



EDMONTON YOUTH ORCHESTRA

SENIOR & INTERMEDIATE ORCHESTRAS

**Thelma Johannes O'Neill
Memorial Concert**
Sunday, March 3rd | 2pm
Winspear Centre for Music

Conductor: Michael Massey
Conducting Intern: Rianna Burgess



Edmonton
Youth Orchestra

www.eyso.com



PROGRAMME

Intermediate Orchestra

- Where Corals Lie from Sea Pictures** Edward Elgar
Soloist: Lesley Dolman, mezzo-soprano
- Tame Bear from Wand of Youth, Suite 2** Edward Elgar
Conductor: Rianna Burgess
- Cello Concerto in E minor, Op. 85** Edward Elgar
1. Adagio, Moderato Soloist: Anthony Yue
- Wild Bears from Wands of Youth, Suite 2** Edward Elgar
- Sabbath Morning at Sea from Sea Pictures** Edward Elgar
Soloist: Lesley Dolman, mezzo-soprano
- Toccatà** Girolamo Frescobaldi

INTERMISSION

Senior Orchestra

- Violin concerto in D Major, Op. 35** Pyotr Ilyich Tchaikovsky
1. Allegro moderato—Moderato assai
2. Canzonetta. Andante
3. Finale. Allegro vivacissimo Soloist: Jessica Zhuang
- La Mer** Claude Debussy
1. De l'aube à midi sur la mer
2. Jeux de vagues
3. Dialogue du vent et de la mer

LAND ACKNOWLEDGEMENT

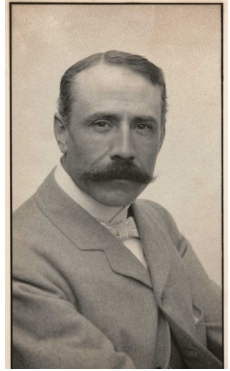
The Edmonton Youth Orchestra Association respectfully acknowledges that we creatively operate on sacred, traditional lands in Treaty Six Territory, a site where music and community have been shared for at least 11,000 years – 500 generations. We honour and recognize the rich artistic, cultural, and musical traditions of the Cree, Nakota Sioux, Metis, Dene, Saulteaux, and the many more Indigenous communities, that call this land we share, home.

Program Notes

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)

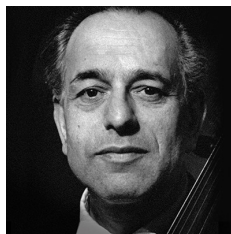
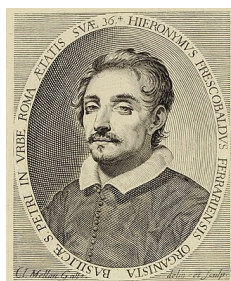
The Cello Concerto in E minor, Op. 85 is the last major work Edward Elgar completed. It premiered October 1919 in London, conducted by Elgar with Felix Salmond playing the solo part, Hailed by critics and audiences as Elgar's "final masterpiece," this haunting work, so different in mood and style from 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.

Toccata

Girolamo Frescobaldi (1583-1643)

Frescobaldi is considered one of the most important composers of keyboard music in the late Renaissance and early Baroque periods, and his works are still part of the standard repertoire. However, this Toccata, which has been attributed to Frescobaldi since the 1920s, is actually the work of Gaspar Cassadó (1897-1966), a Spanish cellist and composer, as well as the author of several musical hoaxes. Another famous cellist, Hans Kindler (1892 -1949) - also, the founder and first music director of the National Symphony Orchestra made an orchestral version of this piece and first recorded it in 1940 with 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.



Violin concerto in D Major, Op. 35

Pyotr Ilyich Tchaikovsky (1840-1893)

In the summer of 1877, Tchaikovsky undertook a disastrous marriage that lasted less than three weeks and resulted in his emotional collapse and attempted suicide. He fled from Moscow to his brother Modeste in St. Petersburg, where he recovered his wits and discovered that he could find solace in his work. He spent the late fall and winter completing his Fourth Symphony and the opera *Eugene Onégin*. The brothers decided that travel outside Russia would be an additional balm to the composer's spirit, and they duly installed themselves at Clarens on Lake Geneva in Switzerland. In Clarens Tchaikovsky had already begun work on a piano sonata when he heard the colorful *Symphonie espagnole* by the French composer Edouard Lalo. He was so excited by the possibilities of a work for solo violin and orchestra that he set aside the sonata and immediately began a concerto of his own. By the end of April, the composition was finished. Tchaikovsky sent the manuscript to Leopold Auer, a friend who headed the violin department at the St. Petersburg Conservatory and who was also Court Violinist to the Czar, hoping to have him premiere the piece. Much to the composer's regret, Auer returned the piece as "unplayable," and apparently spread that word with such authority to other violinists that it was more than three years before the Violin Concerto was heard in public.



It was Adolf Brodsky, a former colleague of Tchaikovsky at the Moscow Conservatory, who first accepted the challenge of this Concerto when he premiered it with the Vienna Philharmonic in 1881.

Tchaikovsky's Violin Concerto opens quietly with a tentative introductory tune. After a few unaccompanied measures, the violin presents the lovely main theme. The second theme begins a long buildup leading into the development, launched with a sweeping presentation of the main theme. A flashing cadenza serves as a link to the recapitulation. The Andante suggests the music of a Gypsy fiddler. The finale is imbued with the dynamic spirit of a dashing Russian dance.

La Mer

Claude Debussy (1862-1918)

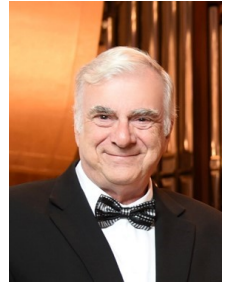
Composed between 1903 and 1905, Debussy subtitled *La mer* "three symphonic sketches" deliberately trying to avoid the piece being considered a symphony or symphonic poem. Debussy's love of the sea derived from two sources: his sailor father and the visual arts although Debussy commented that he found more inspiration in paintings of the sea, rather than being near the sea itself. The piece premiered in Paris in October 1905, and was initially not well received. After performances in the US and Britain, and then a second performance in Paris in 1908, it quickly became one of Debussy's most admired and frequently performed orchestral works.



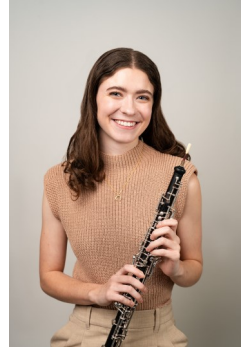
In the first section, *From Dawn to Noon on the Sea*, celli announce the dawn with a soft, rising motif. Muted trumpet and french horn enter with a small theme, which returns in the last movement. Though at rest, the ocean seems unquestionably powerful. As the sea becomes more animated, melodic fragments appear and disappear quickly. Like the water, all the music is moving. By noontime, light streaks across the water in a climatic brass chorus as the sun travels across the heavens. In *The Play of the Waves*, Debussy's second reflection, the music again begins quietly, but this time the sea works itself into an energetic *scherzo*. Waves move quickly within irregular rhythms and fast-moving passages. At the close, the sea resumes a mysterious silence. The threat of an approaching storm opens the third section, *Dialogue of the Wind and Sea*, with orchestral forces becoming stronger and more ominous. Suddenly an exquisite melody emerges, "as if a mermaid were singing", references are made to ideas from the first movement, and the water surges to a huge climax announced by the horns.

Our Conductors

Michael Massey has been conductor 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*".

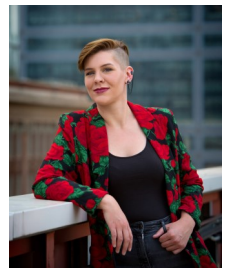


Rianna Burgess, a 22-year-old student in her final year of the University of Alberta's music and education combined degree program, discovered her passion for music at age 6 through piano lessons, later transitioning to the oboe in 7th grade. Her teachers on oboe have included Lidia Khaner and Beth Levia. 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.



Our 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*

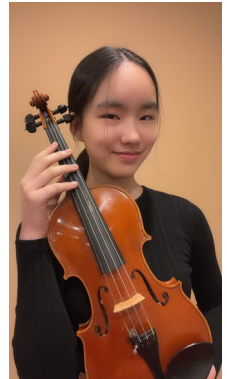


Tahiti (Dinah), with REPCo Opera Productions, second soprano soloist with the Amici Choir and Orchestra in their performance of Mozart's *Mass in C Minor*, as well as alto soloist in both Mendelssohn's *Elijah* with the Bryn Ogwr Choir and Orchestra, and Mozart's *Requiem* with the Ensemble Vocale of the Conservatoire de Rouen. 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, 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 is currently volunteering 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.



Sixteen-year-old violinist **Jessica Zhuang** has been studying violin for over a decade with James Keene. She's a regular participant at the Edmonton Music and Speech Arts Festival and has represented Edmonton at the Alberta Music Festival multiple times, winning first place in 2019. In 2022, she won first place at the Canada West Performing Arts Festival, representing Alberta in the 17 and Under category. Jessica has also been the recipient of various scholarships; most notably the Ranald Shean Violin Scholarship and the Edmonton Philharmonic Scholarship. In 2022 she earned her RCM Associate Diploma (ARCT) in violin studies (First Class Honours with Distinction). Jessica also studies the piano with David Tutt, and in 2020, she earned her RCM Associate Diploma (ARCT) in piano studies.



Jessica is an avid enjoyer of chamber music. She also enjoys performing for the community, especially for the senior residents at Canterbury Court and for benefit concerts. She is a student at Old Scona Academic, where she is an executive for Music Club. In her free time, she enjoys listening to various interpretations of classical pieces, accompanying her brother on the piano, and promenading around the neighborhood.

Intermediate Orchestra

Violin I

Rachel Zhu**
Elijah Mok
Marten Uchida
Isabelle Wong
Neo Vuong
Alexander Spyrapopoulos
Iris Cao
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

Horn

Aliya Guay

Trumpet

Aishlinn Burndred

Viola

Michael Sutherland
Keira Garrison

Queenie Chao

Trombone

Lyndon Johnson
Varun Chopade

Cello

Erin Lee*
Heinreich Schmuhl
Cory Manners
Lukas Bucorius
Amelia Chang

Yao Yao
Logan Li
Noemi Uchida
Diana Hunter
Rianna Kwok

Harp

Rose-Aimée Davoine

Bass

Addison Petty

Toscha Turner*

***Concertmaster*

**Principal*

**Guest Musician*

Senior Orchestra

Violin I

Anna Yin**
Emily Goldsney
Melody Liu
Serena Bulesic
Jordan Zhang
Sophia Zhang
Natalie Aranda Siloto

Isabella Wachowicz
Natasha Hendra
Christopher Wong
Eden Rutto
Albert Yang
Elana Zhang
Gabriel McCormick

Violin II

Jason Li*
Niles Maj
Justin Ng
Yiman Fan
Elizabeth Thomas
Nicholas Fong
Adrian Bieganek
Jayden Cho
Avenlea Cooper

Chelsea Kwon*
Chloe Witherspoon
Tiana Yue
Anika Valentine
Eva Francis
Emily Guo
Maya Nedev
Tony Ding

Viola

Micah Truong*
Myriam Mercier
James Pilson

Georgia Englot
Samantha Rodriguez
Gi Vu

Cello

Melissa Lank*
Edward Na
William Dawe
Anthony Yue
Nicholas Wong

Noah Pecson
Charles Wachowicz
Anna Wachowicz
Todomu Turnbull
Eve Kendrick

Bass

Kai James

Toscha Turner*

Flute

Kian Merkosky
Isabella Seutter
Jade Jacques

Oboe

Eric Davidson
Nando Sanchez–Wegmann
Arion Mui

Clarinet

Joshua Gray*
Macy Pollock
Ian Liu
Sean Shi
Cole Moniz*

Bassoon

Drew Dempsey
Matt Nickel*

Horn

Fionna McCrostitie
Gillian Nash
Sadie Englot
Emma Massick

Trumpet

Matthew Sullivan*
Sara Sierko
Emily Williams
David Ugalde
Sydney Flaherty

Trombone

Brett Merkosky*
Isaac Friesen
Sophie Bérubé
Sabina Fassbender
Yitian Fan

Tuba

Hailey Borys*

Percussion

William Li
Madison Wagner
Trucy Olsen

Harp

Elena Oberg

Celesta

Louisa Lu*

***Concertmaster*

**Principal*

‡*Guest Musician*

Upcoming EYO Concerts & Events

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MUSIC DIRECTOR: MICHAEL MASSEY

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*And to our many volunteers—a big thank you!
Your willingness to give of your time and service is greatly appreciated and allows us to continue to do what we do!*

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The Edmonton Youth Orchestra
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One year contract, with the possibility of extension.

**APPLICATION DEADLINE:
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