



***Senior Edmonton Youth Orchestras
In Concert***

**Music Director & Conductor:
Michael Massey**

Sunday, December 12, 2021

Program

Conducted by Michael Massey



Senior Orchestra 1

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| <i>Overture to Fidelio</i> | <i>Beethoven</i> |
| <i>From Symphony No. 5 in D Major Op. 107</i> | <i>Mendelssohn</i> |
| <i>III. Andante</i> | |
| <i>IV. Choral: Ein' veste Burg ist unser Gott—Allegro vivace</i> | |

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|---------------------------------|-----------------|
| <i>From Le Cid Ballet Suite</i> | <i>Massenet</i> |
| <i>Navarraise</i> | |



Senior Orchestra 2

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| <i>Overture to Rosamunde</i> | <i>Schubert</i> |
| <i>Suite from The Snow Maiden</i> | <i>Rimsky-Korsakov</i> |
| <i>I. Introduction</i> | |
| <i>II. Song of the birds</i> | |
| <i>III. Cortège</i> | |
| <i>IV. Dance of the Clowns</i> | |

| | |
|--------------------------------------|--------------|
| <i>From L'Arlesienne Suite No. 2</i> | <i>Bizet</i> |
| <i>I. Pastorale</i> | |
| <i>IV. Farandole</i> | |



Program Notes

Overture to *Fidelio*

Ludwig van Beethoven (1770-1827)

Fidelio, Op.72 (originally titled *Leonore, oder Der Triumph der ehelichen Liebe* (*Leonore, or The Triumph of Marital Love*) tells how Leonore, disguised as a prison guard called "Fidelio", rescues her husband Florestan from death in a political prison. This was Beethoven's only opera. For Beethoven, opera never came easily.

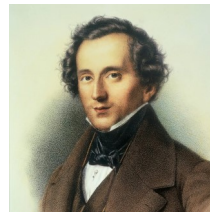
Apparently he spent more time writing the overture to *Leonore* than Rossini and Donizetti spent on entire operas, overtures included. In all Beethoven wrote three *Leonore* overtures, and then one more for *Fidelio*. The *Leonore* overtures, to varying degrees of intensity and complexity, all reflect themes from the opera. The *Fidelio* overture, on the other hand, stands alone, much shorter than its predecessors and indicative of the celebratory mood in Vienna in 1813, after Napoleon's retreat from Vienna.



Symphony No. 5 in D Major, op. 107 "Reformation"

Felix Mendelssohn (1807-1847)

Felix Mendelssohn was among the first of the great Romantic composers. He brought to his music an incomparable lyricism and exquisite poetic moods that never fail to enchant and seduce.



Mendelssohn was born into a family of privilege and wealth. He was a child prodigy and composed between 1820 and 1823 no fewer than a dozen symphonies. He traveled extensively throughout Europe, but his favorite destination was Britain, which he visited several times. During his first visit to Wales in 1829, he began his first sketches for the "Reformation" symphony. Other works were put aside because he intended the symphony to be completed for the celebration of the 300th anniversary of the Augsburg Confession, the name given to the document begun in 1530 by Martin Luther which set forth the principles of Protestantism. This event is known as the Reformation.

The first and last movements of the symphony contain symbolic references to the event. The third movement is an unaffected "song without words" which leads directly into the introduction to the finale. The final movement is based largely on the hymn *Ein feste Burg ist unser Gott* (*A Mighty Fortress is Our God*), the words attributed to Martin Luther himself. The solo flute's statement of the chorale is somewhat different from the original version by Bach but clearly recognizable. Mendelssohn did not treat the theme in a particularly ecclesiastical manner, but the effect is certainly dramatic. It gradually spreads through the orchestra in stately grandeur and concludes the symphony in a triumphant coda.

Le Cid—Ballet Suite

Jules Massenet (1842 -1912)

Jules Massenet was a prodigy, entering the Paris Conservatoire at just 11 years of age. He eventually studied opera composition under Ambroise Thomas, the Director of the Conservatoire and composer of the opera *Mignon*. Massenet would become a teacher himself at the Conservatoire in 1878, and still later take over from Thomas as Director. His opera *Le Cid (The Lord)*, was based on the legend of the 11th century Castillian nobleman Rodrigo Diaz de Vivar, who heroically rid Castile of the marauding Moors with the support of his wife Chimene. It is a story also immortalised in Anthony Mann's film *El Cid* (1961), which starred Charlton Heston and Sophia Loren. The enthusiasm with which *Le Cid* was greeted at the Paris Opera was phenomenal. It reached the Met in New York City in 1887 and was mounted in Chicago in 1902. Its ballet music, which represents several traditional Spanish dances, has been described as "exotic, seductive, languid, and beguiling". *Navarraise* sets off with percussive accompaniment to a rather arrogant main theme.



Ballet music from "Rosamunde"(Op. 26)

Franz Peter Schubert (1797 -1828)

In October of 1823, Franz Schubert, ill and desperately needing money, accepted a commission to write incidental music for a play called *Rosamunde, Fürstin von Zypern (Rosamunde, Princess of Cyprus)*. The work premiered on December 20, 1823 at the Theater an der Wien and was an unqualified failure. After two performances, the play and its music was completely abandoned until long after Schubert's death. Unfortunately, the piece has the dubious distinction of being the tragically short-lived composer's last completed dramatic work.

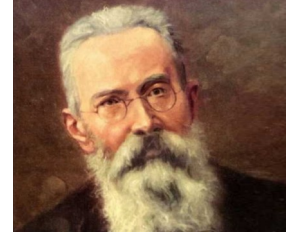


The so-called 'Rosamunde overture', an often-performed orchestral work by Schubert, is in fact, mislabeled and was never actually attached to the play. It is really the overture to his work *Die Zauberharfe (The Magic Harp)* written in 1820. In the entr'actes and ballet music of *Rosamunde* we see the mature blossoming of Schubert's talents as orchestrator. Vibrant orchestral depictions of nature, birdsong, storms, night and morning settings, abound in this music. No longer is the composer constrained by the insecurity of youth and the limitations of the orchestras of his student days. Here is the beginning of his final period of mature composition.

Suite from the Snow Maiden

Nikolai Rimsky-Korsakov (1844-1908)

Nikolai Rimsky-Korsakov began his career in the navy and writing music was only a hobby. At 27, still in the navy, he was offered the job of professor of composition at St. Petersburg conservatory of music. He brought into Russian music a taste for the exotic which continued into a series of operas based on fantastic tales and folklore, one of which is *Snegurochka, The Snow Maiden*, which was first performed in St. Petersburg in 1882. Rimsky-Korsakov considered this opera to be his best work and later composed a suite of four short orchestral excerpts taken from the opera.



Briefly, the story tells of Fairy Spring and Winter who have a child, Snegurochka. She is sixteen, but must still be protected from the sun-god, for if he sees her, she will die. She is to be guarded by the Wood Spirit and now goes freely among the mortals. Many young men fall in love with her but she desires Mizgir, who cancels his own wedding to be with her. She is brought before the Tsar, accused of stealing another woman's fiancé. The Tsar forgives her but the sun-god, Yarilo, has warmed her heart and she must die. She melts away while Mizgir drowns himself. The Tsar cannot lament them since their deaths have brought about an end to the coldness and all sing in praise of the sun and its warmth.

L'Arlésienne" Suite No. 2

Georges Bizet (1838-1875)

When, in 1872, Georges Bizet was commissioned to compose incidental music for a production of Alphonse Daudet's play *L'Arlésienne*, he responded with a suite of 27 short numbers scored for chorus and small orchestra. The production ran for only 21 performances, to largely empty houses. The audience appeared to resent the fact that the title character, the "Girl from Arles", did not actually appear in the play, while others, felt that there were "too many overtures".



Bizet's faith in the quality of his music was unshaken, and he quickly arranged four pieces for full orchestra, and that group, *Suite No. 1*, proved a success. It wasn't until four years after the composer's death that his lifelong friend, Ernest Guiraud, arranged four more pieces into the *Suite No. 2*. Today, the two are often performed together and their sparkling melodies and innovative orchestral colors grace both symphonic and pops programs.

Orchestra 1

Violin 1

Elina Yuma
Maya Budzinski
Isabella Wachowicz
Ryan Fu
Stephanie Leung
Natasha Hendra
Yun Shin
Aidan Lai

Violin 2

Bonny Wu
Annika Langille
Bailey Roschkov
Justin Kim
Jeremy Wong
Annaliese Drews
Ida Doell

Viola

Savannah Seibel
Micah Truong
Samantha Rodriguez

Cello

Nicholas Li
Charles Wachowicz
Anke Jacobs
Nicholas Wong
Samuel Gerwing

Bass

Marie Wiart

Flute

Alex Valle
Kristen Rumbold
Gabby Arojo

Oboe

Rianna Burgess

Clarinet

Justine Dennis
Kiara Acuna

Bassoon

Charlotte Taylor

Horn

Alicia Krips
Sadie Englot
Isaac Shantz

Trumpet

Alex Alpas
Sara Sierko

Trombone

Brett Merkosky
Hania Belal
Yitian Fan

Percussion

William Li
Chul Ho Park

Orchestra 2

Violin 1

Esther Yao
Melody Liu
Jessica Ortlieb
Allison Wan
Alissa Mikhaleva
Anna Vlasova
Emily Goldsney
Serena Bulesic

Violin 2

Eden Rutto
Chloe Witherspoon
Albert Yang
Candice Zhang

Viola

Anastasia Cipko
Savannah Seibel
Georgia Englot

Cello

Sointu Aalto
Anastasia Callow
Noah Pecson
Melissa Lank

Bass

Yimeng (Yoyo) Liu

Flute

Kian Merkosky
Youssef Belal

Oboe

Ashley Elgersma
Lucia Sanchez Wegmann

Clarinet

Brianna Bolt
Catherine Kim
Fiona Drews

Horn

Setareh Elizabeth Rezazadeh
Fionna McCrostie
Matthew Skaley

Trumpet

Matthew Leighton Sullivan
Emily Williams

Trombone

Mya Colwell
Brett Merkosky
Sabina Fassbender

Percussion

Aaron Addorisio
Shane Cyr

ACKNOWLEDGEMENTS

We gratefully acknowledge our many Sponsors

On-Going Financial Support

Alberta Foundation for the Arts; The City of Edmonton; Edmonton Arts Council;
Edmonton Community Foundation; Government of Alberta; AGLC;
Symphony Women's Educational Assistance Fund

Benefactors and Patrons

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Nadine Luchka; Moser Family; Sheila & John Newman;
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