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EDMONTON YOUTH ORCHESTRA ASSOCIATION

Box 66041, Heritage P.O. Edmonton, AB T6H 6T4
Tel/Fax (780) 436-7932

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

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EYO

EDMONTON YOUTH ORCHESTRA

Conducted by Michael Massey

The Thelma Johannes O'Neill Memorial Concert
featuring the winners of the 33rd Annual Northern
Alberta Concerto Competition sponsored by the
Alberta Registered Music Teachers' Association &
EYO Association



Sunday, May 4th, 2014 at 2:00 pm
Francis Winspear Centre for Music
Edmonton, Alberta

Programme

Intermediate Orchestra

Overture to *The Abduction from the Seraglio*
Wolfgang Amadeus Mozart

From *Piano Concerto in D minor*
Wolfgang Amadeus Mozart

1. *Allegro*

Soloist: Jasmine Wang - piano

From "*Carmen*"
Georges Bizet

1. *Prelude to Act 1* 2. *La garde montante* 3. *Habanera*
4. *Nocturne* 5. *Les Toreadors*

Senior Orchestra

Piano Concerto No. 1 in G minor
Felix Mendelssohn

1. *Molto Allegro con fuoco* 2. *Andante* 3. *Presto*

Soloist: Jessica Ma - piano

INTERMISSION

Senior Orchestra

Shéhérazade - Three poems of Tristan Klingsor
Maurice Ravel

1. *Asie* 2. *La Flûte enchantée* 3. *Indifférent*

***Una Voce Poco Fa* from "*The Barber of Seville*"**
Giacomo Rossini

Soloist: Lesley Dolman - mezzo-soprano

Háry János Suite
Zoltán Kodály

1. *Prelude: The Fairy Tale Begins* 2. *Viennese Musical Clock* 3. *Song*
4. *The Battle and Defeat of Napoleon* 5. *Intermezzo*
6. *Entrance of the Emperor and his Court*

INTERMEDIATE ORCHESTRA

Violin I

Sonya Shin*
Isabella Wachowicz
Jillie Hansen
Saoirse Cipko
Sophie Taylor
Poplar Wang
Sydney Schadan
Ehren Moser

Scott Selland
Joshua Li
Daniel Shin
Hediyeh Khani-Hanjani
Nathaniel Fair
Daniel Park
Chris Li
Ivy Poon

Bass

Sarah Zebak

Flute

Jin Wook Kim
Lanie Lou
Stephanie Hammond Thrasher
Nekoda Papadatos

Oboe

Zofia Stefanicki
Russell Necesito

Clarinet

Viktoria Wuest
Ayesha Sheikh

Bassoon

Ashley Toner

Horn

Anders Grasdal*
Foon Lai
Nils Koch
Ciaran DeGroot

Trumpet

Amna Shahzadi

Percussion

William Li

*Principal

Violin II

Sara Bacon*
Sarah Mah
Vicky Lin
Jessica Mah
Allen Chang
Caius Chong
Yitian Fan

Madison Godfrey
Rachelle Dueck
James Suh
Jennifer Fang
Abbey Palamarek
Sylvia Yu

Viola

Maya Koller*
Lena Yasui

Evan Bridges

Cello

Gordon Giang*
Kaja Sangster
Lina Kim
Julian Evenshen
Eva-Marie Smith
Christopher Epp

Mary Frank
Edward Na
Sonja Tilroe
Keiran Leggo-Henderson
Georgia Snethun

EYO Upcoming Events

May 2014
November 1

Auditions for both Edmonton Youth Orchestras 2014 - 2015
Anne Burrows Music Foundation 35th Annual Dinner at
Faculty Club, U of A, & Recital featuring Robert Spady, clarinet
Contact www.yuy@gmail.com for information.

November 30
January 11

2 pm EYO Concert, Winspear Centre
34th Annual Northern Concerto Competition, Strings, Brass &
Woodwinds; Muttart Hall, Alberta College. Sponsored by Alberta
Registered Music Teachers' Association & EYO Association.

February 22
May 3

2 pm EYO Concert, Winspear Centre
2 pm EYO Concert, Winspear Centre. Thelma Johannes O'Neill
Memorial Concert featuring the winners of the 34th Northern Alberta
Concerto Competition for Strings, Brass & Woodwinds.

For further information & audition appointments:
email: eyo@shaw.ca www.eyo.com

SENIOR ORCHESTRA

Violin I

Rafael Piesiur*	Katarina Ondrusova
Holly Christiani	Zane Liang
Theodore Chow	Jasmine Aziz
Hannah Yu	Janzhao Yang
Thomas Mathieu	Felicity Liu
Aemilia Moser	Yuki Landry
Benjamin Christiani	Alicja Warszynski
Sarah-Thea DeSouza	Laci Szajko
Louisa Lu	Eric Boivin

Violin II

Danny Jeon*	Emily Konrad
Wenyu Zhang	Jennifer Lee
Taehoon Lee	Alison Caulfield
John Lee	Jarrett Knauer
Amanda Andrishak	Christie Park
Abbigail Hofstede	Hannah Chiu
Timothy Lee	

Viola

*Andrew Bates	John Bacon
Riley Jonkman	Maya Koller

Cello

Adam Caulfield*	Nicholas Li
Ruxiao Tian	Conrad Sobieraj
Kathryn Palamarek	Chloe Burns
Justin Kim	Joel Park
Danica Koller	Victor Sekowski

Bass

Zachary Grant*	Connor Miskiman
Kai James	

Flute

Jessica Rogers*
Sarah Choi
Holly Muirhead
Sydney Selland
Katherine Griffith

Oboe

Haley Jenkins Crumb*
Haley Blomquist
Julia Goldhoff
Zofia Stefanicki

Clarinet

Andrea Tarnawsky*
Claire Neilson
Jacob Ridgway

Bassoon

Emily Tam*
Maira Blenkinsopp
Miriam de Goeij

Horn

Peter Clark*
Estelle Frank
Cole Van derVelden
Taran Plamondon
Jenna Whitby
Anders Grasdal
Foon Lai

Trumpet

Michael Kaiser*
Chris Young
Marlouie Saique
Aleasha Pawluski

Trombone

Kaleen Clark*
Michael Dunsmore
Michael Buckler

Tuba

Malcolm Kellett-Cooke

Saxophone

Eric Toombs

Percussion

Amanda Chung
Jacob Kryger
Dawson Walsh

Harp

Samantha Spurrier*

Piano

Adam Boeker

*Principal

Programme Notes

by Leona Cousineau

Overture to *The Abduction from the Seraglio* (K. 384) Wolfgang Amadeus Mozart (1833 - 1887)

Mozart was essentially an operatic composer, although his early career in Salzburg offered him little opportunity to exercise his talents in this direction. His greatest stage works belong to the last decade of his life in Vienna, including *Die Entführung aus dem Serail* ("The Abduction from the Seraglio"), a work based on a Turkish theme, staged at the Burgtheater in 1782. The opera is an example of the German *singspiel*, a form in which all the dialogue is spoken rather than sung. The arias express the emotions of the characters, but do not further the story.

The setting takes place in and around a Turkish harem. It features all the stereotypes and fears an 18th-century audience might well have had about dark-skinned foreigners who kept multiple wives, fought with huge, curved swords, followed a strange religion - and whose armies were advancing into the European heartland. But by the end of the opera, Mozart manages to explode these stereotypes while treating us to a tuneful romantic comedy in the process.

From *Piano Concerto No. 20 in D minor* (K. 466) Wolfgang Amadeus Mozart

Mozart's *Concerto No. 20* was written in the key of D minor, which held great significance for him. Some of his most emotional works, such as the *Requiem* and the opera *Don Giovanni*, are in this key. Throughout the 19th century it was the only concerto by Mozart that was regularly performed. Its power and dark beauty spoke to musicians and concert goers who had been raised on Beethoven, Chopin and Liszt. Although he was certainly well-acquainted with others, it is the only time Beethoven in known to have played one of Mozart's concertos in public. It made a powerful impression on Beethoven, who composed two superb cadenzas for it.

Written in 1785, the concerto was heard as a forerunner of Beethoven's stormy minor-key compositions and of Romantic music in general. But to view the composition this way is merely to be wise with hindsight. Mozart did not conceive this concerto as a forerunner of anything, of course, and its music is best heard as a deeply personal statement by a composer whose nature embraced both pathos and joy, darkness and light.

From "*Carmen*" Georges Bizet (1838-1875)

Now universally acclaimed, the opera *Carmen* got off to a rocky start. In spite of its passion and high drama, it was written for L'Opera Comique de Paris in 1875 which at that time, staged only "lighter" works. These usually suffered from bland plots with little dramatic impact, frequently based on preposterous assumptions or other-worldly scenarios, mostly with happy endings. During *Carmen*'s early rehearsals the orchestra complained that much of the music was unplayable, the chorus objected to having to act individually instead of just standing and singing, the director wanted the "seaminess" toned down for family audiences and the theater management threatened to withdraw the work and cancel the commission. Bizet, with the support of his lead singers (who recognized the power inherent in the characters they played), refused to back down. Eventually the orchestra and singers came to appreciate the greatness in the music and gave a worthy performance at the première.

Nevertheless, the work was puzzling to the audience, many of whom left the première in shock at the subject matter and the tragic ending (in which the heroine is stabbed after rejecting a lover whom she had seduced in the first place). Critics published reviews calling the story obscene, the characters repulsive and the score lacking in musical value. One particularly colourful review suggested that the mezzo-soprano's interpretation of the seductive heroine was "deserving of correction in the police court". Nevertheless, *Carmen* could hardly be considered a commercial failure. Its first season ran for forty five performances, possibly because its "scandalous" nature drew audiences, even when they professed to be appalled.

Far from "lacking musical value", *Carmen* contains some of Bizet's most original and inspired composition. Bizet's friend and fellow composer Ernest Guiraud assembled the two popular orchestral suites drawn from the opera in the wake of Bizet's sudden death from a heart attack at age 38. In true Romantic irony, the opera had a great success half a year later when it was performed in Vienna and became an international hit. Bizet never saw this success - he died three months after its première.

Piano Concerto No. 1 in G minor (Op. 25) Felix Mendelssohn (1809-1847)

Felix Mendelssohn was an extraordinary child prodigy, a composer who had his first public performance at the age of nine. When the most distinguished musicians of the day assured his father, a wealthy banker, that the boy was an authentic genius, nothing was spared to bring him to artistic maturity. In the spring of 1829, when he was twenty, he left home for three years of travel. Mendelssohn did not fail his father. He went everywhere and composed everywhere. Posterity has his *Italian Symphony*, *Scotch Symphony*, *Hebrides Overture* and this concerto as souvenirs.



Our Soloists

Mendelssohn began to sketch his first piano concerto in 1830 and finished it within a year. He played it for the first time in Munich and wherever his wanderings took him. He played, according to a colleague, "as a lark soars [with] inspiration, soul and intelligence." Liszt and other pianists, even those who usually played only their own compositions, took up this concerto and before long, Berlioz wrote a satirical essay about the last rites of a piano on which this concerto had been pounded out thirty times.

Mendelssohn used a new and original form for his piano concerto. There is no separate, grand opening exposition of the themes by orchestra alone which convention had required until that time, but only a condensed one, in which the soloist, too, takes part. He ran the usual three movements together, making the concerto a large, uninterrupted whole instead of a collection of three separate units. These new ideas were soon adopted and developed by Schumann and others, and especially by Franz Liszt, who wrote what were in effect, large one-movement concertos.

Shéhérazade - Three Poems of Tristan Klingsor **Maurice Ravel (1875-1937)**

Maurice Ravel was born in the Basque region of France but he was brought up in Paris. He studied piano from the age of 7 and was soon trying his hand at basic composition. He won a place at the Paris Conservatory where he was exposed to an impressive array of Paris-based composers, among them Saint-Saëns, Satie, Faure and Debussy.

East meets West in Ravel's *Shéhérazade*, a transcendent and modest song cycle based on three French poems which tell a tale of human nature and a woman's longing. This work was inspired by Ravel's visit as an astonished teenager to the World's Fair in Paris where Europe beheld for the first time Javanese gamelan music. The experience led the young composer to explorations of exotic themes and modes of expression.

Ravel composed a three-part song cycle based on poems from a large collection entitled *Shéhérazade*, by Tristan Klingsor, the pen name of his friend, Arthur Justin Léon Leclère. These free-metre verses conjure the sights, sounds and philosophies of the East.

Ravel fits into no clear-cut pigeonhole of compositional style. He was certainly influenced by the Impressionist movement that captured Debussy's heart, and the *art nouveau* richness of Wagner and Strauss. But he created a style all his own: melodic, rich in colour and above all, very French.

Una Voce poco fa from "The Barber of Seville" **Gioacchino Rossini (1792-1868)**

The barber in this opera is the very same character known so well from Mozart's *The Marriage of Figaro*. Written in an astoundingly brief couple of weeks, Rossini delivers first-rate sparkle and wit throughout, and the popular work has remained active in the repertoire since its premiere in 1816.

Rossini had developed a great facility: he could compose in the middle of a party, while fishing or even carrying on a conversation. Caring little for the words, he is reported to have said, "Give me a laundry list and I will set it to music." Amazingly enough, Rossini managed to write wonderful music. Indeed, *The Barber of Seville* is so rich in invention and musical genius that one aria after another enchants the ear. These are seminal tunes of Western culture and even the opera novice will find them familiar. Figaro's first act "Factotum" aria is a patter piece that adroitly reveals character with an abundance of humor, and Rosina sings "Una voce poco fa," a richly melodic expression of young love that never fails to charm.

Háry János Suite **Zoltán Kodály (1882 – 1967)**

Zoltán Kodály, one of Hungary's most esteemed composers and educators, studied viola, violin, cello and piano as a young child. At the age of 15, he entered the Royal Academy of Music in Budapest, beginning a lifelong project of collecting, categorizing and analyzing Hungarian folk tunes. His growing reputation was solidified with the composition of his opera *Háry János* only a few years later.

In addition to his compositions, Kodály is equally known for his work in music education. This field is where his love for folk songs was very useful, for Kodály believed that folk songs were more accessible to young people than most forms of music. Kodály's opera *Háry János* was first performed in 1926 in Budapest. It is a comedic Hungarian folk opera based on the comic epic *The Veteran* by Janos Garay.

In the opera's preface, Kodály explained: "Háry is a peasant, a veteran soldier, who day after day sits in the tavern, spinning yarns about his heroic exploits and being a real peasant, the stories produced by his fantastic imagination are an inextricable mixture of realism and naiveté, of comic humour and pathos. That his stories are not true is irrelevant, for they are the fruit of a lively imagination, seeking to create, for himself and for others, a beautiful dream world".

From this four-act opera, Kodály extracted the orchestral highlights of the *Háry János Suite*.

Jasmine Wang - Piano

Jasmine Wang was born in Edmonton, Alberta. She began her piano studies ten years ago at the age of five under Irina Konovalov. Mr. Wolfram Linnebach has been her piano teacher for the past eight years. Jasmine has won many prizes for her musical work, most notably the Canimex Music scholarship and Ukrainian Commemorative Piano scholarship. At age 12, she received the highest mark in Edmonton for her Grade 10 examination. The same year, she appeared with the Edmonton Symphony Orchestra as a soloist in Beethoven's *Concerto No. 4*. Along with local and provincial festivals, Jasmine has competed five times at the national level in the Canadian Music Competition, most recently placing third in her age category. Her performances have been praised for their "incredibly maturity" and "brilliance and sparkle". Along with her solo work, Jasmine is part of Trio Lumière with violinist Gabrielle Després and cellist Mendelle Robles. She plans to complete her Licentiate in Piano Performance this year. Jasmine is a First Class Honour student at Old Scona Academic High School in Edmonton.

Jessica Ma - Piano

Jessica Qianhui Ma was born in February, 2003. She began piano lessons at the age of 3, completed the Royal Conservatory of Music grade 10 piano exam at the age of 8, as well as the ARCT performance diploma piano exam at the age of 10. Jessica participates in the Kiwanis and Fall Music Festivals regularly and has won numerous scholarships. She was the first place winner in the 12 & under solo category at the Alberta Provincial Music Festival last year. She was also a prize winner at the national finals of the Canadian Music Competition in 2011 and 2013. Jessica has successfully given solo recitals in Muttart Hall in May 2012 and February 2014. Besides her music endeavours, Jessica enjoys skating, painting, reading, playing with her dog Presto and her little sister Elina. Jessica attends grade 6 at Johnny Bright School, studies music theory with Roberta Allen and the piano with Wolfram Linnebach.

Lesley Dolman - Mezzo Soprano

Lesley Dolman is a second-year Master's degree candidate at Manhattan School of Music studying with Joan Patenaude-Yarnell. Her recent credits at Manhattan School of Music include Mozart's *The Magic Flute* (Third Lady) and Rachel Peters' newly composed opera, *Companionship* (Dough). Previous credits include Verdi's *La Traviata* (Annina) with Opera on the Avalon in St. John's, Newfoundland and Britten's *Albert Herring* (Florence Pike) with Opera NUOVA in her hometown of Edmonton, Alberta. During her Undergraduate training at the University of British Columbia, where she studied with Heather Thompson-Price, she performed in Dvořák's *Rusalka* (Third Woodsprite), Robert Ward's *The Crucible* (Susanna Walcott), Massenet's *Cendrillon* (Fifth Spirit) and *Dorothee*, Mozart's *Die Zauberflöte* (Third Spirit) and Puccini's *Suor Angelica* (Second Ceratrice). Lesley was granted the Gordon and Euna Lumb Award in Voice and Opera from the University of British Columbia in 2011, was the recipient of the Winspear Fund Scholarship for Advanced Classical Music from the Edmonton Community Foundation in 2008 and again in 2012. She will be returning to St. John's Newfoundland in June to perform in Britten's *A Midsummer Night's Dream* (Hippolyta) with Opera on the Avalon.