

WINDSOR SYMPHONY ORCHESTRA

IN TUNE

10 YEARS AND COUNTING

Maestro Franz Celebrates
a Decade with the WSO

CHORUS VOICE IS STRONG

The WSO Chorus Rejoices
in its 35th Year

2023-2024 • ISSUE 1



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PHOTOGRAPHY & RECORDING NOTICE



When you attend a WSO event or program, you enter an area where filming, photography, audio, and video recording may take place by authorized personnel. With this notice you have been informed of your consent, waiver of liability, and release before entering this event. Please inform theatre staff if you have a concern. Please note that any recording of performances, either through video or photography, is prohibited. A reminder that mobile phones should be silenced.



"I have a renewed sense of **purpose** and **determination** to do my part to create a **bright future** for the WSO and the Windsor Essex community."

— Robert Franz



Robert Franz

WSO MUSIC DIRECTOR



Dear Friends,

Wow, where has the time gone! Ten years have flown by, and I've loved every minute of our time together. As I look back at what we've accomplished together I have a renewed sense of purpose and determination to do my part to create a bright future for the WSO and the Windsor Essex community. The truth is that none of it would have happened without you. You are an inspiration to me and to all the musicians of our fine orchestra.

In ten years, we have cemented the role of the Capitol Theatre not only as our home, but as a cultural hub for our community. Having a home of our own is a luxury few orchestras our size can claim, and we don't take it for granted. Having our own home means we have the freedom to share with you some of the greatest music ever written in as many ways as we can imagine. We can explore and dream together and create the perfect orchestra for our community.

We open the season with two incredible rockstars. Alain Lefèvre returns to perform Rachmaninoff's passionate "Paganini Variations" followed by American Idol finalist, LaKisha Jones, singing her heart out for you! This is just the beginning of an action-packed season.

Enjoy!

Robert Franz

Robert Franz
WSO Music Director



Deborah Severs

PRESIDENT

WSO BOARD OF DIRECTORS



Welcome to the Windsor Symphony Orchestra's 76th Season!

I hope this letter finds you in good health and high spirits as we embark on a new season. On behalf of the Board of Directors, I am delighted to extend my warmest greetings and welcome you back to the Windsor Symphony Orchestra and to the Capitol Theatre. It brings me great joy to reunite with such a talented and dedicated group of world class musicians.

Thank you for your unwavering commitment and perseverance. Your resilience and passion for music have shone through, inspiring us all, as we resume our activities and programming. We have a tremendous opportunity to come together and create extraordinary moments of beauty and artistry.

The upcoming season promises to be an exhilarating journey filled with captivating performances, artistic

growth, and renewed connections. We celebrate our beloved Maestro Robert Franz's 10th year with the WSO and, as usual, he has meticulously crafted a repertoire that showcases the exceptional talents within our ensemble. There is something for everyone this season.

As we gather again, let us cherish the beauty of music, celebrate our collective achievements, and embrace the boundless possibilities that lie ahead. With heartfelt appreciation and warmest regards,

A handwritten signature in black ink, appearing to read 'D Severs', written in a cursive style.

Deborah Severs
President, WSO Board of Directors

LAND ACKNOWLEDGEMENT

Welcome to the Capitol Theatre in downtown Windsor, Ontario. The Capitol Theatre is both an Ontario Heritage Site and home of the Windsor Symphony Orchestra. Windsor is one of the most culturally diverse cities in Canada and it is a great privilege to share music with our community on this beautiful territory. We acknowledge we are on land originally inhabited by Indigenous Peoples. We acknowledge and honour the presence of the Three Fires Confederacy, which includes the Ojibwa, the Odawa, and the Pottawatomie. We respect the longstanding relationships with the First Nations people in this place in the Windsor Essex peninsula and the straits of Detroit.

Drew Dilkens

MAYOR

CITY OF WINDSOR



"After silence, that which comes nearest to expressing the inexpressible is music." — Aldous Huxley

Happy 76th Anniversary to the Windsor Symphony Orchestra! This certainly is a year to celebrate milestone achievements for the orchestra, its chorus, conductor and the theatre that houses it. This will be a year of writing new chapters for the WSO, while building on the strong foundation that so many have worked to put in place.

Through masterful classics, powerful and entertaining Pops, family-friendly favourites, works and performances from Canadian musicians, incredible guest artists, ongoing partnerships with St. Clair College, the University of Windsor, and Windsor Classic Chorale, and so much more, the 2023-2024 TEN YEARS WITH MAESTRO ROBERT FRANZ SEASON is sure to be a hit. The season highlights, celebrates and builds on the work of the Maestro who brought us Col. Chris Hadfield, conducted 5 world premieres, helped bring music into our homes during the pandemic, and introduced local audiences to Concert Operas like *Carmen*, *Madama Butterfly* and *La bohème*. From Rachmaninoff, Bach and Dvořák, to Fleetwood Mac and the comic

heroes of Marvel and DC. This season's offerings will once again draw in audiences of all ages and musical tastes.

So as we gather throughout this year, to be entertained and enlightened, moved and inspired, inside the Capitol Theatre and beyond its walls, let's take a moment to thank the incredible Administrative team, the talented musicians, the folks operating Windsor's historic Capitol Theatre, the volunteers, all the local guest artists and those from abroad, and each and every audience member who gathers together to experience the music, talent, dedication and artistry of the WSO.

Sincerely,

Mayor Drew Dilkens
City of Windsor

Board & Administration

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CONDUCTOR OF WSYO & WSCO

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CHORUS MASTER

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WSO Windsor **Symphony** Orchestra

Robert Franz, *Music Director*
Francisco Hernández Bolaños, *Assistant Conductor*
Dr. Bruce J.G. Kotowich, *Chorus Master*
John Morris Russell, *Conductor Laureate*

VIOLIN

Lillian Scheirich
CONCERTMASTER*
*Chair endowed by the Morris &
Beverly Baker Foundation*

Konstantin Popović
ASSISTANT
CONCERTMASTER*

Émilie Paré
PRINCIPAL SECOND VIOLIN*

Michèle Dumoulin
ASSISTANT PRINCIPAL
SECOND VIOLIN*

Ewa Uziel*

Min Xie*

Weihong Wang*

Suhashini Arulanandam

Andrew Bensler

Natasha Penny

Vera Sherwood

VIOLA

Roman Kosarev
PRINCIPAL VIOLA*

Nicholas Penny
ASSISTANT PRINCIPAL VIOLA*

Pola Luboniecka*

CELLO

Andrew McIntosh
PRINCIPAL CELLO*

*Chair endowed in memory of
Alessandro P. Toldo*

Sonya Nanos Hodgson
ASSISTANT PRINCIPAL CELLO*

Peter Wiebe*

Jacob MacDonald

DOUBLE BASS

Gregory Sheldon
PRINCIPAL BASS*

Marilyn Fung

Reuven Rothman

FLUTE

Jean-François Rompré
PRINCIPAL FLUTE

Liesel Deppe

OBOE

Graham Mackenzie
PRINCIPAL OBOE*

Faith Scholfield

CLARINET

Graham Lord
PRINCIPAL CLARINET*
Margaret Gillie

BASSOON

Samuel Fraser
PRINCIPAL BASSOON*

Julie Shier

HORN

Iris Krizmanic
PRINCIPAL HORN*

Tamara Kosinski

Timothy Lockwood

Nicole Alexander

TRUMPET

Ross Turner
PRINCIPAL TRUMPET

Philip Séguin

TROMBONE

Rupert Price
PRINCIPAL TROMBONE

Corey Fitzpatrick

Michael Stone

PERCUSSION

Julian Jeun
PRINCIPAL PERCUSSION
Timothy Francom

TIMPANI

Jacob Mannion

*Education & Community
Outreach Musician (ECO)

*The WSO Music Director's role is generously supported by
Bill and Rochelle Tepperman.*

Robert Franz

MUSIC DIRECTOR

Robert Franz, Music Director of the Windsor Symphony Orchestra since 2013, sees music as a way to connect people and to transform lives.

A recipient of the Arts Leadership Award for the Windsor Endowment for the Arts, Franz is committed to programming that engages, challenges, and entertains. Over the past decade, programming has included 5 world premieres and a roster of guest artists ranging from an internationally acclaimed astronaut to world class musicians to local aspiring performers. Collaborations have included the Windsor International Film Festival, Art Windsor Essex, Canadian Historical Aviation Association, Windsor Public Library, St. Clair College, and the University of Windsor. Through Franz' work, the WSO has become a catalyst for a wide variety of artists in multiple genres and disciplines.

Robert is an enthusiastic advocate for music education. This season marks the second annual Conductor's Guild Workshop with the Windsor Symphony Orchestra to train conductors in the art of creating and presenting effective student concerts. This is the only workshop of this kind in North America.

Robert is co-founder and Conductor of the Idaho Orchestra Institute. Now



in its seventh year, Franz takes young musicians on an exploration of major orchestral repertoire that explores the complete musician. In addition to his current posts as Artistic Director of the Boise Baroque Orchestra and Music Director of the UNCSA Symphony Orchestra, Franz served as Associate Conductor of the Houston Symphony (2008-2022), Music Director of the Boise Philharmonic (2008-2016), and the Mansfield Symphony in Ohio (2003-2010). When not on the podium, he can be found on the slopes, skiing slowly and carefully, stretching in a yoga class, and non-competitively trying his hardest to win at a game of cards with his family.

The WSO Music Director's role is generously supported by Bill and Rochelle Tepperman.

Francisco Hernández Bolaños

ASSISTANT CONDUCTOR

Assistant Conductor of the Windsor Symphony Orchestra, Francisco Hernández Bolaños leads the Windsor Symphony Youth Orchestras and the Windsor Symphony Community Orchestra. He is also the musical lead for the WSO's Education and Outreach programs, which bring music education programming into schools.

Hailing from Mexico, Francisco was the Music Director of the State of Veracruz Youth Symphony Orchestra (OSJEV) and was the Assistant Conductor of the Arizona State University Orchestra, the Phoenix Youth Symphony Orchestras, and the School of Music at the University of Veracruz Symphony Orchestra.

With a rapidly ascending career, Francisco appeared frequently as a guest conductor for orchestras all across Mexico, including the Aguascalientes Symphony Orchestra, the Philharmonic Orchestra of the State of Querétaro, the University of Hidalgo Symphony Orchestra, the University of Guanajuato Symphony Orchestra, and the Cancún Symphony Orchestra. Francisco is passionate about sharing



music with new audiences, and offered community outreach concerts with OSJEV and music appreciation workshops to help create a new generation of concert goers, in various states of Mexico.

Francisco graduated with a Bachelor of Music (Honours) in piano performance and a Master of Music in conducting from the School of Music at the University of Veracruz, and recently earned his Doctorate in Musical Arts in Orchestra and Opera Conducting from Arizona State University.

In addition to conducting, Francisco enjoys reading a great book and good coffee in the company of wonderful people. Francisco enjoys food from different cultures, which keeps him on the lookout for new culinary experiences!

Dr. Bruce J.G. Kotowich

CHORUS MASTER

Bruce J. G. Kotowich, DMA, is the Acting Director of SoCA (School of Creative Arts) and an Associate Professor of Music- Director of Choral Activities at the University of Windsor where he directs the University of Windsor Chamber Choir and USingers and teaches courses in Choral Techniques. In the Windsor Essex community, Dr. Kotowich is the Chorus Master for the Windsor Symphony Orchestra Chorus and the Artistic Director of the Windsor Classic Chorale.

Dr. Kotowich completed his Doctor of Musical Arts in Choral Conducting and Masters of Music in Conducting at the University of Cincinnati College-Conservatory of Music. He received his Associateship of Music in Vocal Performance from the Royal Conservatory of Music, Toronto, and a Bachelor of Music and a Bachelor of Education from the University of Manitoba. He is a recipient of numerous awards and honours including awards from the Canada Council for the Arts, Manitoba Arts Council, University of Cincinnati, the Archdiocese of St. Boniface Heritage Award, and the Mayor's Award for Excellence in the Arts for the City of Windsor.

His choirs have performed throughout North America, Europe, and China. Dr. Kotowich has conducted the Manitoba Provincial Senior High Honor Choir, Manitoba Provincial Jazz Choir, the South Dakota North Region All-State Choir, the Illinois Music Educators' Association District Honor Choir and numerous other festival and conference choirs. He conducted Ola Gjielo's



Sunrise Mass at Carnegie Hall, New York, with choristers from the Windsor Symphony Orchestra Chorus, Windsor Classic Chorale, University of Windsor, and choirs from Windsor Essex and London, Ontario., and will return to conduct Dan Forrest's *Requiem for the Living* in May 2024.

Dr. Kotowich is a sought after clinician. He has presented at the Symposium for Singing and Song, Podium-Choral Canada, Iowa Choral Directors' Association Summer Conference, the National Convention of the American Choral Directors' Association, the NDSU Symposium, the North-Central Conference for ACDA, 2014 Choral Music from the Heartland of Europe to the Heartland of America: Czech Music for North American Audiences, and presented at the World Choral EXPO in Lisbon, Portugal in September 2022.

Dr. Kotowich is published in the *Choral Research Memorandum Series* through Chorus America and edits a choral publication series with Alliance Music Publications. In addition to his responsibilities at the University of Windsor, he is the former Editor-In-Chief of the *Anacrusis*.



WSO Guild

YOU CAN BE PART OF THIS DYNAMIC GROUP!

For over 60 years, the WSO Guild has been a valuable member of the Windsor Symphony Orchestra family, dedicated to supporting the orchestra by donating its time at concerts and organizing fundraising events.

The Windsor Symphony Orchestra Guild is composed of hard-working

volunteers of various professional backgrounds who, through a variety of activities raise funds for Education and Outreach programs run by the WSO.

The Guild welcomes new members who enjoy supporting music, education and young musicians in the Windsor Essex community.

Join the WSO Guild!

Send an email to: windsorsymphonyguild@gmail.com

Fundraising Events for 2023

October 2023

Pasta Dinners at the Riverside Sportsmen Club

Wednesdays from 5pm-9pm
(October 4th, 11th, 18th, 25th)

November 22nd, 2023

Fall Fashion Show

11:00am at Beach Grove Golf & Country Club

December 3rd, 2023

Musique Boutique

7:00pm at St. Anne's Church, Tecumseh
Prior to the WSO's *Handel's Messiah* Concert

Questions? Email windsorsymphonyguild@gmail.com

Celebrating 10 years with

Maestro Robert Franz

This season we celebrate 10 years with Maestro Robert Franz! Each issue of *In Tune* will highlight Robert's journey with the WSO — from his first days in Windsor, to his musical inspiration and why he became a conductor. In this issue Robert is interviewed by WSO Board Member Lynn Baker.



Robert outside of Windsor's Willistead Manor, 2020.

How did you come to apply for the job of Music Director of the WSO?

I was looking for another job to pair with the Boise Philharmonic, and I was looking at a certain sized orchestra and the WSO was the right fit, so I applied. Windsor called and said they'd like to interview me and I said yes, of course!

What were your first impressions of the City of Windsor?

Windsor is a warm and wonderful community. I have had such wonderful experiences here. Everyone is so welcoming!

When did you first realize you would have a career in music?

At eight years old. What happened was Willa Loescher, my elementary school teacher, came around one day and said, "Do you want to play an instrument?" I said "Sure." She said, "What do you want to play?" and I said, "I don't know." So, she held my hands up and said, "These are the hands of a great cellist," because they were big enough to hold the cello. So she taught me how to make sounds on the cello and I went home and played for four hours — and after the four hours I said to my parents, "I'm going to be a musician for the rest of my life!"



Robert at age 8, practicing his cello.



Robert (age 26) plays oboe as a Musician-in-Residence at the Winston-Salem Children's Center, North Carolina.

How did you choose the oboe as your principal instrument?

I learned the cello when I was in school in New York state. When I was eleven, we moved to North Carolina. I went to a school that had no stringed instruments so I asked the teacher if he had an instrument I could play and he said, "I have this oboe that nobody wants to play," so I tried it and it was difficult, but that was my instrument. And I eventually loved it.

How did you become a conductor?

I was in the middle of my undergraduate degree studying the oboe and I decided to take a conducting class just to see what it was all about. I fell in love with it immediately. I loved the idea of bringing people and sounds together to create a greater whole. I also like the idea of how all of the parts of the music fit together, not just how my one line fit in. By the end of that year, I had put together an orchestra made up of my fellow students and conducted a performance of Beethoven's *Second Symphony* on our school's "Performance Hour." I was hooked.

What sets one Conductor or Music Director apart from another?

My job as the Conductor is to understand the music as much as possible, and then my job is to bring that music to life. It always comes from what the composer is trying to say. For example, when Beethoven wrote symphonies, the sound of the instruments were completely different. They were much older – they had a gut string instead of a steel string, the bows were shaped differently. Understanding that helped me to capture a sound in my mind of what I think Beethoven was trying to do and say.



Robert's first professional headshot as a conductor, age 28.

WSO CHORUS

Windsor Symphony Orchestra Chorus

CELEBRATING 35 YEARS



The WSO Chorus on stage at the Capitol Theatre with the Orchestra, 2019.

The Windsor Symphony Orchestra congratulates the Windsor Symphony Orchestra Chorus on its 35th Anniversary!

The WSO Chorus began in 1988 as a collaboration between Professor Richard Householder, Director of Choral Activities at the University of Windsor and WSO Music Director Maestro Dwight Bennett. Bennett had worked with a symphonic

choir in his previous position with the Thunder Bay Symphony Orchestra; he and Householder had a vision of creating a high calibre volunteer choral group to perform with the Windsor Symphony Orchestra. The initial result was a performance of Handel's Messiah. Since that beginning, during its 35-year history, the WSO Chorus has performed many of the great symphonic works for orchestra and chorus.

One of the highlights in the Chorus' 35-year history was participating in the celebration of the 500th anniversary of John Cabot's (Giovanni Caboto) landfall in the New World. In June 1997, under the direction of WSO's Maestra Susan Haig, WSO Chorus members, musicians of the WSO, and the Windsor Italian Men's Choir flew to Newfoundland for the first ever St. John's Choral Festival.

The Festival week began with the grand opening in the presence of Queen Elizabeth and Prince Philip,



Professor Richard Householder, WSO Chorus Director 1988-1994.



Professor Householder conducts the Chorus at All Saints Church, Windsor, circa 1990.

followed by morning rehearsals for the final performance of *Carmina Burana* with a global mass choir directed by the Canadian conductor Bramwell Tovey and accompanied by members of the The King’s Singers. The highlight was when their counter-tenor sang the Swan in *Carmina Burana*.

“We also found time for some sight-seeing, like a whale-watching cruise, when our rendition of the “*Va Pensiero*” attracted the attention of a

cultivated whale who came alongside and followed us back to port,” remembers Norm Diffey, a long-time member of the WSO Chorus.

In 2015 Dr. Bruce J. G. Kotowich became the 12th Chorus Master of the WSO Chorus. Working with Music Director Robert Franz, Kotowich continues to hold this role today. Every season, the WSO looks forward to its performances with this amazingly talented group of volunteers.

Chorus Masters

1988-1994	Prof. Richard Householder
1994-1995	Margaret Kveme
1995-1998	Sarah John
1998-2000	Geoffrey Douma
2000-2002	Katherine FitzGibbon
2002-2005	Ronald Bemrich
2005-2008	Dr. Timothy Shantz
2008-2009	Melanie Tanovich
2009-2010	Jeffrey Walker
2010-2014	Dr. Joel Tranquilla
2014-2015	Lana Lysogor
2015 - Present	Dr. Bruce J.G. Kotowich



*The WSO Chorus performs Handel’s *Messiah* at Assumption Church, Windsor.*

Explore the Capitol Theatre Complex



Several wonderful small businesses and independent artists call the Capitol Theatre home.

Artcite Gallery and WIFF Offices are located just east of the main theatre entrance doors. Visit businesses located on the 2nd floor through the Pelissier Street Entrance.

Windsor International Film Festival



WIFF is a cultural, charitable organization that celebrates the art of cinema by showcasing Canadian and international film and filmmakers. WIFF hosts year-round film programming at the Capitol Theatre, and the annual 11-day Film Festival in late October across 3 venues in downtown Windsor.

www.windsorfilmfestival.com
info@windsorfilmfestival.com



Artcite Inc.



Artcite Inc. is a non-profit, artist-run centre for the contemporary Arts in Windsor Essex.

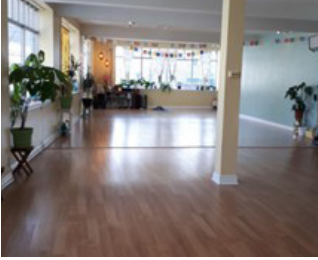


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BILL & ROCHELLE TEPPERMAN MASTERWORKS SERIES

Pictures at an Exhibition

Saturday, September 16, 2023 | 7:30pm

Sunday, September 17, 2023 | 2:30pm

The Capitol Theatre, Windsor, ON

Robert Franz, conductor | Alain Lefèvre, piano

Sergei Rachmaninoff
Modest Mussorgsky/
Maurice Ravel

Rhapsody on a Theme of Paganini

Pictures at an Exhibition

Promenade [I]

1. The Gnome

[Promenade II]

2. The Old Castle

[Promenade III]

3. Tuileries

4. Cattle

[Promenade IV]

5. Ballet of the Unhatched Chicks

6. "Samuel" Goldenberg and "Schmuyle"

7. Limoge

8. Catacombs (Roman Tomb)

With the Dead in a Dead Language

9. The Hut on Hen's Legs (Baba-Yagá)

10. The Great Gate of Kiev

Curtain Call Conversations: Join Maestro Franz after the concert for an on-stage talk with pianist Alain Lefèvre.

Series Sponsor

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Alain Lefèvre

PIANO



Hailed as a “hero” (*Los Angeles Times*), a “smashing” performer (*Washington Post*), “a pianist who breaks the mold” (*International Piano*) and “who stands out from the typical trends and artifices offered on the international scene” (*Classica*), Alain Lefèvre performed in over forty countries to the most prestigious venues including Carnegie Hall, Kennedy Center, Royal Albert Hall, Royal Festival Hall, Théâtre des Champs-Élysées, Théâtre du Châtelet, Salle Pleyel, Teatro Colon, Palacio de Bellas Artes, Herodes Atticus and Epidaurus Theatres, and participated in numerous international festivals such as Ravinia, Saratoga, Wolf Trap, Athens, Istanbul and Cervantino.

Mr. Lefèvre has been guest soloist of great orchestras such as the Royal

Philharmonic Orchestra, the Orchestre National de France, the Philadelphia Orchestra, Detroit Symphony, National Symphony, the China Philharmonic, the SWR, the Orchestre Philharmonique de Monte-Carlo, and the Moscow Virtuosi and has collaborated with renowned conductors such as James Conlon, Charles Dutoit, Christoph Eschenbach, JoAnn Falletta, Claus Peter Flor, Lawrence Foster, Kent Nagano, Yannick Nézet-Séguin, Jukka-Pekka Saraste, Vladimir Spivakov and Long Yu.

He has revived the music of the forgotten pianist and composer of genius, André Mathieu, hailed as the “Canadian Mozart”, in concert in New York, Paris, London, Berlin, Shanghai and many other cities worldwide. His discography covers a vast repertoire, from John Corigliano’s *Piano Concerto*, praised as the “reference version” (*BBC Music Magazine*), to Rachmaninov’s *Piano Concerto No. 4* with Kent Nagano and the OSM, “a superb recording” (*Gramophone*). Since 2018 he records exclusively for Warner Classics.

Mr. Lefèvre has won numerous prizes, amongst them a JUNO, an Opus, an AIB Award, a Trophée Radio-Classique and ten Felix (ADISQ). He is Officer to the Order of Canada, Chevalier of the National Order of Quebec, Chevalier of the Pléiade Order and recipient of the Queen Elizabeth II Diamond Jubilee Medal.
www.alainlefevre.com



Rhapsody on a Theme of Paganini

SERGEI RACHMANINOFF

Sergei Rachmaninoff himself played the world premiere of his now-beloved *Rhapsody on a Theme of Paganini* on November 7, 1934, but not in his native Russia. The Russian Revolution of 1917 forced him to flee his country and begin his career in North America. But he never got over his homesickness.

His music, too, remained rooted in Russia. "For when I left Russia, I left behind me the desire to compose: losing my country I lost myself also. To the exile whose musical roots, traditions, and background have been annihilated, there remains no desire for self-expression."

But the desire for self-expression did remain, and in 1934 it brought forth the brilliantly imaginative *Paganini*

Rhapsody. The work springs from the *24th Caprice* for unaccompanied violin by a virtuoso of another age and instrument, Nicolò Paganini. Rachmaninoff took Paganini's spry two-part tune and built 24 imaginative variations on it. Most of these whiz by at high speed, so listeners should not struggle to keep count, but simply absorb the work as a continuous flight of fancy. Providing structural shape, Rachmaninoff grouped the variations into three larger units, making a mini concerto: variations one through ten forming a fast "movement," 12 through 18 a slow movement, and 19 through 24 a virtuoso finale.

© *Dubuque Symphony Orchestra*

PROGRAM NOTES

Pictures at an Exhibition

MODEST MUSSORGSKY/MAURICE RAVEL

In 1922 French composer Maurice Ravel told Russian conductor Serge Koussevitzky about this set of fascinating piano pieces. Koussevitzky, his enthusiasm fired, asked Ravel to orchestrate them. It was through this orchestration, and through Koussevitzky's frequent and brilliant performances, that *Pictures at an Exhibition* became an indispensable repertory item. Ravel was not the first to orchestrate the *Pictures*, and since his version, many others have transcribed them. It is a model of what one would ask for in technical brilliance, imaginative insight, and concern

for the original composer.

The pictures are Victor Hartmann's. He was a close and important friend to Mussorgsky. The critic Vladimir Stasov organized a posthumous exhibition of Hartmann's artistic works in Saint Petersburg in 1874, and Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly thinking of his departed friend."

© *San Francisco Symphony*, 2019

ROBERT'S REVIEW

If you loved *Pictures at an Exhibition*, you'll love *Dvořák's Symphony No. 8* — an entrancing concert brimming with exuberance!

November 18 & 19, 2023
The Capitol Theatre

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The Boutique will be open at the following concerts:

Lakisha Jones Sings Soul

September 23 & 24, Capitol Theatre

Handel's Messiah

December 3, St Anne's Church, Tecumseh

Holidays Pops

December 16 & 17, Capitol Theatre

Fiery Tango Nights

February 10 & 11, Capitol Theatre

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TOLDO POPS SERIES

LaKisha Jones Sings Soul

Saturday, September 23, 2023 | 7:30pm

Sunday, September 24, 2023 | 2:30pm

The Capitol Theatre, Windsor, ON

Robert Franz, conductor | LaKisha Jones, vocals

PROGRAM SUBJECT TO CHANGE

Various / Victor Lopez	James Bond Medley
Adele / Paul Epworth / J.A.C. Redford	Skyfall
John Barry & Don Black	Diamonds Are Forever
Richard Strauss / Tim Berens	Also Funk Zarathustra
Charlie Smalls	Home from The Wiz
George & Ira Gershwin / Chuck Sayre	Gershwin in Concert
George & Ira Gershwin / DuBose	Summertime
Heyward / David Wolpe	
Otis Redding / Roger Holmes	Respect

INTERMISSION

Ludwig van Beethoven	Prometheus (Die Geschöpfe des Prometheus): Overture
Ludwig van Beethoven / Robert Wendel	Swing Ludwig, Swing!
Gerry Goffin / Carole King / Jerry Wexler / John Bachalis	Natural Woman
Paul Jabara / Lucas Waldin	Last Dance
Harold Arlen / Johnny Mercer / arr. Randall Craig Fleischer	Blues in the Night
Alan Menken / Bruce Healey / Greg Prechel	Hercules Orchestral Suite
Dolly Parton / arr. Lucas Waldin	I Will Always Love You
Henry Krieger & Tom Eyen / arr. Lucas Waldin	And I Am Telling You I'm Not Going

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LaKisha Jones

VOCALS



Best known to millions of TV viewers as a top four finalist during the 2007 season of *American Idol*, LaKisha Jones is ready to reclaim center stage in music, theatre and television.

Her last album, “*So Glad I’m Me*” was full of Jones’ expressive, full-bodied and arresting vocals, the same voice that electrified *American Idol* viewers with the *Dreamgirls* show-stopper “And I Am Telling You” and later the Broadway stage in the Oprah Winfrey produced, Tony Award-winning musical, *The Color Purple*.

Having worked with hit-making songwriters and producers including Tony Nicholas (Patti LaBelle, Luther Vandross), Ro & Sauce (Brandy, Ne-Yo) and Greg Curtis (Keyshia Cole, Yolanda Adams), Jones’ album featured a spirited mix of R&B and soul.

Her drive and motivation dates back

to her childhood in Flint, Michigan. Raised by her mother and grandmother, Jones was exposed to music by legendary singers such as Whitney Houston, Aretha Franklin and Patti LaBelle, with her grandmother urging the young girl to “let your voice shine” thereby prompting Jones to sing in church choirs and music programs. Joining various choral groups and a cappella choruses throughout high school, Jones entered and won the top prize at Flint’s local talent contest, *The Super Show* in 1997.

A two-year stint studying vocal performance at the University of Michigan left the high school graduate craving to sing more. She relocated to various cities to pursue her dream as a singer. Jones then went to New York to audition for *American Idol* and made it to the 2007 season, where she became the fourth finalist. She segued from *Idol* to the Broadway stage for *The Color Purple*.

Following her Broadway stint, Jones provided vocal coaching on MTV’s reality competition “*Legally Blonde: The Search for Elle Woods*,” a show designed to find and hone Broadway’s next star.

A frequent soloist with symphony orchestras around the world, Ms. Jones has performed as a guest soloist with the National Symphony, San Diego Symphony, Utah Symphony and Opera, Winnipeg Symphony, Houston Symphony, Phoenix Symphony, Colorado Symphony, Winnipeg Symphony, Vancouver Symphony, Calgary Symphony, and more.



BORDER CITY LIVING ONSTAGE SERIES
THE MORRIS AND BEVERLY BAKER FOUNDATION
CAFÉ SERIES

J.C. Bach's London

Thursday, October 5, 2023 | 7:30pm

Friday, October 6, 2023 | 11:00am

The Capitol Theatre, Windsor, ON

Robert Franz, conductor

J.C. Bach Symphony in G minor, op.6, no.6
 I. Allegro
 II. Andante più tosto adagio
 III. Allegro molto

Francesco Geminiani Concerto grosso in D minor, op. 2, no. 3
 I. Presto
 II. Adagio
 III. Allegro

George Frideric Handel *Water Music Suite*
 I. Allegro
 II. Andante
 III. Allegro
 IV. Alla Hornpipe
 V. Minuet
 VI. Lentement
 VII. Bourée

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Symphony in G Minor

J.C. BACH

Johann Christian Bach's Symphony in G minor showcases the remarkable talent of the composer. As the youngest son of Johann Sebastian Bach, Johann Christian inherited his father's musical legacy. During his time in London, Bach thrived as a composer, conductor, and keyboard virtuoso, earning a reputation as one of the leading figures in the city's musical scene and becoming known as the "London Bach". Written during his time in London, with its dramatic shifts between introspection and vigor, the *Symphony in G minor* reflects Bach's ability to evoke a wide range of emotions.

The first movement, *Allegro*, is based on a powerful figure, which relies more on its agitated rhythm than on melody for its effect. It continues with brusque shifts of mood, from loud

to soft, from sharp dissonance to lyric interludes for the oboes.

Most classical symphonies composed in a minor key turned to the more conciliatory major mode for the slow movement. Bach purposely keeps the minor mode for his second movement, *Andante più tosto adagio*, adding a darker tone to his only symphony written in a minor mode.

As in the first movement, movement three, *Allegro molto*, sweeps us along by driving rhythms relieved only by the briefest phrases for oboe duet. Even Mozart who so loved a quiet closing, rarely went so far as to conclude an entire major work with the delicate pianissimo as we hear on this symphony's final bar, leaving this symphony's dramatic melodies lingering inside our ears.

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Concerto grosso in D minor

FRANCESCO GEMINIANI

Francesco Geminiani (1687-1762), one of the great virtuoso violinists of his time, was also an elegant composer and important theorist. As a young man in Rome, Geminiani studied with Arcangelo Corelli, who remained a major influence on him both as a violinist and a composer. Geminiani wrote several sets of concerti grossi modeled on

those of Corelli, but his first venture into the genre was an actual arrangement of Corelli's twelve violin sonatas of his opus 5 as concerti grossi. Geminiani published these concerti in two volumes without an opus number in 1726-1727. It was not only an homage to his former teacher but no doubt also a way of studying Corelli's music, much as Bach

PROGRAM NOTES

did in arranging concertos of Vivaldi and others. Corelli's brilliant solo violin pieces here became sparkling orchestral works, but interestingly, Geminiani did not completely adopt Corelli's orchestration. In his concertos, Corelli had used a trio of soloists (two violins and cello)

to contrast with the larger string ensemble, but in most of his arrangements, Geminiani prefers the fuller sound of a quartet (two violins, viola, and cello) as his solo group. It is a practice that he continued in the concerti grossi that he wrote later on his own.

Suite No.1 & No. 2 from *Water Music*

GEORGE FRIDERIC HANDEL

Handel wrote his *Water Music* for a boating party that King George I held in July of 1717. The king put his guests on boats and had them rowed up the river Thames to his house at Chelsea, where he served them dinner and later, they all floated back to London. A contemporary report recounts: At about eight in the evening, the King repaired to his barge. Next to the King's barge was that of the musicians, about 50 in number... but no singers. The music had been composed specially by the famous Handel, a native of Halle, and his Majesty's principal court composer. His Majesty's approval of it was so great that he caused it to be played three times in all; twice before and once after supper, even though each performance lasted an hour. Handel's *Water Music* is actually a set of three suites, each one in a different key and using a slightly different orchestra. Each suite follows the typical Baroque pattern with some sort of overture and then a series of stylized dances. Each dance has a distinctive rhythm that the English audience would have recognized. One of King George

I's last acts before his sudden death in June of 1727 was to sign "An Act for the naturalizing of George Frideric Handel."
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BORDER CITY LIVING ONSTAGE SERIES
THE MORRIS AND BEVERLY BAKER FOUNDATION
CAFÉ SERIES

Francisco Conducts

Mendelssohn

Thursday, November 9, 2023 | 7:30pm
Friday, November 10, 2023 | 11:00am
The Capitol Theatre, Windsor, ON

Francisco Hernández Bolaños, conductor

Wolfgang Amadeus Mozart	Divertimento in F major, K.138 (125c) I. Allegro II. Andante III. Presto
Robert Carl Rival	Spring
Felix Mendelssohn	Sinfonia No. 7 in D minor I. Allegro II. Andante amorevole III. Menuetto - Trio IV. Allegro molto

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Divertimento in F major

WOLFGANG AMADEUS MOZART

The *Divertimento K. 138 in F major* was written in 1772, a date which carries various social, political, and musicological connotations – but more fundamentally that Wolfgang Amadeus Mozart was only 15 years old at the time. Then, he was a celebrated child prodigy and pride of Salzburg under the wing of his father Leopold, a wing he would find difficult to fly from later in life.

The Divertimenti Mozart wrote in this period reflect the innocence of his youth. The genre, prior to more formal categori-

zation from 1780, was generally “diverting” music, in the sense of light, possibly outdoor music, or even as background music for some social event.

In any setting, however, the beauty of the composition remains clear more than two hundred years later. In the style of the operatic composer he was destined to be, the singing melodic lines of the first violin take the lead through the first two movements, only giving some equal ground to the other string parts in the closing rondo movement.

© Andrew Filmer

Spring

ROBERT CARL RIVAL

Robert Carl Rival composed *Spring* in Edmonton during the winter of 2012, one of the balmiest on record. With temperatures above zero most days and little snow on the ground, he felt spring was always just around the corner—even in January. Visions of blooming trees, chirping robins and flowing water turned out to be just the inspiration he needed to fulfill a commission for the Canadian Music Centre’s Norman Burgess Memorial Fund, one that required him to write a “vigorous” work with a focus on “rhythm and metre” for advanced youth string orchestra.

The principal theme of the rondo, with its rising fifth motif, staccato accents and gushing runs, establishes the work’s predominantly exuberant tone. Rival evokes

spring’s vitality with syncopation, irregular accents, cross-rhythms and imitation of all types (including fugato and stretto) and the wonder instilled by the season’s burgeoning activity with contemplative, lyrical episodes.

Rival composed *Spring* for the strings of the Ottawa Youth Orchestra of which he is an alum (violin). John Gomez, still the musical director all these years later, remarked, after leafing through the score for the first time, that he sensed its “spring energy: the melt, the softer winds and the growth.” Rival says, “I hope that listeners are reminded of that giddy feeling that spring brings as well as the heavy rains that accompany the season of rebirth.”

© Robert Rival

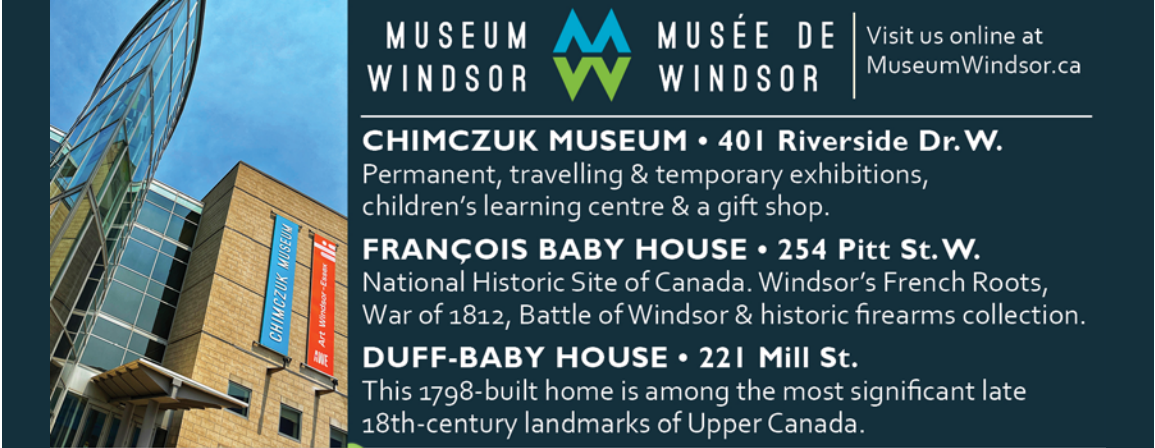
PROGRAM NOTES


Sinfonia No. 7 in D minor

FELIX MENDELSSOHN

Sinfonia No. 7 begins forcefully with a jagged, descending arpeggio that serves as the main theme; a turn to the major brings the second main idea, which practically screams “Corelli,” as the chain suspensions of that composer carry us along. The whole movement is suffused with the dark drama of Mozart’s mature operas. The charming slow movement is affectionate and makes ample use of that characteristic “sighing” motive so characteristic of the style gallant of C.P.E. Bach and company from some sixty years earlier. But a nice harmonic surprise that is thoroughly romantic awaits us in the

contrasting sections. The obligatory minuet and trio is practically a scherzo, suggesting the great, scampering Mendelssohnian scherzos yet to come. Though beginning darkly in the minor, the last movement quickly turns to the major, and we’re off to the races. Soon, a little fugato in the best J.S. Bach tradition appears. It reminds us somewhat of the “fugal finales” of early Haydn. That texture is soon abandoned, and Mendelssohn drives to a vigorous conclusion, with the ghosts of Corelli, the two Bachs, Mozart, and Haydn looking over his shoulder—surely with approval.
© William E. Runyan, 2015

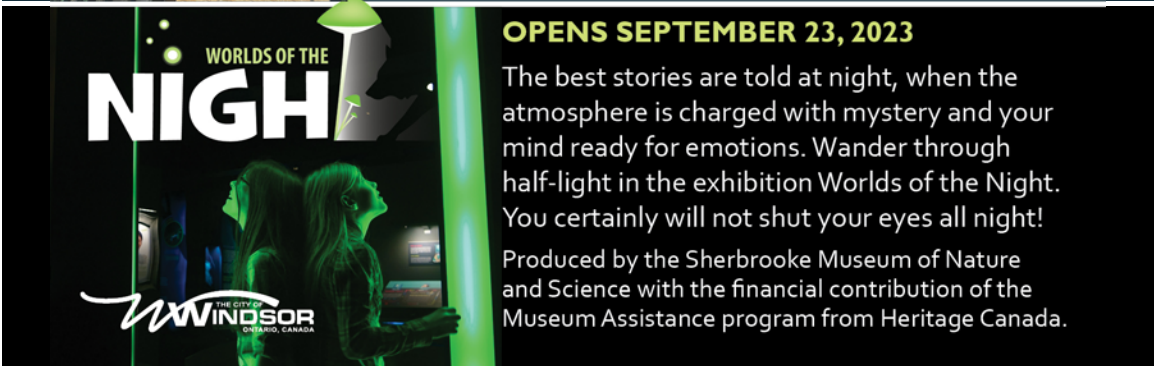


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Produced by the Sherbrooke Museum of Nature and Science with the financial contribution of the Museum Assistance program from Heritage Canada.



Summer Symphony

YOUTH MUSICIANS LEAD CONCERTS

The Windsor Symphony Youth Orchestra (WSYO) had a fantastic time running its second “Summer Symphony” season! When the regular performance season ended in May, WSYO members felt sad that they would not be playing together again until September. Thus, the “Summer Symphony” project was born!

Now in its second year, WSYO members meet weekly to rehearse at the Capitol Theatre. They choose their own music from the WSO library to put together engaging programming. As a self-led group, the youth musicians decide what to play, as well as all the details like tempo and dynamics. The youth excel at working together and they develop amazing collaboration skills as they work through the pieces. Older students model leadership and mentor the younger ones. Once the pieces are ready, performances begin!

This past summer, the WSYO kicked off with a performance in Amherstburg at River Bookshop. They also played for all the students in the Greater Essex County District School Board’s Summer Learning program. They played



for children in the City of Windsor’s daycares, and for a few festivals and markets in the community. They had a wonderful time leading this project and engaging with the public.

The WSYO thanks its community partners who made donations to fund the performances: the University of Windsor Faculty of Education, the Greater Essex County District School Board, River Bookshop and the City of Windsor. Each student was paid a small fee for performing, which made their summer program extra rewarding!



Sept. 16 & 17	WSO: Pictures at an Exhibition
Sept. 23 & 24	WSO: LaKisha Jones Sings Soul
Sept. 29	Relive the Music: 50s & 60s Rock n Roll Show
Oct. 5	WIFF: 2023 Festival Trailers
Oct. 5 & 6	WSO: J.C. Bach's London
Oct. 13-15	Arts Collective Theatre: <i>Guys and Dolls</i>
Oct. 20-22	Arts Collective Theatre: <i>Guys and Dolls</i>
Oct. 26-Nov 5	Windsor International Film Festival 2023
Nov. 7-11	Media City Film Festival
Nov. 9 & 10	WSO: Francisco Conducts Mendelssohn
Nov. 10	Classic Lightfoot Live
Nov. 11	The Broadway Bunch: <i>The Princess and a Hero</i>
Nov. 12	Paquette Productions: <i>Motown Soul Tribute</i>
Nov. 17	Opera Revue: <i>Ruckus! on the Road: An Opera Revue Tour</i>
Nov. 18 & 19	WSO: <i>Dvořák's Symphony No. 8</i>
Nov. 19	Windsor Symphony Community Orchestra Concert
Nov. 24	SoCA: Wind Ensemble
Nov. 25	SoCA: Jazz Ensemble
Nov. 26	Windsor Symphony Youth Orchestra Concert
Dec. 2-3	Edmunds Towers School of Dance: <i>Nutcracker</i>
Dec. 8-10	Windsor Dance eXperience: <i>A Christmas Carol</i>
Dec. 16 & 17	WSO: Holiday Pops

**For ticket details and future listings visit
capitoltheatrewindsor.ca | 519-973-1238**

2023-2024 SEASON

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Pictures at an Exhibition
Sept. 16 & 17, 2023



LaKisha Jones Sings Soul
Sept. 23 & 24, 2023



OnStage/Café: J.C. Bach's London
Oct. 5 & 6, 2023



WSO Rocks! Fleetwood Mac
Oct. 13, 2023



OnStage/Café: Mendelssohn
Nov. 9 & 10, 2023



Dvořák: Symphony No. 8
Nov. 18 & 19, 2023



Handel's Messiah
Nov. 30,
Dec. 1 & 3, 2023



WSO Holiday Pops
Dec. 16 & 17, 2023



Family Concert: Dance Barre Ballet
Jan. 13, 2024



OnStage/Café: Haydn
Jan. 18 & 19, 2024



Earthbeat
Jan. 27 & 28, 2024



Family Concert: Singing with Flo
Feb. 3, 2024



Fiery Tango Nights
Feb. 10 & 11, 2024



OnStage/Café: 18th Century Paris
Feb. 22 & 23, 2024



Family Concert: Goldilocks
Mar. 2, 2024



Brahms' German Requiem
Mar. 9 & 10, 2024



Broadway's Ben Davis
Mar. 23 & 24, 2024



Family Concert: Flutter
Apr. 6, 2024



Superheroes with the WSO
Apr. 20 & 21, 2024



Enigma Variations
Apr. 27 & 28, 2024



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