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INTUNE

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2023-2024 • ISSUE 3



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THE MORRIS AND BEVERLY BAKER FOUNDATION CAFÉ SERIES

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

39 18TH CENTURY PARIS

Robert Franz, conductor

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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,

As we settle into the depths of winter, we bring you the warmth that comes from great music performed by your WSO.

Our OnStage Concert Series continues with two fantastic programs. The "**Philosopher**" symphony by **Haydn** in which the typical two oboes are replaced with their larger, lower pitched cousin the English horn.

Paired with Haydn we perform a piece composed by his Swedish contemporary, **Joseph Kraus**. It's not every day that we play Swedish music! In February we move south to Paris for pre-revolutionary French music in the last OnStage Concert of the series. You will be transported to the Palace of Versailles. You'll hear a dance suite from **Rameau's Platée**. Two other French composers, **François Colin de Blamont** and **Jean-Joseph Cassanéa de Mondonville** round out the program with a concert of pre-revolutionary court music.

For the Tepperman Masterworks **Earthbeat** we focus on music inspired by the world around us. Canadian composers **Vincent Ho** and **Robert Rival** will be front and center in works that create a naturalist's soundscape. Nestled between these two works we feature our principal second violin, **Émilie Paré** in a performance of the soaring "**Lark Ascending**" by English composer, **Ralph Vaughan Williams**.

The Toldo Pops **Fiery Tango Nights** heats up our February. Maestro Francisco Hernández Bolaños takes the stage for an evening of tangos. Complete with World Champion Tango partners, accordion and your WSO, this concert is perfect for the month of love!

Finally, this winter signifies an important transition for the Symphony. We say goodbye to our long-serving and beloved Executive Director, Sheila Wisdom. Sheila led us through the challenges of creating a new home for ourselves and left us in a strong position for the future. Following her will be the equally talented Patti Lauzon. I know you will love getting to know her as she shares her talents and passion for the WSO with you.

A handwritten signature in black ink that reads "Robt Franz". The signature is fluid and cursive, with a long, sweeping underline.

Robert Franz, WSO Music Director



Deborah Severs

PRESIDENT

WSO BOARD OF DIRECTORS



Welcome to the 2nd half of the 2023-2024 Season. We have exciting news to share with you!

On behalf of the Board of Directors, I am delighted to extend my warmest welcome to our new Executive Director, Patti Lauzon. Patti began her role as Executive Director in November 2023.

With a distinguished background in communications and fundraising, Patti brings a wealth of experience to this leadership role. Patti will play a pivotal role in the WSO's continued journey towards connecting, inspiring, engaging, and enriching our community through the power of orchestral music.

I invite the community to welcome Patti in her new role and we look forward to building on the successes during Sheila Wisdom's time as Executive Director as we embark on a new chapter.

I would be remiss if I did not say a few words about Sheila Wisdom who just recently retired after 10 years at the helm of the WSO. Generous, kind, intelligent, hardworking, thoughtful. All qualities that awarded her the 2009 Woman of

Achievement Award and they hold true today.

On a personal note, it has been an absolute honour and privilege to work alongside Sheila over these last few years, first as a board member and as the Board Chair. I will miss her. Join me in wishing Sheila Bonne Chance on her next adventure into retirement.

As we head into the 2nd half of this season, we continue to 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!

With heartfelt appreciation,

A handwritten signature in black ink, appearing to read 'Deborah Severs'.

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 is a year to celebrate milestone achievements for the orchestra, its chorus and conductor, the theatre that houses it, and a community-builder who has left an indelible impression on its past, present and future. This is 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, entertaining Pops, 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 build 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.

We are also reflecting on the legacy of Sheila Wisdom. A true community-builder, Sheila has been at the helm and in many ways steering the ship for the WSO for ten years. Even before that, she was instrumental in the evolution of the WSO

through challenging times, and moments of incredible opportunity. As Sheila steps into her retirement, I am grateful for the countless initiatives that have united us over the years in a shared commitment to music, arts, culture and heritage in the City of Windsor and surrounding region. Sheila has strengthened the WSO, positively impacted the cultural landscape of our communities, and helped pave the way for a bright future filled with music.

As we gather throughout this year, to be entertained, 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, the guest artists, 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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Robert Franz
MUSIC DIRECTOR

Francisco Hernández Bolaños,
ASSISTANT CONDUCTOR,
CONDUCTOR OF WSYO & WSCO

Dr. Bruce J.G. Kotowich
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

wwCorey 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 2024

May 15th, 2024

Spring Fashion Show

11:00am

Beach Grove Golf & Country Club

June 2024

Trip to Stratford Festival

More details to come.

Questions? Email windsorsymphonyguild@gmail.com

WSO Welcomes New Executive Director



About Patti Lauzon

Since 2013, Patti Lauzon has been the Director, Alumni Affairs and Donor Communications at the University of Windsor. Her areas of expertise include media relations, individual and corporate fundraising, strategic planning, and community outreach. Patti was formerly the Director of Communications and Community Engagement at the local Canadian Mental Health Association (CMHA) and held the position of Manager, Public Relations, and Development with the Teen Health Centre (now the Windsor-Essex Community Health Centre).

Patti began her professional career in public relations and fundraising with the Windsor Symphony Orchestra in 1992 as the organization's Marketing Intern. With a strong commitment and passion for access to the arts, mental health services and women's issues, Patti has experience in supporting these causes as a paid professional and volunteer.

She is an alumna of both the University of Windsor (BA) and St. Clair College (Print Journalism) and is completing her Master's degree in Communications Management (MCM) where her area of research is in leadership skills in a post-pandemic workforce. Patti and her husband, Mark, live in Windsor with their two daughters.

The Windsor Symphony Orchestra welcomes new Executive Director, Patti Lauzon. Patti brings with her a distinguished background in communications and fundraising, and a wealth of experience to this leadership role.

Patti plays a pivotal role in the WSO's continued journey towards connecting, inspiring, engaging, and enriching our community through the power of orchestral music. Her extensive career in media relations, corporate fundraising, and strategic planning will be invaluable in guiding the WSO through the exciting challenges and opportunities that lie ahead.

"We're thrilled she is here! Patti has brought an infectious excitement with her about what lies ahead for the WSO," says Robert Franz.

SAVE THE DATE

Midwinter Musical Feast

Thursday, February 29, 2024

Nico Taverna
501 Erie St. E., Windsor

**Warm up this winter with the WSO's annual
Midwinter Musical Feast!**

Tickets include dinner and wine from Nico Taverna and a special musical performance. A portion of your ticket supports WSO Education and Community Outreach programming.

Tickets, menu, and details at
windsorsymphony.com

wso Windsor Symphony Orchestra
Robert Franz, Music Director



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 musical journey and why he became a conductor.

What is on your musical playlist when you're off-season, just relaxing, driving in the car, road trip, etc.?

"Oddly, I don't listen to music that often just for fun. I have a hard time listening without getting involved in the music. I do much better with the news on while I drive... it's safer!"



Robert with his younger brother Kevin, 1979.

What is your musical inspiration for putting a season together? Where do you start?

"There are so many constituents that are in my mind when I'm creating a season. I want a season that the audience will enjoy, one that inspires the musicians, a



Robert age 11.

season that can be marketed effectively, and lastly it is created out of music that I feel committed to.

I start with one or two anchor pieces that I know will be important for the continued artistic development of the orchestra and it grows from there. It's got to "feel right."

Robert's commitment to Education!

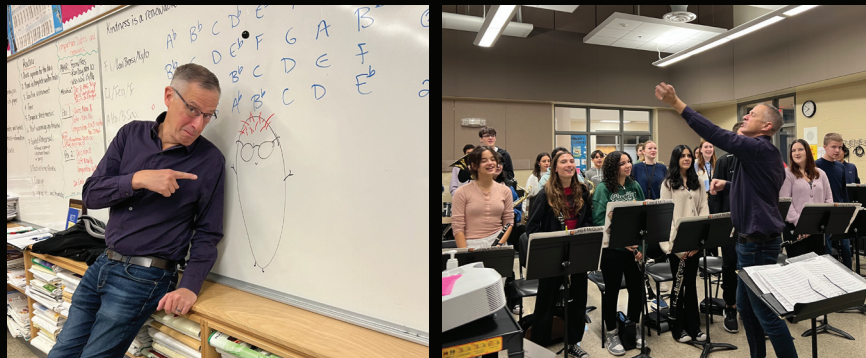
Robert visits school bands in and around Windsor Essex County throughout the season. He works with the students on articulation, ensemble, and performance. In November 2023, Maestro Franz visited University of Windsor

School of Creative Arts for a master-class. He brought a new perspective on an already polished piece of music.

Each student was gifted a complimentary ticket to a Masterworks concert.



Maestro Franz leads a masterclass at the School of Creative Arts.



Maestro Franz at Tecumseh Vista Academy Secondary School.

"Thank you for being a magician with our students at Tecumseh Vista! You transform their sound and inspire them to continue to grow in their skill. We adore you Maestro Franz!"

— Andrea Morosin
Director of Tecumseh Vista Concert Band and Lead Music Teacher

WSO CHORUS

Windsor Symphony Orchestra Chorus

UNIQUE PERFORMANCE VENUES

Article by Susan McKee, WSO Chorus member and president of WSOC.

In its 35 years, the WSO Chorus has rehearsed and performed in a variety of venues. The chorus has performed with the Windsor Symphony Orchestra in churches and theatres all over Windsor Essex and Chatham-Kent. And no two venues carry sound in the same way.

The WSO Chorus's favourite venue to sing in is the Pentastar Theatre in the Capitol Theatre. The Chorus focuses their sound to the back of the hall and the theatre's acoustics sing with them. Standing

on stage, singers can hear all four sections of the chorus and the orchestra sections weaving their parts into musical storytelling led by the conductor. It can be a transformative experience.

Some venues are described as having a "dry sound," meaning the venue is not very resonant. If you are to clap loudly when the hall is empty, the sound will vanish. For a large chorus, this type of venue poses challenges. Singers on one side of the chorus cannot hear the section on the other side of the stage. It's a bit like walking a tight rope without a net.



Ste. Anne's Parish, Tecumseh.

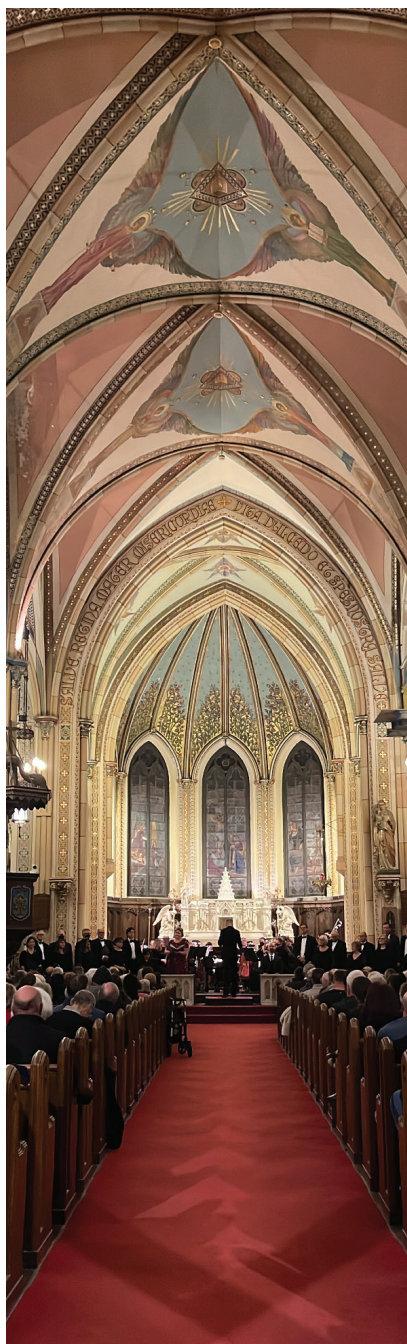


Leamington United Mennonite Church.

In large churches, like Our Lady of Assumption and Ste. Anne's Parish, that are referred to architecturally as 'shoe box shaped,' the acoustics are very resonant. The sound washes over the audience. However, there is a slight delay before the performers hear themselves. In this instance, if singers listen to themselves, they will be behind the beat. Instead, they focus on the Maestro's baton and ignore their ears.

"One of the most exciting aspects of performing Handel's *Messiah* with the Windsor Symphony Orchestra and Chorus is taking the concert out to the community. Each venue they perform the oratorio in reacts differently. At Our Lady of the Assumption Church, we bathe in the sound that we create while in Leamington, we have a modern space where the space creates a cleaner environment with little singing of the room," says Dr. Bruce Kotowich, WSO Chorusmaster. "Yet in Tecumseh, Ste. Anne's Parish presents with different reaction times as our sound moves through the old Sanctuary through the Nave. In each space, the Church sings differently with us."

One of the WSO Chorus' most unusual and glorious performance experiences happened during a Christmas concert at St. John the Baptist Catholic Church in Amherstburg. The performance was underway when all the lights went out due to a damaged transformer. Our conductor and musicians used their phones to light their music and the chorus sang *Hallelujah* from Handel's *Messiah* (a cappella) and several carols in the dark from memory as the audience listened intently. It was magnificent.



Our Lady of Assumption Church, Windsor.

A Life Inspired by Music

EXTRAORDINARY PERSON MAKES EXTRAORDINARY GIFT

Article by Lynn Baker, WSO Board Member and former CBC reporter. October 2023. Since this article was written, Sandra Manzig has passed away.

"I really think the human voice is the most beautiful instrument." That is one of the reasons long-time WSO supporter, Sandra Manzig, has created an endowment to help young professional singers further their musical training, either here or abroad.

Sandra's interest in music goes back to her childhood in Milan, Italy.

"From the time I was born I was always surrounded by music and opera. My Grandmother was a soprano, my Grandfather a tenor. Although they were not professionals, they would often get together with friends and sing opera."

"I knew opera before I knew fairy tales. I used to go to the opera in Milan – LaScala, which was for me as important as a Cathedral. It's where I went to classical operas and children's programs, like Hansel and Gretel."

An only child, Sandra has memories of going to the opera with her Grandmother. It was a time to learn and a time to bond. She also has fond memories of the mini LaScala, which featured marionette shows – huge marionettes, she says – based on operas, as well as ballet and classical theatre on Sunday afternoons.

"It's where I learned to listen and how to behave. You can't run up and down



Sandra Manzig, circa 1980s.

the aisles at LaScala, and you can't wear orange because it clashes with the upholstery."

She recalls that in their condo in Milan, a music teacher who also trained the singers of LaScala lived upstairs. Sandra would often fall asleep to the sounds of music wafting down through the ceiling.

Ironically, Sandra was a listener – not really a participant. Although she took piano lessons for a few years, she concedes she was never very good. Then, during WW2, the family was forced to put all their furniture in storage and move to the countryside for three years. When they returned to Milan, she never took up piano again.

Much of Milan, including the famous opera house was destroyed during the war, but it was rebuilt.

"I was there when it reopened, and when we came back to Milan my parents

would go to opera performances and I would go with them but would sit upstairs, above the boxes, on the floor, and do my homework.”

Sandra met her late husband Ted, at Cambridge University in England. They eventually ended up in Toronto, where Sandra pursued her love of Baroque music and was among the founders of Toronto’s Bach Society. There she enjoyed rubbing shoulders with some of Toronto’s music elite of the day, including TSO conductor Sir Ernest MacMillan, CBC Symphony conductor Mario Bernardi, and bassist Jan Rubes.

Music was a strong bond for Sandra and Ted, although Ted favoured the more romantic composers, while Sandra was a Baroque aficionado through and through. She says she drew strength from Baroque music through her childhood and formative years.

When Ted and Sandra moved to Windsor, they played prominent roles in city life: Ted as a professor at the University of Windsor Law School, and Sandra as a language professor at both the University and St. Clair College. Chances are if you were studying French, Spanish, German or Italian, Sandra was at the front of the classroom. She is proud to have Honors degrees in five languages.

More than fifty years after her arrival here, Sandra is an active member of the Symphony Guild, and rarely misses a



Sandra Manzig (centre) with members of the WSO Guild at the annual Pasta Dinner Fundraiser.

WSO performance. She is well known for buying too many tickets – and giving them away. The Sandra Manzig Fund will support young vocalists under the age of thirty. Every two years, the Music Director will select a vocalist to perform with the orchestra in an opera or choral work. The proceeds of the endowment will provide remuneration for the soloist as well as an honorarium for professional development and training.

It’s all, as Sandra says, a way to acknowledge the part music has played in her life and a way to give back to her community.

Sandra Manzig

June 5, 1932 - November 4, 2023

SANDRA MANZIG

June 5, 1932 - November 4, 2023

The performance **“A Stained Glass Concert: Pergolesi’s Stabat Mater”** will be performed on January 21 st at All Saints’ Anglican Church in honour of Sandra Manzig and her love of music.



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BORDER CITY LIVING ONSTAGE SERIES
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CAFÉ SERIES

Haydn: The Philosopher

Thursday, January 18, 2024 | 7:30pm

Friday, January 19, 2024 | 11:00am

The Capitol Theatre, Windsor, ON

Robert Franz, conductor

Joseph Martin Kraus Symphony in C minor (1783)
I. Larghetto; Allegro
II. Andante
III. Allegro assai

Franz Joseph Haydn Symphony No.22 in E-flat major
"The Philosopher" (1764)
I. Adagio
II. Presto
III. Menuet & Trio
IV. *Finale*. Presto

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Symphony in C minor

JOSEPH MARTIN KRAUS

Though he was German by birth, Kraus spent most of his brief career in Sweden. He is often referred to as the “Swedish Mozart,” in large part due to the similarity of their birth and death dates. There is no concrete evidence the two ever met, although they belonged to the same masonic lodge in Vienna and Kraus reportedly developed a strong admiration for Mozart’s music toward the end of his life.

Kraus was also a poet and a commentator on musical style; some of his music criticism was published and he

was a frequent participant in public discussions about opera and drama.

Possibly Kraus’s best-known work, the three-movement *C minor symphony* was written in 1783 for Haydn, who lauded it as a work of genius, during Kraus’s European tour on behalf of Gustavus III. Kraus drew much of the material for this work from a four-movement symphony in C-sharp minor written the previous year, eliminating the minuet movement and crafting a more intricate treatment of the thematic material he retained.

© Florida State University Libraries

Symphony No.22 in E-flat major, (The Philosopher)

FRANZ JOSEPH HAYDN

There is no evidence that the nickname *Philosopher* was Haydn’s own, but it did become attached to his *Symphony No. 22* during his lifetime. The moniker seems entirely apt for this symphony, especially for its grave first movement, where it is hardly a stretch to imagine a deep thinker pacing solemnly about his study as an archaic chorale-style melody repeats over and over, adjusting its key to the movement’s harmonic progress. Haydn employs a dark-hued ensemble of two English horns, two French horns, a bassoon, and strings, an unusually constituted grouping that underscores the work’s

serious mien. The eminent Haydn scholar H.C. Robbins Landon pronounced that the opening movement is perhaps the most original movement in all Haydn’s symphonies, a kind of chorale prelude where the chorale is given to the cors anglais [English horns] or horns fortissimo, supported by piano strings with muted violins. Identifying a movement as the single most original one in Haydn’s hundred-plus super-imaginative symphonies is surely an exercise in futility, but this opening *Adagio* is unquestionably extraordinary.”

© James M. Keller

A Stained Glass Concert: Pergolesi's *Stabat Mater* *In Honour of Sandra Manzig*

Sunday, January 21, 2024 | 2:30pm
All Saints' Anglican Church, Windsor, ON

Robert Franz, conductor
Chelsea Van Pelt, soprano | Sophie Roland, alto

Franz Joseph Haydn

Symphony No.22 in E-flat major
"The Philosopher" (1764)

- I. Adagio
- II. Presto
- III. Menuet & Trio
- IV. *Finale*. Presto

Giovanni Battista Pergolesi

Stabat Mater

- I. Stabat Mater dolorosa
- II. Cujus animam gementem
- III. O quam tristis et afflicta
- IV. Quae moerebat et dolebat
- V. Quis est homo qui non fleret
- VI. Vidit suum dulcem natum
- VII. Eja, Mater fons amois
- VIII. Fac, ut ardeat cor meum
- IX. Sancta Mater, istud agas
- X. Fac, ut portem Christi moetem
- XI. Inflammatus et accensus
- XII. Quando corpus morietur

CHELSEA VAN PELT

SOPRANO



Praised as "...appealing and delicate..." (Opera Canada), soprano Chelsea Van Pelt's 2019/2020 season included performances of Bach's *Mass in B minor*, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Vaughan Williams' *Dona Nobis Pacem*, Haydn's *Kleine Orgelmesse*, Bach's *St. John Passion*, and Mozart's *Exsultate Jubilate*. Recently, she returned from auditions at the Royal

Opera House Covent Garden and the Atelier Lyrique National Finals at L'Opera de Montréal.

Chelsea Van Pelt is a graduate of the Calgary Opera Emerging Artists program. There, she performed the role of Juliette for the Canadian premiere of *Die tote Stadt*, Pamina in *Die Zauberflöte* (*cover), Rose in *Lakme* and la Princesse in *l'enfant et les sortilèges*.

While completing her graduate degree, Chelsea performed Cendrillon in *Cendrillon* for the Halifax Summer Opera Festival, Dido in *Dido and Aeneas* and Mme Lidoine in *Dialogues of the Carmelites*. Past concert engagements include Vivaldi's *Gloria*, Vivaldi's *Magnificat*, Schubert's *Mass in G*, Mozart's *Vespers*, Haydn's *Creation*, Karl Jenkins *Mass for Peace*, Mozart's *Requiem*, Mozart's *Missa Brevis*, and Handel's *Messiah*. A choral highlight includes singing Bach's *Mass in B minor* at Roy Thompson Hall under the baton of Helmuth Rilling. Chelsea completed her Masters of Music in Vocal Performance at the University of Toronto, studying with Wendy Nielsen.

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SOPHIE ROLAND

ALTO



Hailed for her “excellence, purity of voice and emotional intensity,” Dr. Sophie Louise Roland sang roles such as Maddalena, Maurya in Vaughan

Williams’ *Riders to the Sea*, *Carmen*, *Dido and the Sorceress* in Purcell’s *Dido and Aeneas* Storge in Handel’s *Jeptha*, *Carmen*, *Suzuki*, *Cornelia* in *Giulio Cesare*, Nicklausse in *Les Contes d’Hoffmann*, *La Prieure* in Poulenc’s *Dialogues des Carmélites*, *Dame Quickly* in *Falstaff*, *La mère* in *Les Contes d’Hoffmann*, and *Luna* in the North American premiere of *Jeppé* by Sven David Sandström. She has also appeared across North America and Europe and is delighted to be returning to Windsor for this performance.

Dr. Roland currently holds the rank of Professor of Music in the Don Wright Faculty of Music at the University of Western Ontario, where she is Chair of the Music Performance Studies Division. Dr. Roland’s students have won National and International competitions.

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PROGRAM NOTES

Stabat Mater

GIOVANNI BATTISTA PERGOLESÌ

The *Stabat Mater* is one of the most powerful of the medieval hymns, meditating on the suffering of Mary, the mother of Jesus, as she stood at the foot of the cross during his crucifixion. It was originally the Sequence at the Mass of Our Lady of Sorrows but is frequently sung today during the Stations of the Cross and on Good Friday. Many composers, including Palestrina, Pergolesi, Haydn, and Rossini have set it to music. Born at Jesi, Pergolesi was one of the most important composers of early opera buffa (comic opera). *La Serva Padrona* (1733), which originated as

an intermezzo, soon became a popular opera. He also wrote sacred music, including a *Mass in F* but his *Stabat Mater* (1736), is his best-known sacred work. Although, classical in style, the opening section hints at his Italian baroque background with numerous suspensions over moving bass and use of fugato in later sections. But the emotional melodic lines come straight from his operatic work and take the listener through darkness and grief to a final prayer of hope – a place in paradise.

© Margaret Withers
Rochester Choral Society

For program notes on *Symphony No.22 (The Philosopher)* by Franz Joseph Haydn, see page 27.

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Vincent Ho

Earthbeat

Ralph Vaughan Williams

The Lark Ascending

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ÉMILIE PARÉ

VIOLIN



Émilie Paré holds the positions of Principal Second Violin with the Windsor Symphony Orchestra, Principal Second

Violin with London Symphonia, and Assistant Principal Second Violin with Symphony Nova Scotia. She recently won a position in the first violin section of the Hamilton Philharmonic Orchestra.

She performs regularly as an extra with the orchestras of the National Ballet of Canada and the Canadian Opera Company. In 2019, she joined the Orchestre symphonique de Montréal for their tours in Europe and the Americas.

Émilie studied with Johanne Arel at the Conservatoire de musique de Montréal, where she graduated with the highest honours in Violin Performance.

Ms. Paré plays on a Fiorini violin and a Cuniot-Hury bow graciously provided to her by the company Canimex inc. from Drummondville, Quebec.

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Earthbeat

VINCENT HO

Vincent Ho wrote *Earthbeat* as the last movement of the “True North: Symphonic Ballet,” which was commissioned by the Calgary Philharmonic Orchestra to celebrate Canada’s 150th Anniversary. The work was inspired by the pow-wow traditions of Canada’s First Nations. With guidance from pow-wow musician and expert Hal Eagletail of the Tsuu T’ina Nation, Ho was introduced to the music of his community, its history, and the cultural importance it serves. Such collective dances and music-making bring one closer to the Earth’s “heartbeat” while bringing unity within the community. From Ho’s discussions with Eagletail, he learned that this “heartbeat” is a universal theme found in all civilizations, and Ho as a composer tried to find a way

to express it within his own musical language. To reflect Canada’s history and that of Indigenous people, Eagletail and Ho decided that the inclusion of the Métis traditional piece “Red River Jig” during the climax of this work was an important way of acknowledging the nation’s history in musical form. It is a piece that has its origins in the traditional dances of the First Nations, French, English, Scots, and Orcadian people.

Vincent Ho humbly thanks Hal Eagletail and all the pow-wow musicians he met and learned from during the creation of this work, and also choreographer Yukichi Hattori whose original narrative of the “True North Project” provided the initial inspiration.

© Vincent Ho

The Lark Ascending

RALPH VAUGHAN WILLIAMS

One of the most memorable sights of the British countryside in spring and early summer is the courting flight of the skylark. The bird ascends in steps while singing continuously. He hovers for a short while then rises almost vertically to a new point of pause, and then on and up until almost lost from sight.

The lark is depicted by the solo violin. The piece opens with a beautiful cadenza, played very quietly and delicately, that describes the hovering flight of the bird climbing higher and higher. The mu-

sic avoids any tonal centre and is written without bars giving the soloist an almost improvisatory freedom to describe the ethereal minstrel. The cadenza returns in the middle and at the end of the work, and the two intervening episodes draw on English folk music idioms. The solo violin combines with the orchestra to become the woods and brooks, the meadows green, and the dance of children, blending into an intensely beautiful and idyllic tableaux of English life.

© The Portobello Orchestra

PROGRAM NOTES

Symphony No. 2 (Water)

ROBERT CARL RIVAL

Some years ago, my wife and I hiked the Maligne Range (Skyline) trail, situated in the Canadian Rockies near Jasper, Alberta. Visits to Gray Provincial Park in the BC interior, famous for its countless rapids and waterfalls, suggested a water-themed symphony.

The roar of relentlessly pounding waves; the spectacular spray as these crashed on nearby islands; a vast, desolate beach strewn with shells, driftwood, seaweed, and an uninterrupted view of a horizon painted with dark, ominous clouds—all this forms the basis of the opening sonata-form movement in

which a mysterious, wave-like principal theme—the ocean’s raw force—is pitted against a glowing, undulating one—the joy provoked by its contemplation.

We retreated into the nearby temperate rainforest where an unusual serenity overcame me. Gentle and intimate, the second movement is scored for strings alone, the principal desks forming a solo octet enveloped like a forest’s embrace by the remaining strings. The band is in full force in the lively, dance-like finale culminating in a depiction of monumental Helmcken Falls, Canada’s fifth highest (137m).

© Robert Rival



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Saturday, February 10, 2024 | 7:30pm

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The Capitol Theatre, Windsor, ON

Francisco Hernández Bolaños, conductor

Matti Pulkki, accordion

Madalena Gutierrez & Germán Ballejo, tango dancers

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Adiós Nonino

Tango of the Lemons

Concerto for Bandoneón, "Aconcagua"

I. Allegro marcato

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El choclo & La cumparsita

Tango (Por Una Cabeza)

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MATTI PULKKI

ACCORDION



Matti Pulkki got his first accordion and began his music studies at the age of six in the small town of Joutseno in eastern Finland. He grew up immersed in traditional Finnish music, old dance tunes, virtuosic show-pieces and classical music, performing and competing with the accordion from an early age on. Later Matti proceeded to study with esteemed Finnish accordionist Matti Rantanen. Over the years, he participated in numerous international masterclasses and seminars. The interest to meet musicians and teachers around the world also led Matti to Canada for the first time in 2014 to study for a year with Joseph Macerollo. After multiple shorter visits for shows and concerts, Matti returned to Canada in 2019. Holding Bachelor's

and Master's degrees in accordion performance from the Sibelius Academy of the University of the Arts Helsinki, Matti is currently pursuing a doctorate at the University of Toronto.

Matti has performed internationally with numerous ensembles and as a soloist. He has also been involved with multiple theatre and opera productions both in Finland and Canada. Since his debut recital at the Helsinki Music Center in 2018, Matti has appeared at several international festivals. In his solo repertoire, Matti often concentrates on original classical contemporary works written for the free-bass accordion. Recently, he has been focusing on collaboration with composers to reimagine the possibilities of his instrument. Matti continuously premieres new solo and chamber works and holds lectures about the accordion for composition students in institutions around the world.

Outside the contemporary music scene, Matti eagerly arranges and performs music from a wide variety of styles and genres. His transcriptions of classical pieces range from Renaissance and Baroque keyboard music to twentieth-century pieces. Matti does not restrict himself to classical music, and can often be seen performing music from tangos and klezmer to folk music and jazz, and everything in between. Matti is the accordionist for the internationally renowned and critically acclaimed ensemble Quartetto Gelato.

© Matti Pulkki



BORDER CITY LIVING ONSTAGE SERIES

**THE MORRIS AND BEVERLY BAKER FOUNDATION
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18th Century Paris

Thursday, February 22, 2024 | 7:30pm

Friday, February 23, 2024 | 11:00am

The Capitol Theatre, Windsor, ON

Robert Franz, conductor

Jean-Joseph Cassanéà De Mondonville

Overture from *Daphnis et Alcimadure*

Ouverture

Larghetto Nottes égales

Presto

François Colin De Blamont /
Edited By Julien Dubruque

Suite from *Symphonies des Fêtes
grecques et romaines*

Ouverture

Sarabande

Premier et Deuxièm rigaudon

Premier menuet

Air

Chaconne

Jean Philippe Rameau

Suite des danses from *Platée*

Ouverture

Orage

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PROGRAM NOTES

Concerto No. 2 in E minor for Overture from *Daphnis et Alcimadure*

JEAN-JOSEPH CASSANEÀ DE MONDONVILLE

Jean-Joseph Cassanea de Mondonville was born in 1711, in Narbonne, France. He most likely received his early musical education from his father, who was an organist of Narbonne Cathedral. As a boy, he learned to play the violin, which brought him to Paris in 1731. By 1734, the *Mercure de France* was praising him for his virtuosity. Mondonville would ultimately grow up to become one of the most outstanding French musicians of the 18th century.

Amidst the “*Querelle des Bouffons*”, an argument between partisans of French and Italian music, Mondonville takes a stand for the “French party” and produces several operas in French. In 1754, *Daphnis*

et Alcimadure virtually undermined the “Italian party” by offering a Southern compromise: a very French music for a language sung with the scents of the Mediterranean, the Occitan Language. In the 18th century, the work enjoyed considerable success, evidenced by productions in more than twenty five cities.

The *Overture* shows a brilliant array of scales on the strings, paving the way to a fascinating dialogue between the winds and the strings in the middle section. It ends with all the instruments playing together, not without hearing the brilliant scales one last time.

© Elizabeth Clark/Michel Roubinet



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Suite from Symphonies des Fêtes grecques et romaines

FRANÇOIS COLIN DE BLAMONT

François Colin de Blamont was born in 1690 in Versailles to musician parents, both of whom were regular members of the “Musique du roi”. His apprenticeship was entrusted to Lalande, a friend of his father. In 1719 he took the position of Superintendent of the “Musique de la Chambre du Roi”, succeeding Lully’s son, and he wrote for the Royal Academy of Music.

“Fetes grecques et romaines”, a heroic ballet by François Colin de Blamont with a libretto by Louis Fuzelier, premiered in July 1723 at the Royal Academy of Music and enjoyed immense success throughout the

18th century, both on the lyric stage and at the fair. In addition to the innovative nature of this work – being the first heroic ballet, a genre that would compete with the opera-ballet, notably created by André Campra – it represents a significant milestone in French lyric theatre. It synthesizes the nobility of the lyric tragedy created by Lully with the more playful tone, featuring ariettas and choreographic diversions, of the opera-ballet created by Campra.

The movements that form the suite from this ballet stand among some of the most remarkable pieces of their time.

© boutique.cmbv.fr

Suite des danses from *Platée*

JEAN PHILIPPE RAMEAU

Born in 1683, Jean-Philippe Rameau stands as a towering figure of the Baroque era, his greatness evident in his groundbreaking harmonic innovations and profound influence on the evolution of French music, fundamentally shaping the course of 18th-century musical expression.

The water nymph *Platée* is convinced that Jupiter is in love and wants to marry her. This premise is the start of a chain of misunderstandings that gives this comedy by Jean-Philippe Rameau its rhythm, irony, and biting wit. A jewel of French baroque opera, *Platée* is considered a ballet buffon. Around the libretto of *Valois d’Orville*,

a comic masterpiece, Rameau’s musical inventiveness is omnipresent. Each scene is an iconoclastic mixture of arias, choruses, and dances that flesh out an intrigue full of secondary roles and adventures.

This suite of dances includes some of the most outstanding moments of the opera that go from the contrasting *Overture*, the energetic *Orage* (storm), to interludes that beckon our imagination to envision exquisite dances, such as the *Rigaudons* and the *Contredanse*, culminating in the refined elegance of the final *Chaconne*.

© Opera Online

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As part of our partnership with the Greater Essex County District School Board, the WSO String Quartet visits Marlborough and F.W. Begley schools one afternoon per month during the school year. They rehearse for the afternoon and welcome students to come and listen, ask questions, and enjoy different pieces of music. The musicians highlight different techniques or ways to play their instrument to make different sounds. In alignment with our Education concerts in schools this year, musicians talk about finding the beat in the music, and help them learn how to conduct in different time signatures.

The WSO is committed to connecting with students and looks forward to the Strings in Schools program.



A student asks Peter Wiebe about his cello.

“Engagement with orchestral music helps develop the brain of young people and it is at the core of who we are to give every child in Windsor Essex the opportunity to thrive.”

— Maestro Robert Franz



WSO Assistant Principal Second Violin, Michèle Dumoulin, shares some violin facts with students.

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| February 23 | Black Kids in Action |
| March 2 | WINDSOR SYMPHONY ORCHESTRA
Family Concert: Singing with Flo Goldilocks |
| March 3 | 4TH WALL MUSIC
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The Windsor Symphony Society

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