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EYO

EDMONTON YOUTH ORCHESTRA

Conducted by Michael Massey

The Thelma Johannes O'Neill Memorial Concert
featuring the winners of the 30th Annual
Northern Alberta Concerto Competition
sponsored by the Alberta Registered
Music Teachers' Association



Sunday, May 1st, 2011, at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Intermediate Orchestra

**From *Serenata Notturna for four orchestras* (k. 286)
Wolfgang Amadeus Mozart**

II. Menuetto

**From *Cello Concerto No. 1 in C Major*
Franz Joseph Haydn**

I. Allegro

Soloist: Mendelle Robles

**From *Symphony No. 6 "Pastoral" (Op. 68)*
Ludwig van Beethoven**

I. Allegro ma non troppo

**From *Petite Suite*
Claude Debussy**

I. En bateau IV. Ballet

Senior Orchestra

***Horn Concerto No. 3 in E flat Major* (k. 447)
Wolfgang Amadeus Mozart**

I. Allegro II. Romanze-Larghetto III. Allegro

Soloist: Estelle Frank

INTERMISSION

***Concerto for Harp and String Orchestra*
Mark Mitchell**

I. Allegretto Scherzando II. Adagio Cantabile III. Moderato Elegante

Soloist: Jia Jia Yong

***Symphony No. 9 "From the New World" (Op. 95)*
Antonin Dvorák**

*I. Adagio-Allegro molto II. Largo
III. Scherzo-Molto Vivace IV. Allegro con fuoco*

EYO INTERMEDIATE ORCHESTRA

Violin I

Holly Christiani*
Sarah-Thea De Souza
Anni Yu
Lara Hyrak
Yuko Fedrau
Sarah Hong
Louisa Lu
Eric Shapiro

Micki-Lee Smith*
Jennifer Lee
Yudaam Han
Benjamin Christiani
Theodore Chow
Jason Wong
Yuki Landry
Amy Zhang

Bass

Paul Cournoyer

Flute

Sarah Choi
Crystal Kegler
Alice Kwon
Holly Muirhead

Violin II

Estelle Frank*
Lauren Kubica Teply
Joanna Lee
Timothy Lee
Wenyu Zhang
Lacy Szajko

Aemilia Moser
Taehoon Lee
Shelby Johnson
Cathy Kucey
John Lee

Oboe

Brenna Hardy

Clarinet

Ashlei Maringer
Jacob Ridgeway

Viola

Jongho Park*
Kayley Su
John Bacon
Feifei Tian

Nadia White*
Andrew Bates
Riley Jonkman

***Principal**

Cello

Hae Na Lee*
Chloe Burns
Justin Kim
Stephanie Spurrier

Alex Lin*
Nicholas Li
Kathryn Palamarek
Willow Dew

Edmonton Youth Orchestra

May 2011 Auditions for both Edmonton Youth Orchestras
for 2011-2012

For information and audition appointments:
email: eyo@shaw.ca www.eyo.com tel: (780) 436-7932

EYO SENIOR ORCHESTRA

Violin I

Rafael Piesiur*
Erin Dockery*
Kristen Langeste
Katarina Ondrusova
Elizabeth Bacon
Ziyou Zou
Jonathan Craig
Jasmine Aziz
Byron Onciul

Mengya Zhou*
Cecilia Gee*
Keisha Hollman
Katherine Shimazaki
Jennifer Yu
Sean Bishop
Hannah Yu
Jack Wang

Bass

Wesley Brenneis
Zachary Grant
Stephane Krims*
Ben Orwell

Flute

Jessica McMillan*
Jacquelyn Khey
Jessica Rogers
John Yoon

Trumpet

Stephanie King*
Seong Hwan Sin

Trombone

Kaleen Clark*
Jonathan Taylor
Devin Chubb
Keira Harman

Bass Trombone

Yuri Delanghe

Percussion

Jonathan Blackley
Lucas Brown
Victoria Carlson
Letisha Keech
Murray Smith*

Harp

Samantha Spurrier*

Organ

Wendy Nieuwenhuis

*Principal

Oboe

Noelle Byer*
Julie Robertson
Morgan Gagnon

Clarinet

Christopher Mann*
Daniela Pagliuso
Andrea Tarnawsky
Jolene Wong

Bassoon

Matt Nickel*
Emily Tam

Horn

Peter Clark*
Estelle Frank
Mitchell Semple
Stephanie Wichuk
Kelsey Westvelt

Violin II

Samson Song*
Cari Shin
Madeline Smith
Juliana McPhail
Terry Blaskovits
Junho Choi
Katherine Wang
Thomas Mathieu
Danny Jeon

Joni Soans
Danae Strelau
Jenny Yoon
Ranon Soans
Mitchell Chalifoux
Eric Boivin
Emily Kim
Antonia Cavaco
Daniel Wong

Viola

Genny deCaen*
Grace Hamm
Luan Wang

Tysei Luong*
Jenna Koller

Cello

Brandon Herbold*
Jeff Shin
Nicholas Yee
Conrad Sobieraj
Adam Caulfield
Hyein Jung

Joshua Ching*
Ji Young Lim
Isis Tse
Marcella Boyle
Morgan Randall

Programme Notes

by Leona Cousineau

From *Serenata Notturna for four orchestras (Op. 286)* Wolfgang Amadeus Mozart (1756 - 1791)

Mozart composed dozens of lighter works, variously dubbed serenades, divertimentos, cassations, etc., appropriate as background music at dinner parties and outdoor soirees. The echo-filled *Serenata notturna* is one of his most imaginative in the genre and is comprised of three compact movements: a genteel march, a country-dance minuet and a spirited rondo. Written for New Year's Day, 1777, it was composed for four "orchestras" (ensembles ranging from string or wind trio to full orchestra), which play in ever-receding antiphony - echoes fading into the distance.

From *Cello Concerto No. 1 in C Major* Franz Joseph Haydn (1732-1809)

Neither by training nor by temperament had Haydn much of the virtuoso in him. Shy and retiring, he lacked the necessary extroverted personality without which a genuine concert performer would be unthinkable. Though a competent and quite inspiring conductor, he seldom performed publicly on any instrument. It was the practical circumstances of his life which reduced Haydn's contribution to the genre of the concerto to such small proportions: barely a dozen have been printed in score.

The *C Major Concerto* was considered lost for good until the manuscript parts were discovered in Prague in 1962 by a librarian in the Czech national museum. The first modern performance of the work took place at the Prague Spring Festival in the same year, with Milos Sádlo as soloist and Charles Mackerras conducting the Czechoslovak Radio Symphony Orchestra. Haydn's mastery of orchestral writing is evident throughout, with impressive virtuoso writing for the cello from the moment it enters. This concerto remains a much-requested favourite with audiences throughout the world.

From *Symphony No. 6 "Pastoral" (Op. 68)* Ludwig van Beethoven (1770-1827)

Beethoven's love of the country is well-known. He enjoyed long walks in the countryside, and much of the *Sixth Symphony* was written in a country house in the small town of Heiligenstadt outside of Vienna.

In the *Sixth* there is the bucolic sound of Beethoven's happy feelings on arrival in the countryside: a pleasant scene by a brook, a rustic country dance which is interrupted by a passing thunderstorm, which gives way to a shepherd's hymn of thanksgiving. The work, cast in five movements instead of the usual four and employing a varied orchestration from movement to movement, is a picturesque depiction of nature, with a smiling and sunny air of felicity and relaxation.

From *Petite Suite* Claude Debussy (1862-1918)

Claude Debussy's *Petite Suite* anticipates the 20th century. Written in 1889 as a piano duet, *Petite Suite* was later arranged for small orchestra by Henri Büsser. Its famous opening movement, "En bateau", seems a musical counterpart to the Impressionistic paintings of Monet and Renoir: a boat is gently floating by, with the waters rippling beneath it. "Cortège" portrays a colourful procession and features a delightful *scherzando* middle section. The graceful "Menuet" which follows, with its lute-like accompanying figures and lyrical melodies, provides a suitable contrast before the lively finale, "Ballet". The opening motif of "Ballet" soon glides into a charming waltz, and before the close of the movement, the waltz returns to bring the work to its delightful conclusion.



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Horn Concerto No. 3 in E flat Major (K. 447) **Wolfgang Amadeus Mozart (1756-1791)**

As with so much of his music, Mozart's horn works were composed with specific performers in mind. In 1777, Joseph Ignaz Leutgeb, a friend of Mozart's from Salzburg, begged him to compose a concerto for horn. Mozart composed, at least in part, some half-dozen concertos for Leutgeb who combined horn playing with the running of a small cheese-monger's shop.

Horn Concerto No. 3 stands out from all the others. It is the largest in scale of the completed concertos, and the harmonic vocabulary is highly developed. The playful spirit in which the horn concertos were written is reflected in the various humorous remarks adorning the autographed scores. Mozart once confessed, "I can never resist making fun of Leutgeb."

Concerto for Harp and String Orchestra **Mark Mitchell**

Mark Mitchell studied music at the University of Ottawa and the University of British Columbia, and from the latter received his Doctor of Music. Vocal works dominate his catalogue, and include a musical play, a dozen choral works and several art songs with diverse accompaniments. He also composes for the piano, the organ and the orchestra.

In his own words: "The *Concerto for Lever Harp and Strings* was composed in the fall of 2001 as a commission for the Strings of St. John's, Ottawa, Ontario. The orchestra's conductor, Gordon Johnson (himself an excellent harpist), suggested that I write an extended work for Celtic harp and strings. The Concerto was completed in January 2002 and received its premiere that May. It is written in the style of a Romantic concerto, and requires only a small thirty string harp".

Symphony No. 9 "From the New World" (Op. 95) **Antonin Dvorak**

Antonin Dvorák's *New World Symphony* is one of the best-known and best-loved pieces of serious music ever written. Its origin is also one of the most controversial. By this stage of his career, Dvorák was respected as one of the musical world's true giants. As such, he was enticed to spend several years in America as the director of the National Conservatory of Music in New York to enhance its image. While there, he did all he could to experience the land and its culture.

While in America, Dvorák wrote a symphony and gave it the subtitle "From the New World." It was widely assumed that he had done in the symphony exactly what he counselled in his teaching: used American Indian rhythms and Negro spirituals as the source of his musical material. He denied this and said the subtitle referred to himself, as if writing "from the New World" back to his public in Europe.

The most striking example of Dvorák's creativity is the beautiful melody given to the English horn in the second movement, which could easily be taken for an authentic black spiritual. It is wholly Dvorak's invention. As a tribute to the power of that invention, the second movement theme has indeed been accepted as a spiritual, appearing in many a good old American songbook with an inspirational text that successfully belies its lofty concert hall origins.

Our Soloists

Mendelle Robles

Mendelle is 12 years old and began playing the cello at the age of 4. Her teachers have been Olivia Walsh, Julie Amundsen, Johanne Perron and currently she studies with John Kadz. She enjoys the friendships developed through her musical studies and the bridges that have been built between communities in Fort Saskatchewan, Sherwood Park, Edmonton, Montreal and Calgary.

Mendelle represented Edmonton at the 2010 national finals of the Canada Music Competition placing second, and represented Sherwood Park at the 2010 Provincial Music Festival, also placing second. She enjoys playing solo and in ensembles for both competition and community church services. In her spare time Mendelle enjoys writing, reading, painting and Nordic skiing.

Estelle Frank

Estelle was born in Edmonton and is 14 years old. She has been playing the French horn for almost three years, studying with Mary Fearon and is currently in the Senior Edmonton Youth Orchestra. She is also in the Intermediate Edmonton Youth Orchestra playing violin, which she started playing at age 4. She studies the violin with Valeria Kalinak.

Jia Jia Yong

Jia Jia Yong has been studying the harp for nine years with Keri Zwicker at the Alberta Conservatory of Music. She has participated in competitions such as the Edmonton Kiwanis Music Festival and Fall Festival. In addition to performing music, she is also an aspiring young composer and has written pieces for several competitions. She is currently in the second year at the University of Alberta, majoring in history.

