reconcile with Tatyana who has married well and is now at the highest level of society, are rejected, and his destruction is complete.

Tchaikovsky remained cautious about *Eugene Onegin* even after it was finished. He needn't have worried: when the opera was finally given a full-scale staging a few years later in St. Petersburg, it was extremely successful, and was one of the first of his works to gain universal acceptance in Russia.

## ***Suite from Der Rosenkavalier (The knight of the Rose)***

### **Richard Strauss (1864-1949)**

Richard Strauss' first successful comic opera, *Der Rosenkavalier* ("the knight of the Rose"), is set in mid 18th-century Vienna, but the music is dominated by the lilting waltz rhythms of late 19th-century Vienna. The plot centers around the shifting romantic attachments of four characters: the Marschallin (a beautiful, but aging noblewoman), Octavian (a young, 17-year old count who is in love with her), Baron Ochs von Lerchenau (a country bumpkin who isn't quite as young as he thinks he is), and Sophie (a young woman, to whom Baron Ochs is engaged).

As the opera begins, the Marschallin and Octavian have spent the night together. Octavian is forced to disguise himself as a chambermaid by the announced arrival of a guest, but the guest is not the Marschallin's husband, as feared, but rather Baron Ochs. Ochs asks for the Marschallin's help in courting Sophie, but while she isn't looking, he makes a pass at the chambermaid, really Octavian in disguise. Octavian escapes, and in his absence, he is appointed as a Rosenkavalier, whose duty it is to carry the Baron's love-token--a silver rose--to Sophie. When Octavian carries out this mission, he and Sophie immediately fall in love and Sophie asks him to save her from marriage to Ochs. After several dozen more plot twists, Ochs is confounded, the young lovers are united, and the Marschallin, who knew Octavian would eventually leave her for a younger woman, is left alone.

Strauss extracted a series of waltzes from the opera, and finally orchestrated a suite from *Der Rosenkavalier* in 1944, with the assistance of Arthur Rodzinski of the New York Philharmonic. The *Suite* begins with the opera's orchestral introduction, the big love-scene between the Marschallin and Octavian, and continues with the music for the entrance of Octavian as the Rosenkavalier, and an arrangement of the love-duet between Octavian and Sophie. After a brief moment of bluster when the Baron realizes that his Rosenkavalier and his fiancé have fallen in love, there are a series of waltzes associated with Ochs. The fourth movement adapts the climactic Act III trio sung as the Marschallin sadly loses her hold on Octavian, and Octavian and Sophie sing a love duet. The *Suite* closes with more waltz music for the lecherous Baron and a newly-composed coda by Strauss.