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EYO

EDMONTON YOUTH ORCHESTRA

Conducted by Michael Massey

The Thelma Johannes O'Neill Memorial Concert
featuring the winners of the 34th Annual Northern
Alberta Concerto Competition sponsored by the
Alberta Registered Music Teachers' Association &
EYO Association



Sunday, May 3rd, 2015 at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Intermediate Orchestra

Egmont Overture
Ludwig van Beethoven

Violin Concerto No. 1 in G minor
Max Bruch

I. Allegro moderato

Violin soloist: Maya Budzinski

Suite I - Three Dances from "The Three-cornered Hat"
Manuel de Falla

*I. Afternoon
II. Dance of the Miller's Wife
III. Fandango*

Senior Orchestra

Violin Concerto in D Major
Peter Ilyich Tchaikowsky

I. Allegro moderato II. Canzonetta: Andante III. Allegro vivacissimo

Violin soloist: Zhengdong Liang

INTERMISSION

Orchestral Tone Poem: Tintagel
Sir Arnold Edward Trevor Bax

Tableaux de Provence
Paule Maurice

*I. Farandoulo di Chatoumo II. Cansoun Per Ma Mio III. La Boumamo
IV. Dis Alyscamps l'amo Souspre V. Lou Cabridan*

Saxophone soloist: Kendra Heslip

Suite II - Three Dances from "The Three-cornered Hat"
Manuel de Falla

*I. The Neighbors' Dance (Seguidilla)
II. The Miller's Dance (Farruca)
III. The Final Dance (Jota)*

Our Soloists

Maya Budzinski

Eleven-year-old violinist Maya Budzinski was born in Edmonton. She began to study violin at the age of four with Society of Talent Education teacher Valeria Kalinak. Since 2011, Maya has participated in the Edmonton Kiwanis Music Festival and the Fall Music Festival, where she has won many awards and was selected to perform at the Fall Festival Gala Concert. She has been under the tutelage of master teacher James Keen for the past 3 years.

In 2013 and 2014, she was invited as a child prodigy to open the Summer Solstice Festival organized by Edmonton Chamber Music Society. In May, 2014, at 10 years old, she represented Edmonton in the Provincial Festival where she won first place in the 12 and under solo category and again, in July 2014, we watched her, the sole contestant from Alberta, performing and winning the gold medal and first place at the National Final of the Canadian Music Competition in Quebec City.

Maya loves to play classical music and dreams of performing in Carnegie Hall.

Zhengdong (Zane) Liang

Zane Liang started violin lessons at the age of three with his grandfather in Guangzhou, China. He later studied with Professor Gu Ying Lung and won first place at the National Children's Violin Competition. In 2008, Zane was accepted to Xinghai Conservatory of Music affiliated Middle School as a first class student to continue his violin studies with Professor Huang Yi. Zane was the concert master at his school orchestra and received many positive comments at Master classes. In 2013, Zane moved to Edmonton with his family. He is currently studying violin with Frank Ho at the Alberta College Conservatory of Music at MacEwan University.

Since arriving in Edmonton, Zane has been very active as a performer. He has played in Master classes with Andrew Wan and Robert Uchida (concertmasters of the Montreal and Edmonton Symphony Orchestras, respectively). He was featured in a duo recital at Muttart Hall with pianist Candace Chu in March, 2014. As well, he was awarded top prizes in the Fall Music Festival, the Edmonton Kiwanis Music Festival, the Provincial Music Festival, and the Canadian Music Competition. He has also received scholarships from the Shean Foundation and was the recipient of the highest award at the Alberta College Scholarship Competition, 2014. In January, 2015, Zane was the winner (by unanimous decision) of the Northern Alberta Concerto Competition; his performance of Tchaikovsky's Violin Concerto this afternoon marks his concerto debut in Canada.

Zane is currently playing on a modern violin by Ignatius Sderci, on generous loan to him by Wilder and Davis of Montreal. When he is not busy playing the violin, Zane enjoys reading, soccer, and traveling.

Kendra Heslip

Kendra Heslip is a recent graduate of the Bachelor of Music program in saxophone performance at the University of Alberta under the direction of Dr. Allison Balcetis. Kendra has participated in numerous international saxophone programs such as the Fredrick L. Hemke Saxophone Institute, the Eastman School of Music American Saxophone Academy, and the Navy Band International Saxophone Symposium. In 2013, Kendra was also winner of the University of Alberta Concerto Competition and performed with the University's Wind Ensemble. This year Kendra has also won the University of Alberta Concerto Competition for the second time, performing with the University Symphony Orchestra. Kendra is pleased to announce her admission to the Master of Music degree program at Bowling Green State University for fall 2015.

Violin Concerto in D Major **Peter Ilyich Tchaikowsky (1840 - 1893)**

Tchaikovsky was neither the greatest nor the most innovative musician of his time, yet his contributions to music are still felt today, for it was his gift to write beautiful, evocative melodies that are not easily forgotten. From the love theme of the *Romeo and Juliet Overture*, to the music of *Swan Lake* or his Sixth Symphony (*Pathétique*), his music has become almost inescapable, a part of the collective consciousness.

However, Tchaikovsky's *Violin Concerto* belongs to that illustrious group of masterpieces that were savaged by uncomprehending critics at their premieres. Nearly all the critics at its first performance in Vienna on December 4, 1881 with Russian violinist Adolf Brodsky as soloist backed by the Vienna Philharmonic, gave the work negative reviews, but the one penned by the notoriously conservative Eduard Hanslick was so vicious it stung Tchaikovsky for years after: "Tchaikovsky is surely no ordinary talent, but rather, an inflated one ... lacking discrimination and taste. ... The same can be said for his new, long, and ambitious Violin Concerto. ... The violin is no longer played; it is tugged about, torn, beaten black and blue." A much fairer judgment of the concerto's worth came from an anonymous critic for the *Wiener Abendpost*: The first movement with its splendid, stately themes, the mysterious, quiet middle movement and the wild peasant dance of the third movement make up a whole for which we would claim an outstanding place among contemporary compositions."

Today, this work holds an outstanding place among all violin concertos. One of the more demanding works for the violin virtuoso, it is more remarkable still for its unwavering melodic inspiration and passionate expression of human feeling.

Orchestral Tone Poem: Tintagel **Sir Arnold Edward Trevor Bax (1883-1953)**

Arnold Bax was essentially a non-establishment figure liberated from society's conventions by his birth in 1883 into an affluent English family. He did not have to work or teach to survive and spent much of his life in the Gaelic far west of Ireland and Scotland. He was a very fine pianist though not a conductor.

Here is a composer whose musical world celebrates the high summer of youth and beauty and mixes with it a razor-edged sense of their passing. His romanticism flowered in the Celtic soils of Yeats' poetry and Irish mythology, northern sagas and woodland idylls. His best known work is the orchestral tone poem, *Tintagel*. In the score's preface, Bax expresses his inspiration as "the castle-crowned cliff of Tintagel, and more particularly the wide distances of the Atlantic as seen from the cliffs of Cornwall on a sunny but windy summer day". The only requirement in listening to the music of Bax is to be willing to enter a world which has the rarest qualities of enchantment, beauty and strength.

Tableaux de Provence **Paule Maurice (1910-1967)**

Tableaux de Provence (Pictures of Provence) is a programmatic work composed by Paule Maurice for alto saxophone and orchestra. It was dedicated to French saxophone virtuoso and good friend, Marcel Mule. The movements describe the culture and scenery of Provence in southeast France, where the Mules, Paule and her husband, composer Pierre Lantier, spent vacation time together. *Tableaux de Provence* was first recorded by Marcel Mule in 1957 and was premiered on December 9, 1958.

Maurice explains each of the five sections: "The 1st movement describes the *Farandoule di Chatoouno* (Dance of the Young Girls), who dance the Provençal dance known as the *farandoll*. The 2nd movement, *Cansoun Per Ma Mio* (Song for my Love), is a serenade whose accompaniment sounds like the open strings of the guitar. *La Boumaino* (the Bohemian Woman or Gypsy), is a rhythmic soliloquy on the people of Mige.

"*Dis Alyscamps l'amo Souspire* (a Sigh from the Souls of the Alyscamps), is the lament of friends who linger in the cemetery at Alyscamps, expressing sadness. Finally, *Lou Cabridan*. "Cabridan" is a large bumblebee, turning and bustling through Provence. He takes a moment to pose on the flowers and then, watching for his chance, flees this narrow valley." The contrasting movements of this work are full of animation and charm and is considered one of Maurice's finest.

INTERMEDIATE ORCHESTRA

Violin I

Sonya Shin*
Hediyeh Khani-Hanjani
Ehren Moser
James Suh
Evan Nelson
Sarah Mah
Michelle Makila
Yitian Fan
Eileen Li

Isabella Wachowicz
Daniel Park
Madison Godfrey
Nathaniel Fair
Caius Chong
Ivy Poon
Vivian Kwok
Ethan Pichlyk

Violin II

Abbey Palamarek
Allen Chang
Isabel Gushue
Alexandra Panajotova
Arwen Bylsma
Abigail Froese
Anna Wang
Daniel Wang

Jinee Chong
Sylvia Yu
Elizabeth Wade
Jennifer Fang
Yan Khoo
Jessica Yang
Sebastian Sekowski

Viola

Anastasia Cipko

Kendra Wong

Cello

Georgia Snethun*
Julian Evenshen
Jonah Hansen
Jonah Koller

Edward Na
Mark Kim
Keiran Leggo-Henderson
Eva-Marie Smith

Bass

Brodie Walsh
Sarah Zebak
Madison Warawa

Flute

Stephanie Hammond Thrasher
Nekoda Papadatos
Yolinda Jin

Oboe

Che-Min Lee
Sara Kardash

Clarinet

Viktoria Wuest
Ayesha Sheikh

Bassoon

Mary Kardash

Horn

Paolo Rosselli
Nils Koch
Jaydyn Bertoni
Ciaran DeGroot

Trumpet

Sandra Shih Dodsworth
Amna Shahzadi

Percussion

William Li

JOHANN SEBASTIAN BACH
THE WELL-TEMPERED CLAVIER - BOOK ONE
24 PRELUDES AND FUGUES
WEDNESDAY, JUNE 24, 2015 - 7:00 P.M.
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CONDUCTOR - MICHAEL MASSEY | ARTISTIC DIRECTOR - ALEXANDRA MUNN
www.edmontonbachproject.ca

SENIOR ORCHESTRA

Violin I

Rafael Piesiur*
Danny Jeon
Jasmine Aziz
Yuki Landry
Aemilia Moser
Laci Szajko
Louisa Lu
Scott Selland

Holly Christiani
Theodore Chow**
Yanzhao Yang
Alicja Warszynski
Sarah-Thea DeSouza
Amanda Andrishak
Alison Caulfield
Christie Park

Violin II

Benjamin Christiani**
Sara Bacon
John Lee
Joshua Li
Saoirse Cipko
Sophie Taylor
Jessica Mah
Sydney Schadan

Taehoon Lee
Jennifer Lee
Jarrett Knauer
Hannah Chu
Chris Li
Poplar Wang
Timothy Lee

Viola

John Bacon*
Andrew Bates

Catherine Benoit
Anastasia Cipko

Cello

Adam Caulfield*
Kathryn Palamarek
Justin Kim
Danica Koller
Gordon Giang
Kaja Sangster
Sonja Tilroe

Nicholas Li
Conrad Sobieraj
Joel Park
Willow Dew
Mary Frank
Lina Kim

Bass

Zachary Grant*
Connor Miskiman

Kai James

Flute

Jessica Rogers*
Katherine Griffith
Lanie Lou

Oboe

Zofia Stefanicki
Russell Necesito

Clarinet

Andrea Tarnawsky*
Claire Neilson
Jacob Ridgway
Natasha Harris

Bassoon

Matthew Nickel-*Alumnus*

Horn

Jenna Whitby
Olivia Imbrogno
Taran Plamondon
Foon Lai
Genevieve Labbe

Trumpet

Michael Kaiser*
Chris Young
Marlouie Saique

Trombone

Michael Buckler
Ryley McConkey
Michael Dunsmore
Matthew Fok

Tuba

Percussion

Amanda Chung
Jacob Kryger
William Li

Harp

Samantha Spurrier*

Celeste

Amanda Andrishak

*Principal

**Principals V2

Programme Notes

by Leona Cousineau

Egmont Overture (Op. 84)

Ludwig van Beethoven (1770 - 1827)

Upon receiving a commission to write incidental music for the first Viennese performance of Goethe's drama *Egmont*, Beethoven took up the task with great enthusiasm. The theme, victory over tyranny, was one which Beethoven strongly identified with.

Based on a real historical figure, the drama is set in 16th century Brussels at the time of the Flemish revolt against despotic Spanish rule. Count Egmont, a young Flemish nobleman, who tries to negotiate with the Spaniards for a more civilized treatment for his compatriots, is brutally put to death. Instead of bringing the revolt to an end, Egmont's death sparks a patriotic fever that leads to the defeat of the Spanish and brings long-awaited freedom for the people of Nederland.

Egmont Overture transcends its specific inspiration to make a stirring, uplifting statement on human affairs. While the overture to *Egmont* is frequently performed in the concert hall, the rest of the score has failed to gain an independent concert life because of its dependence on the text of the play.

Violin Concerto No. 1 in G minor (opus 26)

Max Bruch (1838 - 1920)

German-born Max Bruch was a tremendously successful composer with a catalogue of nearly a hundred works that included three operas, three symphonies, several solo pieces, sacred and secular choral works, art songs, and chamber music. His *Violin Concerto in G minor* was his first large-scale orchestral work, first sketched out in 1857, but withdrawn by him because he was unsatisfied with it. He sought suggestions from several violinists, most importantly Joseph Joachim, the Hungarian virtuoso. Joachim played the premiere of the revised concerto in January, 1868, and Bruch dedicated the published score to him. Almost forty years later, Joachim cited the concerto as one of the "four German violin concertos", alongside the concertos of Beethoven, Brahms, and Mendelssohn, calling it the "richest, most seductive" of the four.

Dances from "The Three-cornered Hat" (Suites One and Two)

Manuel de Falla (1876 - 1946)

In the late 19th Century, music flourished in Spain - but only *outside* the concert halls. By the mainstream European definition of "classical", Spain had contributed hardly any music since the Renaissance 400 years earlier. Oddly enough, a resurgence of "Spanish" classical music began not with Spanish composers but with foreigners: Bizet, a Frenchman, Chabrier, another Frenchman and Rimsky-Korsakov, a Russian. They all wrote great works incorporating the melodies and rhythms of Spanish folk music, but none were written by Spaniards. The early 20th Century finally brought classical works from three gifted Spaniards who were all influenced by the Spanish teacher and composer Felipe Pedrell who inspired Albeniz, Granados and de Falla to fashion a classical Spanish voice from folk and popular music dances and rhythms, the beautifully melancholic melodies of Andalusia and the flamenco. De Falla proved the most gifted of the three at merging Western classical sensibilities with Spanish idioms.

De Falla based "The Three-cornered Hat" on a novel by the same name. The story is an Andalusian folk tale but follows in the tradition of Spanish picaresque novels, the most famous being Cervantes' *Don Quixote*, in which various characters have endless adventures of love and jealousy, buffoonery and gallantry, tragedy and banality stitching the vast tapestry of the human condition.

De Falla's first version was a short 1916 chamber work with pantomime. Sergei Diaghilev of the *Ballets Russes* attended the opening and asked de Falla to expand the work to a full-length ballet with a full orchestra. The premiere was held in London in 1919, with sets and costumes designed by Pablo Picasso. Along with de Falla's music, these ingredients added up to an instant and lasting international success.

The two suites which comprise "The Three-cornered Hat" have become a staple of the orchestral repertoire and have helped Spain claim its rightful place in European classical music.

