

ACKNOWLEDGEMENTS

We gratefully acknowledge our many Sponsors:

On-Going Financial Support

Alberta Foundation for the Arts; Alberta Community Development; Alberta Lotteries; The City of Edmonton Community Investment Program; Edmonton Arts Council; Symphony Women's Educational Assistance Fund

Benefactors and Patrons

Diana Bacon; Francis and Muriel Dunnigan;
Pamela Farmer; Professor Alexandra Munn;
Paul Polushin; Alberta Registered Music Teachers' Association
(Edmonton Branch)
Arnold Rumbold; Sheila & John Newman
Kobie and Miensie Kloppers
Capital Power's EmPowering Communities Program

Donors

The Brine family
The Gramophone
and many individual donors

Edmonton Youth Orchestra Association Board of Directors

President: Dave Rumbold
Past President: Cathy Koller
Vice President: Sue Ooraikul Thomas
Treasurer: James Merkosky; Secretary: Joanne Dartana
Directors: Dina Gerwing; Teresa Seibel; Jacquie Dawkins
Librarians: May Zhou; Janine Jacobs

Music Director: Michael Massey

Conducting Intern: Armand Birk

General Manager: Heather Dolman

EDMONTON YOUTH ORCHESTRA ASSOCIATION

Box 66041, Heritage P.O. Edmonton, AB T6H 6T4
(780) 569-5290 email: eyo@shaw.ca website: www.eyso.com

Charitable Organization Registration No. 052 0544 22 25

EYO
EDMONTON
YOUTH ORCHESTRA

65 YEARS
1952
2017



Sunday, November 17th at 2pm
Francis Winspear Centre for Music

Conducted by Michael Massey
Conducting Intern: Armand Birk

P R O G R A M M E

Intermediate Orchestra

La Cenerentola Overture

Rossini

1. Overture
2. Folk Song
3. Finale

The Organ Grinder

Soloist Elina Yuma, violin

Medtner-Massey

Legend Op. 59, No. 4 in C Major

Armand Birk, Conductor

Dvorak

Legends for Orchestra

1. Rose Latulippe

Barnes

I N T E R M I S S I O N

Senior Orchestra

Cinderella, Op. 87, Act II

Prokofiev

- | | |
|---|--|
| 20. Court Dance | 29. Cinderella's Arrival at the Ball |
| 21. Passepied | 30. Grand Waltz |
| 22. Courtiers' Dance | 31. Promenade |
| 23. Skinny's Variation | 32. Cinderella's Variation |
| 24. Dumpy's Variation | 33. Prince's Variation |
| 26. Mazurka & Entrance of the Prince | 35. Duet of the Sisters with the Oranges |
| 27. Variation of the Prince's Four Companions | 36. Duet of the Prince & Cinderella |
| 28. Mazurka | 37. Waltz – Coda |
| | 38. Midnight |

Intermediate Orchestra

First Violin

Elina Yuma, Concertmaster
Seok Yun Shin
Ambrosius Hultberg
Nathan Wang
Annika Langille
Yanya Yang

Alissa Mikhaleva
Aidan Lai
Christopher Wong
Natalie Siloto
Benjamin Nguyen
Noah Weir Chaba

Second Violin

Melody Liu
Wilson Feng
Sofia Sejutee
Gloria Li
Tsukino Walker
Iris Cao
Elizabeth Thomas
Kelty Epp

Lucie Yang
Kelly Campbell
Cherrisse Loong
Candice Zhang
Doris Cai
Monika
Klimaszewski Justin
Kim

Viola

Micah Truong
Elizabeth Froese
Gabriel Koens

Samantha Rodriguez
Charlotte Taylor

Cello

Anastasia Callow
Noah Pecson
William Dawe
Austin Savage
Samuel Gerwing
Aidan O'Brien
Akilah Basnayake

Charles Wachowicz
Anke Jacobs
Anna Wachowicz
Keziah Froese
Caleb Tederoff
Todomu Turnbull

Bass

Casey Campbell

Marie Wiart

Flute

Jack Ma
Emma Cowie
Andrew Van Hecke

Oboe

Lucia Sanchez-Wegmann
Owen Luo
Tristan Raj
Callia Fried

Clarinet

Catherine Kim
James Shi

Horn

Sadie Englot
Gillian Nash

Trumpet

Theodore Dlusskiy
Maria Rusic

Harp

Samantha Spurrier

EYO Upcoming Concerts and Events

Saturday, January 25, 2020 @ 12:00 Noon

Senior Orchestra FREE Concert

Convocation Hall, University of Alberta

Sunday, February 23, 2020 @ 2 pm

EYO Concert, Winspear Centre

Featuring the winners of the 39th annual Northern Alberta Concerto Competition (Senior & Intermediate Piano)

Sunday, May 3, 2020 @ 2 pm

EYO Concert, Winspear Centre

Featuring the winner of the 39th annual Northern Alberta Concerto Competition (Voice)

May

Auditions for both Edmonton Youth Orchestras 2020-2021

Senior Orchestra

First Violin

*Theodore Chow
Maya Budzinski
Scott Selland
Cassidy Nouanethong
Arwen Bylsma
Alexandra Panajotova
Inho Kim
Emily Dawkins

*Ehren Moser
Esther Yao
Isabella Wachowicz
Kevin Chen
Mikaela Olsen
Eden Rutto
Allison Wan
Andrea Young

Second Violin

*Christie Leung
Xander Jacobs
Sunnie Xu
Bonnie Ding
Chloe Witherspoon
Zachary Der
Jeremy Wong
Monica Figueroa

Jessica Yang
Jessica Ortlieb
Anna Vlasova
Bonny Wu
Jeffery Ma
Rebecca Tederoff
Nayoung Kim
Reanne Lee

Viola

*Yitian Fan
Savannah Seibel
Siri Gusdal
Saoirse Cipko
Georgia Englot

*Anastasia Cipko
Maya Beakhouse
Gabriella Schenk
Mora Clarke

Cello

*Mary Frank
Jonah Hansen
Sointu Aalto
Lauren Hanson
Willow Dew
Austin Savage

*Nicholas Li
Kyle Pitsarop
Benul Jayasekara
Hailey Bowhay
Nicholas Wong

Bass

Logan Lindstrom

Flute

Alex Valle
Kristen Rumbold
Youssef Belal
Kian Merkosky

Oboe

Rianna Burgess
Jayden Park

Clarinet

Justine Dennis
Elizabeth Smith
Brianna Bolt
Dayna Lueck

Bassoon

Emma Li
Demetrius Kuc

Contrabassoon

Mary Kardash

Horn

*Alicia Krips
Bronwen Taylor
Joshua Ji
Sebastian Filner
Fionna McCrostie
Nathella Pasula

Trumpet

*Kevin Yue
Sara Sierko
Matthew Leighton Sullivan

Trombone

*Kristen Whitby
*Mya Colwell
Brett Merkosky
Hania Belal
Alexander Cai
Sabina Fassbender

Tuba

Joseph Conrad
Alexandria Palmer

Percussion

*Jacob Kryger
William Li
Melissa Bennett
Martin Bui

Piano

Louisa Lu

*Principal

Programme Notes

Edited by Leona Cousineau

Overture to *La Cenerentola* Gioacchino Rossini (1792-1868)

Italian-born Gioacchino Rossini's operas run the gamut of one-act comic works to the monumental five-act William Tell. His works show remarkable craftsmanship, and in their brilliant integration of solo, ensemble, and orchestral writing and their sharp character delineation they are the most important link between the works of Mozart and the first works of Verdi.

Known for the breakneck speed at which he wrote operas, Rossini purportedly finished composing an aria in the time it took him to cook a pot of noodles. His operatic overtures were frequently reused and hastily composed. His most famous opera, *Il Barbiere di Siviglia*, was written in 13 days, and, as was usual for Rossini, the well-known overture was actually taken from another of his operas.

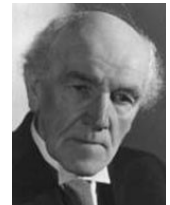
Although his theatrical career began at age 18, by the time Rossini was 37, he had written 37 operas. *La Cenerentola*, written at age 25 was premiered in Rome's Teatro Valle. Like other of Rossini's overtures, the overture to *La Cenerentola* was taken from an earlier opera. However, the spirit of the overture seems appropriate to *La Cenerentola*. The librettist took a few liberties with the Cinderella story as most of us know it. There are no magical aspects to it. Instead of a fairy godmother, there is Alidoro, a kindly philosopher. Instead of glass slippers, there is a bracelet that is placed on Cinderella's wrist by the prince. The opera itself, however, is pure magic.



The Organ Grinder (Op. 54) Nikolai Karlovich Medtner (Orchestrated by Michael Massey)

The circumstances of Nicholi Medtner's difficult life and the spirit of the times in which he lived all contributed to the eclipse of a career which began with the greatest promise. One of the most brilliant piano pupils of the Moscow Conservatoire, Medtner graduated in 1900 with the institution's Gold Medal. At this point, on the threshold of a potentially brilliant future as a concert pianist, he preemptorily renounced his career for which his upbringing had prepared him and instead, decided to devote himself to composition, an occupation he had practised since infancy but for which he had little formal training. Henceforth, his occasional appearances on the concert platform would essentially be only showcases for his own works.

Unable to reconcile himself to the Bolshevik regime, in 1921 Medtner left Russia. His struggle to survive financially was not helped by his reluctance to perform the music of other composers and was relieved only by tours of America and Canada in 1924 and 1929. It was in Britain where in 1935 he was to settle permanently. For the last thirty years of his life, he remained practically unknown to the general public and spent most of his life in abject poverty. Outside of Russia, his music was virtually unknown.



Legend (Opus 59, No 4 in C Major) Antonin Dvorák (1841-1904)

Antonin Dvorák was born in a Bohemian village where his father was an inn-keeper and a butcher. His early musical training was followed by employment for some years as a violist, and then, with the positive encouragement of Brahms, by a life primarily devoted to composition. Dvorák's music won recognition abroad, especially in America, and finally, a rather more grudging acceptance in Vienna because he profoundly believed in the idea that music should be grounded in folk expression. At home in Czechoslovakia he wrote operas about peasant life and settings of patriotic songs using folk legends and popular myths as the basis for several remarkable concert works.

Legends is one of his earliest mature works, written just after the popular *Slavonic Dances*. Originally composed for piano duet, he later developed it into an orchestral arrangement. Although its title implies a highly programmatic composition in which each movement represents a different legend, Dvorák approached the work differently. His goal was to capture the elemental character which is the foundation of all legends, without telling any specific stories. The ten short pieces represent various elements of the human character, ranging from the simple idyllic peasant to the heroes of epic sagas, as well as nature's stage on which their dramas are played.



COMMITTED TO THE DEVELOPMENT OF CULTURE AND THE ARTS

UNIVERSITY OF ALBERTA FACULTY OF ARTS Department of Music

ALBERTA LOTTERY FUND

Alberta Foundation for the Arts

Government of Alberta Culture and Community Spirit

edmonton arts council

THE CITY OF Edmonton



The Alberta Registered Music Teachers' Association (ARMTA) is a professional association representing and serving over 400 music teachers across Alberta. With branches in cities throughout Alberta, the ARMTA Edmonton Branch serves the Edmonton and greater area by providing teacher referral services through the Find a Teacher directory on our website, recitals and masterclasses for our students, continuing education for our teachers, the Northern Alberta Concerto Competition (in conjunction with the Edmonton Youth Orchestra), and numerous scholarships and awards for deserving students. The goal of ARMTA is to promote the love and knowledge of music through teaching.

Legends for Orchestra - I. Rose Latulippe **Milton Barnes (1931-2001)**

Milton Barnes was a Canadian composer, conductor, and jazz drummer. An associate of the Canadian Music Centre, his music is noted for its frequent use of Jewish themes, its rejection of the avant garde in favor of tonality, and its blend of classical, jazz, and pop elements. His music has been labeled by some critics as "eclectic fusion". He was commissioned to write works for Robert Aitken, Liona Boyd, Paul Brody and many others. He died of a heart attack in 2001.

The *Legend of Rose Latulippe* also known as *The Legend of the Dance*, is a French-Canadian legend from the 18th century. There are more than 200 versions of the legend. This version recounts the story of Rose Latulippe, a young frivolous girl who loved to dance. On the night of Mardi Gras, a stranger showed up at the Latulippe home and danced with Rose until the stroke of midnight. The stranger is revealed to be the Devil. According to some versions, the Devil disappeared taking Rose with him to Hell. According to other versions, the priest of the village intervened, saving her. She would subsequently enter a convent and die a few years later. The legend may have served as a cautionary tale for young girls about the dangers of dancing with strangers who could be criminals, particularly during Lent or on Sundays.



Cinderella Op. 87, Act II **Sergei Prokofiev (1881- 1953)**

Sergei Prokofiev's mother taught him piano and he began composing at the age of five. At the age of thirteen he entered the conservatory at St. Petersburg with a large number of compositions already written and earned the conservatory's highest honors in composition and piano. He quickly established a reputation as something of an *enfant terrible*, both in his piano playing and in his compositions.

The politics of Soviet-era Russia created great artistic tensions and Sergei Prokofiev's career and music reflect this in many ways. Yet, they also reflect a composer who was aware of his own musical strengths and used this to his advantage. He maintained a generally stable relationship with the Soviet government, especially during World War II when his works answered the call for patriotic, optimistic music. However, two years later, his music fell victim to the Stalinist attack on Western "formalist" styles. His music along with Shostakovich's and others was officially banned in Russia - although the ban was not always enforced.

Prokofiev began work on *Cinderella* in the spring 1940 for a commission by the Kirov Ballet Company. The scenario was the familiar fairy tale, but emphasized some of the story's more grotesque aspects. The Kirov planned to stage the ballet but in the end, the premiere was given in 1945 by the Bolshoi of Moscow. *Cinderella* was very much in the grand Russian tradition of Tchaikovsky, and audiences took to it very quickly. Incapacitated by a fall and concussion in 1945, Prokofiev continued to work with the *Cinderella* score and extracted three orchestral suites from the ballet score. In discussing the suites, the composer wrote: "These are not simply a collection of numbers mechanically taken out of the ballet. Much has been reworked and put in more symphonic form."

Cinderella's Waltz is a lilting and beautiful dance interlude, but there are constant dark overtones as she dances the night away, and forgets about the time. Reality comes crashing back in at midnight, with a ticking clock, and she hears twelve increasingly lugubrious tolls from the trombones and tuba.

Prokofiev's music was on its surface properly assessable to meet the demands of Socialist aesthetics yet complex enough to attract criticism of Western "formalist" styles - the mark of shame in the Soviet view. In short, it was great music, something of little use to those who saw music not as art, or even as entertainment, but as a means of social control. He died within a day of Stalin, and it was only after the passing of the political upheavals that his music returned to its central place in the Russian repertory.



The Edmonton Youth Orchestra Association is inviting applications for a Conducting Intern

February - May 2020

Under the direction of Michael Massey, the successful applicant will work with our 2 orchestras:

- Intermediate Orchestra - Wednesday evenings
- Senior Orchestra - Saturday mornings

Bursary included.

For more information and application requirements:

www.eyso.com

EYO
EDMONTON
YOUTH ORCHESTRA
Conductor
Michael Massey

