



WINSPEAR

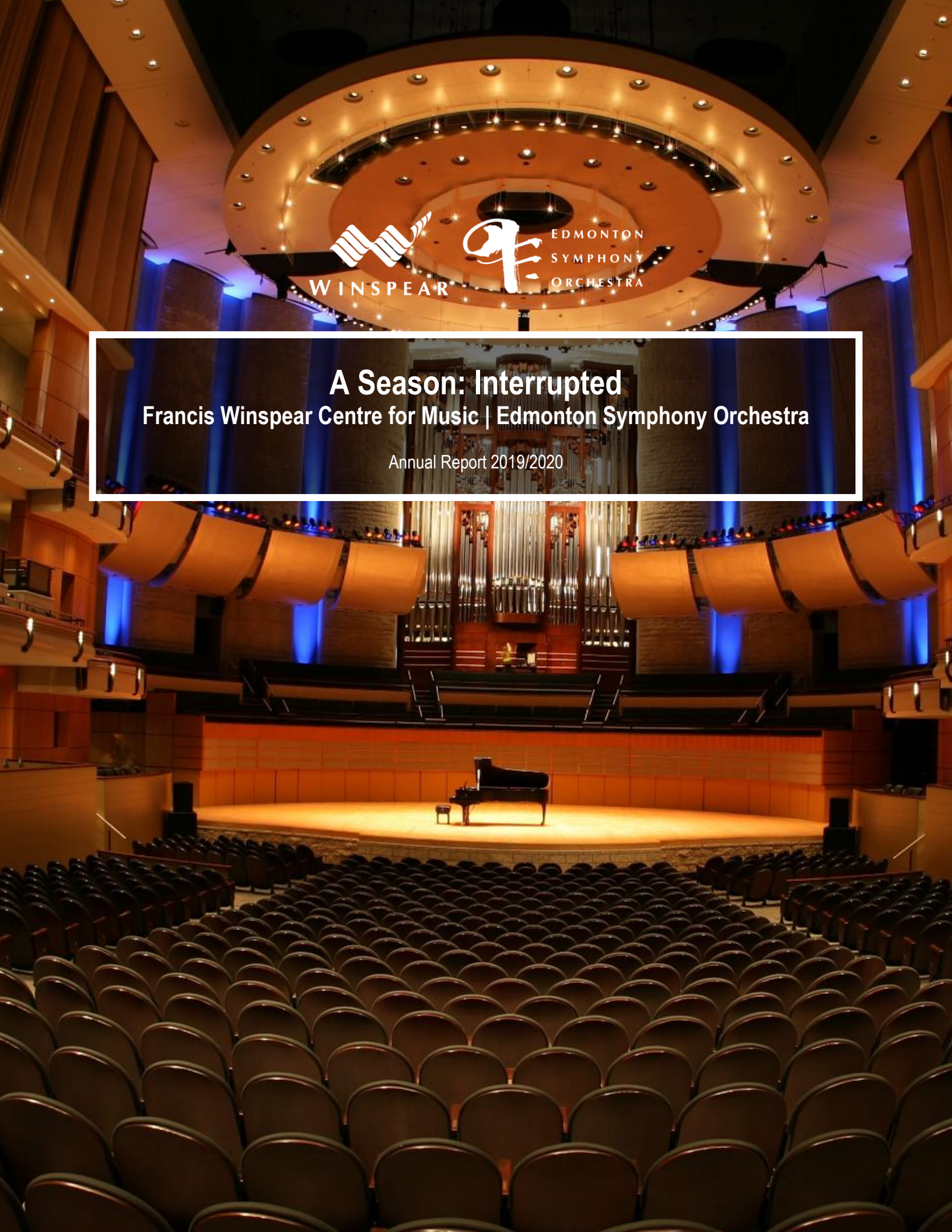


EDMONTON  
SYMPHONY  
ORCHESTRA

# A Season: Interrupted

Francis Winspear Centre for Music | Edmonton Symphony Orchestra

Annual Report 2019/2020



## 2020: A Year That Changed the World

A timeline of impact on the Winspear/ESO

Date	Announcement or Event
March 5, 2020	Alberta Chief Medical Officer, Dr. Deena Hinshaw, announces Alberta's first case of COVID-19
March 7, 2020	Number of global COVID-19 cases surpasses 100,000
March 12, 2020	Alberta Health Services (AHS) issues an advisory that all gatherings of over 250 people be cancelled
March 14, 2020	City of Edmonton closes all city-run recreation centres
March 15, 2020	Alberta closes schools and daycares
March 15, 2020	Winspear & ESO staff transition to working-from-home
March 16, 2020	Apart from a few exceptions, Canada announces it is closing its borders to non-Canadians
March 16, 2020	<ul style="list-style-type: none"> <li>○ All ESO concerts are cancelled for March</li> <li>○ All events at Winspear in March are postponed or cancelled</li> <li>○ YONA-Sistema is launched virtually</li> </ul>
March 17, 2020	<ul style="list-style-type: none"> <li>○ A public health emergency is declared in Alberta</li> <li>○ Calgary Stampede temporarily lays off nearly 900 employees</li> </ul>
March 18, 2020	<ul style="list-style-type: none"> <li>○ All Winspear &amp; ESO staff now required to work from home</li> <li>○ International flights no longer permitted at Edmonton International Airport</li> </ul>
March 19, 2020	Alberta reports its first death related to COVID-19
March 20, 2020	<ul style="list-style-type: none"> <li>○ Edmonton declares local state of emergency</li> <li>○ New restrictions in place to limit visitors at senior home facilities in Alberta to one designated guest per visitor</li> </ul>
March 21, 2020	U.S.- Canada border officially closes to non-essential travel
March 22, 2020	<ul style="list-style-type: none"> <li>○ Alberta to re-open childcare centers for health staff and essential workers</li> <li>○ AHS shifts focus of testing to those at highest risk of catching the virus: frontline health-care workers, first responders, and elderly population</li> </ul>
March 23, 2020	Winspear Centre facility is officially closed and cancels all events for April
March 24, 2020	<ul style="list-style-type: none"> <li>○ Edmonton closes all playgrounds</li> <li>○ 2020 Olympics officially postponed to 2021</li> </ul>
March 25, 2020	Canada makes 14-day quarantine for all arrivals mandatory
March 26, 2020	<ul style="list-style-type: none"> <li>○ Alberta government orders all non-essential businesses to close</li> <li>○ Gatherings are now limited to maximum of 15 people</li> </ul>
March 27, 2020	ESO Live-Stream   Rafael Hoekman & Jeremy Spurgeon   #CanadaPerforms   NAC
April 3, 2020	Dr. Hinshaw announces that visitors will no longer be allowed in hospitals, except in special circumstances
April 3, 2020	From Stage to Screen: Robert Uchida   J.S. Bach <i>Sonata No.3: Largo, BWV 1005 for Solo Violin</i>

<b>April 4, 2020</b>	World Health Organization (WHO) reports more than 1 million cases of COVID-19 worldwide, a tenfold increase in less than one month
<b>April 9, 2020</b>	From Stage to Screen: Keith Hamm & Julie Hereish   Walter Piston <i>Duo</i> for Viola and Violoncello
<b>April 10, 2020</b>	From Stage to Screen: Robert Uchida   J.S. Bach <i>Partita No.2 "Sarabande" BWV 1004</i>
<b>April 15, 2020</b>	Patrons are notified that the remainder of the ESO season is cancelled for 2019/2020
<b>April 16, 2020</b>	From Stage to Screen: Robert Uchida   J.S. Bach <i>Sonata No.1 "Adagio" BWV 1001 for Solo Violin</i>
<b>April 17, 2020</b>	COVID-19 testing is expanded to all residents and staff at long-term care facilities with outbreaks
<b>April 23, 2020</b>	<ul style="list-style-type: none"> <li>○ Dr. Hinshaw announces that Albertans will be banned from attending gatherings with more than 15 people throughout the summer months</li> <li>○ Edmonton Folk Fest, Fringe Fest, and K-days had cancelled their activities prior to this announcement</li> <li>○ Calgary Stampede cancels their festival for the first time in more than 100 years</li> </ul>
<b>April 24, 2020</b>	From Stage to Screen: Robert Uchida   J.S. Bach <i>Sonata No.2 "Allegro" BWV 1003 for Solo Violin</i>
<b>April 27, 2020</b>	Global total confirmed COVID-19 cases surpass 3 million
<b>April 29, 2020</b>	From Stage to Screen: Alexander Prior and Rafael Hoekman   Sibelius <i>"Two Pieces" Opus 77</i>
<b>April 30, 2020</b>	ESO cancels 2020 Symphony Under the Sky festival scheduled for Labour Day weekend
<b>May 1, 2020</b>	From Stage to Screen: Robert Uchida   J.S. Bach <i>Partita No.2 "Gigue" BWV 1004 for Solo Violin</i>
<b>May 8, 2020</b>	From Stage to Screen: Virginie Gagne & Sarah Ho   Amy Beach - <i>Romance for Violin and Piano, Op.23</i>
<b>May 10, 2020</b>	From Stage to Screen: Tatiana Warszynski & Mikolaj Warzynski   Mother's Day Concert
<b>May 15, 2020</b>	From Stage to Screen: Max Cardilli & Sarah Ho   R.V Williams, G. Bottesini
<b>May 23, 2020</b>	More than half of the ESO and Winspear staff are given layoff notices
<b>June 9, 2020</b>	Press Release – ESO, Citadel Theatre, Edmonton Opera and Alberta Ballet issue joint announcement on changes to the 2020-2021 Season; ESO announces that details of a reimagined season to be announced in September
<b>June 11, 2020</b>	Winspear Centre & ESO host their first virtual Townhall with patrons
<b>June 12, 2020</b>	Alberta enters Stage 2 of re-opening; new guidelines are listed for Performing Arts Groups
<b>June 21, 2020</b>	From Stage to Screen: Father's Day Concert: Rafael Hoekman, Meran Currie-Roberts, and Samuel Hoekman
<b>June 26, 2020</b>	Debut of part 1 of Vivaldi project: <i>"Summer"</i> from <i>Four Seasons</i> released on YouTube; first (reduced) orchestra event since start of pandemic

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## Chair, Board of Directors Reflection

2019/2020 marked the 68<sup>th</sup> Season of our Edmonton Symphony Orchestra (ESO/ESS), and the 22<sup>nd</sup> year since the opening of the Francis Winspear Centre for Music (FWCM). It is a year none of us will forget. Predictably, this report acknowledges the devastating impact that the COVID-19 pandemic has had, not only for our organization but for individuals and organizations across the world. It is for this reason that I purposefully turn my attention to the extraordinary live music experiences that were presented before the virus impacted Alberta in March, the virtual productions presented thereafter, and the ESO musician-led Community Concerts that began late spring.

This marked the third season for Chief Conductor Alexander Prior. Once again, he created remarkable and memorable experiences for our audiences, including performances of Shostakovich's *Symphony No. 11*, Adams' *Grand Pianola Music*, and Lizée's *La terre a des maux*. Alexander Prior brings vibrancy, excellence, and adventure to our programming, and it is always exciting to experience one of his concerts. We focused on presenting the works of female composers throughout our programs last season. Diversity is one of our priorities, and we feel strongly that our community be reflected in our concerts. Like the instruments of an orchestra, the more "voices" we can share, the more beautiful.

For each of the past five years, we have had a student from the University of Alberta School of Business serve as an intern on the FWCM | ESS Board of Directors. A special thank you goes to this year's intern, Michelle Luong, who, in addition to contributing to the Board in all meetings and discussions, examined and made recommendations on the onboarding process for new Board Members as her year-end academic project.

I give profound thanks to the members of the Board of Directors who served with me this year. This has been a year for which there was no playbook, and they helped steward the organization with a steady hand as we navigated the rapidly changing events of the spring and summer. We bid farewell to one of our board members, Bill Blais, and thank him for his commitment over the past three years. I also acknowledge the work and volunteerism of our Young Leadership Council chaired by Madeleine Stout. This council was an initiative launched by a past Board Intern, Candace Chu, demonstrating the interest and passion of our youth to the growth and sustainability of the arts and culture sector and of their community.

The ESO and Winspear Centre are most grateful to all levels of government for their support of arts and culture; this year, we recognize in particular their leadership and the financial aid programs during this pandemic that have allowed us to support, to the best of our ability, our artists and employees. We also express our gratitude to the many businesses and individuals who provide financial support and to our dedicated volunteers who contribute their time and talents to all areas of the organization. Finally, I extend my thanks to Annemarie Petrov for her unwavering and adaptable leadership approach, to her team for their hard work, and to the musicians of the ESO for their innovation and commitment to our community, which resulted in many inspiring initiatives that you will read about throughout this report.

- Oryssia Lennie



## President | CEO Reflection

Our purpose, to **fulfill the human need to make and share music**, resonated more profoundly than ever this past season. Music is part of our humanity. Through music, we feel more deeply, we are comforted and uplifted, and most importantly, we are connected to one another. This was a season that was moving forward in one direction with beautiful momentum, and was suddenly yanked hard in another. It is difficult to remember what we did in the months leading up to March 5<sup>th</sup> when Alberta's Chief Medical Officer confirmed the first case of COVID in our province. There were rumblings and dark clouds on the horizon, but we didn't fathom just how fast the clouds would descend upon us. The skies are still cloudy, with occasional glimpses of a blue sky in the distance. I am most grateful for the team that comprises the Edmonton Symphony Orchestra and Winspear family – our audience and patrons, our volunteer board, our musicians, our staff, and our community. We stand shoulder to shoulder to take us forward, weathering the rain and wind, and keeping our eye on the horizon and the lighter sky ahead. Together we will get there.

Our Board Chair and our Chief Conductor, in their reports, highlight outstanding musical moments that took place this season for the Edmonton Symphony Orchestra both on the Winspear stage and in the community. I will focus my report on the less visible but equally vital contributors to our organization.

In April and May, renewals were strong despite our not having concerts. A testament to the affinity of our patrons, when we announced the cancellation of the remainder of the season, 75% of our subscribers chose to stay with us or donate their tickets back to the organization. **Thank you.**

Prior to the pandemic, in addition to the orchestra's concerts the Winspear Centre celebrated performances by an array of local and international musicians. Several of these were featured on our Live at the Winspear series, with thanks to Terry Wickham, the series producer, for sharing his deep knowledge of the Canadian music landscape and his advocacy for singer-songwriters and roots music. Many groups and artists were impacted when the Winspear closed in March. We look forward to when we can welcome these artists and partners back to our stage.

The financials for the 2019/2020 season tell the difficulty of the year. Cancelling the last quarter of the season had a tremendous negative impact on our organization, one which may be felt for years. The operating loss for the Winspear Centre, before fund transfers, was \$1.58 M and for the Orchestra, \$1.14 M. After fund transfers, the net decrease in operating fund balances was \$1.66 M. Our operating budget for 2020/2021 year has been reduced by half, which meant making some particularly difficult changes to the way our organization functions. Unfortunately, this resulted in the layoff of all of our part-time and hourly staff and more than half of our full-time administration, a tough blow to the organization and especially those directly affected. To all of you, I extend my gratitude and acknowledgement of all your time and dedication to the Winspear Centre and the ESO: thank you. You have gotten us to this place of resiliency and we fervently hope for your return.

Sustaining our musicians has been our priority: without musicians, our art does not exist. Their innovation and eagerness to give back to our community, from the creation of a summer concert "series" in backyards, neighbourhood parks, and parking lots near and far, to making thank you calls to patrons and donors, they buoyed all of our spirits. Our musicians are helping to create and recreate the future of music, of connection, and of our organization.

We would not be where we are without the substantial support of our benefactors, funders and partners. I commend our government leaders who are guiding the people of our province and our country through this chapter in history. I thank the foundations and corporations who responded early, supporting organizations like ours in ways that had immediate impact, such as the Edmonton Community Foundation (ECF) and ATB. Our heartfelt thanks go out to all that have stepped up to support our community through this difficult time.

I am immensely grateful to our Board of Directors, management team, staff, and musicians for their insight and dedication, and for consistently living our organizational values despite the challenges we all face in navigating and sustaining our organization through this pandemic.

As always, and now more than ever, I thank our audiences and patrons, for their support, friendship, and belief in the power of music. Everything we do, we do for you, and your tangible and intangible support means the world to us. Together, we can weather this storm.

*- Annemarie Petrov*

## Chief Conductor Reflection

Writing about last season is to remember back to a time which though in fact is fairly recent, feels like an era ago. We have all found our lives and passions derailed, forced to adapt - a quality at which humans are very strong. That has been especially true for music. What the ESO and Winspear do for Edmonton is at the core of and in perfect tune with our community - bringing people together from all walks of life to find their best selves, to find comfort and inspiration, and to build bridges through art.

The last concert I conducted with the ESO before the tsunami of a pandemic hit was Nielsen's *4<sup>th</sup> Symphony - The Inextinguishable*. In adoption to showcasing the awesome might of our orchestra, the piece brought to us Carl Nielsen's Ferrari motor sense of life-force, and how much music contributes to that life-force. Whilst we had to put many plans on ice in March, the power of music shone through. People yearned for that togetherness that comes with our art and in our home, the Winspear, more and more. This was reflected in an epic summer of chamber concerts that reached audiences right around the greater Edmonton area in a way so in concordance with our ethos - personal, passionate, meaningful, dedicated, warm, and inclusive.

Of course, the first three quarters of the 2019/2020 season occurred before COVID-19, and as planned, and brilliant they were too. This was a season where we featured the music of a female composer on every Masters program - something we will build upon. In doing so, we came across phenomenal music, much of it Canadian, all of it unique in its story telling, colors, and lyricism.

We saw old much-loved friends like Bill Eddins and Bob Bernhardt, and welcomed new guest artists to Edmonton - artists of an especially high calibre, I feel, which is what Edmonton deserves. Particular highlights for me included the Nielsen, and Shostakovich's *11<sup>th</sup> Symphony* as well as music by Canadian composers Tanya Tagaq and Nicole Lizée - particularly moving and poignant moments in the season. Our assistant conductor Cosette Justo Valdés conducted significantly more, delighting and inspiring us all with her musicality, skill, positivity, and dedication to our orchestra and our art.

Above all, before and during COVID-19, it's the people who are part of our big ESO-Winspear family that deserve the greatest word of admiration. Our patrons, staff, and musicians supported each other to a profoundly moving degree, which is the only recipe to get through this in a way that sets up the ESO not only to survive, but thrive in the future, something we owe our city. I knew I could count on Edmontonians to step up - and step up they did.

Stay strong my friends, revel in the beauty all around us; and we will keep forging life-changing musical journeys together.

- Alexander Prior



## ESO Staff & Musician Reflections

### Reflection, Nora Bumanis, Principal Harpist

I am always excited to start a new symphony season, similar to the way I felt as a student going back to school in the fall. Catching up with colleagues, putting new strings on my harp, new recordings to study and a few new black outfits to wear on stage. Some of the highlights of the first part of our season were Berlioz's *Symphonie fantastique*, *I Lost My Talk* (a powerful piece by John Estacio), Shostakovich No. 11, Brahms 3rd, Elgar *Enigma Variations* as well as some great concertos and soloists. December, a very busy time for the orchestra had us performing the *Nutcracker Ballet*, *Messiah*, *Lighter Classics*, *Christmas Pops* and a *Star Wars Special*. In January and February, we presented works by Beethoven, Mozart, Prokofiev and Nielsen. The season had great momentum with exciting concerts ahead. It was after a mid-March dress rehearsal of Bernstein's opera *Candide*, that we were informed that all rehearsals and performances were to be cancelled for the indefinite future. WHAT??

As the pandemic grew, the city shut down and the Arts District went dark. We were worried about our future. Could we survive this as an organization? Our resilient management and Board found a way to keep the musicians on full salary until June. Words cannot express my appreciation for their support. As the months went by, the musicians felt a strong need to perform so we created small ensembles and took to streets, alleys, parks and patios bringing live music to Edmonton and surrounding communities. It was disappointing that *Symphony Under the Sky* was cancelled but thanks to a cooperative effort of the management, Board, union and musicians, we were able to return to the stage in the Fall with a very creative approach to presenting live music safely.

### Reflection, D.T. Baker, Musicologist

When the 2019/2020 season began for the Edmonton Symphony Orchestra, everyone concerned with it had many reasons to look forward to it. The flagship *Masters* series offered, for the first time in the ESO's history, a work by a woman composer on every program. The fact that so many of these composers were still active and engaged also brought in voices to other aspects of daily life at the ESO. This was by no means the only socially significant aspect to the season. Works such as *I Lost My Talk* by John Estacio, and *My Name is Amanda Todd* by Jocelyn Morlock, showcased Canadian works of relevancy in a world that has been confronting systemic issues of inequality as never before.

Then, it all came crashing down as the world tried to come to grips with the COVID-19 pandemic. In what seemed like a moment, everything changed, and aspects of everyday life revealed that some things, taken for granted, had suddenly become priorities. Like the need to gather to celebrate live performance, the overwhelming impact that a lack of performing arts has on the economic life of a community, and the devastating effect the sudden halt has had on so many dedicated musicians and staff of the ESO.

We have not yet recovered the way we want to, and the balance between what we CAN do and what we WANT to do is still tipped to the side of caution and recovery. This has all been unprecedented, unexpected, and, hopefully, a great instructor for the future.

### Reflection, Barry Nemish, Principal Timpanist

The 2019/2020 season started full of promise for an exciting year of symphonic music. We prepared for performances of music composed by Elgar, Brahms, Prokofiev and Nielsen's great Fourth Symphony, "The Inextinguishable," all very challenging music. Little did we know, but our season would come to an abrupt end. Our descent into the unknown was to last for almost eight long months. Our musicians who demonstrated resilience and resourcefulness found a way to keep the music alive with summer concerts throughout the community which resulted in a substantial amount of money being raised through donations and forwarded to the ESO. Bravo to those who were able to participate.

The 2019/2020 season highlight for me was at the conclusion of the "Inextinguishable" Symphony when Alex Prior invited me and my colleague, Brian Jones, to the front of the stage as the audience was acknowledging our performance. This concert also featured our Concertmaster, Robert Uchida, in a wonderful performance of Sibelius's Violin Concerto. It was well received by a very appreciative audience.

### Reflection, Diana de Sousa, Client Services Manager

The 2019/2020 season was shaping up to be a very successful and busy season. The ESO had a great schedule of concerts planned; we were looking forward to a busy and rewarding year. On March 12, 2020, COVID-19 changed everything. As we were setting up for a performance on stage, and the artist, Fred Penner, was about to start his sound check, the Province of Alberta announced that events with over 250 people attending were no longer possible. This announcement started a time of uncertainty for the ESO, the Winspear, and all of our rental clients. I found myself having difficult conversations with our rental clients about their upcoming events and having to cancel. There were many questions about how everyone is doing, rescheduling their events to future dates, and when would we be able to get back to normal. Not having an answer to provide to this last point was difficult as groups had to make decisions without certain information. I remember commenting to someone that I spent time doing the opposite of my job: cancelling groups instead of booking them.

### Reflection, Meran Currie-Roberts, Cellist

When I think about the 2019/2020 Season, my overwhelming feeling is one of gratitude. Gratitude to our patrons, subscribers and donors who stepped up when we needed you most, and gratitude to our Board and the Edmonton community, who decided that keeping our orchestra whole and creating music was most important. Despite having our season cut tragically short, 2019/2020 actually renewed my love of music - whether it was in the Winspear, a backyard concert, or even performing in someone's driveway. Playing under Alexander Shelley prior to lock-down was a huge highlight, but so was my first post-pandemic live performance - Tchaikovsky's Souvenir de Florence in a parking lot in Garneau with my ESO colleagues to raise funds for the orchestra.

One of the most emotional moments for me was walking back into the Winspear Centre after months away to record a Father's Day concert for the From Stage to Screen series. I was moved to tears by the beauty of our hall and what I had been missing. Over the last eight months I have come to realize that the ESO is my family and that just as we have a human need for music, we, as musicians, also need an audience to share it with. I am so incredibly grateful to our audiences, management, Board, my colleagues and the community for sharing our collective love of music and keeping it live in Edmonton through these times.

# Edmonton Symphony Orchestra Musicians

**Alexander Prior**, Chief Conductor

**Cosette Justo Valdés**, Assistant Conductor & Community Ambassador

<p><b>Violin I</b> Robert Uchida, Concertmaster <i>The John &amp; Barbara Poole Family</i> <i>Concertmaster Chair</i> Eric Buchmann, Associate Concertmaster Virginie Gagné, Assistant Concertmaster Broderick Olson Ewald Cheung Joanna Ciapka-Sangster Laura Veeze Anna Kozak Aiyana Anderson-Howatt Neda Yamach</p> <p><b>Violin II</b> Dianne New (1) Susan Flook (2) Heather Bergen Zoë Sellers Robert Hryciw Tatiana Warszynski Alison Zdunich Murray Vaasjo (5)</p> <p><b>Viola</b> Keith Hamm (1) Ethan Filner (2) Clayton Leung Rhonda Henshaw Stefan Jungkind Kerry Kavalo (5)</p> <p><b>Cello</b> Rafael Hoekman (1) <i>The Stuart &amp; Winona Davis</i> <i>Principal Cello Chair</i> Julie Hereish (2) Ronda Metszies Meran Currie-Roberts Derek Gomez Victor Pipkin</p>	<p><b>Bass</b> Jan Urke (1) Max Cardilli (2) Janice Quinn Doug Ohashi Andrew Lawrence Rob Aldridge (5)</p> <p><b>Flute</b> Elizabeth Koch (1) Stephanie Morin (2)</p> <p><b>Oboe</b> June Kim (1) Paul Schieman (2) <i>The Steven &amp;</i> <i>Day LePoole Assistant Principal</i> <i>Oboe Chair</i></p> <p><b>Clarinet</b> Julianne Scott (1) David Quinn (2)</p> <p><b>Bassoon</b> Bianca Chambul (1) Edith Stacey (2)</p> <p><b>Horn</b> Allene Hackleman (1) Megan Evans (2) Peter Clark (4) Donald Plumb (2) Gerald Onciul (5)</p> <p><b>Trumpet</b> Robin Doyon (1) Frédéric Payant (2)</p> <p><b>Trombone</b> John McPherson (1) Kathryn Macintosh (2)</p>	<p><b>Bass Trombone</b> Tyler Cairns (3) Christopher Taylor (5)</p> <p><b>Tuba</b> Scott Whetham (1)</p> <p><b>Timpani</b> Barry Nemish (1)</p> <p><b>Percussion</b> Brian Jones (1)</p> <p><b>Harp</b> Nora Bumanis (1)</p> <p>(1) Principal (2) Assistant Principal (3) Acting Principal (4) Acting Assistant Principal (5) On Leave</p> <p><b>Laureate &amp; Emeritus Artists</b> William Eddins, Music Director Emeritus Uri Mayer, Conductor Laureate Charles Hudelson, Principal Clarinet Emeritus Alvin Lowrey, Principal Trumpet Emeritus</p> <p><b>Orchestra Personnel:</b> Eric Filpula, Orchestra Personnel Manager Aaron Christopher Hawn, Librarian</p>
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## ESO Highlights

### TOP 15 CONCERTS BY ATTENDANCE

Name	Date	Series	Attendance
Hollywood Hits	19-Sep-19	Symphony Under The Sky	2514
Toe-Tappers	01-Sep-19	Symphony Under The Sky	1952
Brahms & Dvořák	30-Aug-19	Symphony Under The Sky	1927
Corb Lund & Ian Tyson with the ESO	19-Sep-19	Specials	1913
Hollywood Hits Encore	02-Sep-19	Symphony Under The Sky	1906
Celtic Spectacular	29-Aug-19	Symphony Under The Sky	1904
Peter & The Wolf	23-Nov-19	Symphony for Kids	1880
A Very Merry Pops	21-Dec-19	Pops Saturday	1680
A Very Merry Pops	20-Dec-19	Pops Friday	1612
The Music Of Star Wars	14-Dec-19	Specials	1586
The Music Of Star Wars	13-Dec-19	Specials	1577
A Very Merry Pops	22-Dec-19	Pops Matinees	1534
A Lightly Classical Christmas	12-Dec-19	Lighter Classics	1514
Beethoven's Birthday Bash	08-Feb-20	Symphony for Kids	1474
Hits & Holiday Songs With Paul Brandt & The ESO	19-Dec-19	Specials	1364

### COMMUNITY CONCERTS

QUICK STATS: May 12 to June 29, 2020

\$18,475 in donations received

27 Concerts

1,508 attendees

1,620 minutes of live music

27 Hosts

## Retiring Musicians



In recent years, the reputation of the Edmonton Symphony Orchestra has grown to the point where auditions for open positions are drawing talented musicians from around the world. But in the days when the ESO was still a relatively young band, still establishing itself as a fulltime ensemble, many of its musicians were homegrown. And it was they who laid the foundation of professionalism and excellence that put the ESO on the map.

Three of those Edmonton born-and-bred musicians have retired as of the end of the 2019/2020 season. Gerald Onciul is the “rookie” of the bunch, having joined the orchestra in 1977. Christopher Taylor began his tenure two years before that, and Brian Jones joined in 1968. That’s 140 years’ combined experience retiring, and an awful lot of memories.

Brian Jones laughs when he recalls a piano teacher recommending that his sense of rhythm – not to mention his frustration with his piano teacher – might make him an ideal percussionist. By age 18, he was subbing on percussion with the ESO.

Chris Taylor had no such decision to make. He fell in love with trombone early, but when he came across the only bass trombone in the city once he got to high school, that was it for him, and he specialized in the low-voiced trombone ever since. “I was never very good at the high register,” he confesses with a smile.

Like Brian Jones, Gerry Onciul started on piano, but early exposure to the horn led to his first “solo,” playing in church as a youngster. “I was shaking so much, I thought I was going to fall over,” he says, “but it was such an amazing experience playing for all these people, I just kept playing.”

That’s the amazing part – how long they stayed with the Edmonton Symphony. “It still gives me goosebumps,” says Jones of why he kept at it. “Classical music has such an effect on people – on us, too,” he adds.

Of course, the ESO has presented much more than classical music, and all three musicians take definite pride in just how well the orchestra has taken on pops concerts, rock shows, and all the other performances they have presented. Gerry Onciul talks about the buzz that was still in the air when he joined in 1977 about the 1971 Procol Harum concert, and the recording that came out the following year.

"I think the variety is very important," Jones states. Chris Taylor credits the talent pool of musicians who specialize in popular and jazz music for helping classically-trained musicians branch out – beginning with Tommy Banks.

"He was the main instigator for us in the pops and jazz area," Taylor says.

As they looked back, each musician was given a chance to let the audience know about what pieces of music they played that those sitting and watching them wouldn't have had a clue about the challenges to which they had to rise.

"I don't think the audience has any idea how long I practiced John Adams' *Harmonielehre* – the marimba part," Jones says ruefully. "It went on for months."

"*Miraculous Mandarin*," Taylor says without hesitation. "That has a big bass trombone solo right off the top, and employs all the notes on the instrument that are difficult to play."

"*Till Eulenspiegel* by Richard Strauss – it's got that iconic horn call," says Onciul, who spent most of his ESO tenure at third horn. "What a lot of people don't realize is that about halfway through the piece, a third lower, the third horn player has to come through and play exactly the same horn call solo."

Pressed to think of a highlight or two from their decades-long tenures, the three retirees mention specific pieces or performances they were involved in. Interestingly, while they all speak of the 2012 Carnegie Hall concert, or the 1994 Northern Lights tour with great fondness, it was the performances they were part of with their Edmonton audiences that seem most treasured. It was *Elektra* with Edmonton Opera, or Shostakovich symphonies, or specific works of Brahms and Mahler that come up. And – of course – the move to the Winspear in 1997.

"When we moved into this building, compared to where we were before, it was like a whole new career began for all of us," is how Brian Jones puts it.

As Edmontonians, all three musicians look forward to many more nights in the Winspear – but this time as listeners. In between golf, gardening, art, and chasing grandchildren, each of them will keep their instruments nearby.

"I'm retiring because I think I've done enough," Brian Jones says. "But I loved being here."

*Article written by D.T. Baker*

## Live at the Winspear | ESO Series Attendance & Revenue

2019/2020 Series	
Buffy Sainte-Marie	September 20, 2019
Rosanne Cash	September 25, 2019
Dahka Brahka	October 17, 2019
Richard Thompson	October 30, 2019
National Geographic: Orangutans	January 27, 2020
National Geographic: Cave Diving	March 9, 2020

ESO Series Name	Number of Concerts	Total Attendance/Series	Ticket Revenue/Series	Average Attendance/Concert
Traditional Classics	2	1710	\$54,562	855
Perfect Pairings	2	2283	\$31,275	1142
Lighter Classics	3	3427	\$137,863	1142
Masters Applause	4	4869	\$172,333	1217
Masters Friday & Encore	8	8218	\$281,620	2055
Pops Friday & Saturday	8	10,322	485,792	2,581
Pops Matinees	1	1534	\$57,966	N/A
ESO Rocks	1	1355	\$55,958	N/A
Sunday Showcase	3	3156	\$100,780	1052
Symphony For Kids	2	3354	\$60,424	1677
Symphony Under The Sky	5	10203	\$323,545	2041
Specials	16	19112	\$856,906	1195
Live at the Winspear	6	5514	\$186,430	788

### Feedback

*"Winspear is my favourite venue to see live music in our city. Such a beautiful concert hall. Thank you."*

*"Electrifying. If this didn't charge your batteries for the next twelve months, they--and you—are dead. Wonderful in rhythm, musicality, musicianship, novelty, and imagination. Unbelievable."*

*"We are so fortunate to have this awesome facility in Edmonton. Any event there is most enjoyable. Just so proud of the staff and facility... I think that Dr. Winspear would be so pleased how this concert hall operates and the world class performers it attracts."*



# From Stage to Screen

**Live at the Winspear: From Stage to Screen**  
sponsored by ATB Wealth Presents

**Reflection**, Allan Cabral de Sa, Brand & Experience Coordinator

For me, as a member of the Brand & Experience team, I used to operate our website; however, during times of uncertainty I repurposed myself. Having had previous experience producing videos, Concertmaster Robert Uchida and I quickly united forces and initiated a video production workflow to maintain the connection with our audiences. Since March, the Winspear Centre & ESO have grown their online community on YouTube by more than 200% by producing music performance video content and making it available to our patrons. How thrilling it is to connect with our audiences online, anytime, anywhere.

**Video by Allan Cabral de Sa | Audio by Jonas Duffy | Lighting by Warren Bertholet**

**Rafael Hoekman & Jeremy Spurgeon | #CanadaPerforms | NAC (1:05:17)**  
Streamed on Wednesday March 26, 2020 via Facebook  
3.6 K YouTube views\*

**Max Cardilli & Sarah Ho | R. V. Williams, G. Bottesini (8:14)**  
Premiered on Friday May 15, 2020  
1,514 YouTube views\*

**Alexander Prior & Rafael Hoekman - 2 Sibelius pieces for Piano & Cello (20:20)**  
Premiered on Wednesday April 29, 2020 at 2:00 PM  
1,670 YouTube views\*

**Jeremy Spurgeon | J. S. Bach | Toccata and Fugue in D minor BWV 565 (8:57)**  
Premiered on Friday May 29, 2020  
1,125 YouTube views\*

**Amy Beach - Romance for Violin and Piano, Op. 23 | Virginie Gagné & Sarah Ho (6:25)**  
Premiered on Friday, May 8, 2020  
1,680 YouTube views\*

**Rafael Hoekman, Meran Currie Roberts & Samuel Hoekman | Father's Day Concert**  
Premiered on Sunday June 21, 2020  
1,062 YouTube views\*

**Tatiana and Mikolaj Warszynski | Mother's Day Concert (28:37)**  
Premiered on Mother's Day - Sunday May 10, 2020  
1,122 YouTube views\*

**Vivaldi's "Summer" The Four Seasons (12:17)**  
Premiered on Friday, June 26  
2,436 YouTube views\*

## YouTube channel growth:

**March 14, pre-lockdown:** 900 subscribers  
30 watch hours of content / week  
900 views/ week



**June 30:** 1500 subscribers  
530 watch hours of content / week  
1400 views/week

## Stage to Screen Musician Reflections

### Reflection, Max Cardilli, Assistant Principal Double Bass

I chose these two lyrical and contemplative pieces by an English and an Italian composer because near the beginning of the pandemic, when I had the chance to record on the Winspear stage, England and Italy were among the first countries to experience the profound effects as the rest of the world could only watch and wait. Music has a particular way of expressing emotions beyond those we have neatly defined by words.

As we listen to music of any type and from any peoples, we are moved and changed regardless of the color of our skin, our identity or what side of a boarder we find ourselves on. Listening is an active process that brings us together across great distances and sometimes in solidarity with the goings on of the world around us.

I recorded with the wonderful local pianist, Sarah Ho, though we never actually rehearsed in person and recorded our parts on different days. Our communication was digital and very safely distanced. We opted against using a click track to be synchronized as the chosen music needed a sense of fluidity and uncalculated spontaneity. A physically distant recital like this was a new experience and despite the challenge, turned into a beautiful rendering thanks to all those involved.

### Reflection, Sarah Ho, Piano

I made these recordings at the beginning of April, just weeks after the lockdown started. The videos were truly physically distanced, as I was not on stage with them at the same time. It was my first musical project during the pandemic, my first time back on a stage and the first time I have ever had to play chamber music while separated from the other musicians. It was a really interesting project for me, and while it was strange and sad to be on stage alone, it was still a musically satisfying experience. And the final result was amazing to me, Allan and the whole team at the Winspear did such a fantastic job putting our performances together into memorable videos. I was, and remain, very grateful for the chance to have made music in this way, during such a difficult time in our world, and look forward to more projects.

### Reflection, Laura Veeze, Violin I

Having the world around us change has been challenging, to say the least. With it, however, came this inspiring possibility of realizing some artistic dreams. As all art expresses and provokes basic human emotion, I love how different disciplines can interact and enhance each other. Letting hip hop and very old music be together makes total sense to me, and Josh. It's been thrilling to see it come alive like that through the *Stage to Screen* series. How lucky we are that the Edmonton Symphony provided us with the opportunity to do something special.

# Tommy Banks Centre for Musical Creativity

## Summer Camps

- Rusty Musicians Summer Camp: 40 participants working with Bob Bernhardt, Cosette Justo Valdes, and 15 ESO Musicians.
- The Harp & Ukulele Camp: 26 campers.
- Violin Camp: sold out at 31 campers.

We were grateful for some extra helping hands from three senior YONA students that joined us to assist at the Violin Camp. A grant from the *Alberta Music Education Foundation* enabled us to provide a honorarium for each of the three students who were involved. It was a beautiful opportunity for peer mentoring, and both the campers and our staff appreciated their involvement immensely.

## MBB & B-Sides

Our Music Box Babies (MBB) and B-Sides programs had their highest enrollments this season: MBB had 152 participants over the fall and winter semesters and B-Sides had 33 amateur musicians sit in with the ESO to read through some excellent repertoire together.

## Sound School & Rollercoaster Challenge

From September to March, we hosted six classes of Sound School out of the ten that should have happened in the season. We enjoyed a week with two classes from one school (Roberta McAdams), who participated in an extra fun opportunity that had never been done at Sound School before – a music video. We shared the final product with educators and families at the beginning of the school year, and have encouraged everyone to take the #rollercoasterchallenge by learning the moves, recording themselves doing it, and sharing on social media, or emailing their video to us.

## Sounds Interesting & Staying Connected in COVID-19

Having to cancel education concerts, field trips, and other school programs was unprecedented for us. Knowing that students and families were missing out on the wonderful opportunities we featured our beautiful building in a video series called “Sounds Interesting” that explores the topic of acoustics and how they are a prominent feature of the Winspear. Eight video clips that were 2 – 4 mins long were released over seven weeks before summer, to the teachers and families that had planned to attend our Education Concerts, Science of Sound program, Sound School, or SFK. To date, the videos have gathered a total of over 3,200 views on YouTube. We also created a series of “Trivia Tuesday” videos that featured staff from across all departments asking interesting questions about the Winspear and ESO.

# YONA

by: Jacquie McNulty, YONA Site Manager

Like everywhere else, the year 2019/2020 was an interesting year for YONA-Sistema. In our seventh year of programming, we started the year with the addition of 50 new students (while keeping our 62 returning students), longer class times at Kipohtakâw YONA, and the launching of our new site at St. Teresa of Calcutta. The 2019/2020 was an important year in our programmatic growth because we developed a structure that would accommodate our space needs, level-based programming, and expanding our breadth of community outreach.

In March, everything changed for people around the world- including for us at YONA. As we went into lockdown, the YONA staff stayed at home and worked to pivot our program to suit the new realities of COVID-19. After a couple of weeks of planning (which luckily aligned with the schools' spring break schedules) we launched YONA Online; a program that offered our students group and private online lessons, online homework help, and opportunities for our youth to connect virtually over zoom. In addition to this, we also organized weekly drop offs where we delivered supplies and food to our students. As a celebration of the year, Nathaniel Wong, one of our teaching artists, compiled a video montage of photos and videos taken throughout the year. This video was shared with our students, families, and viewed during our online classes. We were able to stay connected in community even though we had to physically be distant. I feel very proud of how YONA has successfully managed to continue supporting our students and families.



- **March 16, 2020** YONA went online;
- YONA completed a total of **12 weeks** of online programming;
  - **95%** of students were connected online;
- more than **152 YONA group lessons**, **848 YONA individual lessons**, and **24 academic support sessions** were given;
  - **weekly food and supply deliveries** (10 each week) were made to families in need.

## Winspear Project

What has become even more apparent during the pandemic is the human need to gather. With many people working from home for the foreseeable future, public places that are able to safely support the congregation of people will become even more important in our community. The Winspear Project has progressed during the pandemic and comprises two phases. Phase 1 include remediation of contaminated soil and the building of the commercial components of the project: an underground parkade, a YMCA Child Care at street level, and the District Energy Plant on northwest corner. Construction of Phase 1 commenced during the 2019-2020 year and Phase 2, the expansion of the existing Winspear, will commence in 2021.

### WINSPEAR PROJECT: PHASE 2

- 550-seat performance hall – The Music Box
- Café
- Outdoor Terrace
- Interactive Discovery Zones
- Multipurpose spaces
- Community gathering spaces

### WINSPEAR PROJECT FUNDING:

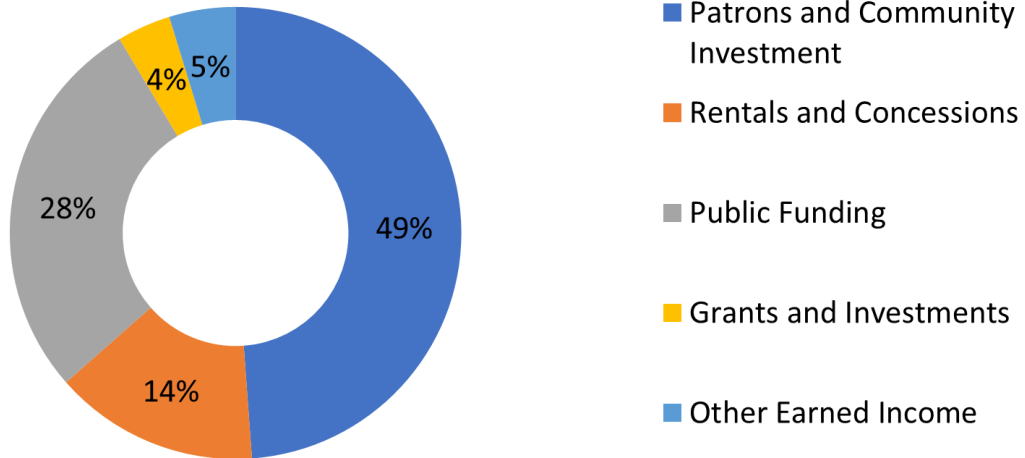
The Winspear Project includes funding from all levels of government plus a community campaign to launch in 2021.

\$ 17 M	Community Capital Campaign
\$ 48.6 M	Combined Government Contribution
\$ 65.6 M	Total Winspear Project Funding

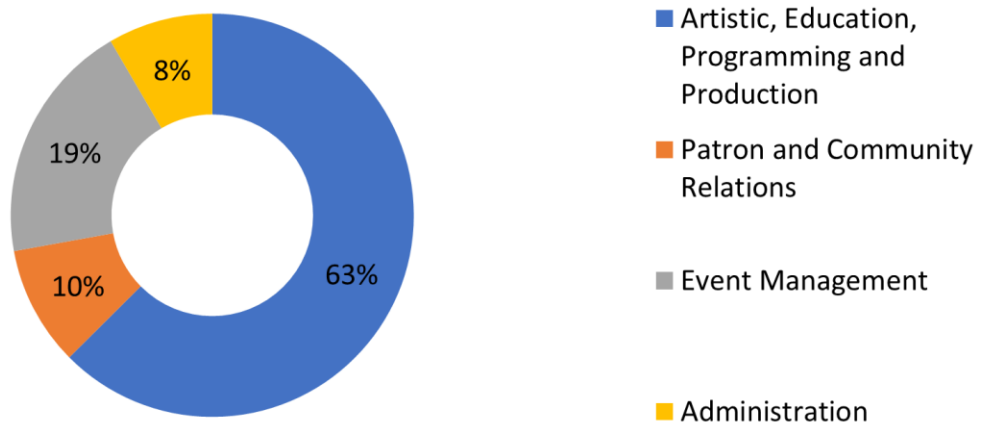
TIMELINE	
August 2019	Federal ICIP funding was approved; this allowed us to move forward with the design of the expansion.
December 2019	The City committed to making the Winspear whole for any expenditures regarding the District Energy Centre.
January 2020	Clark Builders started the renovations on the Upper Level multipurpose studio.
March 2020	Building Permit for Footings and Foundations were received.
March 2020	Winspear venue closes to public due to pandemic; all in-person design and construction meetings transition to virtual meetings, extending schedules.
May 2020	Ninth and final version of Facility Description document approved.
June 2020	Upper Level multipurpose studio completed. Delays experienced due to pandemic-related supply chain issues.
June 2020	Excavation for Phase 1 commences following soil remediation process.
June 2020	Shoring on 97 <sup>th</sup> Street, 102 Ave, 102 A Ave and under the existing Studio completed.

## 2019/2020 Revenue and Expenses

### Operating Revenues



### Operating Expenses



## Gratitude Report

### Honorary Orchestra Circle Members

Raymond J. Nelson  
John & Barbara Poole†  
Bill & Mary Jo Robbins  
Harriet Snowball Winspear  
La Bruyère Fund†

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Larry & Janet Anderson Philanthropies\*  
James & Jeanie Brown Foundation  
Colin & Lila Eicher\*  
Eileen Labonte  
Steven & Day LePoole  
Judy Milton  
Elisabeth Muhlenfeld  
Esther Ondrack  
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Winspear Patron Services Team  
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Marion & John Boyd\*  
Marguerite & Zbigniew Chrzanowski  
Ralph & Isabelle Corbett  
Doug & Wendy Davey  
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**Orchestra Circle Bronze Members (\$1,500-\$2,499)**

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Florence Borch  
Marion & Elmer Brooker  
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# Staff Listing

The following list acknowledges **all the staff** who contributed to the Winspear/ESO during the 2019/2020 fiscal year.

<p><b>Executive</b> Annemarie Petrov, President &amp; CEO</p> <p>Barb Wilkes, Executive Assistant &amp; Board Liaison Nadja Merali, Executive Communications Officer Kyra Droog, Project and Communications Assistant</p> <p><b>Completion Project</b> Wylie Stafford, Completion Project Manager Lana Walsh, Capital Campaign Manager Ally Mandrusiak, Executive Project Manager</p> <p><b>Brand &amp; Experience</b> Joyce LaBriola, VP Brand &amp; Experience</p> <p>Hanna Choi, Director, Brand &amp; Communications* Miriam Ayles, Business Intelligence Manager Konstantine Kurelias, Media Relations Officer Myles Bartel, Creative Services Lead Jenna Milne, Graphic Designer Sydnee Bryant, Acting Digital Marketing Manager Katherine Dalusong, Digital Marketing Manager* David Reynar, Director, Community Investment Allan Cabral de Sa, Brand &amp; Experience Coordinator Adam Trzebski, Director Patron Development Jeffery Magson, Acting Associate Director of Patron Development Michelle Jones, Volunteer Manager and Patron Advisor Amanda Brace, Patron Advisor Kelsey Golas, Patron Advisor Roya Yazdanmehr, Patron Advisor Turlough Myers, Patron Advisor Christa Merrell, Patron Advisor Trena Taralson, Patron Relations Associate* Louise Bradbury, Donations Coordinator Leanne Persad, Director of Guest Experience Stacy Mitchell, Guest Services Manager* Salix Bell, Acting Guest Services Manager Zillur Rahman, Assistant Guest Services Manager Catherine Boissonneau, Client Services Ticketing Specialist Hannah Jarvis-Lingard, Client Services Ticketing Specialist Megan Fath, Guest Services Ticketing Coordinator Tasheena Syhatheb, Ticketing Guest Services Representative Jessica Bulger, Guest Experience Advisor Cody Ramsbottom, Venue Concierge</p>	<p><b>Music &amp; Engagement</b> Alison Kenny-Gardhouse, VP Music &amp; Engagement</p> <p>Rob McAlear, Artistic Administrator Terry Wickham, Live at the Winspear Producer Aaron Christopher Hawn, Librarian Graham Fast, Library &amp; Artistic Assistant Amanda Banister, Associate Director of Musical Creativity Anne-Marie Switzer, Musical Creativity Program Coordinator D.T. (Dave) Baker, Musicologist &amp; Interpreter Lauren Dykstra, YONA Lead Teaching Artist Nathan Chan, YONA Teaching Artist and Musical Creativity Associate Jacquie McNulty, YONA Site Manager</p> <p><b>General Management</b> Alyssa Paterson, General Manager*</p> <p>Beth Hawryluk, Director of Digital Operations Sandy Haslam, Systems Administrator Kirstin Piehl, Application Support Specialist Emilie Hebert, Bookings Coordinator Jerrold Eilander, Orchestra Operations Manager Eric Filpula, Orchestra Personnel Manager Nate O'Neil, Project Manager Warren Bertholet, Head Lighting Technician Jonas Duffy, Head Audio Technician Mike Patton, Head of Stage Management Diana de Sousa, Client Services Manager</p> <p><b>Finance &amp; Operations</b> Brian Alguire, VP Finance &amp; Operations</p> <p>Henry Choy, Controller Sandy Carter, Senior Accountant Shirley Chaytor, Payroll &amp; Benefits Coordinator Minoo Ghaffari, Accountant Olena Kotova, Accountant Renato Ronabio, Plant Operations Jerry Sanchez, Custodial Services Supervisor</p> <p>*on maternity leave</p>
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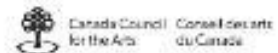
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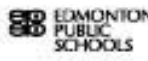
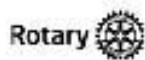
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