

WINDSOR SYMPHONY ORCHESTRA

IN TUNE

2025-2026 • ISSUE 3

ARTISTIC ADVISOR

The WSO welcomes
Artistic Advisor
James Sommerville

A FORCE AT FRONT OF HOUSE

Gayle Allen celebrates 30
years as Front of House
Manager



MARTINA
SMAZAL
Viola

ROMAN
KOSAREV
Principal Viola

NICHOLAS
PENNY
Assistant
Principal
Viola

wso

WINDSOR SYMPHONY ORCHESTRA

2025-2026 SEASON



**BEAUTY AND
THE BEAT**
January 24 & 25



**THE MUSIC OF
LED ZEPPELIN
& THE WHO**
January 30



**FAMILY CONCERT:
BROADWAY
FOR KIDS**
February 7



**LEE SIEGEL SINGS
BROADWAY**
February 14 & 15



**SERENADE FOR
STRINGS**
February 19 & 20



**MENDELSSOHN'S
ELIJAH**
March 7 & 8



**LILLIAN PLAYS
BOCCHERINI**
March 12 & 13



**FAMILY CONCERT:
LIFT EVERY VOICE**
March 14



**FAMILY CONCERT:
THE JUNGLE BOOK**
April 11



**SULTANS OF
STRING RETURN**
April 18 & 19



**FROM MOZART
TO COPLAND**
April 23 & 24



RACHMANINOFF
May 2 & 3

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PHOTOGRAPHY & RECORDING NOTICE



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A Message from Board President

Kyle Kootstra



Happy New Year! I hope your holiday season was joyful, healthy, and restorative. On behalf of the Board of Directors, it is my great pleasure to welcome our patrons, sponsors, donors, musicians, and staff back to the historic Capitol Theatre as we begin the second half of our 2025–2026 season.

We are thrilled for what lies ahead. The remaining months promise a spectacular lineup of performances featuring dynamic guest conductors and extraordinary guest artists who will bring fresh

energy and inspiring interpretations to our stage.

The WSO welcomed Jamie Sommerville in October as Artistic Advisor. His extensive background and expertise in programming and leading orchestras have been a great asset already to the WSO. Jamie is an extraordinary musician, and he is respected for his artistry throughout Canada.

We enter the new year vibrant and strong. Our Board of Directors looks forward to working with and supporting a Music Director search committee to fill this important role. Your enthusiasm and support make this vibrant musical community possible, and we are deeply grateful for your continued commitment to the WSO.

Thank you for sharing in the magic of live music. We look forward to celebrating the rest of this remarkable season with you.

Sincerely,

A handwritten signature in black ink that reads "Kyle Kootstra".

Kyle Kootstra, Board President, Windsor Symphony Orchestra

Land Acknowledgement

We acknowledge that our concert is taking place on the traditional territory of the Anishinaabe. Many nations have cared for this land since its earliest days: the Wendat, the Haudenosaunee Nations and

through the Three Fires Confederacy — the Ojibwa, the Odawa and the Potawatomi Nations. We are honoured to be hosted on Wawiatanong, what is now known as the Windsor-Essex region along the straits of Detroit, and acknowledge their enduring presence on this land. The Windsor Symphony Orchestra is committed to honouring Indigenous history and culture while moving forward towards mutual respect, reciprocity and responsibility. We know that reconciliation is not a single act or a moment in time — it is a journey that begins with listening, acknowledging, and honoring the truth.



Midwinter Musical Feast

Monday, February 2, 2026

Nico Walkerville | 7:00pm
(325 Devonshire Road)

The WSO's coziest tradition is back!

Warm up with the WSO and come for a
delicious meal, music and friendship.

Tickets: \$140

Your ticket supports the WSO's Education & Community Outreach programs.

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Board & Administration

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Windsor Symphony Orchestra

Robert Franz, *Music Director (2013-2025)*

James Sommerville, *Artistic Advisor*

Geoffrey Larson, *Resident Conductor*

Dr. Bruce J.G. Kotowich, *Chorus Master*

John Morris Russell, *Conductor Laureate*

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JAMES SOMMERVILLE

ARTISTIC ADVISOR



James Sommerville's multi-faceted career has graced the great stages of the world for over 40 years. He led the Hamilton Philharmonic Orchestra to great acclaim in his seven seasons as Music Director and has conducted innumerable professional ensembles across the globe. Recent appearances include the Okanagan, Fort Wayne, Toronto, and Québec Symphony Orchestras. Internationally, Sommerville has been conductor of the US National Brass Ensemble in concert and on their award-winning CDs. He regularly commissions new works from Canadian and international composers.

Sommerville was Principal Horn of the Boston Symphony Orchestra for 25 years, capping an orchestral career that included seasons with the Toronto and Montreal Symphony Orchestras, the COC Orchestra, and many others. The winner of the highest prizes at the Munich, Toulon and CBC solo competitions, Sommerville appeared as a soloist with major orchestras throughout the Americas, Europe, and Asia. A JUNO Award winner for his recording of the Mozart Horn Concertos, he is heard regularly on the CBC network and has recorded all the standard solo horn repertoire for broadcast.



GEOFFREY LARSON

RESIDENT CONDUCTOR

Geoffrey Larson serves as WSO Resident Conductor and Music Director of the Seattle Metropolitan Chamber Orchestra. He previously served as Assistant Conductor and Chorus Master of Berkshire Opera Festival for eight seasons of productions in Massachusetts and New York City.

Geoffrey was awarded second prize in the 2021 International Orchestral Conducting Competition "UAL" in Spain, and has conducted orchestras such as the Spokane Symphony, South Bend Symphony, Bainbridge Symphony, Northwest Mahler Festival, Karlovy Vary Symphony Orchestra (Czech Republic), and Plevnen Philharmonic (Bulgaria). Passionate about the music of our time, Geoffrey has collaborated with composers such as Gabriel Prokofiev, Anthony Davis, Anna Clyne, and Reza Vali.

Geoffrey is a doctoral candidate at the Indiana University Jacobs School of Music, where he served as Assistant Conductor of IU Opera and Ballet Theatre. He counts Arthur Fagen, Walter Huff, David Neely, Thomas Wilkins, Robert Page, and George Hurst among his teachers in conducting.



DR. BRUCE J.G. KOTOWICH

CHORUS MASTER

Dr. Bruce J. G. Kotowich, DMA, is the Interim Director of School of Creative Arts (SoCA) and an Associate Professor of Music-Director of Choral Activities at the University of Windsor. He directs the University of Windsor Chamber Choir and USingers

and teaches courses in choral techniques. He currently serves as 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.

His choirs have performed throughout North America, Europe, and China, including a group of Windsor Essex choristers at Carnegie Hall, New York.

THIRTY YEARS OF GAYLE!

THE IMPACT OF THE CAPITOL THEATRE'S FRONT OF HOUSE MANAGER



The Capitol Theatre's Front of House manager, Gayle Allen, celebrates 30 years of service.

If you've been to a WSO concert or any event at the Capitol Theatre in the past thirty years, you've likely seen Gayle Allen. The Capitol Theatre's Front of House manager has been on the job since 1995, and the staff and volunteers of both the theatre and the WSO wanted to make sure she was recognized for her stalwart service. Our home in downtown Windsor would not be the same without her.

Gayle's path to the Front of House began when she was part of a group working fundraising bingos for the Capitol Theatre. The Front of House manager at the time, Norm Hitch, was at one

of the bingos and asked if anyone was interested in joining the Capitol Theatre cleaning staff. Gayle leapt at the opportunity and progressed to helping out with the bar service at events, filling in and helping out wherever she was needed. She became the assistant Front of House manager, becoming more familiar with the ins and outs of day-to-day theatre operation.

In 2002, she was the obvious choice to become full-time Front of House manager. The duties and responsibilities that come with the position, she says, are endless: coordinating the Capitol's complement of 75 volun-

teer staff (ushers, servers, etc.) for each event, getting everyone into the theatre, and making sure the show starts precisely on time is just a broad overview of what a front of house manager has to do every time the curtain goes up, or the orchestra takes the stage.

Every show is different, and the job is ever evolving, but for three decades, Gayle has been making it happen. "I just make sure they have whatever it takes to put on their show," she says.

During Gayle's tenure the Capitol Theatre earned a Downtown Windsor Business award for cleanest business exterior, and though upkeep and management of the facility has now shifted to the City of Windsor and the WSO, Gayle still takes pride in the details.

Asked what keeps her stationed at Front of House, Gayle said, "I tell everyone — this is a feel-good building filled with memories. People have memories of coming to the Capitol Theatre

with their parents, or their grandparents, the volunteers are wonderful... it's just a good place to be."

Amongst her favourite memories of her time at the Capitol is when the monks from the Drepung Loseling monastery in Tibet held a 10-day residency at the Capitol Theatre and created a mandala using coloured sand in the Joy Theatre, and when Margaret Trudeau came to Windsor to speak on mental health. "I just cried listening to her stories," Gayle said.

So, the next time you attend a performance and you see Gayle hustling around the lobby and concourses, making sure everything is up-to-snuff and running on-time, she might not have a lot of time to chat, but take a moment and thank her for her service, and her years of helping the community create more memories at the historic Capitol Theatre.

Thank you, Gayle!



Gayle with some of the Capitol Theatre volunteers posing with Canadian astronaut Chris Hadfield, 2014.

Your WSO

WFO

MICHÈLE DUMOULIN

ASSISTANT PRINCIPAL SECOND VIOLIN

NICHOLAS PENNY

ASSISTANT PRINCIPAL VIOLA

NATASHA PENNY

VIOLIN

BRYCE PENNY

CELLO



Left: WSO musicians Michèle Dumoulin and Nicholas Penny. Right: A young Natasha Penny, now a WSO musician, with her parents Michèle and Nicholas.



Natasha Penny (seated as Assistant Concertmaster), Nicholas Penny (seated as Principal Viola) and Michèle Dumoulin (seated as Assistant Principal Second Violin) perform together at a WSO concert in November 2025.

The WSO truly is a family affair. We are happy to introduce you to one of our musical families, Michèle Dumoulin, Nicholas Penny and their children, Natasha and Bryce.

How did you get started on your instruments?

MICHELE: I started violin at age three in Howick, Québec. It was one of the earliest experimental Suzuki programs starting up in Canada in the 1960s.

NICHOLAS: I started violin age 10 with group classes on the South Shore of Montreal. Then I moved to private lessons at age 11 with Benjamin Stolow who was a violist in the Montreal Symphony Orchestra. In university I switched to viola.

NATASHA: I started violin at age 3 in a small Suzuki group class. During my teen years my violin teacher was WSO violinist Xie Min. At McGill University, I studied with Jonathan Crow who is now concertmaster at the Toronto Symphony Orchestra, Denise Lupien, former concertmaster of Orchestre Métropolitain de Montréal, and Andrew Wan, concertmaster of Orchestre Symphonique de Montréal.

BRYCE: I started violin at age three and switched to cello at age seven, taking lessons with WSO cellist, Andrew McIntosh.

All four members of the Dumoulin-Penny family studied at McGill, had extensive chamber music training and experience during their school years, and were members of the National Youth Orchestra of Canada while in University.

What is something significant about your instrument?

MICHELE: I play a 1928 Italian violin by Alfredo Contino, who was the last of the long line of Neapolitan makers descended from Gagliano.

NICHOLAS: I play a modern viola by David Prentice, Ontario luthier.

NATASHA: I play a modern violin by Denis Cormier.

BRYCE: I play a cello by Montreal maker Fabienne Gauchet.

Why/how did you choose your instrument?

MICHELE & NICHOLAS: Our parents got us started. Our two children assumed they would have their own instrument and start playing like we do, so we started them when they were ready.

A Proud Family Moment:

MICHELE: We enjoyed a proud family moment in 2023, when the four of us performed together at a WSO Masterworks concert.

What does a home full of musicians look like?

MICHELE: Natasha lives in Toronto and freelances with orchestras in Toronto and Southwestern Ontario, and she comes to Windsor when she's performing with the WSO. We do our own individual practise, sometimes up to four hours a day. It would sound like a madhouse to most people but it's normal for us.

We spend a lot of time and energy teaching. Nicholas and I find it extremely rewarding. Our Suzuki group program, Sunnyside Strings, has been making music for 30 years. We teach the grade 4-6 class of the String Project at Begley and Marlborough schools respectively, in addition to our private violin and viola students at home, and a two-week chamber music camp in the summer. Natasha teaches for the North York Suzuki school. She was in my original group lesson class when she started violin.



Windsor **Symphony** Orchestra

Robert Franz, Music Director

ONSTAGE SERIES

THE MORRIS & BEVERLY BAKER FOUNDATION CAFÉ SERIES

A Taste of Italy

Thursday, January 15, 2026 | 7:30pm

Friday, January 16, 2026 | 11:00am

The Capitol Theatre, Windsor, ON

Benoit Gauthier, guest conductor

Tomaso Albinoni

Concerto No. 11 in C Major

I. Allegro / II. Adagio / III. Allegro

Antonio Vivaldi

Concerto in F major for Flute, Oboe & Bassoon

I. Allegro / II. Largo / III. Presto

Giuseppe Torelli

Concerto à 4 in stile Francese No. 1

I. Largo – Allegro - Adagio / II. Allegro

Alessandro Scarlatti

Sinfonia No. 4 in E minor

I. Vivace / II. Adagio / III. Allegro

IV. Adagio / V. Allegro

Antonio Vivaldi

Sinfonia in G Major

I. Allegro / II. Vivace / III. Allegro

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BENOIT GAUTHIER

GUEST CONDUCTOR



Benoit Gauthier is a Canadian conductor acclaimed for the intensity and depth of his interpretations. In 2024, he received the prestigious Jean-Marie-Beaudet Prize in Conducting from the Canada Council for the Arts.

He recently made his New York debut at the Lincoln Center. He has also conducted the National Arts Centre Orchestra, the Quebec Symphony Orchestra, and the Laval Symphony Orchestra, and is scheduled to make debuts with the Thunder Bay Symphony, and Orchestre de l'Agora.

A graduate of the Curtis Institute of Music in Philadelphia, where he served as a Conducting Fellow, Gauthier refined his craft under world-renowned mentors including Yannick Nézet-Séguin, Ford Mylius Lallerstedt, Jim Ross, Robert Spano, Michael Stern, Noah Bendix-Balgley, and Yuja Wang. His exceptional artistry and communicative presence—recognized by both colleagues and faculty—led to his

appointment to the Conducting Faculty at Curtis in a newly created position designed specifically for him.

Committed to community engagement, Gauthier founded the Orchestre symphonique de la Côte-Nord (OSCN) at the age of 16, in the only region of Québec that had no professional orchestra. Now a recognized institution, the OSCN performs major symphonic works.

In April 2025, he conducted the premiere of Alexis Vollant's *Requiem de guérison*—a moving work dedicated to the memory of Indigenous children who perished in residential schools—performed in collaboration with the OSCN.

Gauthier received the 2023 Emerging Artist Award from Culture Côte-Nord and has been supported by Canadian arts grants as a conductor, flutist, and composer. In 2025, he was also named among CBC's "30 Classical Musicians Under 30 to Watch."

© benoitgauthierchef.com

CONCERTO NO. 11 IN C MAJOR

TOMASO ALBINONI

A leading composer of the Baroque Era, Tomaso Albinoni lived from 1671-1751. Born in Venice, he found his greatest success as an opera composer. However, most of his operas are now lost, as they were seldom published and most of his original performing materials were destroyed. He is chiefly known today for his instrumental works, such as his concerti. Typically framed in three movements (fast, slow, and fast), a concerto in the Baroque era placed complimentary

instruments, or groups of instruments, in musical conversation with one another. The large accompanying ensemble—referred to as the ripieno, tutti, or concerto grosso—trades musical statements with the solo instrument or instruments, referred to as the concertino. Albinoni's C major concerto dates from the first two decades of the eighteenth century and is part of a published collection of *Concerti a cinque* that incorporate parts for five different instrumental voices.

CONCERTO IN F MAJOR LA TEMPESTA DI MARE

ANTONIO VIVALDI

Antonio Vivaldi was a virtuoso Italian violinist and composer who lived from 1678-1741. An ordained member of the Catholic clergy at the age of 25, Vivaldi earned the nickname "The Red Priest," an apparent reference to his red hair. His music's brilliant features, from the fast, highly ornamented nature of his instrumental writing to the emotional drama of his operas, became synonymous with Italian baroque style. Vivaldi's more than 500 concerti

defined the genre, consolidating it into an idiom that was widely influential for composers of other nationalities throughout Europe. Vivaldi composed three concerti known as *La tempesta di mare* (A Storm at Sea) in the second decade of the eighteenth century. While an early version of this tumultuous and virtuosic piece featured only the flute as a solo instrument, this later version expands the solo concertino to include oboe and bassoon.

CONCERTO NO. 1

GIUSEPPE TORELLI

Born in Verona in 1658, the Italian composer and violinist Giuseppe Torelli is known for his development of the concerto during the Middle Baroque Period. His *Concerto a quattro in stile Francese* dates from 1692. It is titled in reference to the four instrumental voices for which it is scored (two violins, viola, and basso continuo such as cello and harpsichord), and its

French stylistic inspiration. This influence can immediately be heard in the opening movement, which begins with the fanfare-like rhythms of a French overture. It is music that would have been right at home in the court of Louis XIV, the “Sun King,” who reigned in France at the time. However, Torelli concludes his concerto with a *corrente*, a distinctly Italian dance in a fast triple meter.

SINFONIA NO. 4

ALESSANDRO SCARLATTI

Alessandro Scarlatti was another Italian composer of great innovation and wide-ranging influence in the genre of opera, though his operas are seldom heard onstage today. He was the first composer to develop the multi-movement Italian overture or *sinfonia*, a major precursor to the modern orchestral symphony. Originally used to

create excitement as the curtain rose in an opera production, this instrumental piece alternated fast and slow movements. Scarlatti expands a *sinfonia*’s traditional three-movement format to five movements here, and the ensemble is expanded to include flute and oboe in addition to a standard string ensemble with basso continuo.

SINFONIA IN G MAJOR

ANTONIO VIVALDI

Most of Antonio Vivaldi’s major works were composed while he served as *maestro di violino* (master of violin) at the Ospedale della Pietà, a large orphanage institution in Venice. Young women were trained on string instruments at the Ospedale, and a renowned orchestra and chorus was formed of the institution’s

most talented young musicians, an ensemble that premiered many of Vivaldi’s instrumental works. His *G major Sinfonia*, dating from the first decade of the eighteenth century, is one such piece. Its virtuosic flourishes and tender expression is contrasted in three movements that follow a traditional fast-slow-fast construction.

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Windsor **Symphony** Orchestra

Robert Franz, Music Director

BILL AND ROCHELLE TEPPERMAN MASTERWORKS SERIES

Beauty and the Beat

Saturday, January 24, 2026 | 7:30pm

Sunday, January 25, 2026 | 2:30pm

The Capitol Theatre, Windsor, ON

James Somerville, guest conductor

Shawn Mativetsky, tabla and electronics

Jordan Pal

Upwell for Digital Performer and Orchestra

INTERMISSION

Ralph Vaughan Williams

Symphony No. 8 in D minor

I. Fantasia (Variazioni senza tema)

II. Scherzo alla marcia

III. Cavatina

IV. Toccata

Curtain Call Conversations

Experience the music... stay for the conversation

Join Maestro James Somerville and Shawn Mativetsky for an exclusive conversation on stage about performance, creative process, where inspiration comes from, music composition, and more! *Curtain Call Conversations* take place directly after the concert. Patron participation is encouraged.

Series Sponsor: **Bill and Rochelle Tepperman**

SHAWN MATIVETSKY

TABLA AND ELECTRONICS



Dynamic performer Shawn Mativetsky is considered one of Canada's leading ambassadors of the tabla and is a pioneer in bridging the worlds of Western and Indian classical music. Acclaimed as an exceptional soloist and a leading disciple of the renowned Pandit Sharda Sahai, Shawn Mativetsky is highly sought-after as both performer and educator, and is active in the promotion of the tabla and North Indian classical music through lectures, workshops, and performances across Canada and internationally. Based in Montreal,

Shawn teaches tabla and percussion at McGill University. His solo tabla album, *Rivers*, is rooted in the rich traditions of the Benares style of tabla playing, and his new project, *Temporal Waves*, brings the tabla into electronic music territory. His recent work involves explorations with tabla, effects pedals, and synthesizers, along with the use of magnetic tape recording and manipulation. He has also published a book, *Rudimentaal*, featuring compositions for snare drum, inspired by the tabla drumming of North India.

Photo by Caroline Tabah

Shawn Mativetsky would like to thank Maxime Daigneault and Véronique Girard for the Max patch programming for his performance of *Upwell*.

UPWELL FOR DIGITAL PERFORMER

JORDAN PAL

Canadian composer Jordan Pal has served as the Toronto Symphony Orchestra's RBC Composer in Residence. *Upwell for Digital Performer and Orchestra* was premiered in 2022. Its title refers to a natural process taking place in the ocean, where nutrient-rich, colder water from the depths rises

towards the surface, leading to biological growth and diversity. In addition to the instruments of a standard full orchestra *Upwell* features a soloist performing on tabla drums a form of percussion originating in the Hindustani music of North India while controlling digitally-created sounds.

SYMPHONY NO. 8 IN D MINOR

RALPH VAUGHAN WILLIAMS

Ralph Vaughan Williams was an English composer whose music led a shift towards folksong and native British influences in the twentieth century throughout British symphonic music, opera, chamber music, and more. In addition to the *Fantasia on a Theme by Thomas Tallis* and *The Lark Ascending*, Vaughan Williams became known for the expansive scale of his symphonies. The venerated composer was in his eighties when his Symphony No. 8 premiered

in 1956. Though Vaughan Williams preferred evocative subjects and titles for his symphonies instead of a numbering system (i.e. *A Sea Symphony*, *A London Symphony*, *Sinfonia Antarctica*), the Symphony No. 8 has no programmatic moniker. However, its large percussion section, including a set of small pitched gongs, belies a sensational influence: an opera production of Puccini's *Turandot*, which Vaughan Williams heard while composing the piece.

Program notes by Geoffrey Larson.

TOLDO POPS SERIES

Lee Siegel Sings Broadway

Saturday, February 14, 2026 | 7:30pm

Sunday, February 15, 2026 | 2:30pm

The Capitol Theatre, Windsor, ON

Martin MacDonald, guest conductor | Lee Siegel, vocalist

St. Clair College Music Theatre Students | Kristyn Wiklanski, director

Leonard Bernstein

Stephen Flaherty & Lynn Ahrens

Stephen Flaherty & Lynn Ahrens

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Overture to *Candide*

Make Them Hear You from *Ragtime*

Henry Ford from *Ragtime*

This is the Moment from *Jekyll & Hyde*

Murder Murder from *Jekyll & Hyde*

In His Eyes from *Jekyll & Hyde*

Maria from *West Side Story*

A Weekend in the Country from *A Little Night Music*

Send in the Clowns from *A Little Night Music*

Seasons of Love from *Rent*

I'll Cover You (Reprise) from *Rent*

INTERMISSION

Claude-Michel Schonberg/Arr. Calvin Custer

Claude-Michel Schonberg, Alain Boublil &

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Miss Saigon Medley

I'd Give My Life for You from *Miss Saigon*

Bui Doi from *Miss Saigon*

Aquarius from *Hair*

Gethsemane from *Jesus Christ Superstar*

Theme from Jesus Christ Superstar

Stars from *Les Misérables*

One Day More from *Les Misérables*

The following works *Candide Overture*, *Maria* are presented under license from Boosey & Hawkes.

The songs *Bui Doi*, *I'd Give My Life for You*, *Henry Ford*, *Make Them Hear You*, *One Day More*, and *Stars* by Claude-Michel Schonberg, Alain Boublil, Richard Maltby Jr, Stephen Flaherty and Lynn Ahrens presented under license from G. Schirmer Inc and Associated Music Publishers, copyright owners"

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MARTIN MACDONALD

GUEST CONDUCTOR



Martin MacDonald is one of Canada's most dynamic and outstanding conductors having been awarded both the Heinz Unger Award and the Jean-Marie Beaudet Award for orchestral conducting. In January 2022, MacDonald was named Music Director of the Cathedral Bluffs Symphony Orchestra based in Toronto. Most recently, MacDonald was named Artistic Partner of the Brott Music Festival based in Hamilton. He has guest conducted extensively across Canada having worked with the orchestras of Toronto, National Arts Centre, Vancouver, Victoria, Kamloops, Edmonton, Calgary, Regina, Saskatoon, Winnipeg, Hamilton, Kingston, Kitchener-Waterloo, London, Niagara, Sudbury, Thunder Bay, Windsor, Quebec, New Brunswick, and Newfoundland. He worked as a Cover and Guest Conductor for the National Ballet of Canada, and has worked with the Minnesota Ballet, Atlantic Ballet,

and Halifax Dance. MacDonald has recorded extensively for the CBC, several commercial recordings, and has led several live orchestra to film productions. Most notably, he has served as Resident Conductor, Associate Conductor, and a regular guest conductor of Symphony Nova Scotia since 2008, with over 250 performances. Martin has a Master's in Orchestral Conducting from McGill University, and a Bachelor's in Cello from Memorial University. Martin has studied conducting with Alexis Hauser, Bernhard Gueller, Boris Brott, Michael Jinbo, Kenneth Kiesler, Gustav Meier, Jorma Panula, and Johannes Schlaefli. Cape Breton born, MacDonald is the youngest of twelve children and has a diverse musical background with a strong Celtic music tradition including extensive touring and performing with members of his family throughout Europe and North America. He resides in Toronto with his wife Kristen and daughter Frances.

LEE SIEGEL

VOCALIST



Lee Siegel has performed on Broadway, at the Tony Awards, and across Canada, the United States, and around the globe, with multiple seasons at the Stratford Festival, Charlottetown Festival and Drayton Festival.

Favourite roles include: Judas (Jesus Christ Superstar), Tom Collins (Rent), Val Jean & Javert (in multiple productions of: Les Misreables), Old Deuteronomy (Cats), Simon Zealots (Jesus Christ Superstar), The Hawker (Tommy), Audrey II (Little Shop Of Horrors), and many, many more!

Lee has released two studio albums: *Where's The Orchestra*, (featuring

songs and artists that have inspired him) and just recently his album *Soul Man*, featuring classic soul hits of the 60's and 70's, that coincided with the launch of his Canada wide tour: *Soul Man!* - "To Be Loved" in September 2025.

Lee is a resident of the Niagara Region and thrilled and honoured to be celebrating the world of Broadway with the Windsor Symphony.

Follow Lee on socials @Lee_Siegel, @SoulManTheShow, or see his photography at: @LeeSiegelPhotography.

Lee says, "Thank you for the love and support. Follow all of your dreams, they can come true. Bet on yourself."



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Robert Franz, Music Director

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Serenade for Strings

Thursday, February 19, 2026 | 7:30pm

Friday, February 20, 2026 | 11:00am

The Capitol Theatre, Windsor, ON

Geoffrey Larson, conductor

Edward Elgar

Serenade for String Orchestra

Florence Price /arr. Peter
Stanley Martin

Andante Moderato from String Quartet for String Orchestra

Richard Wagner

Siegfried Idyll

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SERENADE FOR STRING ORCHESTRA

EDWARD ELGAR

An early piece by the British romantic master Edward Elgar, the *Serenade for Strings* was the composer's first fully-realized orchestral piece. He presented it as a wedding anniversary gift for his wife, Alice, in 1892, though his first work on the piece was in 1888 at the age of 31. Its three movements are framed in a traditional fast-slow-fast format, with rhythmic figures from the opening movement helping to tie the entire

piece together in the third. The intimacy of solo string playing is contrasted with richer, full-ensemble textures, and the piece exudes a distinctive British charm and sentimentality. It is reportedly the first work that Elgar was truly satisfied with, and it reveals the early maturity of a composer who would go on to write masterpieces such as the *Enigma Variations*, the *Symphony No. 2*, and *The Dream of Gerontius*.

ANDANTE MODERATO FOR STRING ORCHESTRA

FLORENCE PRICE

Florence Price moved with her family to Chicago in 1927 during the Great Migration, escaping mounting racial violence in her native Little Rock, Arkansas. Though she was a composer of considerable talent, educated at the New England Conservatory and the Chicago Musical College, her compositional output was limited for most of her early life, both by societal restrictions and her relationship with her husband. When this relationship became abusive, she was forced to escape danger once again, and the freedom she found yielded incredible musical achievements. Her landmark *First Symphony* would be the first by a black woman to be performed by a major American orchestra when it graced the stage at the Chicago

Symphony in 1933, and works like her *Piano Concerto in One Movement*, her *E minor Piano Sonata*, her *Violin Concerto No. 2*, *Mississippi River Suite*, and more have earned her an indelible place in the canon of twentieth-century composers. Her over 300 compositions bear the influence of African-American culture, from spirituals to traditional dances. Her *Andante moderato* is taken from the *String Quartet No. 1 in G major*, one of the many works that were rediscovered in 2009 during the renovation of a house just south of Chicago. The score was adapted for a larger string ensemble by Peter Stanley Martin, and shows the depths of Price's lyric genius and the magic of her music's rhythmic character.

SIEGFRIED IDYLL

RICHARD WAGNER

On Christmas Day 1870, Richard Wagner's wife, Cosima, awoke to the soft sounds of music drifting through their Tribschen villa on the shores of Lake Lucerne in Switzerland. A small orchestra of musicians from Zürich's Tonhalle Orchestra was arrayed on the steps of their home, performing a very special birthday gift for Cosima: *Siegfried Idyll*, a piece written by Wagner celebrating their infant son. The well-known conductor Hans Richter had even joined the ensemble for this musical home invasion, learning trumpet in order to perform a short thirteen measures of the piece. Richard and Cosima's son, Siegfried, was named

after the legendary dragon-slaying figure of Germanic legend, a character who would play a central role in Wagner's *Ring Cycle* of operas. As he wrote the music and revised the libretto for the opera *Siegfried*, strains of melody made their way into the *Siegfried Idyll* as well. Richard and Cosima's nickname for their son was Fidi, and above the bucolic chirping figures in Wagner's score, the composer wrote "Fidi-birdsong." Though the piece was intended to be kept a family secret, the Wagners later sold the manuscript to be published, and it has remained a favorite piece in the chamber orchestra repertoire.

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BILL AND ROCHELLE TEPPERMAN MASTERWORKS SERIES

Mendelssohn's Elijah

Saturday, March 7, 2026 | 7:30pm

Sunday, March 8, 2026 | 2:30pm

The Capitol Theatre, Windsor, ON

John Morris Russell, guest conductor

Amelia Daigle, soprano | Jael Hernandez, soprano

Erin Armstrong, alto | Philip Klaassen, tenor

Reginald Smith Jr., bass

Dr. Bruce J.G Kotowich, chorus master

WSO Chorus | Windsor Classic Chorale | University of Windsor Singers

Felix Mendelssohn: *Elijah (Elias)*

PART I

Introduction: As God the Lord of Israel liveth

1. Overture: Help, Lord!
2. Lord, bow thine ear
3. Ye people, rend your hearts
4. If with all your hearts
5. Yet doth the Lord
6. Elijah, get thee hence
7. For He shall give
10. As God the Lord
11. Baal, we cry to thee
12. Call him louder! for he is a God
13. Call him louder! he heareth not
14. Draw Near, all ye people
15. Cast thy burden upon the Lord
16. The fire descends
17. Is not His word like a fire!
18. Woe unto them who forsake Him
- 19a. O man of God, help thy people
- 19b. O Lord, thou hast
20. Thanks be to God

INTERMISSION

PART II

21. Hear ye, Israel!
22. Be not afraid, said God the Lord
23. The Lord hath exalted thee
24. Woe to him! he shall perish
25. Man of God, now let my words
26. It is enough, O Lord
27. See, now he sleepeth
28. Lift thine eyes
29. He, watching over Israel
33. Night Falleth
34. Beholdeth the Night
35. Above him Stood
38. Thus did Elijah the prophet break forth
39. Then, then shall the righteous shine
41. O come, every one that thirsteth
42. And then, then shall your light break forth

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JOHN MORRIS RUSSELL

GUEST CONDUCTOR



Conductor Laureate, John Morris Russell continues to devote himself to redefining the North American orchestral experience. Music Director of the Windsor Symphony Orchestra between 2001-2012, Russell is currently his eleventh year as conductor of the Cincinnati Pops Orchestra, one of the world's most iconic pops orchestras. Music Director of the Hilton Head Symphony Orchestra in South Carolina since 2012, Russell leads the prestigious Hilton Head International Piano Competition.

As a guest conductor, Russell has worked with many of North America's most distinguished orchestras including the Los Angeles Philharmonic, Cleveland Orchestra, New York Philharmonic, Boston Pops, National Symphony Orchestra as well as the orchestras of Toronto, Calgary, and Vancouver. He regularly leads the

National Orchestral Institute and Festival in College Park, Maryland.

As Music Director of the Windsor Symphony Orchestra, he conducted over forty world premieres. His recording of Prokofiev's *Peter and the Wolf* with the Windsor Symphony Orchestra earned Russell and the WSO its first JUNO nomination for "Best Children's Album" (2008). Russell has contributed seven albums to the Cincinnati Pops Orchestra discography, most recently their 2023 holiday album *JOY!*

Russell earned degrees from the University of Southern California, Los Angeles, and Williams College in Massachusetts, and has studied at the Guildhall School of Music and Drama in London, the Cleveland Institute of Music, the Aspen Music Festival in Colorado, and the Pierre Monteux School for Conductors in Hancock, Maine.

ELIJAH (ELIAS)

FELIX MENDELSSOHN

Mendelssohn's oratorio *Elijah* ranks as one of his most enduring masterpieces. Though it is constructed with the clear influence of the two baroque masters of oratorio that Mendelssohn perhaps admired the most, George Frideric Handel and Johann Sebastian Bach, the piece's sweeping lyricism and symphonic power embodies Mendelssohn's romanticism through and through. The composer scored both English and German versions of *Elijah* simultaneously, changing the music carefully to suit each language's unique characteristics. The oratorio's successful premiere in Birmingham in 1846 marked a significant achievement for the German composer, his second major success in England, after the oratorio *St. Paul*. Mendelssohn makes use of text from a variety of biblical episodes relating to the Old Testament prophet to tell the story of his life, such as dramatic scenes from 1 Kings and

2 Kings, while adding several other related biblical texts.

Four soloists generally cover the oratorio's eight roles, with the chorus providing commentary as The People in the manner of a Greek drama. The oratorio traces Elijah's defeat of the worshippers of the false god Baal, his extraordinary miracles, his eventual exile by the ruthless Queen Jezebel, and his ascension to heaven in a fiery chariot. Elijah begins with a proclamation by the titular bass soloist ("As God the Lord of Israel liveth"), before the orchestra launches into a terse overture that draws distinctly on baroque musical textures. Part I is concluded by the bringing of rain to parched Israel through Elijah's prayers. Part II depicts the persecution of Elijah by Queen Jezebel, his retirement to the desert, his vision of God appearing, his return to his work, and his ascension to heaven. The oratorio concludes with jubilant prophecies, praise, and a final amen.

Program notes by Geoffrey Larson.

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January 31	Rose City Comedy
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February 19 & 20	WINDSOR SYMPHONY ORCHESTRA <i>Serenade for Strings</i>
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Accessibility at the WSO

ACCESSIBLE SEATING: Wheelchair spaces are accessible in the theatre. The Capitol Theatre main entry is located at ground level and is equipped with ramps and inclined floors. The theatre can accommodate standard-sized manual and electric wheelchairs on the main floor. These spaces are limited, please contact the box office to inquire about availability. Please note: because the Capitol Theatre is a historical building, balcony seating is only accessible by stairs.

ACCESSIBLE PARKING

A City of Windsor By-Law permits persons with disabilities to park in areas marked "Commercial" provided an Accessible Parking Permit (APP) is clearly displayed through the windshield and (if times are noted) designated parking times are adhered to.

FREE SUPPORT WORKER TICKETS: Those attending an event as a Support Worker can request a ticket, free of charge. Please call the Box Office.

WASHROOM: An accessible washroom is located in the lobby area.

WALKERS: The ushers will be happy to assist you with removing your walker from your seat, storing it in a designated area, and returning it to you after your event.

THEATRE WHEELCHAIRS: The Capitol Theatre has a manual wheelchair available to assist from the lobby entrance to your seat. Please notify an usher upon arrival to request a wheelchair.

MOBILITY SCOOTERS: The Capitol Theatre is unable to accommodate motorized scooters. Scooters can be parked in a designated spot in the lobby after entering and guests can transfer, with assistance, if necessary, to one of the theatre's manual wheelchairs prior to entering the event.

Support Animals: Any guide dog, signal dog, or other animal individually trained to aid an individual with a disability can accompany a ticket holder. Please notify the Box Office at the point of purchase so that your seat can be selected to ensure adequate space for your support animal.

For accessible accommodations or seating requests, please contact the box office at boxoffice@windsorsymphony.com or call 519-973-1238.

More detail on accessibility can be found at capitoltheatrewindsor.ca/accessibility.



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WSO

Family Concerts are a great way to introduce children to a lifelong love of music. These concerts are 45 minutes and ideal for ages 4 to 12, as well as those who enjoy a more casual concert setting. Feel free to move around, vocalize, and experience the WSO your way. Join us before the concert for a FREE themed craft.

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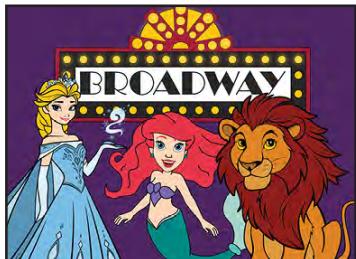
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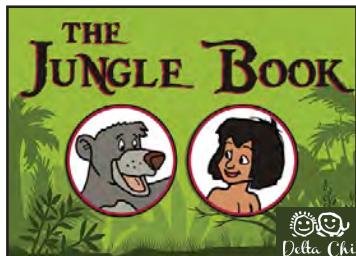
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