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EDMONTON YOUTH ORCHESTRA ASSOCIATION

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EYO
EDMONTON
YOUTH ORCHESTRA

65 YEARS
1952
2017

Sunday, February 24th, 2019, at 2:00pm
Francis Winspear Centre for Music

Featuring
**38th Annual Concerto
Competition Winners**
Intermediate & Senior Strings

Conducted by Michael Massey

Programme

Intermediate Orchestra

Coriolan Overture Op. 62
Ludwig van Beethoven

Suite No. 1 "Reflections"
Michael Massey

1. Fanfare - Processional
3. Dialogue - Sicilienne
4. Toccata – "Romp"

Cello Concerto No. 1 in A Minor
Camille Saint-Saëns

Allegro non troppo Allegretto con moto

Soloist: Jonah Hansen

BRIEF PAUSE

Senior Orchestra

Violin Concerto in D Major Op. 35
Peter Ilyich Tchaikovsky

Allegro Moderato—Moderato Assai
Canzonetto: Andante
Finale: Allegro vivacissimo

Soloist: Jacques Forestier

INTERMISSION

Variations on an Original Theme "Enigma"
Op. 36
Edward Elgar

Intermediate Orchestra

Violin I

Elina Yuma*
Zachary Der
Evan Wong
Alissa Mikhaleva
Jennifer Wang
Justin Schmaus
Benjamin Nguyen
Reanne Lee

Abigail Froese
Jeffery Ma
Bonny Wu
Jeffrey Chen
Melody Liu
Erica Huang
Nayoung Kim

Violin II

Annika Langille*
Ryan Holt
Chloe Witherspoon
Grace Jung
Rebecca Tederoff
Lynnea Hofstede
Cherrisse Loong
Iris Cao

Seok Yun Shin
Noah Weir Chaba
Yanya Yang
Bonnie Ding
Lucie Yang
Sofia Sejutee
Doris Cai

Viola

Samantha Rodriguez*
Gabriel Koens

Elizabeth Froese
Charlotte Taylor

Cello

Sointu Aalto*
Benul Jayasekara
Charles Wachowicz
Nicholas Wong
Aiden O'Brien

Norah Chan
Anastasia Callow
Samuel Gerwing
Chrystal Lee
Thomas Dong

Bass

Casey Campbell

Flute

Jack Ma
Youssef Belal

Oboe

Jayden Park

Clarinet

Catherine Kim
James Shi
Demetrius Kuc

Bassoon

Demetrius Kuc

Horn

Nathella Pasula
Katie de Leeuw

Trumpet

Maria Rusic
Theodore Dlusskiy
Zachary Champ

***Principal**

EYO Upcoming Concerts and Events - 2019

April 14 - EYO Concert, Winspear Centre, 2 pm

*Featuring the winner of the 38th Annual Concerto Competition,
Woodwinds*

May - Auditions for both Edmonton Youth Orchestras 2019/2020

For further information and audition appointments:

email: eyo@shaw.ca www.eyso.com

Senior Orchestra

Violin I

Sonya Shin*
Yanzhao Yang*
Maya Budzinski
Scott Selland
Michelle Makila
Esther Yao
Saoirse Cipko
Inho Kim

Theodore Chow*
Ehren Moser*
Jacques Forestier
Isabella Wachowicz
Sebastian Sekowski
Cassidy Nouanethong
Aleksandra Panajotova
Arwen Bylsma

Violin II

Sara Bacon*
Madison Godfrey
Allen Chang
Beatrice Lim
Jessica Yang
Jeremy Wong
Xander Jacobs

Christie Leung
Kevin Chen
Mikaela Olsen
Emily Dawkins
Eden Rutto
Jessica Ortlieb
Allison Wan

Viola

Anastasia Cipko*
Siri Gusdal
Savannah Seibel
Georgia Englot

Yitian Fan*
Maya Beakhouse
Gabriella Schenk
Mora Clarke

Cello

Mary Frank*
Jonah Hansen
Edward Na
Lauren Hanson
Erik Heise

Nicholas Li*
Austin Savage
Hailey Bowhay
Jessica Yuma

Bass

Logan Lindstrom
Daniel Unsworth
Caelan Jansen

Flute

Kendall Leighton
Alex Valle
Kristen Rumbold
Kian Merkosky

Oboe

Zofia Stefanicki*
Rianna Burgess

Clarinet

Adriana Jankovic
Meijun Chen
Elizabeth Smith
Justine Dennis

Bassoon

Courtney Schmidt
Mary Kardash

Horn

Jenna Whitby*
Alicia Krips
Joshua Ji
Bronwen Taylor
Fionna McCrostie

Harp

Samantha Spurrier**

Trumpet

Kevin Yue
Anthony Woloszyn
Sara Sierko

Trombone

Kelsey Getzinger
Kristen Whitby
Brett Merkosky
Mya Colwell
Alexander Cai

Tuba

Jordan Reader
Joseph Conrad

Percussion

Jacob Kryger*
William Li
Marina Pate
Morgan Palagain
Hediyeh Khani-Hanjani

*Principal

** Guest Musician

Programme Notes

by Leona Cousineau

Coriolan Overture, Op.62 Ludwig van Beethoven (1770-1827)

Beethoven composed the *Coriolan Overture* early in 1807, and the work was first performed in two different subscription concerts given at the home of Prince Lobkowitz and also in a private concert at the home of Prince Lichnowsky in March of that year.

As with most of his other stage music, Beethoven made no attempt to explicitly relate the overture to the incidents of the play. He knew and admired the works of Shakespeare; however, it was not the Bard's *Coriolanus* that inspired the *Coriolan Overture*. It was rather a much less elevated source, a play by Matthäus von Collin. The play deals with a Roman general, Coriolanus, trapped between the demands of his personal and public life - a hugely successful warrior who yields to a tenderness that he knows, will destroy him. This overture is one of Beethoven's most admired short orchestral works, recognized as being full of "fire and power."



Suite No. 1 "Reflections" Michael Massey (notes by the Composer)

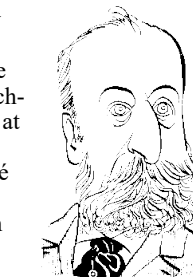
Writing for the Intermediate Orchestra presents unique challenges. I have tried to write a suite where each movement has a different musical idea to grasp while keeping the technical difficulty within the players' current capabilities.

The first movement is a Fanfare in the "Pomp and Circumstance" idiom of Elgar and Walton. The second movement (not played today) introduces 20th century aliatory techniques. The third movement, Dialogue, is a conversation between a solo violin and a solo cello accompanied by muted strings and harp. The fourth movement, Toccata "Romp" is, as the title suggests, supposed to be fun. It has constantly moving 1/16th notes, hints of jazz, and reminiscences of the first movement fanfare and the third movement themes transformed.



Cello Concerto No. 1 in A Minor Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns had been in the public eye as an extraordinary prodigy since 1845 at the age of 10. Despite his reputation as a somewhat radical innovator in his more youthful days, he nonetheless rose in stature through the stuffy Parisian music circles. By the time Paris began calling for a new, French-minded music to reestablish its national self-esteem in 1871, Saint-Saëns was at the ready. One of his responses was to co-found the Société Nationale de Musique whose motto was "*Ars gallica*" (French art). Specifically, the Société sought two nationalistic goals: to promote French instrumental music, and to repel interest in German music. Right off the bat, Saint-Saëns began work on a concerto for cello, an instrument which in those times was highly overshadowed by the public's obsession with piano and violin concertos. It premiered in 1873 to thunderous acclaim, hailed equally as a new and innovative masterpiece.



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Violin Concerto in D Major, Op. 35 **Peter Ilyich Tchaikovsky (1840 – 1893)**

Peter Ilyich 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." Hanslick demolished the finale "that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze."

Because of its flamboyant language and mind-boggling wrong-headedness, this is the review that has come down to us from a city that was generally unsympathetic to Tchaikovsky's Russian intensity. A much fairer judgment of the concerto's worth came from an anonymous critic: "The first movement with its splendid, healthy themes, the mysterious, quiet middle movement and the wild peasant dance 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. Here Tchaikovsky speaks to us from the heart, using the communicative voice of the solo violin as his medium.



Variations on an Original Theme **"Enigma" Op. 36** **Edward Elgar (1857-1934)**

"Commenced in a spirit of humor & continued in deep seriousness," is how Elgar later described the genesis of the work that would make all the difference in his life. He was in his forties and still had to scrape together a living with long hours of teaching and hackwork for his publisher. When he finished the *Variations*, he sent the score to the great German conductor Hans Richter, who agreed to introduce the work in London. Richter's advocacy meant a lot. A famed interpreter of both Wagner and Brahms, he had been active and greatly appreciated in England since the late 1870s. The *Variations* proved a landmark, not just for Elgar, but for English music.

Each of the fourteen variations is associated with friends and loved ones who were part of the composer's relaxed life in provincial England. Elgar indicated the corresponding personalities with initials, but his remarks on the piece made them readily identifiable. There are also personal interrelationships between some of the subjects. Moreover, Elgar hinted at a larger, unexplained enigma whereby the true principal theme is never played but only outlined indirectly by the theme and variations that we do hear "even as in some late dramas the chief character is never onstage." The theme and variations of the written score, then, would form a kind of counter melody to the unheard theme, whose "dark saying" can only be left unguessed. "and I warn you that the apparent connection between the variations and the theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes, but is not played - so the principal theme never appears."



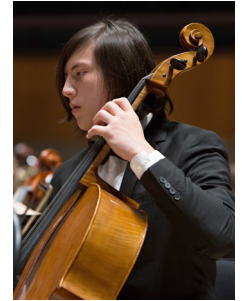
Our Soloists

Jonah Hansen

Fifteen-year-old Jonah Hansen began learning the cello with Victoria Clarke at age five, where he enjoyed chamber music and cello ensembles under her coaching. At age thirteen, he began to study with Rafael Hoekman. Jonah was the Principal Cello of the EYO Intermediate Orchestra in 2016- 2017 and is currently a member of the EYO Senior Orchestra. He achieved RCM Grade Nine Cello at age thirteen.

Jonah has participated in the Kiwanis Music Festival for the past seven years and Fall Festival in 2018, receiving many scholarships, including the Alexandra M. Munn scholarship. He has been recommended to the Kiwanis Festival Alberta Provincial Competition several times, and was awarded second place in the Junior Cello Category in 2018. He has been invited to perform as an emerging artist for the Summer Solstice Music Festival for the last two years. In the summer of 2018, Jonah attended the Valhalla Fine Arts Summer Camp working with John Kadz, Johann Perron, and the Cello and Chamber Music Seminar at the University of Alberta working with Rafael Hoekman and Laura Veeze.

Jonah occasionally performs with his violinist sister Jillie, for special occasions. He also enjoys playing sports, especially volleyball and badminton. He regularly volunteers at the Misericordia hospital. He looks forward to more competitions in future such as the Canadian Music Competition, and to learning more of the great cello works.



Jacques Forestier

Born into a family of musicians, fourteen-year-old Jacques Forestier has been playing the violin since the age of two. Currently studying with Bill Van der Sloot at Calgary's Mount Royal University, Jacques is also part of their Academy Program for gifted youth.

Jacques has been the recipient of many awards and scholarships, including the Winspear Scholarship, The Ranald and Vera Shean Scholarship and the Alexandra Munn/John and Andrea Wallin Scholarship. He also has placed 1st at The Alberta Provincial Finals and the Canadian Music Competition.

In 2015 Jacques performed at New York's Carnegie Hall in the Winner's recital of the American Protégé International Music Competition.

Making his orchestral debut with the Edmonton Symphony Orchestra at age eleven, Jacques has also been a featured soloist with the Alberta Baroque Ensemble, Edmonton Youth Orchestra and the Edmonton Philharmonic Orchestra.

In September of this year, Jacques won 1st place at Lethbridge Symphony's biennial Young Artists' Competition. He will be a guest artist with the Lethbridge Symphony Orchestra in their 2019-2020 season performing Mozart's 5th Violin Concerto.

Over the last few years Jacques has had the great opportunity to study with world class instructors such as Midori, Ida Kavafian, Patinka Kopec, Itamar Golan, and Pinchas Zukerman.

Jacques participated in the prestigious 2018 Menuhin International Violin Competition in Geneva, Switzerland, being the only Canadian to qualify for this competition.

