

## MARVELOUS MELODIES: DVOŘÁK'S CELLO CONCERTO

June 13,\* 14,\*\* & 15, 2024 • 7:30 PM

\*Thursday Classics presented by Quikcard

\*\*Friday Classics presented by Lexus of Edmonton

Featuring:

**Alain Trudel**, conductor – *see bio on page 4.*

**Stéphane Tétreault**, cello – *see bio on page 6.*

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

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### DVOŘÁK

*Symphony No. 7 in A major, Op. 92*

(38')\*

*I - Allegro*

*II - Adagio ma non troppo*

*III - Finale: Allegro moderato*

**INTERMISSION** (20 minutes)

### McPHERSON

*Triune (Grief / Peace / Liberation)* (2017 ESO commission)

(8')\*

### SCHUMANN

*Symphony No. 3 in E-flat Major, Op.97 "Rhenish"*

(32')\*

*I - Lebhaft*

*II - Scherzo: Sehr mässig*

*III - Nicht schnell*

*IV - Feierlich*

*V - Lebhaft*

*Program subject to change.*

\*indicates approximate performance duration

## ***Cello Concerto in B minor, Op.104***

**Antonín Dvořák**

(b. Nelahozeves, 1841 / d. Prague, 1904)

First performance: March 19, 1896, in London

Last ESO performance: March 2018

From 1891 to 1895, the distinguished Bohemian composer Antonín Dvořák received a generous sum of money to head up the newly-formed National Conservatory in New York. But he missed his homeland dearly, and during a break in his tenure in 1894, he took advantage of the time off to make a short trip back home. While there, he began sketches for what would become his *Cello Concerto*, instigated at the behest of Bohemian cellist Hanuš Wihan. Dvořák took to the task with relish, completing most of the concerto by the following February. Soon after that, however, his beloved sister-in-law Josefina Čermakova died. In her memory, Dvořák reworked the piece. His song “Leave Me Alone in My Dreams,” which had been a favourite of hers, was quoted in both the Adagio second movement and in the finale. Wihan would eventually take up the concerto, which was dedicated to him, but the first performance took place with Dvořák conducting, and Leo Stern as soloist.

It might seem as if the first theme heard in the work is given relatively short shrift, particularly as the second subject (heard first on the horn) is given much more breadth – it was among the composer’s own personal favourites among the many melodies he composed. The bulk of the movement is spent with each of these musical ideas, with the first theme made much more dominant in the recapitulation.

The second movement is one of Dvořák’s finest slow movements. After an introduction in the woodwinds, the cello enters, quoting that favourite song of Josefina’s. The mood is not tragic, however, but beautiful, serene, and direct. Three horns present an almost organ-like chorale mood, leading to a bridge that ushers in a cadenza for the cello, accompanied by the woodwinds – which in turn leads into the movement’s peaceful conclusion. The finale perks up the pace with a picturesque march tune used as the main subject of a loose rondo movement. Not only does the song from the slow movement return, but there are also echoes of a theme from the first movement as well, lending a sense of completeness to the finale of this broad, rich concerto, which has taken its place among the best. Upon hearing it, Dvořák’s friend and mentor Johannes Brahms famously said, “Why on earth didn’t I know that one could write a cello concerto like this? Had I known, I would have written one long ago.”

## ***Triune (Grief/Peace/Liberation)*** (2017 ESO commission)

**John McPherson**

(b. Edmonton, 1958)

First performed: January 27, 2017, in the Winspear Centre, Edmonton

Last ESO performance: November 2019

Program note by the composer:

It is fascinating how music appears to be inherent in the human psyche and is able to *move* us in so many ways: physically, emotionally, intellectually, spiritually, and more. Perhaps most intriguing is how music itself can be transformational in ourselves and how we can be led by music to a deeper/fuller intimacy with life.

I'm sure we've all had moments when music literally *changed* us. When we were transported from one state to another and were opened to a more intense experience of the beauty, joy, and power of music.

Our human ability to process the most profound tragedies and life-transitions has always been enhanced by the use of music – whether a requiem mass, dancing around a pyre, or as in that scene from *Love Actually* when Emma Thompson listens to Joni Mitchell. When there are no words, there is always music.

These thoughts and the short narrative that follows reflect the images I held during the writing of this work:

triune {trī(y)ōon}:  
*consisting of three in one*

Grief accompanies loss, large or small. It is sticky, relentless, and existentially painful. It shatters our ego and lays us bare. But if we are able to 'look it in the eye,' 'talk' to it, and even 'dance' with it – however awkwardly – we can pass through the grief and experience a peace that is deep and pure. And through the nurturing of that peace, we may find liberation ... at least for a time.

Loss and grief will return of course, but by recognizing the patterns and transformative power held within it we may become more graceful and accepting of the pain, and with each episode become a better and better dancer.

*I would like to gratefully acknowledge the support for this commission given by the Edmonton Arts Council, the Canada Council for the Arts, the City of Edmonton, Rob McAlear, and the Edmonton Symphony Orchestra.*

## ***Symphony No. 3 in E-flat Major, Op.97 "Rhenish"***

**Robert Schumann**

(b. Zwickau, 1810 / d. Endenich, 1856)

First performance: February 6, 1851, in Düsseldorf

Last ESO performance: November 2018

Even in the dark cloud that was so much a part of the life of Robert Schumann, there were silver linings. His sunny *Third Symphony* reflects that as no other orchestral work of his does. In 1850, Schumann, his wife Clara and their children moved to Düsseldorf, where he was to become conductor of the orchestra. The boat trips down the Rhine near the town greatly inspired Schumann, particularly the view of the Gothic cathedral in Cologne. It was these happy vistas which provided Schumann the inspiration for the symphony, which premiered in February the following year.

The work is cast in the unusual, but not unique, template of five movements, and is the only one of Schumann's symphonies that does not begin with an introduction. Instead, the first main theme bursts from the orchestra as if it cannot wait to be heard, and proceeds for a full 90 measures before it steps aside to allow a second theme to enter. This entrance may be brief,

but both themes are given equal weight in the development. As the movement nears its close, the Recapitulation brings back the opening theme in the four horns – a splendid moment. The second movement, the symphony's Scherzo, has a folk-like feel in its Ländler tempo and rustic nature. The sweet song of the third movement calls to mind Schumann's more tender work for solo piano in its simplicity and charm.

The fourth movement is cast in the tonic minor, and was initially given an inscription by Schumann reading, "in the manner of an accompaniment to a solemn ceremony." It is both a tone poem in miniature and a rich polyphonic religiously-inspired movement, one which noted scholar Donald Tovey declared, "one of the finest examples of ecclesiastical polyphony since Bach." The movement's inspiration was the solemn occasion of the elevation of Cardinal Archbishop Geissel in the very Cologne Cathedral Schumann so admired. This dramatic heart of the entire symphony might make the final movement seem anti-climactic, but Schumann instead takes us from the cathedral into a bright city festival, full of bustle and cheer. There are also sly references to music from the preceding movements, bringing this happy work to an appropriately cheerful conclusion.

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## Biographies

### Alain Trudel

Conductor

Six-time Juno nominated and Emmy nominated, Music Director of the Toledo Symphony (USA), the National Academy Orchestra and the Brott music Festival (CAN) Alain Trudel has been praised for his "immense talent as conductor, musician and performer" (La Presse).

From 2006 to 2022 he was music director of l'Orchestre symphonique de Laval, taking the organization to new artistic heights and financial stability, "Every so often a perfect listening trance can befall one" (Fanfare Magazine).

He has been a regular guest with the Opera de Montréal where he conducted, to great acclaim, the world premiere of the operatic version of "The Wall". "The entire audience was on its feet for another standing ovation, with concertgoers shouting wow and bravo" (Rolling Stone Magazine) "The Wall Triumphs in Montréal" (Le Figaro, Paris). Trudel also lead the american premiere at the Cincinnati Opera.

Trudel has also served as principal guest conductor of the Victoria Symphony, musical adviser of the Manitoba chamber orchestra, principal conductor of the Ottawa Symphony Orchestra and music director of Orchestra London. Trudel was also conductor of the CBC Radio Orchestra, taking the orchestra to new heights of artistic quality, as well as public and critical acclaim "... conductor Alain Trudel is probably the best thing that's ever happened to the (CBC Radio) orchestra. Vancouver Sun

Trudel has conducted every major orchestra in Canada as well as orchestras in the UK, USA, Sweden, Brazil, Italy, Russia, Japan, Hong-Kong, Malaysia and Latin America.

Always committed to upcoming generations of musicians, Trudel was the Principal Youth and Family conductor with the National Art Center Orchestra, the conductor of the Toronto Symphony Youth Orchestra from 2004 to 2012 and has regularly been invited to conduct the tours and recordings of the National Youth Orchestra of Canada. Their recordings together have been nominated for two Junos.

A long-time pedagogue and mentor, Trudel has been instrumental in teaching and guiding new generations of musicians for more than 25 years. He served on the faculty of the universities of Ottawa and Western, both as conductor of the opera and of the orchestra as well as teaching post-graduate analysis and performance courses.

Trudel also was for many years trombone and chamber music teacher at le conservatoire de musique de Montréal. He has given masterclasses at numerous music festivals and schools including the Conservatoire National Supérieur de Paris, The Juilliard School, New England Conservatory, Hochschule Köln, Hamamatsu Festival, Graz akademie, Italian Brass Week, and the University of Hong- Kong.

His highly selling recordings on Naxos, Atma and other labels have received multiple prizes and rave reviews: 5 stars from BBC magazine, Choc de l'année from Le monde de la musique, Grand prix de l'académie Charles Cros, Opus Prize, as well as the New York Times and the American Music Guide.

Trudel is the recipient of numerous awards and honours, among them a Knighthood of the province of Québec (chevalier de l'ordre), the Virginia Parker Prize, Jubilee medal from the Queen of England, the Heinz Unger Prize, the Mildred Dixon Holmes Award. In 2006 he was named an Ambassador of Canadian Music by the Canadian Music Center.

Hailed as “the Jascha Heifetz of the trombone” (Le monde de la musique) Alain Trudel is also one of the world’s most respected and renowned trombonists. Trudel made his solo debut at the age of 18 with Charles Dutoit and l’Orchestre Symphonique de Montreal and has continued to grace the world’s stages for nearly 30 years, including appearances with l’Orchestre Philharmonique de Radio-France, the Hong-Kong Philharmonic, the Austrian Radio Orchestra, Carnegie-Weill Recital Hall (NY), Dresdner Neue Musik Tage (Germany), Tasmania New Music Festival (Australia), Festival Musica Strasbourg (France), Klangbogen Festival (Vienna), Akiyoshidai and Hamamatsu festival (Japan). In 2018 he was awarded the prestigious International Trombone Association Award for his outstanding contribution.

A Yamaha artist for the last three decades the company has internationally distributed the Alain Trudel mouthpiece designed with his specifications.

Trudel is also an accomplished composer with commissions and premieres across America and Asia.

## Stéphane Tétreault

Cello

In addition to innumerable awards and honours, Stéphane Tétreault is the recipient of the prestigious 2019 Virginia Parker Prize from the Canada Council for the Arts and was a nominee for the Oscar Morawetz Award for Excellence in Music Performance from the Ontario Arts Council. He is also the laureate of the 2022 Prix Opus for “Performer of the Year”, awarded by the Conseil québécois de la musique and accompanied by a Canada Council grant. In 2018, he received the Maureen Forrester Next Generation Award in recognition of his sensitivities with music, his enviable technique, and his considerable communication skills. In 2015, he was selected as laureate of the Classe d’Excellence de violoncelle Gautier Capuçon from the Fondation Louis Vuitton, and received the Women’s Musical Club of Toronto Career Development Award. Stéphane was the very first recipient of the \$50,000 Fernand-Lindsay Career Award as well as the Choquette-Symcox Award laureate in 2013. First Prize winner at the 2007 Standard Life-Montreal Symphony Orchestra Competition, he was named “Révélation” Radio-Canada in classical music, was chosen as Personality of the Week by La Presse newspaper, and awarded the Prix Opus New Artist of the Year.

Chosen as the first ever Soloist-in-Residence of the Orchestre Métropolitain, he performed alongside Yannick Nézet-Séguin during the 2014-2015 season. In 2016, Stéphane made his debut with the Philadelphia Orchestra under the direction of Maestro Nézet-Séguin and performed at the prestigious Gstaad Menuhin Festival in Switzerland. During the 2017-2018 season, he took part in the Orchestre Métropolitain’s first European tour with Maestro Nézet-Séguin and made his debut with the London Philharmonic Orchestra.

Stéphane has performed with violinist and conductor Maxim Vengerov and pianists Alexandre Tharaud, Jan Lisiecki, Louis Lortie, Roger Vignoles, Marc-André Hamelin, Charles Richard-Hamelin and John Lenehan and has worked with conductors Michael Tilson Thomas, Paul McCreech, John Storgårds, Rune Bergmann, Kensho Watanabe and Tung-Chieh Chuang amongst many others. He has participated in a number of masterclasses, notably with cellists Gautier Capuçon and Frans Helmerson.

His debut CD recorded with the Quebec Symphony Orchestra and conductor Fabien Gabel was chosen as “Editor’s Choice” in the March 2013 issue of Gramophone Magazine. His second album with pianist Marie-Ève Scarfone, featuring works from Haydn, Schubert, and Brahms, was chosen as Gramophone Magazine’s “Critic’s Choice 2016” and recognized as one of the best albums of the year. In 2017, Stéphane partnered with harpist Valérie Milot and violinist Antoine Bareil for a third album dedicated to Trios for Violin, Cello and Harp. All three of his albums received nominations at the ADISQ Gala.

## 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