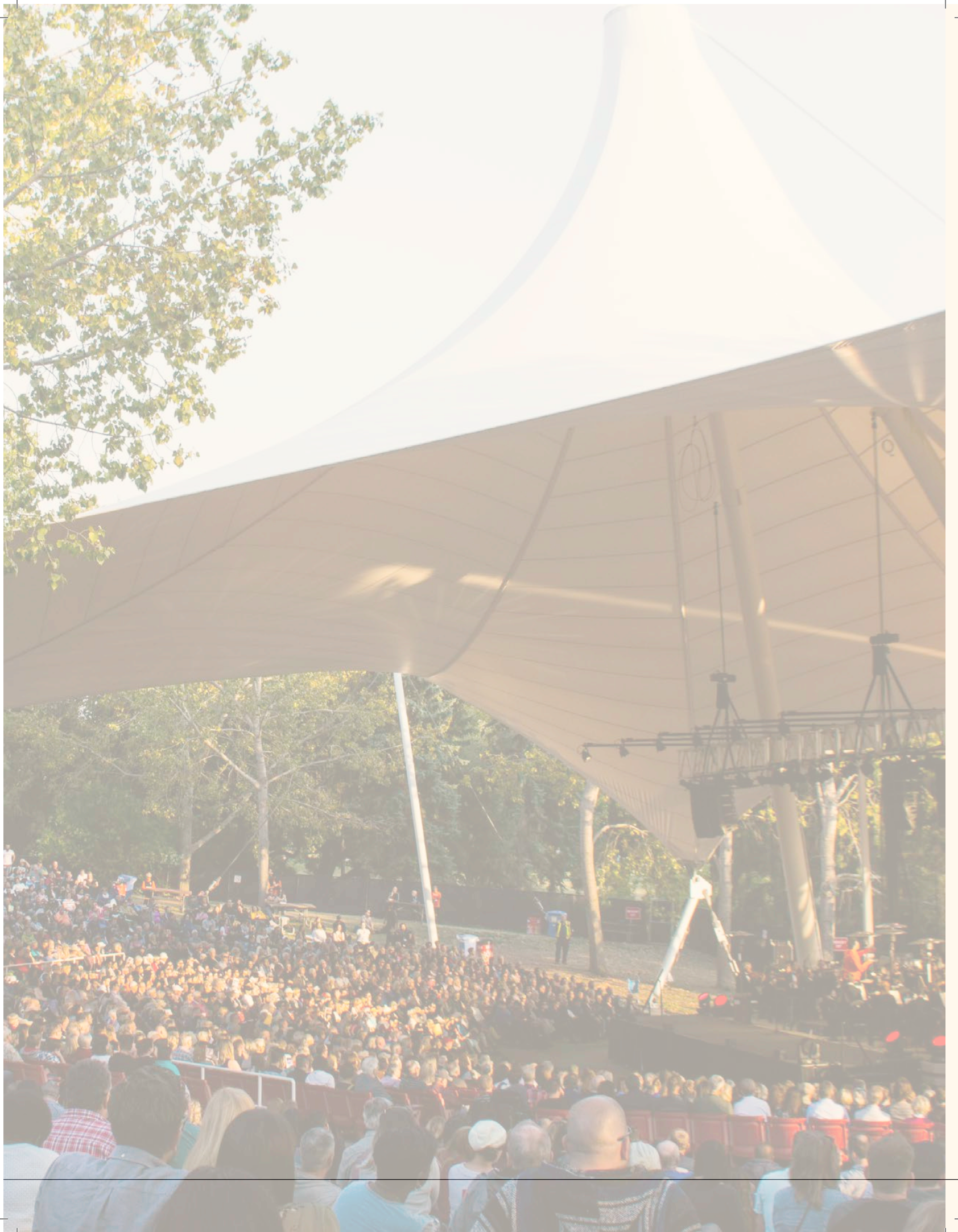




FRANCIS WINSPEAR CENTRE FOR MUSIC
EDMONTON SYMPHONY ORCHESTRA

2017/2018 ANNUAL REPORT



BOARD OF DIRECTORS - REFLECTIONS



MESSAGE FROM PEGGY GARRITTY
BOARD CHAIR

We are beginning an exciting chapter in the life of the Winspear Centre and ESO. With the welcome approval of funding from our City of Edmonton and Government of Alberta partners, we are poised to realize our dream of creating a community hub and gathering place for music. The Winspear Project - a dream 20 years in the making - will expand the current Winspear facility to include a 600 seat performance space, classrooms, a public living room, and studio spaces for the community. This will give us greater capacity to be a true centre for music, through the ability to offer concurrent, diverse and more frequent programming to better serve the community. Construction is scheduled to begin in early 2019 with the goal of opening in 2022.

2017/2018 marked the first season for a new model of artistic leadership. Our new Chief Conductor, Alex Prior, took over the broad artistic responsibilities of music director, complemented by our first Artistic Partner, Edmonton-born violinist Andrew Wan. This was Alex Prior's first year as a builder and artistic leader of the ESO, and he inspired us all through his delivery of music: experiences that were impactful and full of life. Alex has a vision that is inclusive and expansive. In his words: "...an orchestra must be outward and forward looking. While we are custodians of old traditions, a great heritage, we are also responsible for forging new traditions." Meanwhile, during Andrew Wan's partnership, he visited schools, worked with YONA-Sistema (Youth Orchestra of Northern Alberta) students, and participated in fundraising, outreach and promotional initiatives in addition to his performances. Andrew told us he was proud and thrilled with having shared so much music with his "home town" orchestra and audience.

We continue to engage our community as a whole, and develop individuals through the process of making music, on their own terms. With the goal of ensuring that music is readily accessible to school-aged children, and beyond, we continue to build and grow our programs for children. Enrollment in all outreach programs is increasing, which speaks to the interest and impact we have in the community.

I wish to acknowledge the members of the Board of Directors who have served with me this season. I would especially like to extend my gratitude to past Board Chair, Reg Milley, who steps off the board at the AGM. His dedication remains an inspiration, and he will be missed. We also bid farewell to board members Megan Evans and Jim McKillop, whose contributions have been invaluable. A special thank you also goes out to our third board student intern, Renée Anielski, who joined us from the University of Alberta School of Business.

The ESO | Winspear Centre is sincerely grateful to all levels of government, as they support the creative growth of communities across the nation. We also express our gratitude to the many businesses and individuals who provide financial support and to our dedicated volunteers who contribute their time to all areas of the organization. Finally, I extend my thanks to Annemarie Petrov and her team for their creative energy and to the musicians of the ESO for another inspiring season of live orchestral music. With no shortage of reasons to celebrate, the 2017/2018 season has set us up for success in the years ahead.

A handwritten signature in black ink, which appears to read "P. Garritty". The signature is fluid and cursive.

Peggy Garritty
Chair, Board of Directors

CHIEF EXECUTIVE OFFICER - REFLECTIONS



MESSAGE FROM ANNEMARIE PETROV
PRESIDENT & CEO

The Winspear Centre was created by our community to bring people together in the shared joy of music. We are entrusted with its mission, and believe that music is an integral part of who we are as people and that through music we feel more deeply, are enriched, and more connected to one another. Music lives inside us all and when we experience live music together, our relationships are deepened, and our communities become stronger.

I am deeply proud of what the ESO|Winspear Centre accomplishes together with our community. Each season, we delight audiences with performances featuring artists from a wide range of musical genres and styles, from orchestral performances of Tchaikovsky, the music of *Lord of the Rings*, renowned folk rock ensemble the *John Butler Trio*, to a diverse array of local emerging artists. The Winspear Centre brings people inside its doors each year to experience live music in a renowned acoustic hall, in ways that are relevant and meaningful.

This year, we lost our dear friend Tommy Banks. Tommy advocated passionately for the importance of music in our lives, and especially early in life. Part of his spirit lives on through the Tommy Banks Centre for Musical Creativity. Launched together with Tommy several years ago, this is the umbrella for every activity and program that engages people in the making of music and it has been growing ever since. This year, we launched Kipohtakâw YONA, at Alexander First Nation, a Sistema inspired initiative that provides high quality music instruction two days a week to over 50 children. Our Core YONA-Sistema (Youth Orchestra of Northern Alberta) program at St. Alphonsus now serves 85 students, and our partnership with the Buchanan Centre for Parkinson's continues to support our Parkinson's Jam Sessions program for adults. Now, we are dreaming big with plans for The Winspear Project, and aim to break ground in early 2019.

While we celebrated milestones in 2017/2018, one of our challenges lies in mitigating the impact to the Winspear Centre from the downtown construction and revitalization, much of which is concentrated

at the front entrance of our building. The City of Edmonton is a close partner, and we share in the expectation that this short-term pain is for long-term gain that will serve everyone well. In the short term, however, it has translated into a loss on our operations for the past year. The loss is offset through transfers from internally restricted funds that were established for circumstances such as these, but this can only be sustained in the short term. Going forward, careful planning and mitigation strategies are being implemented to see us through the next several years of downtown construction. We know that the revitalization will benefit all members of the community through increased accessibility and services, drawing people downtown and making our community more vibrant.

As always, our sincere gratitude extends to the three orders of government who support us every year through the Edmonton Arts Council and the City of Edmonton, Alberta Foundation for the Arts and Government of Alberta, and Canada Council for the Arts and Canadian Heritage. We are also thankful for the contributions from foundations, and support from our dedicated partners in the business and arts communities. Above all, we want to thank our patrons who share their appreciation for live music by attending our concerts and support our growth through personal donations.

It is with great anticipation that we enter Alex Prior's second year as Chief Conductor, whose concerts are original, affecting, and intimate. I also wish to extend my thanks to all of the musicians, staff, and volunteers who drive this organization forward with their talent and dedication. I am privileged to work with a committed Leadership team and Board of Directors, whose wide-ranging expertise and innovative thinking keeps us moving in new and exciting directions. Together, we ensure that everyone has access to those wonderful and magical musical experiences that remind us of who we are and what we share with each other.

A handwritten signature in black ink, appearing to read 'Annemarie Petrov'.

Annemarie Petrov
Chief Executive Officer

CHIEF CONDUCTOR - REFLECTIONS



MESSAGE FROM ALEXANDER PRIOR
CHIEF CONDUCTOR

It has been my pleasure as Chief Conductor to introduce our orchestra and audiences to new music. My job, as I see it, is to ensure that our concerts are so emotionally impactful and visceral that you will be surprised at just how familiar, personally intimate, and important this music, its sounds and its stories, become. My hope is that the audience feels not as passive spectators, but as active parts of the music: experiencing the journey, feeling comfort and joy.

In 2017/2018 I shared some of my favourites with you - key works that made me fall in love with music. We started off the season with *Harmonielehre* by the American sound-sculptor John Adams, my hero since childhood. The music is mesmerizingly hypnotic, and seldom will you encounter a work as relevant, youthful, and yet eternal. This is a piece that is everything we at the ESO are - grounded in ancient traditions, while speaking to and inspired by twenty-first century lives, issues, and styles. Ottawa's National Arts Centre Orchestra joined forces with the ESO, with over one hundred musicians on stage, to perform Dvořák's *9th Symphony (The New World)*, led by their Music Director Alexander Shelley. This epic masterpiece fuses Czech folk rhythms with American influences and in some ways created the blueprint for what an American sound could be. In December we performed the Edmonton premiere of Sir Eugene Goossens' version of Handel's *Messiah* - an adaptation that resonates true to Handel's spirit: joyous, always with a smile, rough, eccentric and outrageous.

We are an orchestra that champions Albertan and Canadian talent from Artistic Partner Andrew Wan (violin) to Claire de Sévigné (soprano). We are so very proud of our hall, city, musicians and people. Our commitment to the development of Canadian artists runs deep. The ESO engaged its first Composer-in-Residence, John Estacio, in 1992. Allan Gilliland and Robert Rival followed in subsequent residencies. They were and remain part of our community, and we take a sense of pride in our ongoing commitment to their music, and so does our audience. Our composer in 2017/2018 was John McPherson, our Principal Trombone,

who took leave from his regular position to write music for the ESO. We were honoured to debut his *Concerto for 2 Horns (Mountain Triptych)*, written for ESO musicians Allene Hackleman and Megan Evans.

Our Composers-in-Residence make initiatives like the Young Composers Project possible each year. The Young Composers Project has been a mainstay of our programming since 1994, when it was conceived by John Estacio. Each year, a high school student is given the opportunity to work alongside our Composer-in-Residence to compose a new work for the ESO to perform. Eighteen year-old Vivian Kwok was our young composer last year. It is imperative to nurture young Canadian artists, and it was a pleasure to conduct Ms. Kwok's first orchestral work, *Purge and Perseverance*, at Symphony Under the Sky.

My sincere thank you to all of my talented colleagues in the orchestra: for their incredible creative energy and dedication to the art, to Annemarie Petrov for her leadership and vision, to the administration for their tireless support, and to the Board of Directors for their friendship, advocacy, and care.

Alexander Prior
Chief Conductor

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Edmonton Symphony Orchestra | Winspear Centre

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"I just wanted to say that Saturday evening's concert was a completely lovely experience. I can hardly wait to see Alex and the entire symphony again! Marvelous!"

ESO Masters Applause Patron
Justine

EDMONTON SYMPHONY ORCHESTRA

At the core of our organization is a collective of professional musicians that made the decision to make music their life, and Edmonton their home. Daily, they share with one another and the community their passion, wealth of knowledge, and expertise – as performers, as teachers, as colleagues and as community members. More than half of our 56 core players teach privately, and at institutions such as the University of Alberta, and the Alberta College Conservatory of Music. Multiple musical organizations in Edmonton are run by ESO musicians, and they are the leaders in Edmonton's music ensembles: from string quartets, to chamber orchestras, to jazz octets. In 2017/18, eight musicians volunteered as ESO Ambassadors to the YONA-Sistema (Youth Orchestra of Northern Alberta) program, mentoring and making an impact on the lives of children from underserved communities. Many more were involved in mentoring adult learners and in visiting classes of students to open their eyes to the life of a musician, and the power of music.

ESO MUSICIAN ROSTER

NAME	POSITION	JOINED
Robert Uchida	Concertmaster	2013
Eric Buchmann	Associate Concertmaster	2006
Virginie Gagné	Assistant Concertmaster	2006
Aiyana Anderson-Howatt	Violin I	2001
Anna Kozak	Violin I	2001
Broderick Olson	Violin I	1961
Joanna Ciapka-Sangster	Violin I	1994
Neda Yamach	Violin I (on leave)	2011
Richard Caldwell	Violin I	1973
Laura Veeze	Violin I	2014
Dianne New	Principal Violin II	1980
Susan Flook	Assistant Principal Violin II	1987
Heather Bergen	Violin II	2001
Murray Vaasjo	Violin II	1992
Pauline Bronstein	Violin II (on leave)	1979
Robert Hryciw	Violin II	1975
Tatiana Warszynski	Violin II	1984
Zoë Sellers	Violin II	1985
Stefan Jungkind	Principal Viola	1986
Clayton Leung	Acting Assistant Principal Viola	2013
Kerry Kavalo	Viola	2016
Rhonda Henshaw	Viola	2002
Rafael Hoekman	Principal Cello	2015
Ronda Metszies	Acting Assistant Principal Cello	2004
Derek Gomez	Cello	1983
Gillian Caldwell	Cello	1977
Victor Pipkin	Cello	1991
Jan Urke	Principal Bass	1980
John Taylor	Assistant Principal Bass (on leave)	1983
Janice Quinn	Bass	1995
Max Cardilli	Bass	2016
Rob Aldridge	Bass	2008
Elizabeth Koch	Principal Flute	1987
Shelley Younge	Assistant Principal Flute (on leave)	1978
Lidia Khaner	Principal Oboe (on leave)	1996
Paul Schieman	Assistant Principal Oboe	1979
Julianne Scott	Principal Clarinet	2009
David Quinn	Assistant Principal Clarinet	1989
William Harrison	Principal Bassoon (on leave)	1976
Matthew Howatt	Acting Principal Bassoon	2015
Edith Stacey	Assistant Principal Bassoon	1996
Allene Hackleman	Principal Horn	2004
Donald Plumb	Assistant Principal Horn	1973
Gerald Onciul	Assistant Principal Horn	1977
Megan Evans	Assistant Principal Horn	2008
Robin Doyon	Principal Trumpet	2008
Frédéric Payant	Assistant Principal Trumpet	2014
John McPherson	Principal Trombone	1979
Kathryn Macintosh	Assistant Principal Trombone	1983
Chris Taylor	Principal Bass Trombone	1975
Scott Whetham	Principal Tuba	1984
Barry Nemish	Principal Timpani	1974
Brian Jones	Principal Percussion	1968–71/75
Nora Bumanis	Principal Harp	1980

ALEXANDER PRIOR - YEAR ONE

Our Chief Conductor Alexander Prior invigorated and transported audiences to new heights with his passion for the music of the north, his love of new soundscapes, and his adventurous programming.

AUGUST – Made his first cameo appearances at Symphony Under the Sky, conducting a work on each program as a way of introducing himself to audiences at Hawrelak Park

SEPTEMBER – Officially started his first season with concerts in the Late Night and Masters series which featured *Harmonielehre* by John Adams

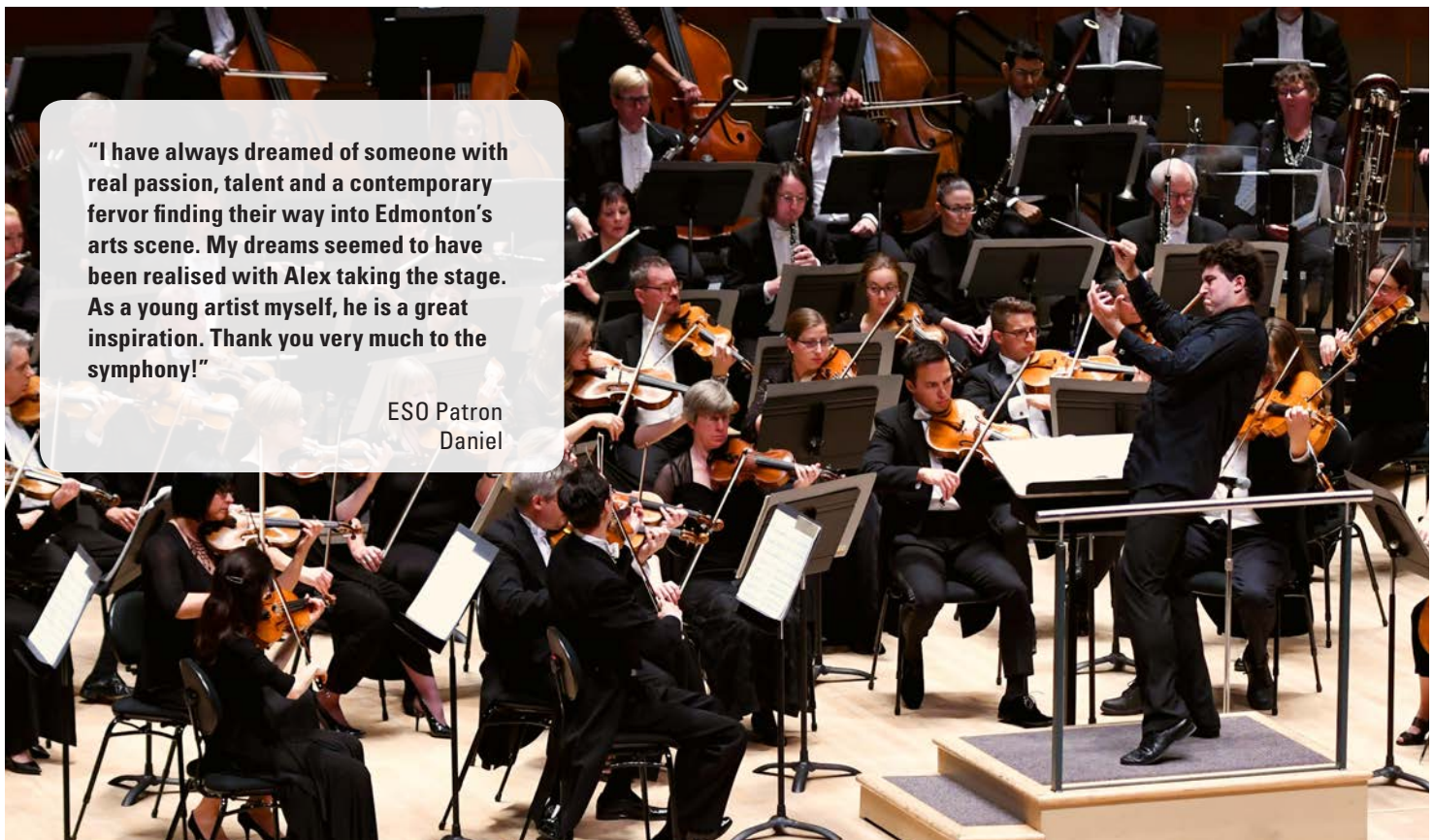
NOVEMBER – Collaborated with 2017/2018 Artistic Partner Andrew Wan for Beethoven's *Violin Concerto*; and with ESO Concertmaster Robert Uchida for Berg's *Violin Concerto*

DECEMBER – Conducted a non-traditional, neo-Romantic orchestration of Handel's *Messiah*, arranged by Eugene Goossens, in a bold new take on the ESO's annual holiday tradition

MARCH – Led the third edition of the ESO's "B-Sides" Rusty Musicians event, at which non-professional musicians sit alongside the musicians of the ESO for a repertoire reading on stage at the Winspear Centre

MAY – Programmed and conducted the ESO's Education Concert series for Grades K-3, as well as his first Symphony for Kids concert

JUNE – Finished the concert season joined by several Edmonton choirs plus guest soloists for Beethoven's *Symphony No. 9*; and followed that with four sold-out concerts of *The Lord of the Rings Symphony*



ESO PERFORMANCE ENGAGEMENT

BLOCKBUSTER CONCERTS

With the highest attendance in 2017/2018, these concerts cover a wide range of our programming, spread over several of our main series including Masters, Pops and Lighter Classics. Christmas concert offerings continue to resonate with the community, as they make attendance part of their annual holiday traditions. Performances featuring Canadian icons and movie music prove to be powerful ways for the community to connect with their ESO. The last concerts of the season were four, sold out, performances of *Lord of the Rings Symphony*, led by Alex Prior. Our social media engagement grew 88% over the course of that weekend.

“One of the best concerts that I have ever been to; I spent the evening with goosebumps and the soloist’s voice brought me to tears”.

Patron Feedback from
Lord of the Rings Symphony

CONCERT	SERIES	DATE	ATTENDANCE
A Night in Hollywood	Symphony Under the Sky	Sept 2	2569
Two Orchestras	Masters Applause	Oct 28	1623
The Music of Star Wars	ESO Special	Nov 28 - 29	3273
A Jann Arden Christmas	ESO Special	Dec 1 - 4	6224
Handel's Messiah	ESO Special	Dec 15 - 16	3283
A Lightly Classical Christmas	Lighter Classics	Dec 21	1652
A Very Merry Christmas Pops	Pops	Dec 22 - 23	4732
Bahamas	Live at the Winspear	Mar 5	1684
Chantal Kreviazuk & the ESO	ESO Special	Apr 21	1724
Lord of the Rings	ESO Special	June 14 - 16	6735

TOMMY BANKS - A TRIBUTE



The following tribute was excerpted largely from an article published in the Edmonton Musicians' Association newsletter Apollo, and was written by veteran Edmonton musician and E.M.A. President E. Eddy Bayens, one of a countless number of Tommy Banks' friends and colleagues. We thank Eddy for his reminiscences.

When Tommy Banks died on January 25, 2018 at the age of 81, we all lost a musical icon. But more than that, we in this community lost a friend, a champion, and a true visionary.

He was born in Calgary in 1936, and the family moved to Edmonton in his teens. At 14, Tommy chose music as a career, ignoring advice to the contrary. He quit high school, so his playing would not be contaminated by the ravages of higher learning. He had an insatiably curious mind that appeared to absorb, process, and retain information instantaneously. That ability allowed him to participate in discussions about a wide range of subjects, a talent that served him well.

After World War II, there were many dance halls in Edmonton. They all used big bands that were popular during those post-war years. Word got around about this piano playing kid who had just arrived on the scene who seemed to know all the tunes ever written, including the original keys, right intros and proper bridges. Also, he could improvise fluently without ever repeating himself. That was the beginning of his phenomenal trajectory of success.

Too restless to be anyone's sideman, he soon formed his own band, "Tommy Banks and The Banknotes," and began to get involved in all aspects of the music business: arranger, composer, producer, promoter, talk show host, nightclub owner, jingle writer, conductor, studio owner, philanthropist. I have not been able to ascertain what he did in his spare

time. Through it all, he remained a decent and humble guy, who always made time to listen to a person, especially to musicians who needed help. He would respond not only with words but with deeds. As a conductor he provided constructive musical leadership that allowed a player to be his best, not through intimidation, but through clear and thoughtful direction, all done in the spirit of true musical partnership.

Many of his activities could have put him "on the other side of the table" from the Local, as an engager of musicians. For Tom that was never an issue. His mantra was: "If it is in the interest of the musicians, it's the right thing to do." All his engagements went by the book. No membership card? No gig.

He and his band spent enough time on the road to appreciate that making a living at home in Edmonton is not such a bad thing. The William Morris Agency was representing the band and arranged for them to play at Frank Sinatra's Club at Cal Neva Lodge and in Las Vegas. After consulting the band, Tommy turned down the offer. The agent told him succinctly, but rather uncharitably, "You're crazy."

Edmonton developed an active jazz scene, thanks to Tommy's creation of the Yardbird Suite Jazz Club. The city was also endowed with the superb Edmonton Symphony Orchestra, providing a handy section for string bedding he often used. Tommy's decision to stay in Edmonton resulted in many outstanding musicians remaining in or moving to Edmonton to work

with him. Big Miller, PJ Perry, Harry Pinchin, Bob Miller, Bobby Cairns, Tom Doran, and Bob Stroup are just a few examples.

When the CBC considered producing a nightly talk show, *The Tommy Banks Show* was born, running for 13 years. The CBC insisted the show be produced in Toronto, as it was national in character. Tommy's position was, you want me, you come to Edmonton. After a few days of intense discussions, he got his way. The show was produced in Edmonton, complete with a live band, with Tommy as host.

When the new independent ITV station opened in Edmonton, Tommy convinced the owner, Dr. Charles Allard, to produce the "In Concert" series, presenting an array of soloists, such as Tom Jones, Johnny Mathis, Aretha Franklin, Jack Jones, Roberta Flack, Anne Murray, Roger Whittaker, and Ray Charles. 36 shows, all backed by big bands or symphonic ensembles. Tommy also fixed the music for Wayne Gretzky's wedding, as he did for the Pope's visit, Universiade, Commonwealth Games, and the Winter Olympics. There appeared to be no limit to his creativity, energy, and focus.

As an educator, he was the head of the music department at what is now MacEwan University, a program that emphasizes the artistic side of music and the business side, taught by experienced professional musicians rather than by career teachers. He introduced k.d. lang to the world when she was in her early teens and, as musical director of the Edmonton Orion Theatre, he accompanied Robert Goulet to a successful theatre career.

Tom was one of the first to argue that Edmonton was too big and too good a city not to have its own concert hall, and was instrumental in the building of the Winspear Centre. He also helped create the Alberta Foundation for the Arts in conjunction with the Alberta Government. He was one of several in our community that established the Lieutenant Governor's Arts Award Foundation in 2003.

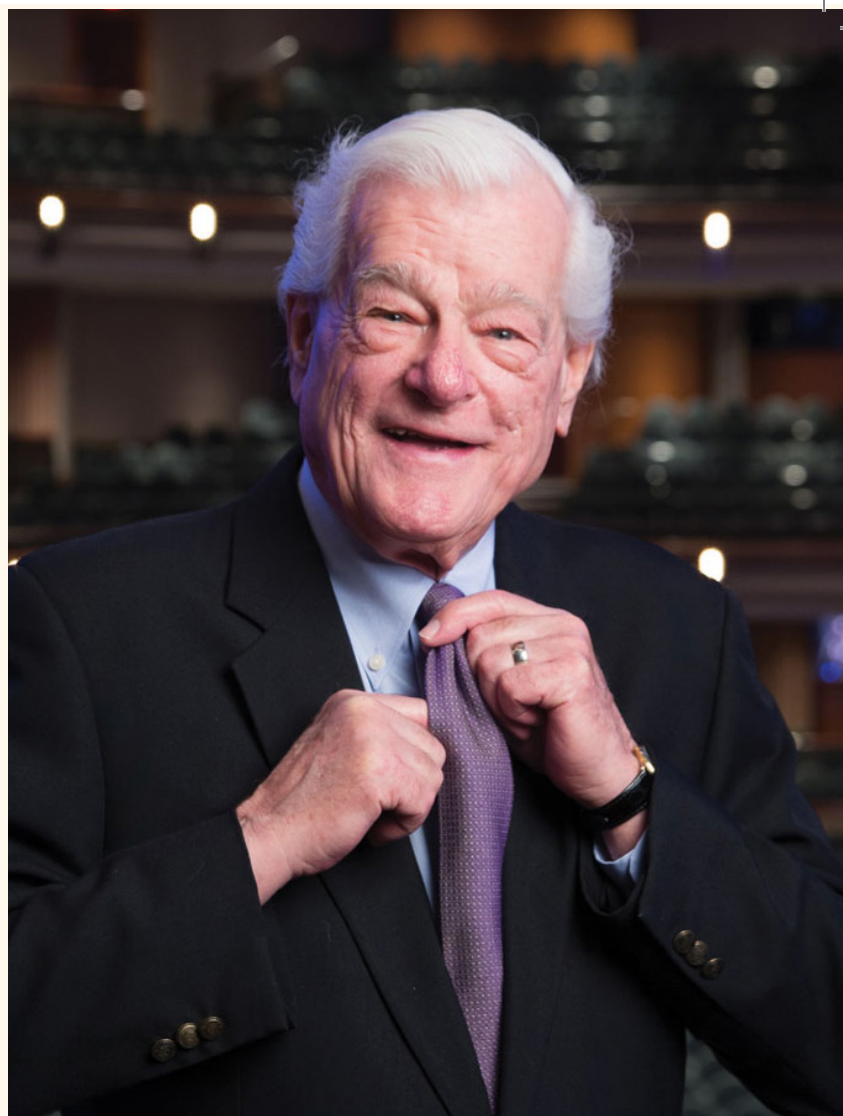
His legacy is not what he took, but rather what he gave.

In recognition of his many contributions, he received a number of awards - a Gemini, Juno, the Queen's Diamond Jubilee Medal, Order of Alberta, University of Alberta Doctorate of Law, and was named an Officer of the Order of Canada.

In 2000, he was appointed as Senator, a remarkable achievement for a piano-playing high school dropout. He was a member of the Senate for 11 years until the mandatory retirement age of 75. While there, he served on many prominent committees, including security and foreign trade. In that office he was also effective in influencing government decisions on arts funding, taxation, and transportation issues.

In 2013, when the ESO and Winspear Centre announced a new focus on education and outreach, designed to enable everyone in the community to experience music in their lives in whatever way they could, it was only natural that this new endeavour would be called the **Tommy Banks Centre for Musical Creativity**. Tommy had championed the arts as not only integral in the life and education of everyone, but as a human right. The creation of a Centre bearing his name was an acknowledgement – and an obvious one – of Tommy's tireless crusade that the arts make us better.

Wherever musicians go after they die, may we find comfort in the assurance this gentle genius is now busy writing charts there and looking after the players' interests. First, take a well-deserved rest my friend.



BANKS CENTRE - GROWTH

The Tommy Banks Centre for Musical Creativity continues to grow and explore all kinds of creative possibilities. The success of hosting a national Music Care conference for health care providers led to a research grant with University of Alberta and Wigmore Hall, UK, to investigate the possibility of adapting Music for Life - an interactive, therapeutic music programme for older adults with dementia, for use in care homes in Alberta. At Alexander First Nation, we launched twice-weekly violin lessons to students in grades two and three, all of whom performed at the Road to Joy concert in June. Our Music Box Babies program experimented with offering Sunday morning classes and discovered that it is a popular option for parents of infants and toddlers. On the corporate side, 40 CEOs and board chairs attended Orchestrating Your Board for a day of exploring aspects of governance using the orchestra as a metaphor. This well-received day was created in partnership with University of Alberta Executive Education. These are just a few of the highlights of the past year at the Banks Centre. We are reminded each and every day that it is human nature to love and experience music in community with others.

RUSTY MUSICIANS

July 25 – 29, 2018 were five busy days at the Winspear Centre. We welcomed over 40 adult amateur musicians from across Canada and the USA to our building for our second annual Rusty Musicians Summer Camp. The lobbies, backstage, and even the basement were buzzing with musicians of all abilities making music together. Each day the campers experienced intensive musical instruction that ranged from private practice to orchestra rehearsals with Maestro Bob Bernhardt, from chamber music coachings, to sectionals led by ESO Teaching Artists. In between, the campers had time to bond over coffee, sandwiches, s'mores, and a bag of cheezies or two. Highlights of the five days include: faculty performances at the opening night reception, a chamber music recital from the campers, and of course the final Sunday afternoon concert on the stage of the Winspear Centre.

We are proud to report that our numbers have grown from 25 campers to 41 campers this year. This affirms the need for a program where adult amateur musicians have the opportunity to stay connected to making music with like-minded peers.

SCIENCE OF SOUND

On May 30th we had our last Science of Sound program for the 2017/2018 season. The Science of Sound program is an opportunity for grade three classrooms to spend a day at the Winspear, and explore sound through music. We had significant involvement from ESO musicians this year throughout the program, from providing tours to coming into the classroom and interacting with the students. We are looking forward to continuing Science of Sound next season.

BY THE NUMBERS

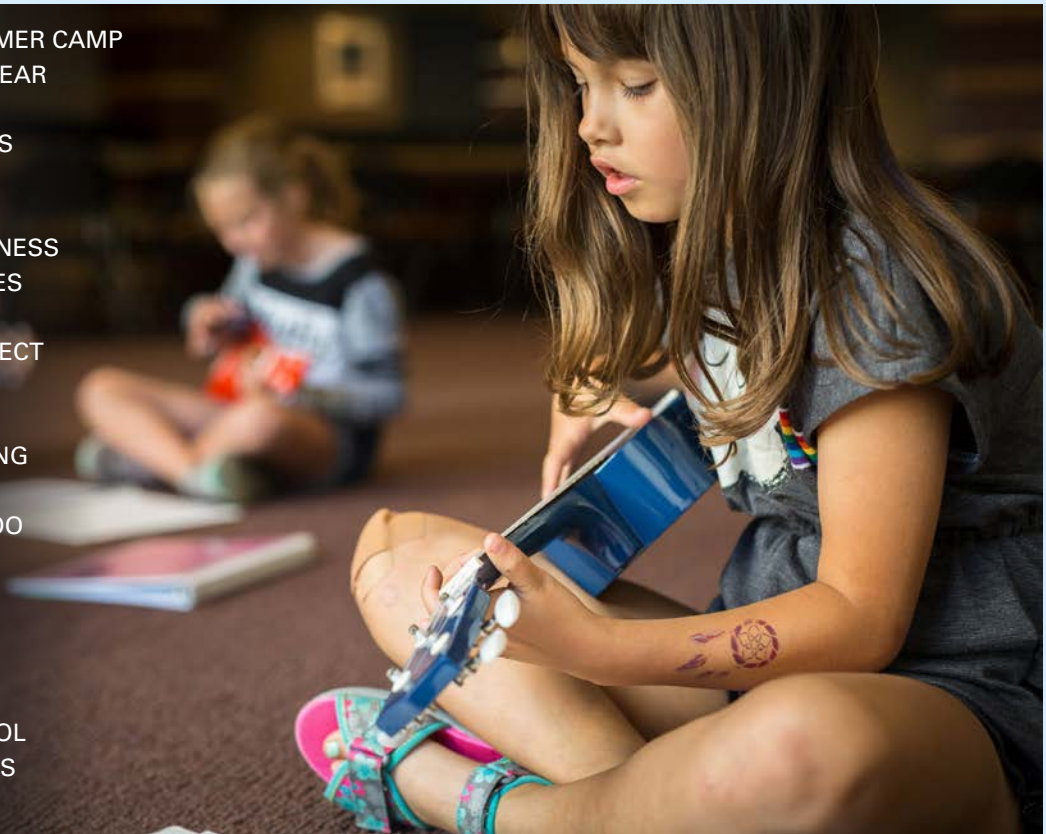
	2016/2017	2017/2018
Rusty Musician Campers	25	41
Science of Sound Schools	16	34



ESO Education Concert

BANKS CENTRE - PROGRAMS

RUSTY MUSICIANS: SUMMER CAMP
 WEE ONES AT THE WINSPEAR
 SCIENCE OF SOUND
 OPEN DRESS REHEARSALS
 ESO ADOPT-A-PLAYER
 INTERPRETIVE TOURS
 CONDUCTING YOUR BUSINESS
 RUSTY MUSCIANS: B-SIDES
 EDUCATION CONCERTS
 YOUNG COMPOSER PROJECT
 SCIENCE OF SOUND
 YONA EXPLORERS
 MUSICIANS IN THE MAKING
 PRELUDES
 INSTRUMENT PETTING ZOO
 MUSIC BOX BABIES
 PRELUDES
 UPBEAT!
 YONA-SISTEMA
 MASTERCLASSES
 WINSPEAR SOUND SCHOOL
 SUMMER KIDS DAY CAMPS
 AFTERTHOUGHTS



	2014/2015	2015/2016	2016/2017	2017/2018
Number of adult programs	7	7	10	12
Number of youth programs	14	15	16	21
TOTAL PROGRAMS	21	22	26	33
Number of adults served	3,275	4,277	5,166	5,372
Number of youth served	24,713	28,345	32,933	31,566
TOTAL SERVED	27,988	32,622	38,099	36,938

YONA-SISTEMA

YEAR FIVE

The La Bruyère Orchestra of YONA-Sistema joined the students of Kipohtakâw YONA and the ESO on the Winspear stage in June 2018 for our annual and powerful Road to Joy event. This event capped off a year of growth for YONA-Sistema (Youth Orchestra of Northern Alberta). The program expanded from 75 to 85 students in Edmonton and we added a new satellite pilot program for 50 students at Kipohtakâw YONA.

Serving St. Teresa of Calcutta and St. Alphonsus Catholic Schools, and Delton and Victoria Public Schools, the curriculum is designed to help students grow as musicians through group instrument instruction, musicianship training, and to build healthy skills supporting citizenship. They receive a nutritious snack daily and spend time engaged in movement activities, outdoor play, and physical exercise. Throughout the year, students engaged in a variety of activities including performances in the community, sessions with ESO Ambassadors (Neda Yamach, violin; Heather Bergen, violin; Clayton Leung, viola; Ronda Metszies, cello; Shelley Younge, flute; Gerry Onciul, horn; Erik Hongisto, trombone; and Brian Jones, percussion), and creative activities such as expressive arts and bucket drumming.

Our academic support program expanded and more volunteers regularly offered their time and expertise in tutoring the students. We had 20 volunteers who helped support the academic success of students in addition to helping with the various other aspects of programming. New in 2017/2018 was the Academic Support Internship Program, where Interns work with students and prepare materials to support individual academic needs. The Interns also develop fundamental classroom-related skills with the support of YONA Teaching Artists who act as mentors.

Several major changes were implemented during Year Five. Chamber Music was introduced as an optional class to Junior High students wishing to diversify their understanding of ensemble playing. To participate, they attend YONA an additional day to work with Lead Teaching Artist, Lauren Dykstra, and perform in the community. A Leadership Council was also implemented; this Council consists of eight students who were selected through an application process. They met at the Winspear Centre once a month on Saturdays and had additional meetings throughout the week to discuss their experience of the program. Another major change came in our recruitment process. YONA Explorers, our pre-YONA program designed to recruit prospective new students and determine which students are ready, ran as a summer camp in 2018. The four day intensive summer camp also allowed students to learn about YONA culture, instruments, and programming. From this group of 35 campers, we invited 20 to join us at full time YONA.

For Year Six, another 20 students will join the program. As the students are getting older, a greater range of skills is also becoming apparent. Our Chamber Music program is being expanded to all Junior High students with the intent of provided them with more challenging repertoire. We have also created the Young Artist Program, a new initiative that seeks to provide a high quality instrument and private music instruction to students who demonstrate excellence in music and community involvement. Through this program, students who apply and audition are eligible.

We are gratified by how our community has rallied around this remarkable group of young people. Support for the YONA-Sistema program remains strong, whether it's the generous support of the La Bruyère Fund or the individual donations made throughout the year.



YONA STUDENTS	GRADES 2-10 AGES 7-16
CROCS	100 PAIRS DONATED <small>All students wear indoor shoes.</small>
DAILY SNACKS	WATERMELONS/YR 63 GRANOLA BARS/YR 9,500 MUFFINS BAKED/YR BY AN INCREDIBLE YONA VOLUNTEER 3,800
INSTRUMENTS	85 INSTRUMENTS IN USE 225 STRINGS REPLACED/YR 200 INSTRUMENTS WAITING FOR REPAIR
DIVERSITY	YONA FAMILIES COME FROM OVER 20 COUNTRIES



KIPOHTAKÂW YONA

YEAR ONE

In early 2017, we visited Kipohtakâw Education Centre at Alexander First Nation for two sharing concerts. Soon after, we welcomed their students to the Winspear Centre for a full day of programming, including a tour, orchestra rehearsal, and meet-and-greet with ESO musicians. The School Administration indicated to us that, while their culture and music are thriving, they would like access to “western” music through a quality music program. We had identified the program flexibility of YONA-Sistema to be an ideal fit with its overarching philosophy. In January 2018, the ESO launched Kipohtakâw YONA, a three year pilot program. We work directly with over 50 students at Kipohtakâw Education Centre who are currently in grades three and four.

Two of our Teaching Artists, Lauren Dykstra and Nathan Chan, visit twice per week to provide violin lessons. The idea is to teach children so they can teach others. Local Elders have been translating musical terms into Cree in support of Cree-Immersion school goals. We intend to stay involved with the community and continue the program after the pilot phase is complete, as we did with our YONA-Sistema program. We have been working with the community to build a respectful and authentic relationship. There are no other outreach music education programs at Alexander First Nation; we are the first partnership in this area. Alexander First Nation is furthering their mission in promoting independence and family unity, and improving the services to the community by implementing and developing innovative programs and practices, like YONA.

We learn so much from Kipohtakâw. They share teachings and include us in their ceremonies – it has been an incredible experience for the ESO and important in our own growth as an organization. A survey was completed by the parents and guardians of the students in June 2018. 91% reported that their child was more confident, 72% more motivated and happy.

The students from this program performed with the entire ESO for the first time on stage at the Winspear Centre in June 2018 for our annual *Road to Joy* fundraiser for YONA. It was an emotional and powerful experience for the audience, the students and the musicians.



The top three components about Kipohtakâw YONA that they reported as having the most value are:

- The music opportunity offered during school hours
- Access to quality music instruction
- Performing with the Edmonton Symphony Orchestra

When asked about the impact that Kipohtakâw YONA has on their family:

“It has helped us to be closer and share special moments as a family”

“Brought family together to share their new interest”

“Our child has demonstrated initiative and an awesome passion for music”

When asked what their impression of their child’s experience of Kipohtakâw YONA we were told:

“He is enjoying it, he wants a violin for home now”

“Proud to be learning different songs, very happy to show other family members”

“It is a good program. Music is a very powerful teacher”

“She loves the program. She wants to stay at Alexander School so she can continue the program”

“Both my children enjoyed the program very much. My son has mild ADD and I was surprised how calm he was while playing and performing”

THE WINSPEAR PROJECT - UPDATE

The Completion Design and Construction Committee has been hard at work throughout the 2017/2018 season, as we get closer to breaking ground. Plans for The Winspear Project include the addition of a “Music Box” – a 600 seat multipurpose concert space, classrooms for our multiple education programs, space for musical discovery to be open to the public throughout the day, outdoor space for the community to enjoy year-round, an amphitheatre, a café, a YMCA Childcare Centre, and much more. This addition to the Winspear was always the intention and vision of our namesake, Dr. Francis Winspear and we are thrilled to see these dreams come to fruition. The Centre will have a tremendous impact on the communities that the Edmonton Symphony Orchestra serves, making music performance, education and musical discovery accessible, exciting and visible. We are building the orchestra’s audience of the future.

UPDATES:

- City funding has been approved and the first installment was provided as working capital for the initial design work
- Provincial funding has been confirmed and we received our first of three installments
- Schematic Design is complete and we are confirming capital budget assumptions before proceeding with the Design Development phase
- Our target to start construction is Winter 2019 at which will eliminate the surface parking lot and access to our Stage Door



LIVE AT THE WINSPEAR

PURPOSE OF LIVE AT THE WINSPEAR

- To deliver exceptional singer and songwriter performances to our audience
- To provide a platform for upcoming artists
- To put a spotlight on Canadian talent

2017/2018 LIVE AT THE WINSPEAR SERIES

Alberta Culture Days	Sept 30 - October 1, 2017
Whitehorse	October 14, 2017
The Monster	October 31, 2017
Bruce Cockburn	January 24, 2018
Bahamas	March 5, 2018
Martin Kerr	May 15, 2018
Royal Wood	May 18, 2018
Edmonton Music Awards	June 28, 2018
John Butler Trio	June 29, 2018



Feedback from Live at the Winspear Patrons:

"I have always enjoyed my time at the Winspear – please continue to bring in top notch performers! Thank You"

"Excellent venue, there are no bad seats at the Winspear"

"Expectations when I visit the Winspear are very high and they are met every single visit. I look forward to coming again"

WINSPEAR 20 BIRTHDAY - ALBERTA CULTURE DAYS

The Winspear Centre invited the community to celebrate its 20th birthday. The birthday party held during Alberta Culture Days, featured free performances with local bands, a full day of music and activities throughout the building, and helped to introduce Alex Prior to Edmonton.



WINSPEAR COMMUNITY USE

AN ORGAN SOIRÉE

The Winspear Centre had the privilege of celebrating a milestone birthday of Margaret this June 2018. It all started with a simple email inquiry from her son, Vince, to our Client Services Manager, Diana de Sousa. Margaret was turning 80 in June and the family had the thoughtful idea to approach the Winspear to celebrate. Vince was looking for a multi-manual pipe organ where his Mom could host a "soirée" for immediate family here in Edmonton.

Margaret is a Royal Conservatory certified pipe organist with a degree in Pipe Organ Performance from Mount Allison University, and a long career of various organist and Music Director roles across Canada, including here in Edmonton at St. Paul's United Church.

After speaking to Vince, Diana connected with Jerrold Eilander, our Orchestra Operations Manager and Organ Curator. They both agreed that they needed to make this happen, as it would be such a memorable event for Margaret and her family. When Vince and his Dad told Margaret that she would have the opportunity to give a recital on the Davis Concert Organ on June 16th, she was "over the moon" and immediately grabbed her banker boxes of organ music and booked herself in for weekly practice sessions at a local church.

Staff at the Winspear waited with great anticipation for the big day and greeted Margaret with two bouquets of flowers.

Margaret had prepared her repertoire of pieces, creating a special program to share with her family. When her family arrived, Jerrold took everyone up to the organ. Margaret was somewhat nervous at first, but then settled in, relaxed, and had fun. She even managed to convince Jerrold to perform a piece for everyone. They all experienced such joy from Margaret's performance. In July, Jerrold and Diana received an outpouring of thank you notes from Margaret and her family, a big box of chocolates, a copy of the program, photos from the big day and a recording of the recital. It was a moving and uplifting experience that we will never forget.



"There are no words to express my joy, and appreciation for the amazing gift of time at that magnificent organ"

Margaret

WINSPEAR COMMUNITY USE

The Winspear Centre is a popular venue for bookings by community groups, businesses, individuals, touring artists, and more. 866 activities were held in the hall, lobbies, and studio spaces during the 2017/2018 season.



ACTIVITIES CATEGORY

677	■	<i>Non-Profit Resident Companies (ESO)</i>	254	■	<i>Rehearsals</i>
39	■	<i>Non-Profit Community Organizations</i>	170	■	<i>Musical Performances</i>
85	■	<i>Non-Profit & For-Profit Music Organizations</i>	104	■	<i>Facility Tours</i>
65	■	<i>Business & Individuals</i>	101	■	<i>Educations & Outreach Programs</i>
			56	■	<i>Events & Receptions</i>
476	■	<i>Concert Hall</i>	56	■	<i>Meetings</i>
141	■	<i>Studio</i>	42	■	<i>Fitness Classes</i>
131	■	<i>Founder's Room</i>	41	■	<i>Non-Musical Presentations</i>
118	■	<i>Lobbies</i>	16	■	<i>Media (Recording, Filming, and Photography)</i>
			13	■	<i>Weddings</i>
			13	■	<i>Graduations</i>

FINANCIAL HIGHLIGHTS

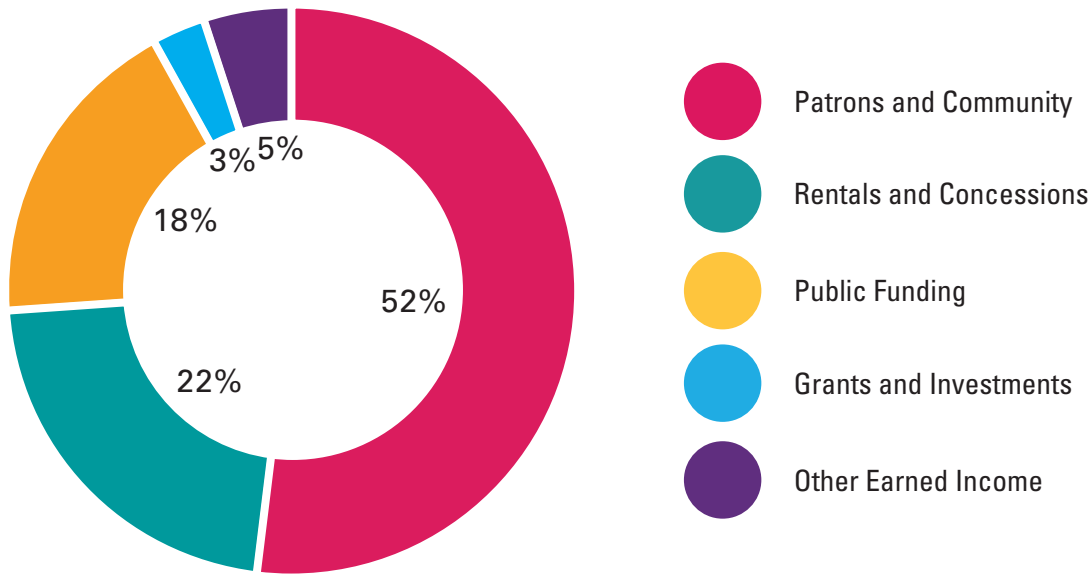
COMBINED ESS & FWCM FINANCIAL HIGHLIGHTS

	JUNE 30, 2018	JUNE 30, 2017	JUNE 30, 2016
Total Operating Revenue	15,505,148	15,710,204	14,895,125
Total Operating Expenses	15,892,976	15,495,947	14,821,703
Operating Surplus (Deficit)	(387,828)	214,257	73,422
Internal Fund Transfers	473,238	(219,329)	(72,300)
Change in Operating Fund Balances	85,410	(5,072)	1,122
Total Assets	35,215,679	36,196,919	38,286,364
Total Liabilities	3,883,506	4,224,338	3,982,318
Net Assets	31,332,173	31,972,581	34,304,046
ESS and FWCM Endowment and Investments	4,769,314	4,621,691	6,139,998
ESCHF Endowment and Investments	11,960,146	11,423,628	5,981,353
Total Endowment and Investments	16,729,460	16,045,319	12,121,351
Ticket Sales	4,313,615	4,908,060	4,382,610
Number of Concerts	111	107	105
Complimentary Tickets	130,620	127,487	126,015
Paid Tickets	15,108	19,478	17,944
Number of Tickets	145,728	146,965	143,959

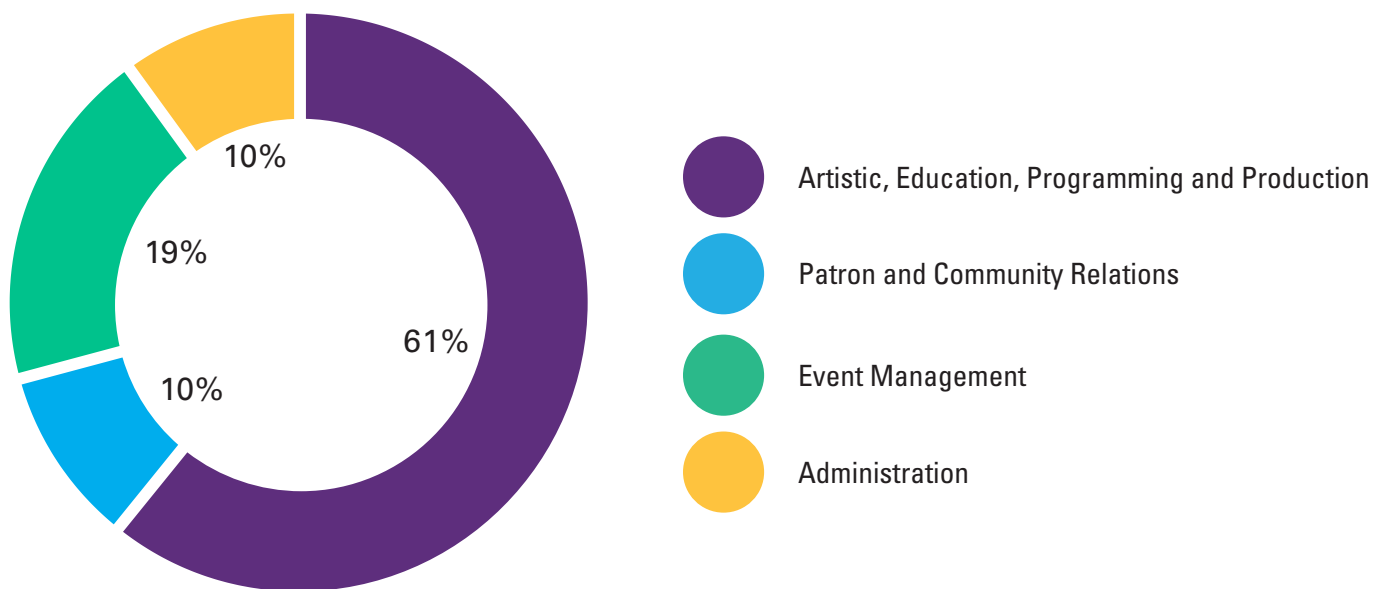
For a copy of our audited financial statements, please visit <http://www.winspearcentre.com/about/board-of-directors>

2017/2018 ESS & FWCM (combined)

REVENUES



EXPENSES



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* Sustaining pledges

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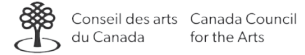
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