



EDMONTON YOUTH ORCHESTRA

INTERMEDIATE ORCHESTRA IN CONCERT

Sunday February 25th | 2pm
Maclab Centre for the Performing Arts
Leduc, Alberta

Featuring the winner of the
Northern Alberta Concerto Competition
(Intermediate Strings)

Conductor: Michael Massey



Edmonton
Youth Orchestra

www.eyso.com



PROGRAMME

March & Minuet from Occasional Oratorio	George F. Handel
Pastoral from The Faithful Shepherd <i>Conductor: Rianna Burgess</i>	George F. Handel
Where Corals Lie from Sea Pictures <i>Soloist: Lesley Dolman, mezzo-soprano</i>	Edward Elgar
Tame Bear from Wand of Youth, Suite 2	Edward Elgar
Cello Concerto in E minor, Op. 85 <i>1. Adagio, Moderato</i> <i>Soloist: Anthony Yue</i>	Edward Elgar
Wild Bears from Wands of Youth, Suite 2	Edward Elgar
Sabbath Morning at Sea from Sea Pictures <i>Soloist: Lesley Dolman, mezzo-soprano</i>	Edward Elgar
Toccata	Girolamo Frescobaldi

Edmonton Youth Orchestra



The EDMONTON YOUTH ORCHESTRA ASSOCIATION, formed in 1952, supports two nationally renowned symphony orchestras - the Intermediate Youth Orchestra and the Senior Youth Orchestra. The EYO's music program, one of the finest in Canada, provides the highest possible standard of orchestral training and experience to over 150 music students from age 11 to 24.

Program Notes

March & Minuet from *The Occasional Oratorio*

George Frideric Handel (1685-1759)

Handel wrote *An Occasional Oratorio* in the midst of the Jacobite Rebellion - the attempt to overthrow the Hanoverian King George II in favor of putting Prince Charles Edward Stuart (aka "Bonnie Prince Charlie") on the English throne. It is unique among Handel's works which he labelled "oratorio" in that it does not tell a story or contain elements of a drama but was intended as a defiant and patriotic rallying piece.



Pastoral from *The Faithful Shepherd*

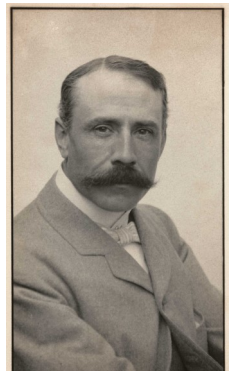
George Frideric Handel (1685-1759)

The 3-Act Opera *Il Pastor Fido* (*The Faithful Shepherd*) was the second opera composed by Handel after his arrival in England. It was first performed at the Queens Theatre, Haymarket, London in 1712. In 1734 Handel brought out two revisions, one being in the form of an extended Ballet entitled "*Terpsichore*". The original "orchestral accompaniment" was very sparse, and was left to the discretion of the harpsichordist, with support from violin and cello. Sir Thomas Beecham's freely arranged Suite for a modern symphony orchestra, from this music of Handel's, follows the form of an 18th century Baroque Suite being comprised of dance and non-dance movements with the opening movement being more extended to form an overture. In the *Pastoral*, the violins, partnered by the violas, state the opening theme of this evocative, lilting 12/8 movement. A second cantabile theme is announced by the oboes, to a gentle rocking accompaniment in the lower strings. These two themes combine to a central climax, supported by sounds of the hunt provided by the French Horns. This mild climax eventually drifts down into a "tranquillo" and the movement ends with a re-statement of the opening theme.

Sea Pictures

Edward Elgar (1857-1934)

Elgar crafted *Sea Pictures* based on five poems by different authors, each offering a different response to the ocean: its beauty, its temptations, its symbolism and its dangers. The songs were originally written for soprano voice but transposed to lower keys for the orchestral version, largely at the request of contralto, Clara Butt. *Sea Pictures* premiered October 1899 with Elgar conducting and Clara Butt singing dressed as a mermaid.



In the third poem, by Elizabeth Barrett Browning, titled *Sabbath Morning at Sea*, Elgar creates a strong mood in which he unleashes his religious fervor and belief in God. The fourth poem, by Richard Garnett, is titled *Where Corals Lie*. Here Elgar shifts to a graceful setting with winds and delicate accompaniment. The harp and string chords evoke the shimmering, underwater world.

Wand of Youth, Suite 2

Edward Elgar (1857-1934)

As a boy Elgar composed some tunes for use in a play staged by the young members of the Elgar family. He noted the tunes down in a sketchbook and in 1907, four decades later, he arranged the music as the two *Wand of Youth* suites. Elgar also used material from some of the dance music he wrote when as a young man he was bandmaster at what was then the Worcester City and County Lunatic Asylum, now Powick Hospital. The sad plight of the *Tame Bear* is apparent in the poignant tune as the captive creature performs its melancholy dance, punctuated by a figure on the lower strings suggesting its impotent growls. By comparison *Wild Bears* is a spirited romp that Elgar adapted from a quadrille he had composed in 1879 for the Powick mental asylum band.

Cello Concerto in E Minor, Op. 85

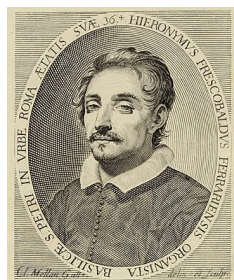
Edward Elgar (1857-1934)

The Cello Concerto in E minor, Op. 85 is the last major work Edward Elgar completed. It premiered October 1919 in London, conducted by Elgar with Felix Salmond playing the solo part. Hailed by critics and audiences as Elgar's "final masterpiece," this haunting work, so different in mood and style from Elgar's previous music, was written as a response to the devastation and loss caused by World War I. In the warm, noble voice of the cello, Elgar found the perfect medium to express his brooding, nostalgic postwar emotions. Aside from Dvořák's Cello Concerto, Elgar's is the best-known, and one of the most popular orchestral concertos in the repertoire.

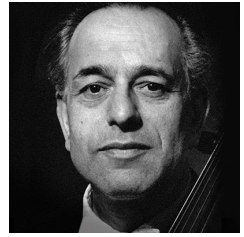
Toccatò

Girolamo Frescobaldi (1583-1643)

Frescobaldi is considered one of the most important composers of keyboard music in the late Renaissance and early Baroque periods. His works are still part of the standard repertoire. However, this *Toccatò*, which has been attributed to Frescobaldi since the 1920s, is actually the work of Gaspar Cassadó (1897-1966), a Spanish cellist, composer and author of several musical hoaxes. Another famous cellist, Hans Kindler (1892-1949) - also, the founder and first

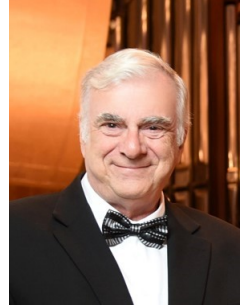


Music Director of the National Symphony Orchestra (NSO) made an orchestral version of this piece, which was recorded in 1940 by the NSO. Kindler was unaware that the Toccata was by Cassadó, who never owned up to his hoaxes, so Frescobaldi's name appeared on his score and continues to do so on scores and programs up to this day.



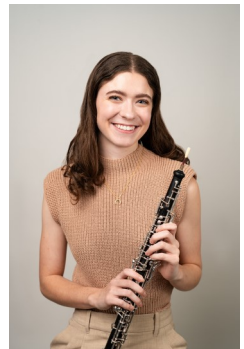
Conductors

Michael Massey has been conductor and music director of the EYO since 1977, inspiring 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, 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 and awarded the Queen Elizabeth II Golden Jubilee Medal. In 2016 he was awarded the Alberta Order of Excellence; in 2017 the Lifetime Achievement in the Arts Award from the City of St. Albert's "Mayor's Celebration of the Arts"; in 2020 the Alberta Music Education Foundation Recognition Award, and in December 2022, Michael Massey was appointed to the Order of Canada, being recognized for his "consummate dedication to youth orchestras and for his transformational mentorship of generations of Canadian musicians".



*The EYO annually offers a Conductor Internship Program—a unique opportunity for those interested in further developing their conducting skills, to work with the EYO's two orchestras under the tutelage of Mr. Michael Massey. Conducting intern for this portion of the 2023-2024 season is **Rianna Burgess**.*

Rianna Burgess, a 22-year-old student in her final year of the University of Alberta's music and education combined degree program, discovered her passion for music at age 6 through piano lessons, later transitioning to the oboe in 7th grade. Her teachers on oboe have included Lidia Khaner and Beth Levia. She has been the principal oboist of many ensembles including the U of A Symphonic Wind Ensemble and Symphonic Orchestra, as well as the EYO. Rianna's recognitions include being a featured soloist with the Wye String Ensemble and the recipient of multiple scholarships at local and regional music competitions. Rianna is passionate about music being accessible for all as she works towards becoming a music teacher.



Intermediate Orchestra

Violin I

Rachel Zhu*
Elijah Mok
Marten Uchida
Neo Vuong
Alexander Spyrapoulos
Iris Cao
Clare Yang
Mary Kang

Ryan Huang
Brooklyn Loong
Doris Cai
Alina Nguyen
Zoranna Mak
Mattias Haydo
Jascel Paluca
Yeonwoo Seo

Flute

Isabella Seutter
Clare Guo
Ben Blatz
Elyana Jay

Oboe

Arion Miu
Amalie Ducharme

Violin II

Brandon Kwon*
Chloe Cai
Grace Li
Stella King
Emily Loughlin
Fuyu
Sophie Rouleau

Jasper Ng
Oliver Ma
Samuel Kim
Jeremy Zhou
Hana Tateno
Carys Kregel
Cynthia Jia

Clarinet

Jacob Kang
Lara Bozic
Joshua Gray

Bassoon

Drew Dempsey

Horn

Aliya Guay

Trumpet

Aishlinn Burdred

Viola

Micah Truong
Michael Sutherland
Keira Garrison

Samantha Rodriguez
Queenie Chao

Trombone

Lyndon Johnson
Varun Chopade

Cello

Erin Lee*
Heinrich Schmuhl
Cory Manners
Lukas Bucerius
Amelia Chang

Yao Yao
Logan Li
Noemi Uchida
Diana Hunter
Rianna Kwok

Harp

Rose-Aimée Davoine

Bass

Addison Petty

Toscha Turner*

Percussion

William Li
Madison Wagner

**Principal*

**Guest Musician*

Upcoming EYO Concerts & Events

- March 3, 2024** 2 PM. Intermediate & Senior Orchestra Concert
Winspear Centre for Music
- May 5, 2024** 2PM. Intermediate & Senior Orchestra Concert
Winspear Centre for Music
- May 2024** Auditions for the 2024-2025 season

Soloists

Lesley Dolman is a mezzo-soprano currently based in the Edmonton area. She sings with the Richard Eaton Singers and the Edmonton Opera Chorus and performs as a soloist with various ensembles in the Edmonton area. Lesley returned to Edmonton in 2020 after 5 years of living in Wales, where she completed her MA in Opera Performance at the Royal Welsh College of Music and Drama and performed in Weill's *Street Scene* (Emma Jones), Handel's *Semele* (Juno), Verdi's *Falstaff* (Meg Page) and Mozart's *Le Nozze di Figaro* (Cherubino). Other credits during her time in Wales include Bernstein's *Trouble in Tahiti* (Dinah), with REPco Opera Productions, second soprano soloist with the Amici Choir and Orchestra in their performance of Mozart's *Mass in C Minor*, as well as alto soloist in both Mendelssohn's *Elijah* with the Bryn Ogwr Choir and Orchestra, and Mozart's *Requiem* with the Ensemble Vocale of the Conservatoire de Rouen. She was also a featured performer of a solo recital as a part of the St. Albert Chamber Music Society's 9th season.



Prior to her time in the UK, Lesley completed a Masters' in Voice Performance at the Manhattan School of Music in New York under the tutelage of Joan Patenaude-Yarnell, and a Bachelor's in Opera Performance at the University of British Columbia in Vancouver with Heather Thompson-Price.

Anthony Yue started his musical journey with the piano at the age of four, and cello at the age of six. He is currently studying piano with David Tutt and cello with Rafael Hoekman. Anthony placed first in the Canada West Performance Arts Festival 2023 and was awarded a gold medal for his RCM level 9 cello exam. He enjoys playing with others and is currently part of a piano trio as well as the Edmonton Youth Orchestra. Anthony volunteers at the Sturgeon Hospital, playing music with his sister, to hopefully make someone's day better. Some of his favorite things to do are folding origami, playing badminton, listening to music, playing with family, and meeting new people.



EDMONTON YOUTH ORCHESTRA

MUSIC DIRECTOR: MICHAEL MASSEY

Two Symphony Orchestras

Offering orchestral experience
to musicians 11-24 years of age

AUDITIONS MAY 2024

For further information and
audition booking visit:

www.eyso.com/auditions



Edmonton
Youth Orchestra

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.

A special thanks to Sidney M'sahel and Leduc Composite High School for the music stands and timpani used in today's performance.

