



WINSPEAR



EDMONTON  
SYMPHONY  
ORCHESTRA

Francis Winspear Centre for Music | Edmonton Symphony Orchestra  
Annual Report 2020/2021



## CHAIR, BOARD OF DIRECTORS AND PRESIDENT & CEO REFLECTION

2020/2021 marked the 69th Season of our Edmonton Symphony Orchestra, and the 24th season of the Francis Winspear Centre for Music. It is a year none of us will forget. In this first complete season living within the COVID-19 pandemic, we rallied and remained strong despite the challenges. Our guiding motto was “safe, simple, and special” and we stayed true to our purpose through virtual and in-person experiences.

During the summer, our orchestra musicians went out into the community to perform more than 180 outdoor concerts in backyards, parks and on residential streets, keeping music and hope alive in Edmonton. During the winter months when everything turned indoors, we embraced the digital realm through recordings and livestreams – sharing the magic of your ESO with our community in new ways.

This season was Alexander Prior's fourth year as our Chief Conductor. Though it was far from a traditional season, Alex embraced it with his usual flair for creating remarkable and memorable experiences. We are most grateful for his artistry and resilience in what has been a challenging year for orchestras the world over. Our Assistant Conductor and Community Ambassador, Cosette Justo Valdés, also shared her gifts with us both on and off the podium. She inspired our YONA students as we shifted the daily afterschool program to an online platform, even recording an orchestral work with them for broadcast at the end of the school year.

We adapted our programming to digital formats across the board: YONA, Music Box Babies, ESO Virtual Stage for Schools, and our new Music Appreciation Online course, to name a few. We hosted our first virtual Symposium, the Evolution of the Arts in a Digital World. We heard from local and international industry experts over eight sessions. Recordings and other virtual content can be viewed on our YouTube channel, with full performances and paid online content available.

The Winspear Project, the completion of a vision that Dr Francis Winspear held for our venue as a place for music in our community, is progressing well. The foundation of the addition has been poured, and soon, we will see the structure rising above the parkade. The project has served as a beacon of hope and a better future after the pandemic.

For the past six years, we have had the privilege of having a University of Alberta School of Business student serve as an intern on the FWCM|ESS Board of Directors. Our intern, Eugene Lee, contributed to our virtual board meetings and discussions and developed a reporting tool to measure our online engagement. Thank you to Eugene, and our partner, the University of Alberta School of Business, for providing this opportunity.

The financials for 2020/2021 reflect the challenges we experienced this year. Our budget was reduced to half of our normal operating costs – and staff were directly impacted. We laid off half of our full-time administrative staff, and all our part-time personnel. These decisions were difficult, and the impact was felt by all. For those who left us and have not returned, we extend our deepest thanks for the time and dedication that you have given to our organization.

Several government and community grants became available to us through the pandemic. Thank you to Canadian Heritage, Canada Council for the Arts, Alberta Foundation for the Arts, Edmonton Arts Council, Edmonton Community Foundation, and EPCOR's Heart + Soul Fund specifically for their grant opportunities and support for the Arts and Culture sector.

Most importantly, we are here today because of the individuals in our community who believe in live music, and in our orchestra – our patrons, donors, foundations, partners, and sponsors, who stood by us through adversity. Our gratitude extends to our Board of Directors, Committee Members, Young Leadership Council, musicians, and all our staff for their hard work and dedication this year. We end this year in a similar yet more hopeful position, mindful that perils still linger. We look forward with optimism for the Edmonton Symphony Orchestra, the Winspear Centre, and our neighbouring arts organizations as central to the rejuvenation of our city.

*Oryssia Lennie, Chair, Board of Directors and Annemarie Petrov, President & CEO*

## ARTISTIC TEAM AND STAFF REFLECTIONS

### Reflection, Alexander Prior, Chief Conductor

The ESO 20/21 Season was tragically halted by the COVID-19 pandemic. We were separated from each other, and the most important elements of our humanity were tested. The silver lining of this global crisis was the reinforcement of the importance of music. Music is a language that transcends all borders, nationalities, backgrounds, beliefs, and ages. It brings us together and helps us understand each other and ourselves. I want to pay tribute to our staff and musicians who stepped up in a phenomenal way, organizing and performing absolutely anything allowable and safe, both online and outdoors. I would also like to thank our donors, volunteers, and patrons who have filled our hearts and inspired us, supporting us in so many ways.

Though tremendously important to help during the good times, in the hard times, we really see who cares – and you all genuinely care. Your support is an incredible investment in our community's future, in future generations, and in our city and country. We need the unity that music provides, and you are ensuring that it will exist for generations to come.

Of course, leading an orchestra is quite difficult when there aren't orchestral concerts. When lockdown hit, I was laying over in Montreal, on my way to Germany for an orchestral tour with the German State Philharmonic Rheinland Pfalz. The tour was cancelled, and I couldn't get a flight back to Edmonton. I knew that I must get back to Edmonton so that I could do everything possible for the orchestra and organization. I wasn't sure if or how I could help, but I knew that I had to try. And so, I rented a car and started a long drive back. I had already seen a lot of Canada, but now I saw a whole lot more. As Ancient Canadian Shield forests turned to prairies and to the lights of Edmonton in the distance, the majesty and mind-boggling beauty of our land lifted my spirits in that dark hour, giving me time to think and meditate on the beauty and spirit of Canada, music, and the fragility and value of our humanity.

Hope filled my heart when, after many months, I returned to the stage in October 2020 with members of your Edmonton Symphony Orchestra to present *Italia Romantica*. Hearing your applause and energy in the hall demonstrated your commitment to our orchestra, to the experience of live music. Those concerts felt like a beacon, proclaiming Edmonton's spirit to the world.

To Cosette Justo Valdés, I am so glad that you joined our orchestra when you did, and when the prospect of a pandemic was inconceivable. To have a close colleague and friend in these difficult times has been a gift.

I want to acknowledge several milestones for some orchestra members. We had some outstanding new musicians join the orchestra in 2020/2021, including June Kim, Principal Oboe; Yue Deng, Violin II; and Tyler Cairns, Acting Principal Bass Trombone. We also saw three musicians retire this season: Rob Hryciw, Murray Vaasjo, and Jan Urke, as well as a resignation from Neda Yamach. I want to thank Rob, Murray, and Jan so very much for their years of service, creativity, and dedication to the community! A huge thank you also goes out to Neda, and we wish her all the best in her endeavours.

Our city, our community, and your Edmonton Symphony Orchestra are truly worth it. Onwards and upwards, my friends!

### Reflection, Anne-Marie Switzer, Director of Content Innovation

Throughout the 2020/2021 season, we navigated organizational, industrial, and community uncertainties. I recall attending many meetings that began with: "Ok, we need to reimagine this. We can't do X, so what CAN we do? How can we keep X going?" The running joke was that the word pivot had become a sort of expletive, but in sincerity, we became well-trained in the art of pivoting. In a way, everyone's creativity shined because we did so many new things. A culture of perseverance emerged, and everyone committed to produce amazing things this past year.

New ways of staying connected with our community were at the heart of each pivot. For example, the Musical Creativity Summer Camps for Kids couldn't sing songs with the campers. Instead, they learned bucket drumming. When we could no longer have concerts, we had Music Online Appreciation Courses and videos of musicians cooking or teaching to make reeds. We created a podcast, hosted a Digital Symposium, and offered virtual field trips for schools and at-home learners to "visit" the Winspear and

meet ESO musicians. The most notable achievement was establishing our Virtual Stage, which connected us with new classical music lovers and long-time ESO patrons.

The music wasn't stopped or paused. It very much played on. We met each challenge with determining resilience. That isn't to say that we have it all figured out, but we moved forward and found strength in flexing muscles we didn't know we had. Every team member showed adaptability and determination. The next time we look up perseverance in the dictionary, we'll see it defined by the 2020/2021 season with our picture right beside it.

### **Reflection, Ronda Metszies, Cello**

I will always think of the 20-21 season as the "lost" season. Plans for our performances are made several years in advance. The pandemic cancelled all these events. Additional cancellations followed almost every attempt to have a season with strict health restrictions. Eventually, we were not allowed to rehearse, even masked and in distanced small ensembles. It was heartbreaking. As classical musicians, we are trained to be living instruments, lifting a composer's voice off the score and passionately delivering it into the ears of our audiences. Without an audience, the music we absorb has no outlet.

Despite the bleakness of the situation, we created extraordinary moments of musical connection. Over the summer of 2020, the orchestra musicians organized and performed more than 180 outdoor chamber concerts in and around Edmonton. We collected over \$160,000 in donations and attracted new supporters to our beloved orchestra. We also did everything we could to produce accessible digital content. We learned to be far more versatile and resilient and bonded in new ways as we worked to keep our ship afloat. When things seemed to be at their bleakest, I volunteered to phone patrons, to thank them for their generous donations. When I started questioning my lifelong commitment to this art form and its relevance in our world, I began hearing how meaningful music is to so many people. Through many conversations, I also learned that our patrons were missing us as deeply as we were missing them. After so much social isolation, it became clear that humans need music to create connections now more than ever.

### **Reflection, Allene Hackleman, Principal Horn**

I emerged from the summer of 2020 feeling buoyed by a sense of joy and connection, having played almost 50 outdoor concerts organized by Megan Evans. It was uplifting to interact with attendees, meet them on their home turf, and experience the joy of live music again. I am proud of the donations we collected and the strong community engagement we generated.

In the Fall, we presented concerts at the Winspear Centre. As a member of the Artistic Advisory Group planning these concerts, it was challenging to reconcile changing public health restrictions with our artistic aspirations. Still, we offered some socially distanced concerts, which were truly beautiful and thrilling. I enjoyed interacting and welcoming patrons back to the hall in an atmosphere of hope and cautious optimism. It was a rare and moving privilege for me to sit in the audience and hear my colleagues passionately and skillfully perform works like Bach's Brandenburg Concerto #3 and Jocelyn Morlock's Solace. Another highlight for me was performing and live streaming the new chamber version of John McPherson's Concerto for 2 Horns (Mountain Triptych). Unfortunately, our winter concerts were cancelled due to the worsening public health crisis. The Artistic Advisory Group continued to plan, postpone, and cancel projects as restrictions changed. It was disheartening, but we did share music through the Virtual Stage platform. Many ESO members made stunning solo and cohort recordings for our community. We are so lucky to have our beautiful hall and talented staff for these projects.

### **Reflection, Nadja Merali, Executive Communications Officer**

The 2020-2021 "season" reminded me never to take the experience of listening to a live orchestra in a packed hall for granted. When we started live concerts again, albeit briefly, in the Fall of 2020, looking around the near-empty hall, I thought, "When would everything return to normal?" I was craving that big sound from a full orchestra, the applause, and the hustle and bustle of patrons and staff in the building. I missed my colleagues too, who had been laid off because of the pandemic. There were moments of joy, but man, it was difficult to muster at times. In the granting world that I live in, we saw a considerable influx of possibilities to apply to, and I am incredibly grateful for that. I had never been busier! It was encouraging to see government and

the private sector recognize their communities' needs and invest in the arts and digital capacity building. From EPCOR to Canadian Heritage, we saw great support and guidance. Thank you to the whole ESO | FWCM Team for your perseverance, innovation, and dedication to creating and sharing beautiful music experiences.

### **Reflection, Ethan Filner, Assistant Principal Viola**

What a year. Where to begin? These are challenging times, but I am thankful for many things as I look back on the fractured 2020-21 season. I have a roof over my head, my family is healthy, and I've still got money in the bank. I have appreciated and tried to make the most of various opportunities to perform at all: to make videos on my own at home and onstage; in duet with my fiddler buddy Ewald Cheung; in various small ensembles with groups of my colleagues; and to even record a fun episode all about the viola for Max Cardilli's ESO Offstage podcast.

"Small" has been the word of the season. It supports the "Simple, Safe, Special" mantra we have kept front of mind throughout weekly Artistic Advisory meetings. Small ensembles, small programs, small audiences, small steps forward, and sometimes small steps back towards an end to this pandemic. We have been in a constant state of adaptation, trying to program around the ever-shifting COVID regulations, but we are trying our best. It's been a frustrating year for the ESO, but we are surviving, winding our way forward. Thank goodness we were able to create some beautiful, exciting, compelling digital content for our isolated and patient patrons throughout the otherwise too-quiet season. I hope to carry out our 2021-22 season plans and get back to presenting full concerts at the Winspear. Time will tell, but we are ready to play.

### **Reflection, Graham Fast, Library & Digital Content Lead**

My role in the 2020/2021 season as Library & Digital Content Lead evolved immensely. My usual tasks are acquiring the music, maintaining the library catalogue, circulating string parts for bowings, and distributing music folders to musicians following heavy preparation work. Through the spring and early summer of 2020, I had the opportunity to take on audio editing duties with the Musical Creativity Team. This included recording, editing, and mixing tracks for the Rusty Musicians Summer Camp for the Mussorgsky piece *Night on Bald Mountain*. The project was an excellent opportunity to work with Assistant Conductor Cosette and assemble audio tracks using Pro Tools software. I was lucky to have access to a friend's studio to work through this project and have the Pro Tools software on my office computer. There was little to no Library work at this time, as concerts were canceled, so my focus was on digital content.

As Fall of 2020 came around, few concerts occurred, and my Library duties grew again. These concerts did not have complex music preparation, but the workload was heavier since I was on my own. Spring 2021 provided me with the opportunity to put my audio editing skills to use again. I worked with the Alberta Band Association to assemble a virtual band project of Allan Gilliland's *The Standing Stones of Stenness*. My work in the library recently has been very intense, taking on a two-person job, but I am learning how to do some more complex tasks.

### **Reflection, Megan Fath, Guest Services Ticketing Specialist**

The 2020/2021 season started differently than any other I have experienced at the Winspear. It was uncertain and void of the usual busyness of Symphony Under the Sky and ESO subscriptions. Third-party shows were still cancelling and postponing, with no sign of new ones arriving. It was me and a computer at home, waiting to see how things might end up. Slowly, in the Fall, things started to look more optimistic. We prepared for shows again, albeit ones limited in capacity in numerous different ways. I had to remember how to work shows again while also adapting them for this new situation. But then, that ground to a halt too. To say it's disheartening to be on and off at the unpredictable whims of a virus is an understatement. I will be happy if I never have to process so many returns and exchanges again. Still, it is a testament to the ESO, Winspear, partners, patrons, and everyone else that we forage on anyway. It may be confusing at times, but we make it work. If nothing else, as the season continued almost entirely online, it was clear how generous and kind our patrons are. I spoke to more of them in more depth than any other year. They shared with us because they care about the organization. Everyone yearned for "normal," even if that normal had to be different. People were interested. Whether we had concerts for only 100 people, released a new digital recording, or any other creative solution we tried. We could be sure that our community would support us.

## TIMELINE 2020-2021: NAVIGATING CHANGE AND UNCERTAINTY

Date	Milestones
September 3, 2020	School begins for Alberta students, with some choosing to remain online and others returning to in-person classes.  YONA continues to operate as a hybrid virtual and in-person program.
September 11	Live at the Winspear: From Stage to Screen - Ewald Cheung & Ethan Filner   Two Pieces for Violin and Viola
September 26	Live at the Winspear: From Stage to Screen - Obsessions String Quartet   A. Piazzolla <i>Tres Minutos Con La Realidad</i>
October 5 -10	<i>Autumn Performances</i> ESO plays the first concert together on stage in the Winspear since March. Only 100 patrons are permitted in the hall, masked and socially distanced. The program featured a Bach <i>Brandenburg Concerto</i> and two movements from Vivaldi's <i>Four Seasons</i> . Only string instruments were permitted on stage, played by socially distanced musicians.
October 14-15	Mendelssohn <i>Octet</i> performances with live audiences at the Winspear.
October 15	Live at the Winspear: From Stage to Screen - Stephanie Morin & Leanne Regehr   J.S. Bach – <i>Flute Sonata in E Major, BWV 1035</i> .
October 16	Symphony Under the Stars at Jasper Park Lodge was cancelled due to inclement weather, orchestra members en route had to turn back.
October 22	Live at the Winspear: From Stage to Screen - Victor Pipkin, ESO Cello   Farm Performance
October 23-31	Italia Romantica performances with live audiences at the Winspear.
November 5-8	Elgar Morlock Vaughan Williams performances with live audiences at the Winspear.
November 13-15	Strings, Winds, and Brass: An Evening of Chamber Music performances.
November 20	Live at the Winspear: From Stage to Screen - Bianca Chambul & Alexander Prior   Mendelssohn – <i>Song Without Words, Opus 109</i>
November 20-21	Brahms & McPherson performances.
November 22	Live at the Winspear: From Stage to Screen - <i>Concerto for 2 Horns (Mountain Triptych)</i>
November 24	Alberta declares a state of public health emergency, along with a slate of new restrictions that remained in place for three weeks. This includes a ban on indoor social gatherings. YONA moves fully online.
December 4	Live at the Winspear: From Stage to Screen - Julianne Scott & Nora Bumanis   Paul Reade – <i>The Victorian Kitchen Garden Suite</i> .
December 11-22	The ESO releases individual 12 Days of Christmas videos.
December 13	New restrictions added as rising COVID-19 cases put pressure on Alberta's healthcare system. Indoor and outdoor social gatherings are prohibited, and masks are mandatory across the province in all indoor workplaces and facilities outside the home.
December 14	The first doses of the Pfizer COVID-19 vaccine arrive in Alberta. The priority groups include ICU doctors, nurses, respiratory therapists, and long-term or acute care home workers.
January 1, 2021	ESO Offstage Ep 1 – Auditions 101 ESO Offstage Ep 2 – The Brass Ceiling ESO Offstage Ep 3 – To Screen or Not to Screen ESO Offstage Ep 4 – Practice Makes Perfect
January 6 – February 24	Evolution of the Arts in a Digital World Symposium
January 8	Alberta expands vaccine eligibility to healthcare workers in COVID-19 units and continues to vaccinate those in long-term care homes.
February 1	ESO Offstage Ep 5 – The King of Instruments released
February 24	Alberta moves to Phase 1B of vaccine rollout. Seniors 75+ are eligible.
March 1	ESO Offstage Ep 6 – Fiddle Me This released
March 30	Alberta's vaccine rollout Phase 2B starts.
March 31	Live at the Winspear: From Stage to Screen - Keith Hamm & Julie Hereish   Beethoven – <i>Eyeglasses Duo for Viola and Cello</i>
April 1	ESO Offstage Ep 7 – From the Podium released
April 6	Alberta's vaccine rollout Phase 2B expands.

<b>April 12</b>	Vaccine rollout Phase 2C begins. It includes all frontline workers.
<b>April 20</b>	Alberta lowers eligibility age for the AstraZeneca vaccine to 40
<b>April 30</b>	Alberta expands vaccine eligibility to the rest of the 2C group and 2D group.
<b>May 1</b>	ESO Offstage Ep 8 – A Trip Down Memory Lane
<b>May 9</b>	Live at the Winspear: From Stage to Screen - Ronda Metszies   Bach – <i>Cello Suite No. 3</i>
<b>May 10</b>	All Albertans ages 12+ are eligible to book their first dose.
<b>June 1</b>	ESO Offstage Ep 9 – In the Middle
<b>June 1</b>	Stage 1 Reopening Announced. Outdoor performances permit up to 10 distanced people. Indoor social gatherings are still not permitted. Albertans vaccinated in April are eligible for a second dose.
<b>June 8</b>	Virtual YONA Road to Joy Fundraiser
<b>June 10</b>	Stage 2 Reopening Announced – Indoor entertainment venues permitted to open at 1/3 of the fire code.
<b>June 20</b>	Live at the Winspear: From Stage to Screen - Clayton Leung, ESO Viola   Henri Vieuxtemps – <i>Capriccio for Solo Viola, Op. 55</i>
<b>June 25</b>	Live at the Winspear: From Stage to Screen - Julianne Scott, ESO Clarinet Reich   <i>New York Counterpoint</i>
<b>July 1, 2021</b>	Stage 3 Reopening Announced Further restrictions lifted.

## EDMONTON SYMPHONY ORCHESTRA 2020/2021

### CHIEF CONDUCTOR

Alexander Prior

### ASSISTANT CONDUCTOR, COMMUNITY AMBASSADOR

Cosette Justo Valdés

### VIOLIN I

Robert Uchida, Concertmaster  
*The John & Barbara Poole Family  
Concertmaster Chair*  
Eric Buchmann, Associate  
Concertmaster  
Virginie Gagné, Assistant  
Concertmaster (5)  
Broderick Olson  
Ewald Cheung  
Joanna Ciapka-Sangster  
Laura Veeze  
Anna Kozak  
Aiyana Anderson-Howatt

### VIOLIN II

Dianne New (1)  
Susan Flook (2)  
Heather Bergen  
Yue Deng  
Zoë Sellers  
Tatiana Warszynski

### VIOLA

Keith Hamm (1)  
Ethan Filner (2)  
Clayton Leung  
Rhonda Henshaw  
Stefan Jungkind

### CELLO

Rafael Hoekman (1)  
*The Stuart & Winona Davis Principal  
Cello Chair*  
Julie Hereish (2)  
Ronda Metszies  
Meran Currie-Roberts  
Derek Gomez  
Victor Pipkin

### BASS

Max Cardilli (3)  
Janice Quinn  
Doug Ohashi  
Rob Aldridge

### FLUTE

Elizabeth Koch (1)  
Stephanie Morin (5)

### OBOE

June Kim (1)  
Paul Schieman (2)  
*The Steven & Day LePoole Assistant  
Principal Oboe Chair*

### CLARINET

Julianne Scott (1)  
David Quinn (2)

### BASSOON

Bianca Chambul (1)  
Edith Stacey (2)

### HORN

Allene Hackleman (1)  
Megan Evans (2)  
Donald Plumb (2)

### TRUMPET

Robin Doyon (1)  
Frédéric Payant (2)

### TROMBONE

John McPherson (1)  
Kathryn Macintosh (2)

### BASS TROMBONE

Tyler Cairns (1)

### TUBA

Scott Whetham (1)

### TIMPANI

Barry Nemish (1)

### HARP

Nora Bumanis (1)

(1) Principal  
(2) Assistant Principal  
(3) Acting Principal  
(4) Acting Assistant Principal  
(5) On Leave

### LAUREATE & EMERITUS ARTISTS

William Eddins, Music Director  
Emeritus  
Uri Mayer, Conductor Laureate  
Charles Hudelson, Principal Clarinet  
Emeritus  
Alvin Lowrey, Principal Trumpet  
Emeritus

### ORCHESTRA PERSONNEL

Eric Filpula, Orchestra Personnel  
Manager

### RETIRING MUSICIANS

Jan Urke, Bass (1)  
Rob Hryciw, Violin II  
Murray Vaasjo, Violin II

### RESIGNING MUSICIANS

Neda Yamach, Violin I

## BOARD OF DIRECTORS

**Oryssia Lennie**, *Chair*

**Peggy Garritty**, *Past Chair*

**Craig McDougall**, *Secretary/Legal Counsel*

**David Yee**, *Treasurer*

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**Meran Currie-Roberts**, *Director*

**Rick Dowell**, *Director*

**Robin Doyon**, *Director*

**Kara Flynn**, *Director*

**Sam Jenkins**, *Director*

**Ross Langford**, *Director*

**Maureen McCaw**, *Director*

**Ronda Metszies**, *Director*

**Mark Moran**, *Director*

**Lewis Nakatsui**, *Director*

**Jia Wang**, *Director*

**Tim Wheaton**, *Director*

## STAFF LISTING

The following list acknowledges **all the staff** (fulltime, parttime or on layoff) who were part of the Winspear and ESO team during the 2020/2021 fiscal year. With deep gratitude for your dedication and commitment during a most challenging year.

Brian Alguire	Henry Choy	Alison Kenny-Gardhouse	Annemarie Petrov
Miriam Ayles	Katherine Dalusong	Olena Kotova	Kirstin Piehl
Dave Baker	Diana de Sousa	Konstantine Kurelias	Finly Plopinio
Amanda Banister	Jennifer Delainey	Joyce LaBriola	Zillur Rahman
Myles Bartel	Kyra Droog	Ally Mandrusiak	Cody Ramsbottom
Salix Bell	Jonas Duffy	Velma Mann	David Reynar
Vicky Berg	Lauren Dykstra	Rob McAlear	Renato Ronabio
Emma Bersamina	Jerrold Eilander	Elizabeth McHan	Jerry Sanchez
Warren Bertholet	Graham Fast	Jacqueline McNulty	Elaine Stepa
Catherine Boissonneau	Megan Fath	Nadja Merali	Kristin Swirles
Natalie Boisvert	Eric Filpula	Christa Merrell	Anne-Marie Switzer
Louise Bradbury	Minoo Ghaffari	Jenna Milne	Tasheena Syhatheb
Sydnee Bryant	Sandra Haslam	Stacey Mitchell	Trena Taralson
Jessica Bulger	Christopher Hawn	Turlough Myers	Adam Trzebski
Allan Cabral de Sa	Beth Hawryluk	Alyssa Paterson	Lana Walsh
Sandy Carter	Emilie Hebert	Sharif Pathan	Andreas Wegner
Nathan Chan	Kevin Hogstead	Mike Patton	Barb Wilkes
Shirley Chaytor	Hannah Jarvis-Lingard	Leanne Persad	Nathaniel Wong
Hanna Choi	Cosette Justo-Valdes		Nava Yamach

## YOUNG LEADERSHIP COUNCIL (YLC) 2020/2021

By Rhiannon Nelson, *Chair*, YLC

Pandemic achievements are usually measured in sourdough recipes or the number of completed puzzles. But I can confidently say that this year's YLC accomplishments extend beyond bread and cardboard pieces. I am proud of the council members, executives, and staff advisors who contributed positive and innovative ideas this past year.

The YLC took on many projects throughout the year, including patron thank-you calls, conducting research for social media content such as #filmmusicfriday, reaching out to private music schools and teachers about educational programming, and much more. With the regular volunteer program paused due to the pandemic, the YLC became the go-to volunteers for concerts and Music Box Babies classes. In February, we organized a virtual team-building trivia night for YLC members, staff, and board members. With the arrival of spring, we were ecstatic to see YLC member Geoff Li join the IDEA Taskforce Committee. Also, the YLC participated in the ESO/Winspear Strategic Planning Questionnaire.

I started my position as YLC Chair in September. Beginning alongside me was Alicia Slusarchuk, Vice-Chair, and Michelle Luong, Secretary. This executive team implemented a project management system and worked to open more communication lines with ESO/Winspear staff. The YLC Executive also circulated a feedback survey, polling council members on the YLC's direction and the performance of the Executive and Advisors. We extended our monthly meetings by 30 minutes, included presentations from different staff members, and added interactive breakout-room discussions in response to the results. The YLC welcomed guests such as Max Cardilli, host of the "ESO Offstage" Podcast, Wylie Stafford, and Ally Mandrusiak, leads for the Winspear Completion Project; and Nadja Merali, who handles grants for the organization.

I am honoured to chair such a great council, filled with youth passionate about our local arts community. Through the dedication, innovation, and volunteer work of the YLC, young patrons can now see themselves reflected in the ESO/Winspear's community presence, digital offerings, and concert programs. We will continue to support the ESO/Winspear in their endeavours and create a bridge for young people to get involved.

YLC ROSTER AS OF JUNE 30, 2021		RESIGNING YLC MEMBERS
Rhiannon Nelson, <i>Chair</i> Alicia Slusarchuk, <i>Vice-Chair</i> Michelle Luong, <i>Secretary</i> Anastasia Cipko, <i>Member</i> Saoirse Cipko, <i>Member</i> Drew Delbaere, <i>Member</i> Bailea Jackson, <i>Member</i>	Eugene Lee, <i>Member</i> Geoff Li, <i>Member</i> Lydia Metzger, <i>Member</i> Christina Nawrot, <i>Member</i> Micha Poworoznik, <i>Member</i>	Madeleine Stout, <i>Past Chair</i> Matthieu Gauthier, <i>Member</i> Hayden Koch, <i>Member</i> Sahana Walji, <i>Member</i> Sukhmani Saggu, <i>Member</i>

## COMMUNITY CONCERTS: THE STORY

By: Megan Evans

Our community concerts began after ESO cellist Ronda Metszies put together an outdoor concert celebrating her mother, retired ESO member, Hope Metszies' 90th birthday. I remember her encouraging us to try a couple this summer and thought this could be a fun and gratifying experience. I am also good at organizing. So, I worked with the other musicians to create a guideline document for organizing outdoor concerts with a community host. The media caught wind of our community concerts and began reporting on the ESO playing outdoors during the pandemic. I suddenly had an influx of people wanting concerts in their neighbourhoods. The demand was so great that I needed another group of ESO musicians to perform.

We developed a system. Each musician group chose a group leader responsible who communicated with community hosts and me to arrange concert dates and programs. The health and safety of the musicians and the community were also top of mind. I provided up-to-date information packages, including safety measures and permit requirements. Never in my wildest dreams did I think we would perform more than 180 outdoor physically distanced concerts! We just began playing a few and were inundated with requests and ended up performing for more than 8200 people between July and August!

So many fantastic memories stick out in my mind from this summer. We played for a 95th birthday. ESO cellist Rafael Hoekman performed a solo show for a music teacher diagnosed with stage four cancer. We also played a concert to celebrate a 30th and 60th wedding anniversary. ESO community concerts took place in almost every outdoor venue, from backyards to community leagues, curling rinks, and even a boat!

The most memorable show I played was for a couple who are long-time POPS series subscribers. They pointed out the different people in the neighbourhood who had come to enjoy the show. I remember seeing an older gentleman smiling from his front porch at that concert. The host informed me that he had not interacted with anyone since the start of the pandemic to keep his visitation privileges to see his wife, who was in a care home. So many celebrations were special. From people isolated on their balconies to people watching from their windows, we brought the joy of live music to an audience that was yearning to hear it.

As I reflect, I am very proud of what we accomplished. To see the overwhelmingly positive impact of sharing and creating music with the community was so encouraging. I am thankful for my amazing colleagues who worked tirelessly to make these concerts happen and for the incredible community that welcomed us and supported us through this uncertain time.

## ESO PERFORMANCES

For a brief time in the Fall, the Winspear Centre was open for the public to attend one-hour concerts with no intermission. Patrons could purchase beverages and snacks for consumption at their seats and during the performance. Audience sizes were limited to 100 people in a hall that seats 1,716. Patrons were socially distanced through the Orchestra level, with unused seats taped off. Hand sanitizer was available, and masks were required within the building.

Following COVID-19 protocols, front-of-house staff and musicians could not intermingle. Each group was required to remain in their designated area. In the beginning, only string instruments performed as the effects and transmissibility of COVID with woodwinds and brass instruments were still unknown. Musicians were socially distanced on stage and handled their music stands, chairs, and instruments.

Name	Date	# Of Shows	Attendance
Mendelssohn Octet	October 14 – 15, 2020	2	160
Italia Romantica	October 25 – 31, 2020	7	589
Elgar, Morlock, Vaughan Williams	November 5 – 8, 2020	5	288
Strings Winds and Brass: An Evening of Chamber Music	November 13 – 15, 2020	4	360
Brahms & McPherson	November 20 & 21, 2020	4	239

## ESO VIRTUAL STAGE

ESO Virtual Stage is a digital subscription featuring new, exclusive virtual content from the Edmonton Symphony Orchestra. Watch the ESO perform from the comfort of your own home at any time. The subscription includes access to up to 12 videos of varying lengths featuring different ESO musicians. Two videos will be released each month. Videos were available to watch on-demand until the end of June 2021.

#	Title	Number of Views
1	Elgar - <i>Serenade for Strings</i>	684
2	Morlock - <i>Solace</i>	428
3	Saint- Saëns - <i>Fantaisie for Violin and Harp</i>	408
4	Bach - <i>Chaconne</i>	283
5	That's Entertainment	343
6	Robert Uchida: The Violin Speaks	209
7	Braun - <i>Capriccio &amp; Largo-Double-Largo</i>	201
8	Spotlight – No. 2 <i>Élégie</i> , Spotlight - Solo De Trombone Spotlight - <i>Sonatine Baroque</i>	120 172 116
9	Bach - <i>Cello Suite No. 1 in G Major</i>	189
10	Brahms Spotlight	150
11	Brahms: <i>String Sextet No. 2</i>	162
12	R. Strauss - <i>Nocturno, Op. 7</i>	128

## LIVE AT THE WINSPEAR: FROM STAGE TO SCREEN RELEASES

Live at the Winspear: From Stage to Screen is the most accessible way to see your ESO! Enjoy a world-class orchestra front row with ATB Financial Seats from the comfort of your home. New videos were released monthly, giving viewers a chance to see the ESO up close.

#	Title	Release Date	# Of Views
1	<a href="#">Laura Veeze &amp; Josh Capulong   H.I.F. Biber – Passacaglia in G Minor</a>	July 9, 2020	1500
2	<a href="#">Alexander Prior &amp; Megan Evans   A. Glazunov, S. Rachmaninoff</a>	August 7, 2020	1183
3	<a href="#">Canadian Composer Project</a>	August 21, 2020	1726
4	<a href="#">Obsessions String Quartet   Three Pieces by Astor Piazzolla</a>	August 28, 2020	1594
5	<a href="#">Ewald Cheung &amp; Ethan Filner   Two Pieces for Violin and Viola</a>	September 11, 2020	1848
6	<a href="#">A. Piazzolla “Tres Minutos con la Realidad”   Obsessions String Quartet</a>	September 26, 2020	818
7	<a href="#">J.S. Bach – Flute Sonata in E major, BWV 1035   Stephanie Morin &amp; Leanne Regehr</a>	October 15, 2020	1191
8	<a href="#">Victor Pipkin, ESO Cello   Farm Performance</a>	October 22, 2020	1800
9	<a href="#">Mendelssohn – Song Without Words, Opus 109   Bianca Chambul &amp; Alex Prior</a>	November 20, 2020	1616
10	<a href="#">John McPherson’s Concerto for 2 Horns (Mountain Triptych)</a>	November 22, 2020	1719
11	<a href="#">The Victorian Kitchen Garden Suite   Julianne Scott &amp; Nora Bumanis</a>	December 4, 2020	1200
12	<a href="#">Beethoven – Eyeglasses Duo for Viola and Cello   Keith Hamm &amp; Julie Hereish</a>	March 31, 2021	1400
13	<a href="#">Bach – Cello Suite No. 3   Ronda Metszies, ESO Cello</a>	May 9, 2021	4200
14	<a href="#">Henri Vieuxtemps – Capriccio for Solo Viola, Op. 55   Clayton Leung, ESO Viola</a>	June 20, 2021	684
15	<a href="#">Steve Reich – New York Counterpoint   Julianne Scott, ESO Clarinet</a>	June 25, 2021	504

## ESO OFFSTAGE PODCAST

ESO Offstage is a new podcast that gives listeners an insider's look into the Edmonton Symphony Orchestra and its community. ESO Assistant Principal Double Bassist Max Cardilli covers the rapidly evolving world of the orchestra by speaking with people from all walks of life.

On January 1, 2021, the first four episodes were released to promote and celebrate the launch of ESO Offstage. The first season covered a wide range of topics relating to the orchestra and music in our community. It also included guest speakers from the Edmonton community and beyond from many disciplines who shared fun stories, facts, experiences, and perspectives that have kept our audience wanting more. Season one concluded with the release of episode nine on June 1, 2021.

The ESO Offstage Podcast has been downloaded over 4600 times, mainly in the Edmonton area, Canada, and 33 other countries. The podcast is available on all major podcast platforms. Out of over 500 nominees, ESO Offstage was among the top five finalists in the Outstanding Music Series category of the Canadian Podcast Awards.

#	Episode Topic
1	<a href="#">Auditions 101</a>
2	<a href="#">The Brass Ceiling – The History of Women in Orchestras</a>
3	<a href="#">To Screen, or Not to Screen? – Diversity and Inclusion</a>
4	<a href="#">Practice Makes Perfect? – Performance Psychology</a>
5	<a href="#">The King of Instruments – The Organ</a>
6	<a href="#">Fiddle Me This – All About Fiddles</a>
7	<a href="#">From the Podium – All About Conductors</a>
8	<a href="#">A Trip Down Memory Lane – History of the ESO</a>
9	<a href="#">In the Middle – The Viola</a>

## EVOLUTION OF THE ARTS IN A DIGITAL WORLD SYMPOSIUM

From January 6 to February 24, 2021, the Edmonton Symphony Orchestra hosted the first online Evolution of the Arts in a Digital World Symposium. These weekly sessions, presented by industry experts, covered various digital topics related to the arts. Sessions were followed by virtual breakout rooms for participants to discuss questions posed by the experts, as well as a Q&A session. Sessions were free to attend via Zoom and are available to watch on the ESO YouTube channel. This Symposium was made possible through the generous support of the Canada Council for the Arts, Arup, and Edmonton Community Foundation.

#	Session Topic	Presenters
1	<a href="#">Why Digital?</a>	Annemarie Petrov Tateo Nakajima
2	<a href="#">Using Digital as a Tool in Storytelling</a>	Gretchen Coss
3	<a href="#">Playful Interactives</a>	Evelyn Delgado
4	<a href="#">Emerging Digital Technologies: Endless Possibilities on a Budget</a>	Rafael Baldwin
5	<a href="#">Fireside Chat: Institutional Change, Funding, and Infrastructure</a>	Annemarie Petrov Tateo Nakajima Annette Mees Gretchen Coss Rafael Baldwin Scott Smallwood Milan Krepelka
6	<a href="#">Artists and Technology Working Together</a>	Scott Smallwood Paola Prestini
7	<a href="#">Immersive vs. Interactive Technology: A Practical Guide</a>	Jesse Moffat Amanda Derksen Dan Alfano Milan Krepelka
8	<a href="#">Expanding our Horizons: Innovation, Transformation, and the Future</a>	Annette Mees

## **TOMMY BANKS CENTRE FOR MUSICAL CREATIVITY**

### **New: Music Appreciation Online**

An eclectic mix of online music appreciation courses taught by D.T. Baker (ESO Musicologist), Cosette Justo Valdés (ESO Assistant Conductor), Alex Prior (Chief Conductor), and Megan Evans (ESO Assistant Principal Horn).

220 participants

Six courses including History of Broadway, Music of Latin America, Pops, Politics & Protest, and New Music of the Last Century.

"The content was excellent, and I often found myself googling afterwards to learn or listen to more. I have been listening to a greater variety of music now."

"This would be a pleasurable course to take at any time, but during the pandemic, it was especially wonderful -- allowed me to escape into another world for 1 1/4 hours."

### **Summer Camps**

Camps ran at the Winspear during July and attracted close to 100 participants.

Rusty Musicians Summer Camp: 40 participants, including a new stream for conductors, led by Cosette Justos Valdés and 15 ESO Faculty.

- Ukulele and Art Camp: Sold out (20 participants)
- Intro to Violin Camp: Sold out (20 participants)
- Harpsicle and Art Camp: (11 participants)

A new 5-day drop-in camp at Alexander First Nation attracted approximately 40 upper elementary students. Led by YONA Teaching Artists, the campers shared their learning with the community at the Treaty Day Celebration event at the powwow grounds.

### **Virtual Offerings for Schools and Families**

The Musical Creativity teaching team created and incorporated 3D tours of the Winspear into our digital educational content. The following programs ran successfully throughout the year:

- Sound School
- Science of Sound
- Symphony for Kids Family Tours

This year, a new offering was Virtual Stage for Schools, which featured ESO recordings, lesson plans, and teaching resources, simulating a concert-like experience for students.

### **Music Box Babies**

Music Box Babies was offered in person for the Fall before switching to online classes due to pandemic restrictions. A total of 140 families were able to participate throughout the year.

## YONA – SISTEMA

By Jacquie McNaulty and Lauren Dykstra

The 2020-2021 YONA Year was our 8th year in operation. It was a year like no other. In response to the changing realities of COVID-19, the YONA team created a new program to accommodate virtual and in-person programming. The program was based on cohorts of students and operated on a model that allowed easy transitions between in-person or online depending on health restrictions. This was developed out of necessity as many schools had strict guidelines that prevented students from other schools from entering the building. We had five cohorts in total: two St. Teresa cohorts, one from St. Alphonsus, the Kipohtakâw YONA site, and the Winspear Cohort, which had eight students in grades 5-10 who did not attend either of the main sites. We were determined to ensure that every student who wanted to be part of YONA would have a place.

Kipohtakâw YONA was mainly offered online, although we did start and end the year with one Teaching Artist visiting Alexander First Nation in person. Kipohtakâw YONA students received two online music classes each week. As always, students focused on learning the violin, but there was also an emphasis on music literacy, music history, and different musical genres. Students also virtually met several guest artists, including ESO Assistant Conductor and Community Ambassador Cosette Justo Valdez and composer and performer Cris Derksen.

Our robust Online YONA program offered students two to four classes per week, a weekly private lesson, drop-in homework help, and optional choir and social times. In addition to music instruction, we also supported families by dropping off groceries or delivering grocery gift cards.

Throughout the year, the need for our students to connect remained strong. The provision of 10 iPads to students by YONA has helped with this. The success of the online program was made evident by the high attendance ratings, the sense of community preserved, and the success of our online Road to Joy concert on June 8.

The YONA team also took the past year to strengthen the program infrastructure. For example, we developed a Junior Music Curriculum and Social Curriculum, which provides consistency across sites. We also launched our Facebook and Instagram accounts and discussed how these tools could promote and support our YONA community. We have also been building relationships with El Sistema-inspired programs across Canada to enhance procedures and policies, encourage collaboration, and ensure that the ideals of all Sistema-based programs are consistent.

As of June 1, 2021, we provided:

**490** group classes

**1,656** individual lessons

**155** homework sessions

**2** grocery gift card mail outs

**3** food deliveries offered to all families

## **WINSPEAR PROJECT**

Music is an essential part of human existence. Vibrant cities with enriched and empowered communities exist when music and art flourish. Bringing the Winspear Project to life will ensure that people of all ages and backgrounds can experience the transformative power of music for generations.

COVID-19 has demonstrated the importance of the human need to gather. Though many people continue to work from home, public places that can safely support the congregation of people will become ever more essential in our community. The Winspear Project will be one of these buildings. By opening our doors from morning to night, it will be your expanded home for music in the downtown core and host various events, including music education classes, concerts, meetings, family gatherings, and much more.

### **Winspear Project: Phase 2**

- 550-seat Flex-Use Acoustic Hall
- Studio & Classroom Space
- Interactive Discovery Zones
- Community Gathering Space
- Outdoor Plaza
- Underground Parking

### **Milestone Events:**

July 1, 2020, to June 30, 2021:

- We completed excavation of the site, installation of the shoring, three stormwater retention tanks, 109 piles, numerous grade beams, a weeping tile web, underground water, and sewer lines. We also began constructing the parking garage walls, the freight elevator shaft, and the north stairwell enclosure.
- We installed our tower crane, affectionately named Ichabod.
- Since the staff was already working from home, we took advantage of the situation and demolished the administration area on L-2 to confirm design opportunities and plan the renovation.
- We applied for additional capital funding grants.
- We completed a value engineering effort to find cost savings and presented an updated project budget for approval.
- We completed discussions with the City confirming details for constructing the District Energy structure, which will provide electricity and heating to the Winspear.

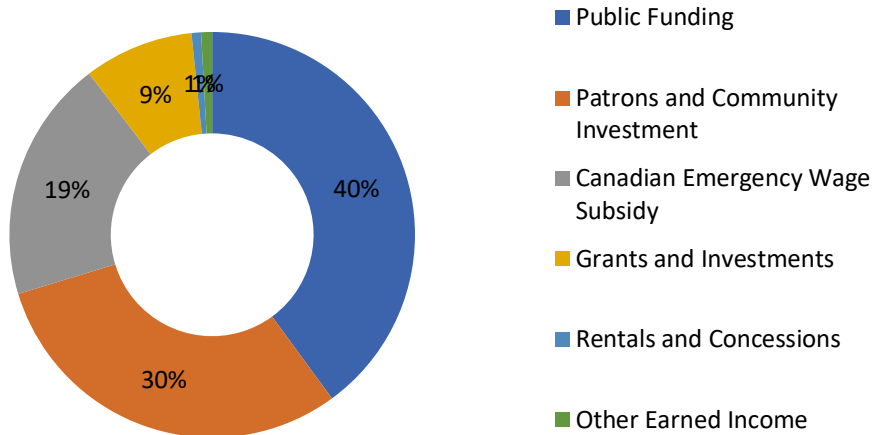
## FINANCIAL HIGHLIGHTS

### COMBINED ESS & FWCM FINANCIAL HIGHLIGHTS

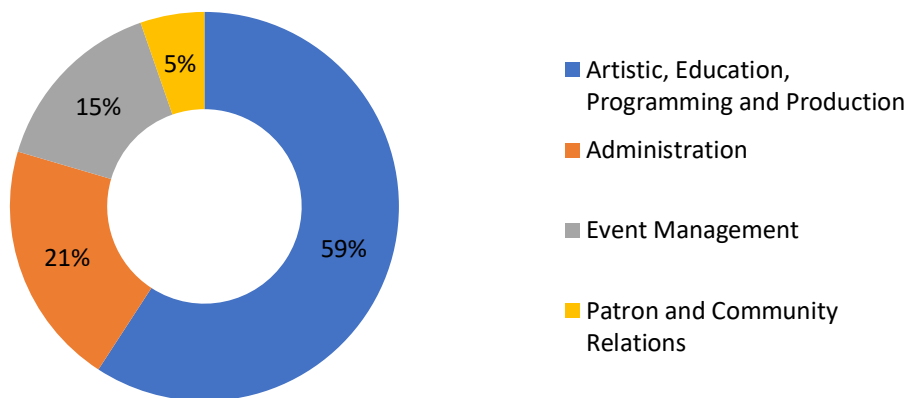
	June 30, 2021	June 30, 2020	June 30, 2019
Total Operating Revenue	10,437,816	12,165,862	15,468,199
Total Operating Expenses	9,050,784	14,887,892	16,057,514
<b>Operating Surplus (Deficit)</b>	1,387,032	(2,722,030)	(589,315)
Internal Fund Transfers	156,418	1,058,925	335,672
<b>Change in Operating Fund Balances</b>	1,543,450	(1,663,105)	(253,643)
Total Assets	58,848,813	48,479,903	41,971,782
Total Liabilities	7,247,121	6,805,264	5,492,892
<b>Net Assets</b>	51,601,692	41,674,639	36,478,890
ESO and FWCM Endowment and Investments	5,695,566	4,534,333	4,873,788
Edmonton Symphony and Concert Hall Foundation Endowment and Investments	14,599,254	11,566,996	11,785,594
<b>Total Endowment and Investments</b>	20,294,820	16,101,329	16,659,382
Number of Live Concerts	30	68	115
Number of Digital Performances	41	15	-
Free Tickets	837	7,904	15,645
Paid Tickets	1,576	77,988	136,243
<b>Number of Tickets</b>	2,413	85,892	145,728

## 2020/2021 REVENUE AND EXPENSES

### Operating Revenues



### Operating Expenses



## GRATITUDE REPORT

Thank you to the individuals who play an invaluable role in bringing music to life for our community through their annual gifts. Donors who gave between July 1, 2020, and June 30, 2021 are recognized in these pages for their support.

†Orchestra Circle gifts completely or partially endowed in perpetuity

\*Sustaining pledges

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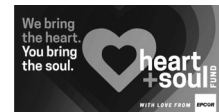
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