

FANTASY: CURATED BY DINUK WIJERATNE

January 31, 2025 • 8:00 PM

Featuring:

Dinuk Wijeratne, Curator, Conductor and Piano – *see bio on page 7.*

Tyler Cairns, ESO Bass Trombone – *see bio on page 8.*

Jacob Kryger, Marimba

To read the Edmonton Symphony Orchestra roster, see page 9.

ROUSTOM

Dabke

(6')*

WIJERATNE

Two Pop Songs on Antique Poems

(15')*

I - "A letter from the After-life"

II - "I will not let thee go"

RAMIREZ

Chido

(6')*

BRUBECK

Concerto for Bass Trombone

(13')*

I - Paradise Utopia

II - Sorrow Floats

III - James Brown in the Twilight Zone

WIJERATNE

The Spirit and the Dust

(10')*

I - "Death is a dialogue between the spirit and the dust" (Dickinson)

II - "Under this vast universe pain's mill-wheel rotates" (Tagore)

III - "For in that sleep of death what dreams may come" (Shakespeare)

IV - "But this chain, though made of a breath, is hard to break." (Gibran)

WIJERATNE

Gajaga Vannama – Fantasy Variations on a Traditional Theme

(15')*

Program subject to change.

*indicates approximate performance duration

Program Notes

Dabke (2019) – for strings
Kareem Roustom
(b. Damascus, 1971)

First performed: The triple string quartet, *A Voice Exclaiming*, from which *Dabke* was adapted, premiered on November 8, 2013 in Providence, Rhode Island. *Dabke*, the string orchestra arrangement of the third movement of that work, premiered the following year.

This is the ESO premiere of any work by Kareem Roustom

Syrian-American Kareem Roustom is a composer whose genre crossing collaborations include music commissioned by conductor Daniel Barenboim and the West-Eastern Divan Orchestra, the Kronos Quartet, arrangements for pop icons Shakira and Tina Turner, as well as a recent collaboration with acclaimed British choreographer Shobana Jeyasingh. Roustom has been composer-in-residence at the Grant Park Music Festival in Chicago, the Grand Teton Music Festival in Wyoming, and with the Württembergische Philharmonie Reutlingen in Germany and the Mannheim Philharmonic. A musically bi-lingual composer, Roustom is rooted in the music of the Arab near-east but his music often expresses beyond the confines of tradition. The themes of a number of his works often touch issues of those affected by war and instability.

Roustom's music has been performed by ensembles that include the BBC Symphony Orchestra, Rotterdam Philharmonic, the Estonian Philharmonic Chamber Choir, Minnesota Orchestra, Boston Symphony Orchestra, San Francisco Symphony Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra, Pittsburgh Symphony, Boulez Ensemble, Oregon Symphony, Orchestre Symphonique de Mulhouse, The Crossing choir, Lorelei Ensemble, A Far Cry, and at renowned festivals and halls such as the BBC Proms, the Salzburg Festival, the Lucerne Festival, Carnegie Hall, the Verbier Festival, the Pierre Boulez Saal in Berlin, the Teatro Colon in Buenos Aires, and others. Roustom has been composer-in-residence with the Grand Teton Music Festival, the Grant Park Music Festival, the Württembergische Philharmonie Reutlingen, and the Mannheim Philharmonic.

Roustom has received commissions from the Malmö Symphony Orchestra (Sweden), the Dallas Symphony Orchestra, the Grand Teton Music Festival (2018 & 2023 seasons), the Grant Park Music Festival, the Daniel Barenboim Stiftung (2013, 2015, & 2017), the Pierre Boulez Saal, the Royal Philharmonic Society & Sadler's Wells Theatre (U.K.), A Far Cry & Lorelei Ensemble and others. Roustom's music has also been recorded by the Deutsches Symphonie-Orchester (Berlin), and the Philharmonia Orchestra (London).

The Chicago Tribune wrote that Roustom is "a gifted and accomplished artist, one of the most prominent active Arab-American composers," BBC Radio3 described Roustom's music as "among the most distinctive to have emerged from the Middle East", and The New York Times described it as "propulsive, colorful and immediately appealing." The Guardian (London) wrote that Roustom's music is "arrestingly quirky and postmodern...music with lots of personality." Roustom holds the position of Professor of the Practice at Tufts University's Department of Music in Boston. Roustom's awards include an Emmy nomination and an Aaron Copland House Residency Award.

Of the work *Dabke*, Kareem Roustom writes:

Dabke is a folk dance and a type line dance from Palestine, Syria and Lebanon, that is typically performed at joyous occasions. The leader of the dance line, called a hawaash, directs the movements of the dancers behind him. There are many variants of this dance that involve men and women and the rhythms that accompany it. This movement is based on a six beat *dabke* rhythm called *sudaasi*. *Dabke* is an arrangement of the third movement of Kareem Roustom's *A Voice Exclaiming*; a work for triple string quartet that was originally commissioned for the Kronos Quartet and Providence R.I. based Community MusicWorks.

Dabke has been performed by a wide number of ensembles ranging from professional orchestras such as the Pittsburgh Symphony Orchestra, the Cincinnati Symphony Orchestra, the Oregon Symphony Orchestra, the Württembergische Philharmonie Reutlingen, the Staatstheater Kassel Orchestra (Germany), the Cyprus Symphony Orchestra as well as college and youth ensembles in the US and as far away as Malaysia, Morocco, Chile and elsewhere. *Dabke* was also recorded by the Philharmonia Orchestra in

London's famed Abbey Road Studio One. It gives me great pleasure to see a work of mine continue to be performed almost ten years after it was written and reaching across both geographical and generational boundaries.

Chido (2018)

Luis Ramirez

(b. Aguascalientes, México, 1992)

First performed: January 30, 2018 in Winnipeg

This is the ESO premiere of any work by Luis Chido

Born and raised in Aguascalientes, Mexico, Luis Ramirez (b. 1992) is a Mexican-Canadian composer renowned for his vibrant, rhythmically intricate textures and evocative soundscapes that blend Mexican folklore with cinematic storytelling. Jocelyn Morlock has praised him for his "great talent and imaginative, unique voice," a quality that has led to performances by major North American orchestras, including the Toronto Symphony Orchestra, San Francisco Symphony, Orquesta Sinfónica Nacional de México, Calgary Philharmonic Orchestra, and Winnipeg Symphony Orchestra. Currently based in Toronto, Luis is completing his doctorate under Randolph Peters at York University.

Luis discovered his love for piano music at an early age, and his fascination with composition emerged through his interest in performing contemporary music. His perseverance through early challenges in Mexico has shaped his successful freelance career in Canada, where he has established himself as a dynamic and eclectic composer in the classical world.

In addition to being recognized as a NextGen Composer with the Toronto Symphony Orchestra and a Composer Fellow with the Hamilton Philharmonic Orchestra, Luis has earned accolades including first prize in the Large Ensemble SOCAN Awards and the CMC Prairie Region Emerging Composer Competition for his work *Chido*, an honorable mention from the Barlow Endowment for Music Composition for his work *Singularity*, and third prize in the Solo & Duet SOCAN Awards for his work *Prompt*. His compositions have premiered at international festivals including Festival Cervantino in Mexico, Chamberfest in Ottawa, Prisms Festival in Arizona, the Casalmaggiore Festival in Italy, and the Class Axe Workshops across Canada. Recent commissions include works for Duo Concertante, two commissions from the Toronto Symphony Orchestra, and Trio Kalysta.

As a multifaceted artist, Luis is an accomplished solo pianist, orchestral conductor, and published scholar. A graduate of Brandon University, he studied piano with Alexander Tselyakov and composition with Dr. Patrick Carrabré. His ability to draw from a broad range of influences while maintaining a cohesive artistic vision positions him as an exciting and evolving voice in the contemporary classical world.

Of the work *Chido*, Luis Ramirez writes:

In Mexican slang, the word "chido" [chee-doh] is used to describe when something is cool, awesome, beautiful, interesting, attractive, or exciting.

This is the story of a man who had everything figured out. He was "chido" in every definition of the word. He strolled the city with obvious swagger. His words were magnetic. People flocked to hear him speak because he knew everything. His confidence radiated, and no person could even imagine being as interesting and amazing as him. He had the kind of appeal that commanded the attention and admiration of everyone around him.

His life was perfect and he didn't have a worry in the world. There wasn't a thing he would change.

And then he woke up.

***Concerto for Bass Trombone* (2000)**
Chris Brubeck
(b. California, 1952)

First performed: 1991 in Bridgeport, Connecticut
This is the ESO premiere of the piece

Grammy-nominated composer Chris Brubeck continues to distinguish himself as an innovative performer and composer who is clearly tuned into the pulse of contemporary music. Respected music critic for The Chicago Tribune, John von Rhein called Chris: “a composer with a real flair for lyrical melody—a 21st century Lenny Bernstein.”

In addition to creating an impressive body of work, including several band pieces, chamber pieces, three concertos for trombone, a trombone quartet, and several concertos for stringed instruments and other ensembles, Chris maintains a demanding touring and recording schedule playing bass and trombone with his two groups: the Brubeck Brothers Quartet, with brother Dan on drums, Chuck Lamb on piano and Mike DeMicco on guitar (www.brubeckbrothers.com); and Triple Play, an acoustic jazz-funk-blues-Americana trio with Joel Brown on guitar and Peter Madcat Ruth on harmonica and Chris on bass, trombone, and piano (www.chrisbrubeckstripleplay.com.) Additionally, Chris performs as a soloist playing his trombone concertos with orchestras and has served as Artist in Residence with orchestras and colleges in America, coaching, lecturing, and performing with students and faculty. Once a year he tours England with the group Brubecks Play Brubeck along with brothers Darius (on piano) and Dan as well as British saxophonist Dave O’Higgins. Chris had been a long-standing member of the Dave Brubeck Quartet, writing arrangements and touring and recording with his father’s group for over 20 years. Dave and Chris co-wrote the orchestral piece Ansel Adams: America, which has received dozens of performances and in 2013 was a Grammy finalist for Best Instrumental Composition.

Of the Concerto for Bass Trombone, Chris Brubeck writes:

Having spent many years of my adolescence playing in youth orchestras, counting endless measure, playing trombone for only a few passages, and then frustratingly having to count more measures of rest yet again, I resorted to frequent musical daydreams. In fact, I used to have musical nightmares about not being able to contain myself any longer, and would visualize myself jumping up from the back of the orchestra to unleash improvisations much to the conductor’s horror. So imagine how my wheels began turning when in 1991 I was approached by the Greater Bridgeport Symphony Youth Orchestra (in my home state of Connecticut) to compose a work utilizing their high-school aged students.

Being a veteran of that scene, and a strong advocate for the arts in our schools, I couldn’t resist the chance to compose for these forces. My goal was to write a challenging work that would keep all sections of the orchestra on their toes, expose them to odd time signatures, polytonality, and above all, remind them that music was supposed to be joyous, energetic, beautiful, adventurous, powerful, and even humorous!

The name of the third movement, “James Brown in the Twilight Zone,” might benefit from a note of explanation. The title refers to dual compositional elements used throughout: two bars from the “turn-around” of the Godfather of Soul’s “I Got You (I Feel Good),” and an ascending chromatic passage (originating in the piano and pizzicato strings) which is reminiscent of the music used in Rod Serling’s innovative TV anthology. In addition to these very American cultural influences, the First Gulf War was being waged and Middle Eastern threads started to weave through the music. The second movement, “Sorrow Floats,” is a reflective Adagio; I must admit I was inspired to name the movement after a chapter title from one of my favourite novels by John Irving. The first movement, “Paradise Utopia,” is sizzling with American expansionist energy. I imagine a Donald Trump-like figure maniacally rebuilding the New York skyline. Jazz elements were inescapable, and realizing my old nightmare/dream, quite a bit of the trombone is meant to be improvised.

I had the opportunity to record the concerto along with several other selections with my old friend, innovative banjo player and musical partner, Bill Crofut, our buddy, guitarist Joel Brown, and the wonderful

London Symphony Orchestra. The sessions were recorded at Abbey Road Studios (where we even met Sir Paul!) and can be heard on my CD, *Bach to Brubeck* on Koch International Classics.

On a whim, I sent the London tapes to the Boston Symphony's Doug Yeo. In addition to his international reputation as a virtuoso trombonist, Doug has his finger on the pulse of what is going on in the trombone world. Luckily for me, Doug was very enthusiastic about my piece. We have since become friends and I am so honoured (not to mention grateful!) that he has championed my composition to the "classical" trombone community. He has performed it at the 1999 International Trombone Festival and with the Boston Pops (including on Evening at the Pops on PBS stations) to glowing reviews. The piece has since been played by many orchestras, including the Royal Philharmonic Orchestra, the Baltimore Symphony Orchestra, the Pittsburgh Symphony, the Czech National Symphony Orchestra, the Chicago Sinfonietta, and the Auckland Symphony Orchestra, among others.

Music of **Dinuk Wijeratne**
(b. Sri Lanka, 1978)

Two Pop Songs on Antique Poems (2015) – for string quartet

First performed: May 23, 2015 in Toronto
This is the ESO premiere of the piece

This work was the 2016 winner of Classical Composition of the Year at both the JUNO Awards and the East Coast Music Association Awards.

I found the concept of this unique project to be irresistible: "Pop"-influenced music for a classical string quartet. Almost as irresistible as the musicians involved. The "Afiaras" (as I like to call them) are astonishingly equidistant from tradition and innovation. And so I sought to create for them my own kind of "collision of old and new," where the beauty and meaning of vintage poems might inspire the kind of loops, grooves, and catchy tunes heard in Pop. The melodies are, in fact, settings of the poem texts with the words stripped away. Contained in "A Letter from the After-life" are two quotes from Schubert's "Death & the Maiden" Quartet. Ironically, they struck me as being Pop-like and so I allowed them to emerge as though improvised; then to be improvised upon.

The poems of *Two Pop Songs on Antique Poems*

1. "A letter from the After-life"

I sent my Soul through the Invisible,
Some letter of that After-life to spell:
And by and by my Soul return'd to me,
And answer'd "I Myself am Heav'n and Hell"
from the *Rubáiyát* of Omar Khayyám (1048–1131), trans. Edward Fitzgerald (1809–1883)

2. "I will not let thee go"

I will not let thee go.
Ends all our month-long love in this?
Can it be summed up so,
Quit in a single kiss?
I will not let thee go.

...

I have thee by the hands,
And will not let thee go.
Excerpt from the poem by Robert Bridges (1844–1930)

***The Spirit and the Dust* (2016) – for solo marimba**

First performed: September 2016 in Banff
This is the ESO premiere of the piece

Of the work *The Spirit and the Dust*, the work's dedicatee, percussionist Beverly Johnston writes: "Dinuk has effectively captured the vastly varied tone colours of the marimba in this evocative piece. Written in memory of my late nephew Cameron Thomas Haynes, *The Spirit & the Dust* is a collection of musical meditations on life and death. Each of the four miniatures breathtakingly explores the never-ending mysteries of mortality, and take as their inspiration lines from poems and texts across cultures. This truly is a marimba masterpiece."

The movements of this work have taken their titles from the poems that inspired them:

- I. "Death is a dialogue between the spirit and the dust" (Emily Dickinson)
- II. "Under this vast universe pain's mill-wheel rotates" (Rabindranath Tagore)
- III. "For in that sleep of death what dreams may come" (William Shakespeare)
- IV. "But this chain, though made of a breath, is hard to break." (Kahlil Gibran)

***Gajaga Vannama – Fantasy Variations on a Traditional Theme* (2019) – for piano and strings**

First performed: October 2019 in Winnipeg
This is the ESO premiere of the piece

The two most prominent ethnic groups of Sri Lanka – the island country of my birth – are the Sinhalese and the Tamils. I happen to be a product of both. This piece is a highly personal musical interpretation and realization of a traditional melody and classical "Vannam" dance-form that dates back to the early 1700s. In the royal courts of the city of Kandy, the last capital of the era of the ancient kings, the *vannamas* evolved from short sung melodies into longer, substantial dance pieces. In "Dance and the Nation," cultural anthropologist Susan A. Reed captures the cultural context of the *vannamas*:

"The staple of most Kandyan dance performances, whether in processions or on stage, are the vannam dances. Originally the vannamas were a group of songs of both Sinhala and Tamil influence composed during the Kandyan period and sung in the courts of the Kandyan kings. The expressive arts of the court that developed during this time can be viewed as a blend of South Indian and Lankan elements. There are 18 traditional vannam dances, of which the most popular is the Gajaga Vannama. It depicts the majestic gait of the celestial elephant of the great god Sakra. The song of the Gajaga Vannama describes the sacred elephant with 8 trunks and 16 tusks bathing and frolicking in one of the 700 lotus ponds of the abode of the gods. The vannamas are often danced in processions, from small wedding processions with a few dancers to large ritual processions with dozens."

We tend to perceive many artforms as being unchanging, "vertical" creations that are fixed in time. Yet when we look closer, or dig into their histories, they reveal aspects of tradition and innovation in proportions that are delicate, subjective, and often hotly contested. My "imagining" of the *Gajaga Vannama* is scored for strings and piano (my instrument), and set in a single-movement 15-minute span. After a short, slow introduction of 7 beats to the bar, the main section of the piece begins. It gradually increases in tempo and urgency over time. Towards the end is a 2-part vocal recitation. The first part is a direct quotation of the *kastirama* (drum composition) from a classic recording of the *vannamas* by Piyasara and Chandrakanthi Shilpadihipathi. The second part is a variation on the *kastirama* of my own composing. The further increase of tempo in the *coda* (concluding section) imagines the dancers entering a state of trance.

This piece was composed on a co-commission from the Manitoba Chamber Orchestra and I musici de Montréal. My thanks to Pabalu Wijegoonawardane for his translation of original source material; to Dr. Sumuditha Suraweera for his knowledge on traditional drumming; and most especially to my dear colleague Eshantha Peiris, without whom I would have been lost if not for his invaluable ethnomusicological expertise, assistance, and advice.

Program notes © 2025 by the respective composers, edited by D.T. Baker

Biographies

Dinuk Wijeratne

Conductor, piano

Sri Lankan-born Canadian Dinuk Wijeratne is a JUNO and multi-award-winning composer, conductor, and pianist who has been described by the New York Times as ‘exuberantly creative’, by the Toronto Star as ‘an artist who reflects a positive vision of our cultural future’, and by the Manitoba Chamber Orchestra as ‘a modern polymath’. His boundary-crossing work sees him equally at home in collaborations with symphony orchestras and string quartets, tabla players and DJs, and takes him to international venues as poles apart as the Berlin Philharmonie and the North Sea Jazz Festival.

Dinuk was featured as a main character in ‘What would Beethoven do?’ – the 2016 documentary about innovation in classical music featuring Eric Whitacre, Bobby McFerrin and Ben Zander. Forthcoming projects include new works for Grammy-winning baritone Elliot Madore (featuring Dinuk as pianist) and Grammy-nominated mandolinist Avi Avital, the test piece for the Banff International String Quartet Competition 2022, and conducting debuts with the Calgary Philharmonic and Qatar Philharmonic, Doha.

Dinuk made his Carnegie Hall debut while still a student in 2004 as a composer, conductor, and pianist performing with Yo Yo Ma and the Silk Road Ensemble. A second Carnegie appearance followed in 2009, alongside tabla legend Zakir Hussain. Dinuk has also appeared at the BoulezSaal (Berlin), Kennedy Center (Washington DC), Opéra Bastille (Paris), Lincoln Center (New York), Teatro Colón (Buenos Aires), Sri Lanka, Japan, and across the Middle East. Dinuk grew up in Dubai before taking up composition studies at the Royal Northern College of Music (RNCM), Manchester, UK. In 2001, he was invited by Oscar-winning composer John Corigliano to join his studio at New York’s Juilliard School. Conducting studies followed at New York’s Mannes College of Music, and doctoral studies under Christos Hatzis at the University of Toronto.

Dinuk has composed specially for almost all of the artists and ensembles with whom he has performed; to name a few: Suzie LeBlanc, David Jalbert, James Ehnes, Kinan Azmeh, Bev Johnston, Joseph Petric, Sandeep Das, Tim Garland, Ed Thigpen, Ramesh Misra, Barry Guy, Eric Vloeimans, Buck 65, DJ Skratz Bastid, the Gryphon Trio, the Afiara, Danel & Cecilia String Quartets, the Apollo Saxophone Quartet, TorQ Percussion, and the Symphony orchestras of Toronto, Vancouver, the National Arts Centre, Edmonton, Winnipeg, Buffalo, Illinois, Fresno, Asheville, Saskatoon, Windsor, Victoria, PEI, and Thunder Bay. Dinuk is the only artist to have served both as Conductor-in-Residence and Composer-in-Residence of a Canadian orchestra (Symphony Nova Scotia).

A passionate educator, Dinuk is committed to helping emerging and mid-career classical artists navigate the classical music industry in today’s increasingly complex, diverse, and globalized world. As a Creativity Consultant he serves private clients as well as students of the Banff Centre (Evolution Classical) and Toronto’s Glenn Gould School. His educational guide ‘Define Your Artistic Voice’ was downloaded 150 times from his blog within the first two days of its release. Dinuk also served as Music Director of the Nova Scotia Youth Orchestra for thirteen seasons. He is also the recipient of the Canada Council Jean-Marie Beaudet award for orchestral conducting; the NS Established Artist Award; NS Masterworks nominations for his Tabla Concerto and piano trio Love Triangle; double Merritt Award nominations; Juilliard, Mannes, &

Countess of Munster scholarships; the Sema Jazz Improvisation Prize; the Soroptimist International Award for Composer-Conductors; and the Sir John Manduell Prize – the RNCM's highest student honour. His music and collaborative work embrace the great diversity of his international background and influences.

Tyler Cairns

ESO Bass Trombone

Tyler Cairns was appointed Principal Bass Trombone of the Edmonton Symphony Orchestra in 2020.

Growing up in Muskoka, Ontario, Tyler always had a love of music. He pursued this passion further and holds degrees from Wilfrid Laurier University (BMus), the University of Toronto (MMus), and the Glenn Gould School of the Royal Conservatory of Music. His principal teachers include Jeffrey Hall, Gordon Sweeney and Joseph Castello.

In addition to his work with the Edmonton Symphony Orchestra Tyler has performed with the Calgary Philharmonic Orchestra and the Vancouver Symphony Orchestra. He has also travelled to Norway for the Fjord Cadenza Festival as their orchestras Principal Bass Trombonist during the summer of 2018. He is also an alumnus of both the National Youth Orchestra of Canada and the Banff Festival Orchestra.

Outside of the orchestra Tyler enjoys performing in a variety of musical settings. He was a regular member of the Prime Time Big Band in Calgary, Alberta and has also spent a number of years playing in brass bands. He joined the Weston Silver Band from Toronto, Ontario on their 2019 tour to Yorkshire, England and took part in Whit Friday brass band competition.

Away from his trombone, Tyler enjoys creating musically inspired artwork and spending time with his family.

Meet the Musicians

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
The Arliss & Tevie Miller Associate Concertmaster Chair
Philip Manning, Assistant Concertmaster
Broderick Olson
Ewald Cheung
Joanna Ciapka-Sangster
Laura Veeze
Anna Kozak
Aiyana Anderson-Howatt
Yeeun Ha

Violin II

Dianne New – Principal
Anita Walsh** – Acting Assistant Principal
Heather Bergen
Yue Deng
Danielle Greene
Delia Li
Buon Park

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 Metszies
Meran Currie-Roberts
David Bordeleau
Victor Pipkin

Bass

Hilda Cowie – Principal
Chris Jones – Assistant Principal
Janice Quinn
Chantel Leung
Rob Aldridge

****Replacing Musicians On Leave**

Flute

Elizabeth Koch – Principal
Sarah Pollard – Assistant Principal

Oboe

June Kim – Principal
Aidan Dugan** – Acting 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
Molly Wreakes** – Acting Assistant Principal

Trumpet

Robin Doyon – Principal
Frédéric Payant – Assistant Principal

Trombone

Bruno Laurence Joyal – Acting Principal
Kathryn Macintosh – Assistant Principal

Bass Trombone

Tyler Cairns – Acting Principal

Tuba

Scott Whetham – Principal

Timpani

Barry Nemish – Principal

Percussion

Malcolm Lim – Acting Principal

Harp

Nora Bumanis – Principal

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