

## BRAHMS' SYMPHONY NO. 3

March 8\* & 9, 2024 • 7:30 PM

\*Friday Classics presented by Lexus of Edmonton

Featuring:

**Ruth Reinhardt**, conductor – see bio on page 5.

**Anthony Trionfo**, flute – see bio on page 5.

To read the Edmonton Symphony Orchestra roster, see page 7.

---

### WENNÄKOSKI

*Hava*

(10')\*

### C.P.E. BACH

*Flute Concerto in D minor, H 426*

(22')\*

*I - Allegro*

*II - Un poco andante*

*III - Allegro di molto*

**INTERMISSION** (20 minutes)

### BRAHMS

*Symphony No. 3 in F Major, Op.90*

(38')\*

*I - Allegro con brio – Un poco sostenuto – Tempo I*

*II - Andante*

*III - Poco allegretto*

*IV - Allegro*

*Program subject to change.*

\*indicates approximate performance duration

## **Hava**

**Lotta Wennäkoski**

(b. Helsinki, 1970)

First performed: January 11, 2008, in Espoo, Finland

This is the first work by Lotta Wennäkoski performed by the ESO

Lotta Wennäkoski is a composer based in Helsinki, Finland. Her output consists of orchestral, chamber, and vocal works, and her pieces are frequently performed worldwide. In 2017, the BBC commissioned an orchestral work *Flounce*, the premiere of which took place at the Last Night of the Proms in 2017. It has since been performed some 50 times by many other orchestras. Among later commissions is a string quartet, *Pige* (2022), for the Danish String Quartet, the harp concerto *Sigla* (2022) for Sivan Magen and the Finnish RSO, and the violin concerto *Prosoidia* (2022-23) for Ilya Gringolts and BBC Symphony Orchestra. Wennäkoski has also recently finished her first large-scale opera, *Regine*, on a commission from Savonlinna Opera Festival.

Lotta Wennäkoski was awarded Finland's State Prize of Music in 2020. The Finnish Radio Symphony Orchestra has recorded Wennäkoski's orchestral music in 2015 (*Soie*) and in 2022 (*Sigla*) – both for the label Ondine. The latter won the 2023 *Gramophone* Award in the contemporary music category.

Of her work *Hava*, Lotta Wennäkoski writes:

As a composer, I often look for starting points and ideas from the world outside of music. When beginning to plan *Hava*, I found myself contemplating the idea that music could readily deal with an issue or subject in the same way as, for example, a novel deals with its theme: looking at it from different angles, always in new light, using its own language. The simple “motive” in *Hava* is falling or descending – although, in order to fall, of course, one sometimes has to rise up first.

As a concrete image of (poetic) falling, I thought of leaves fluttering to the ground, for example. When sketching the piece, the different episodes were called Snow I, Snow II, Flower, and Leaf. The title is, in reality, a word that I invented myself. It is, in fact, the root of the Hungarian word for snow (hó), but much more relevantly, it can be taken to allude to Finnish words *havina* (rustling) or *havahtua* (becoming alert or waking up).

*Hava* was commissioned by the Tapiola Sinfonietta for the orchestra's 20th anniversary and had its premiere under Jean-Jacques Kantorow on January 11, 2008. The virtuosic musicians of the orchestra were undoubtedly a great source of inspiration when composing the work. The piece has since become one of my most played scores.

## **Flute Concerto in D minor, H 426**

**Carl Philipp Emanuel Bach**

(b. Weimar, 1714 / d. Hamburg, 1788)

Composed: 1747 in Berlin

Last ESO performance: November 1989

It is well known that several of the sons of Johann Sebastian Bach went on to celebrated careers as composers. Carl Philipp Emanuel Bach was the fifth child of J.S. Bach, and likely the

most famous composer with the last name Bach during his lifetime – eclipsing even that of his father. C.P.E. Bach's career received a fortuitous boost in 1740 when he accepted the position of harpsichordist in the small town of Ruppin, where he was engaged by the Crown Prince of Prussia. Two years later, that prince was now Frederick the Great – launching a 27-year association of Bach with the king.

Frederick was a decently accomplished flutist, guaranteeing that Bach would provide a steady diet of flute concertos. In fact, of the 52 known concertos composed by C.P.E. Bach, not only are several of them for flute, but several more were keyboard concertos that were later arranged for flute. Pleasing the boss did not come easily for Bach, whose own musical taste was dramatic and bold – a style of the time known as *Empfindsamkeit* (often translated in English as “sentimentality”). Frederick preferred the restrained elegance of the *style galant*. A story goes of a visitor to the court trying to praise Frederick's playing with the comment, “What rhythm!” to which Bach is said to have whispered, “What rhythms.”

The *Concerto in D minor* was listed as a concerto for harpsichord, though it is difficult to confirm which version existed first. The form of the piece is one Bach's father would have readily recognized: a three-movement, fast-slow-fast template with developments of material presented directly at the start of each movement. The first movement has a Baroque stability and temperament to it, with perhaps some of the solo instrument's more florid runs placing the music in the more fashionable time of the emerging classical era. The second movement is an Andante in D Major, altogether more modern and striking in its chromatic leaps, unexpected modulations, and often rhapsodic phrasing from the flute. The finale is a rousing and virtuosic Allegro (“tumultuous” was a word used by more than one scholar), which bounds out from the strings with a tension and excitement that is surprising even today, setting the stage for leaps and runs from the soloist that challenge gifted musicians, so one can only hope the great Frederick was up to the test.

## ***Symphony No. 3 in F Major, Op.90***

**Johannes Brahms**

(b. Hamburg, 1833 / d. Vienna, 1897)

First performed: December 2, 1883, in Vienna

Last ESO performance: November 2019

It had taken Brahms nearly two decades to finally feel confident enough to unveil his *First Symphony*, but having done that, he turned around his *Second Symphony* only a year later. Six years would separate the *Second* from the *Third*, during which time Brahms composed some of his greatest orchestral works, including the two overtures (the *Tragic* and the *Academic Festival*), the *Second Piano Concerto*, and the *Violin Concerto*. Now 50, Brahms is at his creative peak, and is regarded as the great guardian of German musical tradition. A new work by Brahms, therefore, is a great occasion.

*Symphony No. 3* is the shortest of Brahms' four symphonies, but there is still room for some of his idiosyncratic gestures. The opening measures, for example, feature ambiguous music which could as easily fit into F minor as F Major – a tonic uncertainty common in Brahms' music. Metrically, there is also an argument to be made for three notes of two as much as for two notes of three. A storm-tossed heroic theme is pronounced at the start of the work and returns in each section of the Sonata-form movement, restated almost exactly each time save for the

Recapitulation. At the outset, this strident theme in the strings settles to a calmer section, with a clarinet introducing an important secondary theme. The Development section is relatively brief, but takes us through a series of keys, as if the storm has driven us off course. The Recapitulation anchors us more securely in F Major, though other tonalities are still touched on. In a bold final touch, Brahms concludes the movement with the stormy/heroic theme transformed into a quiet reminiscence, ending the movement in calm and repose.

The second movement is in a Rondo format, begun by a beguilingly restful tune in woodwinds answered by strings. A simple modulation to the dominant brings a similar, but not exact episode. From here, the music broadens out to a lush, rich landscape. An unusual five-bar phrase in clarinet and bassoon, followed by horn and oboe, is offered as a counter-subject, an altogether more unsettled, even dissonantly harmonized section. The main subject returns, though in a more agitated state. The calm of the opening is restored, leading to an impassioned climax before concluding the movement quietly once again. The third movement features the symphony's most famous theme, heard right at the outset in the cellos, then repeated by the violins, then the woodwinds – an elegiac melody in C minor. A contrasting theme, really just a repeated one-bar figure in A-flat, provides a gently-rocking contrast. When the main theme returns, it does so in new orchestral clothes: first a horn, then oboe and bassoon, then bassoon with clarinet. A final version, richly scored for strings, closes the movement, yet again, in quiet and calm.

The finale begins ominously, but portentously, in E minor. the music rises in pitch and moment, leading to a confident, bucolic melody over a steady pulse. There are consistent eddies of drama and tension, but the music is at last unleashed in its mood and drive. The Development section offers a quiet contrast, but the music flares up again – motifs of two, three, or four notes are tossed about the orchestra and pitted against each other in sustained tumult and energy. The earlier bucolic melody returns briefly, engulfed once more by the cascading brief motifs in different keys. Yet as the Recapitulation begins, the music softens, the mood of repose and even resignation brings this most introspective of Brahms' symphonies to a suiting conclusion – not unhappy, but rather in autumnal content. In the movement's dying embers, that strident motif that forms the symphony's very opening is made a whisper – the storms have now truly ended.

Program notes © 2024 by D.T. Baker, except as noted

## Biographies

### **Ruth Reinhardt**

Conductor

Ruth Reinhardt is quickly establishing herself as one of today's most dynamic and nuanced young conductors, building a reputation for her musical intelligence, programmatic imagination, and elegant performances.

In the 2022-23 season, Ms. Reinhardt made US debuts with the New York Philharmonic, Kansas City Symphony, Louisville Orchestra, and Rhode Island Philharmonic. European engagements include debuts with the Bamberger Symphoniker, Musikkollegium Winterthur, Münchner Rundfunkorchester, RSB Berlin, Göteborgs Symfoniker, Warsaw Philharmonic, Uppsala Chamber Orchestra, Orquesta Sinfónica del Principado de Asturias, and Schleswig-Holstein Musik Festival, and returns to Malmö Symphony and Kristiansand Symphony, among others.

In recent seasons, Ms. Reinhardt has led the symphony orchestras of San Francisco, Detroit, Houston, Baltimore, Fort Worth, and Milwaukee, as well as the Los Angeles and St. Paul Chamber Orchestras. In Europe, recent debuts include the Orchestre National de Radio France, Tonkünstler Orchestra, Frankfurt Radio Symphony, Royal Stockholm Philharmonic, DSO-Berlin, and MDR Leipzig Radio Symphony, among many others. She also returned to conduct the Cleveland Orchestra at Blossom Music Festival, the Seattle Symphony, and the Dallas Symphony, where she was assistant conductor from 2016 to 2018. In the summers of 2018 and 2019, she served as the assistant conductor of the Lucerne Festival Academy Orchestra.

Ruth Reinhardt received her master's degree in conducting from The Juilliard School, where she studied with Alan Gilbert. Born in Saarbrücken, Germany, she began studying violin at an early age and sang in the children's chorus of Saarländisches Staatstheater, Saarbrücken's opera company. She attended Zurich's University of the Arts (Zürcher Hochschule der Künste) to study violin with Rudolf Koelman, and began conducting studies with Constantin Trinks, with additional training under Johannes Schlaefli. She has also participated in conducting master classes with, among others, Bernard Haitink, Michael Tilson Thomas, David Zinman, Paavo Järvi, Neeme Järvi, Marin Alsop, and James Ross. Reinhardt was a Dudamel Fellow of the Los Angeles Philharmonic (2017-18), conducting fellow at the Seattle Symphony (2015-16) and Boston Symphony Orchestra's Tanglewood Music Center (2015), and an associate conducting fellow of the Taki Concordia program (2015-17).

### **Anthony "Toney" Trionfo**

Flute

Known for his "soaring flute... where dance and song become possible again" (The Boston Musical Intelligencer), and praised for his "breezily virtuosic" (The New York Times) performances, Anthony "Toney" Trionfo enjoys actively building one of today's most exciting musical careers.

At home in front of an orchestra, Anthony performs frequently as a concerto soloist and has worked with the Grant Park Festival Orchestra, Orchestra of St. Luke's, Edmonton Symphony, ProMusica Chamber Orchestra, McCall Festival Orchestra, Stockton Symphony, Riverside

Symphony, and Gulf Coast Symphony Orchestra, among others. In recital, Anthony presents thoughtful, varied, and dynamic programs for listeners all over the world. Recent highlights include engagements with The Kennedy Center, The Morgan Library & Museum, The Juilliard School, Festival de Ibagué in Colombia, Tennessee Arts Academy, Kravis Center, Alys Stephens Center, Clemson University, and Ithaca College.

This season, Anthony continues sharing music with audiences both familiar and new. He is excited to present concerto debuts with Orpheus Chamber Orchestra, Longwood Symphony, and the Oregon Chamber players in addition to premiere recitals for the Cosmos Club in Washington, DC, and the Artists Series of Sarasota. Anthony currently serves as second flutist with ProMusica Chamber Orchestra in Columbus, OH and appears often with the Orpheus Chamber Orchestra, Kaleidoscope Chamber Orchestra, and Jupiter Chamber Players.

Anthony began studying the flute at age eleven before appearing as a concerto soloist just three years later with the Las Vegas Philharmonic. In 2016, Anthony won First Prize in the Young Concert Artists Susan Wadsworth International Auditions and made his YCA Series debuts at New York's Merkin Concert Hall and Washington, DC's Kennedy Center along with pianist Albert Cano Smit in 2018. Anthony works extensively with former YCA Composer-in-Residence Katherine Balch and gave the world-premieres of *drip/spin* (2017) and *Musica Spolia* (2021).

Anthony is devoted to creating positive change in organizations and removing barriers for musicians. In 2020, Anthony curated the panel discussion "Learning to Listen: A discussion addressing the nuances of the Black experience within classical music." Its success allowed him to create the "Illuminate!" series, presented by the Sphinx Organization alongside fellow musicians Steven Banks and Randall Goosby, which explored relationships between pedagogy, allyship, and queerness in the music field. Anthony is also a founder of the Umoja Flute Institute, a non-profit dedicated to providing flutists of African descent with the tools needed to succeed and thrive at all levels of music making. He is a faculty member with MusicAlly, an international virtual learning platform that provides musical instruction to all interested students regardless of their financial needs and serves on the Diversity, Equity, and Inclusion Committee for the Aspen Music Festival and School.

With true passion for nurturing the growth of musicians at all levels, Anthony has been on faculty for programs at The Juilliard School and Interlochen Center for the Arts. He presents masterclasses, clinics, and workshops often and has worked with organizations including DC Youth Orchestra Program, Harmony Program (NY), Harmony Project (CA), Jumpstart Young Musicians Program (CA), Edmonton Flute Association, Florida State University, Iowa State University, and University of the Pacific. He maintains a successful private studio of wildly individual and inspiring students.

Anthony completed both his master's and bachelor's degrees from the Colburn School Conservatory of Music in Los Angeles, California under the tutelage of James Walker, former principal flute of the Los Angeles Philharmonic. While at Colburn, he was named a Teaching Fellow and studied the art of pedagogy under Dr. Robert Duke. He completed his high school studies at the Interlochen Arts Academy in Interlochen, Michigan as a student of Nancy Stagnitta. He has had additional studies with Nadine Asin, Timothy Day, Dr. Megan Lanz, Emmanuel Pahud, and Mark Sparks.

Anthony is a Burkart Flutes & Piccolos artist and plays a 998 Elite silver flute with a 19.5kt gold headjoint.



## Meet the Musicians

**Michael Stern**, Artistic Advisor

**Cosette Justo Valdés**, Resident Conductor and Community Ambassador

**William Eddins**, Music Director Emeritus, Conductor

### Violin I

Robert Uchida, Concertmaster

*The John & Barbara Poole Family Concertmaster Chair*

Eric Buchmann, Associate Concertmaster

Broderick Olson

Ewald Cheung

Joanna Ciapka-Sangster

Laura Veeze

Anna Kozak

Aiyana Anderson-Howatt

Anita Walsh

### Violin II

Dianne New – Principal

Susan Flook – Assistant Principal

Heather Bergen

Yue Deng

Danielle Greene

Buon Park

Yeeun Ha

Zoë Sellers (on leave)

### Viola

Keith Hamm – Principal

Ethan Filner – Assistant Principal

Clayton Leung

Rhonda Henshaw

Stefan Jungkind

### Cello

Rafael Hoekman – Principal

*The Stuart & Winona Davis Principal Cello Chair*

Julie Hereish – Assistant Principal

Ronda Metzies

Meran Currie-Roberts

Victor Pipkin

### Bass

Hilda Cowie – Principal

Chris Jones – Acting Assistant Principal

Janice Quinn

Rob Aldridge

Chantel Leung

Douglas Ohashi (on leave)

*The ESO works in proud partnership with the AF of M  
(American Federation of Musicians of the United States  
and Canada) Local 390.*

### Flute

Elizabeth Koch – Principal

Sarah Pollard – Assistant Principal

### Oboe

June Kim – Principal

Paul Schieman – Assistant Principal

*The Steven & Day LePoole Assistant Principal Oboe Chair*

### Clarinet

Julianne Scott – Principal

David Quinn – Assistant Principal

### Bassoon

Bianca Chambul – Principal

Edith Stacey – Assistant Principal

### Horn

Allene Hackleman – Principal

Megan Evans – Assistant Principal

Ryan Garbett – Assistant Principal

Donald Plumb – Assistant Principal

### Trumpet

Robin Doyon – Principal

Frédéric Payant – Assistant Principal

### Trombone

John McPherson – Principal

Kathryn Macintosh – Assistant Principal

### Bass Trombone

Tyler Cairns – Principal

### Tuba

Scott Whetham – Principal

### Timpani

Barry Nemish – Principal

### Percussion

Martin Bui – Principal

### Harp

Nora Bumanis – Principal