

WINDSOR **SYMPHONY** ORCHESTRA

# IN TUNE

2025-2026 • ISSUE 4



## **CREATING A CONCERTMASTER**

Lillian Scheirich  
in the spotlight

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# A Message from Board President

## Kyle Kootstra



As this season draws toward its final months, I am struck by how quickly the time has passed—and by how much we have shared together. On behalf of the Board of Directors, I am proud to say that the WSO continues to flourish artistically and organizationally, thanks to the remarkable dedication of our musicians, staff, volunteers, and the steadfast support of our patrons, donors, and sponsors.

This season has also been one of reflection and transition. The loss of our beloved Music Director, Maestro Robert Franz, has been felt deeply across our orchestra and our community. His artistic leadership and passion continue to inspire us, and we remain committed to honouring his legacy through excellence on our stage.

There is still much to look forward to in the weeks ahead. The remainder of the season features an exciting lineup of concerts led by dynamic guest conductors and extraordinary guest artists.

At the same time, we are well underway in our search for the WSO's next Music Director. I am pleased to share that this process is progressing thoughtfully and positively, guided by collaboration, care, and an unwavering commitment to the future of the orchestra. This moment of transition is one filled with optimism and artistic possibility.

We are also actively shaping plans for the upcoming season and look forward to sharing a program that reflects both our artistic ambition and the passion of our community for great music.

Thank you for being an essential part of the WSO's journey—by attending our concerts, by supporting us generously, and by believing in the power of live orchestral music.

Sincerely,

A handwritten signature in black ink that reads "Kyle Kootstra". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

**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 Haudanousaunee 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.

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*Chair endowed by the Morris &  
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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

**G**eoffrey Larson serves as WSO Resident Conductor and Music Director of the Seattle Metropolitan Chamber Orchestra. He is a cover conductor for the Virginia Symphony Orchestra, and 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 Pleven 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

**D**r. 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.

# CREATING A CONCERTMASTER

## LILLIAN SCHEIRICH & THE MUSICAL MYSTERY OF BOCCHERINI'S VIOLIN CONCERTO



Lillian Scheirich has been the Concertmaster of the Windsor Symphony Orchestra for more than 35 years. She knows her sheet music, having marked up countless manuscripts with the bowings for the orchestra's strings section. She also knows her music history.

So, it struck her as quite strange that while she was researching and sourcing the sheet music for her featured performance of *Concerto for Violin in D Major* by Luigi Boccherini (1743-1805) which takes place March 12 and 13 as part of the WSO's OnStage and Café series, she came across some peculiar goings-on,

a Classical-period mystery as it were: a rivalry between two composers that calls the very creation and provenance of the Boccherini concerto into question.

It was late WSO Music Director, Maestro Robert Franz, who first approached Lillian about what piece she would like to play for the performance. She was familiar with Boccherini's cello concertos but was intrigued by this lone violin concerto she had never heard before. The instrumentation — two flutes, two oboes, two horns, and complete strings — was perfect for the more intimate setting of the OnStage and Café series. The sheet music was

hard to find, but she eventually tracked it down through a music publisher in Germany. But, strangely, *Concerto for Violin in D Major* wasn't listed under Boccherini's repertoire. In fact, Boccherini hadn't written any violin concertos at all!

She discovered the concerto had actually been written by Czech composer Franz Xavier Pokorny (1729-1794), a less famous contemporary of Boccherini.

### CLASSIC RIVALRY

"When Pokorny died, one of his rivals, a composer by the name of Theodor von Schacht, erased Pokorny's name from every manuscript he could find and replaced it with the names of other people," Lillian explained. "And one of the names he replaced it with was Boccherini."

There is no indication as to why von Schacht didn't replace Pokorny's name with his own, but at the root of it, Lillian figures, there must be jealousy.

"Maybe von Schacht wasn't that talented and people would have known he was not the composer. But he didn't want (Pokorny) to get credit for anything," she said. "I listened to some of Pokorny's flute concertos and they sound similar, so it makes sense. I believe Pokorny could have written the piece."

In preparation for the performance Lillian rewrote the cadenzas — the personalized solo passages that allow the performers to showcase their technique and interpretive vision — because the ones she received seemed to be from a different period.

"They were Romantic cadenzas," she said. "They didn't suit the piece, so I just wrote my own music there. You get to put your own stamp on it."

Despite all the intrigue, in the end it was just the music, the beautiful melodies, that drew Lillian to *Concerto for Violin in D Major*.

"The cadenzas didn't match, the composers didn't match, nothing added up in this piece," she laughed. "But it's pretty. It sounds like Mozart,



Concertmaster Lillian Scheirich and Assistant Concertmaster Konstantin Popović performing at the Capitol Theatre.



The WSO in 1991 with Lillian Scheirich in her first year as Concertmaster.

it sounds like Schubert. I'm really excited about it. It's cool to do something different. I don't think it's ever been done (in Windsor)."

## THE EARLY YEARS

Lillian's career with the WSO goes all the way back to 1980, when she was a high school student. It was a paying gig at a time when not all of the musicians were paid. After four years she left Windsor to attend the Eastman School of Music at the University of Rochester in New York. While she was away at university the WSO became a fully professional orchestra under conductor Dwight Bennett. Upon graduation she auditioned and earned her spot, returning to Windsor in 1989 as Assistant Concertmaster. When Susan Haig took over, Lillian was appointed Concertmaster in 1991.

But her musical education began years earlier, across the border in Detroit, studying violin and piano evenings and weekends at the now defunct Detroit Community Music School.

"It was a wonderful place where I would go three times a week and it was lessons in chamber music, theory, music history, and orchestra, and it had scholarships and financial aid packages so that my parents could afford it," she recounted. "I was really very lucky. I was there for thirteen years concurrent with going to regular school here in Windsor."

## PIVOTAL OPPORTUNITIES

Continued hard work earned Lillian a spot at the prestigious Mozarteum International Summer Academy. She travelled with her mother to Salzburg, Austria, for the two-week study period. She was just 14 years old and meeting all the other students, of all ages, from all over the world, opened her eyes to what it was possible to achieve as a musician.

Her mother passed away shortly after the momentous trip to Salzburg and it was in that period that Lillian made a decision: she was going to pursue this path.

She picked up the viola in high school because everyone else was playing violin. The less popular viola, though very similar to the violin, is played in the alto clef (or C-clef) and was very useful for playing chamber music. The versatility also allowed her to perform with the older students. When it came time to move to upstate New York to attend the Eastman School of Music, her father was not thrilled about her moving away. But Lillian, herself now a mother of three adult children (two sons and a daughter) understands her father's hesitance and fears. It was only after a family friend explained to her father what a tremendous opportunity this was that he warmed to the idea.

"I knew he was proud of me afterwards," Lillian said, recalling this pivotal time. "It just took him some time to come around. My dad was great in the fact that he just let me pursue the course I was on."

## PASSING IT ON

Outside of her duties as Concertmaster — which include, amongst many other things, leading the strings section, providing the bowings for the other string players, being a liaison between the orchestra and the conductor, and, currently, serving on the search committee for the WSO's new conductor — Lillian passes on the gift of music through teaching, both private lessons and at the University of Windsor. She knows the value of young musicians learning to work and play together as she has been the beneficiary of mentorship and musical community throughout her career.

"When you are surrounded by people who are better than you are, it makes you work harder. You don't want to become complacent. You always want to be around people who make you better and make you work for it."

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# Your WSO

## TIMOTHY LOCKWOOD

### FRENCH HORN

#### **How did you get started on your instrument?**

I started on horn, just like most wind players, in elementary school. I actually wanted to play saxophone, but my mother talked my music teacher into offering me the French Horn as I had some choir background. I then saw a TV show with John Williams conducting the soundtrack to Superman, and 10 horns in the orchestra, I was hooked! I am indebted to my elementary and high school music teachers who encouraged me, and gave me every opportunity to become the musician I am.

#### **What is something significant about your instrument?**

My horn is handmade by a company in the UK called Paxman. I got it just after my middle son was born, so I always know how old it is — 24 years old this month. I've tried other horns over the years but keep coming back to this horn for its rich sound.

#### **What is your favourite WSO moment?**

Having the birth of my middle son announced from the stage by John Morris Russell during a concert that was being broadcast by CBC. Both mom

and son were doing well in the hospital in London. I played the rehearsal the day before, got a call to come home, Andrew was born that night. I was able to get a few hours sleep, then drove back to Windsor the next day to play the concert.

#### **What is your concert routine?**

Before every concert, I always get a good warmup in, and make sure I've eaten something, fueling for the concert. Most importantly, during our warmup onstage, I make sure I get through a few breathing exercises to help centre things before performing. Post concert is where we get a chance to socialize and debrief on how the concert went. Many of us come from out of town and we've been playing together for decades, so it really feels like family when we're with the WSO.

#### **An interesting fact about yourself!**

My first ever professional experience was with the WSO in the fall of 1988. I was just starting my degree at Western in London, and my teacher gave my name to replace her for a concert that we played at Devonshire Mall. And I've been playing with the WSO ever since, my home away from home.

**ONSTAGE SERIES**

**THE MORRIS & BEVERLY BAKER FOUNDATION CAFÉ SERIES**

# Lillian Plays Boccherini

Thursday, March 12, 2026 | 7:30pm

Friday, March 13, 2026 | 11:00am

The Capitol Theatre, Windsor, ON

Geoffrey Larson, conductor

Lillian Scheirich, violin

Dinuk Wijeratne

A Letter from the Afterlife  
from *Two Pops Songs on Antique Poems*

Franz Xavier Pokorny  
*Originally attributed to  
Luigi Boccherini*

Concerto in D Major for Violin & Orchestra

José Evangelista

Airs d'Espagne

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# LILLIAN SCHEIRICH

## VIOLIN



Originally from Windsor, Lillian Scheirich began her music studies at the Detroit Community Music School as well as completing summer studies at the Mozarteum in Salzburg, Austria. She was a scholarship recipient to the Eastman School of Music (Rochester, New York), studying violin with Gerardo Ribeiro and the late Catherine Tait, and piano with the late Emily Davis Vanderpool, completing degrees in both Violin Performance and Music Education.

Lillian has taught violin at Western University (London, Ontario) and currently at the University of Windsor, as well as maintaining a violin and piano studio in her home. She has participated in music festivals in Ontario and in the USA as well as having adjudicated competitions across Canada and in Michigan including the Orchestral Category of the JUNO Awards and the Orford String Quartet Award given by the Ontario Arts Council.

Lillian has recorded three chamber music CDs of the works of Waghalter,

de la Presle and de la Tombelle, with pianist Mary Siciliano. Lillian was awarded the Mayor's Award for Excellence in Music (2001) and currently plays on a copy of a Pailliot violin.

In the Fall of 2025, Lillian performed chamber music of Canadian composer Jason Grossi and the world premiere of his "Ita Divina Lux" for violin and chorus with the University Singers at the University of Windsor. She then performed a recital of French music from her CD at Ohio Northern University on their Guest Artist series.

This coming May, she will be performing two more chamber music recitals with pianist Mary Siciliano in Michigan.

This year marks nearly 40 years with the Windsor Symphony Orchestra, and as Concertmaster since 1991.

Lillian remains grateful to the late Maestro Robert Franz for so many wonderful opportunities that she has had with the WSO, including his support in programming the Boccherini *Violin Concerto* for the OnStage Series.

# A LETTER FROM THE AFTER-LIFE

DINUK WIJERATNE

"A Letter from the After-Life" is the first of Dinuk Wijeratne's *Two Pop Songs on Antique Poems*, which won the 2016 JUNO & ECMA Classical Composition of the Year. Originally composed for string quartet, Wijeratne has adapted this colorful work for string orchestra. This movement is inspired by a poem taken from the *Rubáiyát*, an eleventh-century text by Omar Khayyám (1048–1131):

*I sent my Soul through the Invisible,  
Some letter of that After-life to spell:  
And by and by my Soul return'd to me,  
And answer'd "I Myself am Heav'n  
and Hell."*

Wijeratne writes: "I sought to create...my own kind of 'collision of old and new,' where the beauty and meaning of vintage poems might inspire the kind of loops, grooves, and catchy tunes heard in pop. The melodies are, in fact, settings of the poem texts with the words stripped away. Contained in "A Letter from the After-life" are two quotes from Schubert's *Death & the Maiden* quartet. Ironically, they struck me as being pop-like and so I allowed them to emerge as though improvised; then to be improvised upon."

# CONCERTO IN D MAJOR

FRANZ XAVIER POKORNY,  
ATTRIB. BOCCHERINI

The American violinist Samuel Dushkin (1891–1976) is credited with re-discovering, editing, and popularizing this *Violin Concerto in D major* of the late classical era. Originally attributed to the Italian composer Luigi Boccherini, new research suggests that it was actually written by the Polish composer Franz Xavier Pokorny. Upon Pokorny's death in 1794, a jealous rival supposedly erased his name from his manuscripts, which

were then published under the names of other composers, such as Boccherini, his contemporary. Dushkin "re-introduced" the work to audiences the early 1920s with a performance given with the New York Philharmonic. Flutes, oboes, and horns join the string section to accompany the solo violin in three charming movements, which follow the fast-slow-fast construction traditional to a classical concerto.

PROGRAM NOTES

# AIRS D'ESPAGNE

JOSÉ EVANGELISTA

**B**orn in Valencia, Spain, José Evangelista's compositions draw on the roots of Spanish musical traditions. *Airs d'Espagne* uses fifteen Spanish folk melodies, scored for string orchestra in a relatively straightforward manner. These include worksongs, lullabies, and sacred songs, originating from a variety

of different regions of Spain. The piece opens with a love song, before launching into a carnival tune from Catalonia. It concludes with a sacred song addressed to the Virgin Mary, penned by Alfonso the Wise, King of Castille in the thirteenth century.

*Program notes by Geoffrey Larson.*

Windsor Symphony Orchestra thanks

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**TOLDO POPS SERIES**

# Sultans of String Return

**Saturday, April 18, 2026 | 7:30pm**

**Sunday, April 19, 2026 | 2:30pm**

**The Capitol Theatre, Windsor, ON**

Geoffrey Larson, conductor  
Sultans of String

Marc Merilainen / arr. Chris Mckhool, Drew Birston; Orch. Ben Bolt-Martin	A Beautiful Darkness
Traditional /arr. Métis Fiddle Quartet, Sultans of String; Orch. Ben Bolt-Martin	Chanson de Riel
Nicholas Delbaere-Sawchuck / arr. Métis Fiddler Quartet, Mckhool, Kevin Laliberte, Birston; Orch. Bolt-Martin	Tkaronto Reel
Mckhool, Laliberte & Birston / Text Duke Redbird Trad. / arr. Kendra Tagoona, Tracey Sarazin, Mckhool, Laliberte; Orch. Bolt-Martin	The Power of the Land Quviasuliqunga
Whitestone, Mckhool, Laliberte, Birston /Orch. Bolt-Martin	Nimihito (Dance)
Shawanda, Hill & Smith / Orch. Bolt-Martin Mckhool & Laliberte / Orch. Rebecca Pellett	The Rez Luna

**INTERMISSION**

Thunderbird / arr. Mckhool, Laliberte, Birston	Lost and Found
Traditional Throat Singing / PIQSIQ	Ikitaá
Mckhool, Laliberte & Birston / Text Redbird, Orch. Bolt-Martin	Our Mother the Earth
Gilday, Taneton, Mckhool, Laliberte, Birston	KÓ
Kanatakta, Mckhool, Laliberte, Birston / Text Raven Kanatakta & Sho-Shona Kish, Orch. Bolt-Martin	Take off the Crown
Mckhool & Laliberte / Orch. Pellett	Rainflower & Kitchen Party
Mckhool & Laliberte / Orch. Pellett	Auyiituuq Sunrise

Series Sponsor

**The Toldo Foundation** 

# SULTANS OF STRING



Three-time JUNO Award nominees Sultans of String are very honoured to collaborate with Indigenous artists from across Turtle Island in *Walking Through the Fire*, including Shannon Thunderbird, Marc Meriläinen, and Alyssa Katrine. Led by Queen's Diamond Jubilee recipient Chris McKhool, Sultans have performed at JUNOfest, NYC's legendary Birdland Jazz Club, Celtic Connections Festival in Glasgow, and London's Trafalgar Square. They have performed with orchestras across North America and

have played live on CBC's Canada Live, BBC TV, Irish National Radio, and SiriusXM in Washington. Sultans of String have recorded and performed with such diverse luminaries as Paddy Moloney & The Chieftains, Sweet Honey in The Rock, Richard Bona, Alex Cuba, Ruben Blades, Benoit Bourque, and Béla Fleck. Their work during the pandemic on The Refuge Project amplified the voices of new immigrants and refugees, earning them CFMAs and Best Musical Film at the Cannes World Film Festival.

## **SULTANS OF STRING:**

Chris McKhool – violin, vocals  
Drew Birston – bass, vocals  
Kevin Laliberté – guitar, vocals

## **FEATURING INDIGENOUS COLLABORATORS:**

Marc Meriläinen (Nadjiwan) - Ojibwe Guitarist, singer  
Alyssa Katrine - Métis Violist, singer  
Shannon Thunderbird – Ts'msyen singer, drummer

## **VIRTUAL GUESTS:**

Angela Amarualik- Inuit singer  
Leela Gilday & Leanne Taneton - Dene singers  
Northern Cree Powwow group  
PIQSIQ - Inuit singers

**ONSTAGE SERIES**

**THE MORRIS & BEVERLY BAKER FOUNDATION CAFÉ SERIES**

# From Mozart to Copland

Thursday, April 23, 2026 | 7:30pm

Friday, April 24, 2026 | 11:00am

The Capitol Theatre, Windsor, ON

Yi-Ping Chen, guest conductor

Faith Scholfield, english horn | Ross Turner, trumpet

Wolfgang Amadeus Mozart

Symphony No. 21 in A major

I. Allegro

III. Menuetto

II. Andante

IV. Allegro

Aaron Copland

Quiet City

Vincent D'Indy

Suite dans la style ancien  
(Suite in Olden Style)

1. Prelude

4. Menuet

2. Entrée

5. Rondo française

3. Sarabande

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# YI-PING CHEN

## GUEST CONDUCTOR



Yi-Ping Chen, Director of Orchestral Activities at Missouri State University, wishes to make classical music relevant to all the communities she connects with. Chen established

sensory-friendly concerts in the Springfield, Missouri community, a tradition she started in Virginia as the Music Director of Rockbridge Symphony. In Fargo-Moorhead, Chen taught as the Orchestra Director of University Orchestra at Minnesota State University Moorhead and North Dakota State University. She continues to serve as founding conductor of Fargo-Moorhead Ballet Company's annual production of Tchaikovsky's *Nutcracker*.

Passionate about providing equal access to classical music, Chen co-founded Caravanserai Music, a flexible chamber group that promotes compassion through performances. During the Covid-19 pandemic, she produced video series to engage young audience in classical music through interactive activities. Chen also co-hosted online performance and dialogue with the Shenandoah LGBTQ Center, on the topic of acceptance found in Schoenberg's *Transfigured Night* and the LGBTQ+ community.

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# FAITH SCHOLFIELD

## ENGLISH HORN



**F**aith Scholfield balances two occasionally conflicting roles at the Windsor Symphony Orchestra – union musician and Director of Artistic Operations. Faith holds the position of Second Oboe/English horn with the

Windsor Symphony Orchestra (since 2004) and is also the WSO's Director of Artistic Operations (since January 2018). In addition to her performances in Windsor, Faith can regularly be heard up and down the 401 with the Kitchener-Waterloo Symphony, London Symphonia, and Niagara Symphony, and regional orchestras in south-west Michigan including the Ann Arbor Symphony Orchestra and Lansing Symphony Orchestra. A student of Dr. Nancy Ambrose King, Faith earned a Master of Music Performance Degree in Oboe from the University of Michigan. She acquired her Bachelor of Music in Oboe Performance as well as Performance Certificate in Oboe from the Eastman School of Music, a student of Richard Killmer.

# ROSS TURNER

## TRUMPET



**A**s Principal Trumpet of the Windsor Symphony Orchestra, Ross Turner has years of experience in a wide variety

of orchestral repertoire and has been featured many times as a soloist. He also maintains an active freelance career in the Detroit area, performing in both classical and commercial settings. Dr. Turner earned his Bachelor of Music in Music History from the University of Victoria, B.C., and completed both a Master's degree and Doctorate at Michigan State University, where he specialized in Classical and Baroque performance practice. His professional experience also includes work in big band settings, performances with rock and Latin ensembles, and participation in more than fifty music theater productions, with touring engagements throughout North American and Asia.

# SYMPHONY NO. 21

## WOLFGANG AMADEUS MOZART

Mozart's *Symphony No. 21* was composed in August of 1772, likely in the composer's hometown of Salzburg, Austria, when he was 16 years old. Its four movements show Mozart at his most playful, increasingly coming into full control of his creative powers. The first movement's opening theme kicks off with a musical device called the "Mannheim Rocket," where notes appear to rapidly shoot

up from low to high, an exclamation that Mozart immediately inverts as the theme continues. This technique of melodic writing was popularized by composers in Mannheim, Germany, which Mozart first visited at the age of seven. Mozart would make use of the "Mannheim Rocket" in a number of other works, notably in the finales of his *Eine kleine Nachtmusik* and *Symphony No. 40*.

# QUIET CITY

## AARON COPLAND

*Quiet City*, composed by Aaron Copland in 1939, was incidental music for a play of the same name by Irwin Shaw. Though the play would ultimately be a failure, it inspired some of Copland's most peacefully sublime music. The play's characters inspired the unique instrumentation of solo trumpet, solo English horn, and strings. In the drama, a lonely boy attempts to drive away his torment by playing the trumpet. The

English horn engages in a dialogue with the trumpet, both instruments speaking a secret language – part "blues," part temple cantor – with the strings invoking a dream-like sense of aloneness. The combination of all instruments together in the work's emotional climax brings the city's shining, vibrant colors into full view, before the sounds of the solo instruments echo through the urban expanse, isolated once more.

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# SUITE DANS LA STYLE ANCIEN

VINCENT D'INDY

Vincent d'Indy was an influential French composer and teacher, a professor at the Paris Conservatoire in the first decades of the twentieth century. A former student of César Franck at that same school, d'Indy was influenced by Franck's love of the German symphonic tradition and his ability to improvise music of stunning harmonic variety at the organ keyboard. These musical flavors are heard in vivid color throughout d'Indy's oeuvre, which

includes symphonies, tone poems, and chamber music. His *Suite in Olden Style* of 1886 was originally a work of chamber music for mixed ensemble, and demonstrates another love of the composer: reviving historic forms of music, in this case, a baroque dance suite. Its five short movements take a charming approach to early music styles, adding the harmonic surprises and intricate counterpoint characteristic of the late romantic era.

*Program notes by Geoffrey Larson.*

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WINDSOR SYMPHONY COMMUNITY ORCHESTRA

# Ancient Treasures Indiana Jones and Mulan

Saturday, April 25, 2026 | 7:30pm  
The Capitol Theatre, Windsor, ON

Geoffrey Larson, conductor  
Windsor Symphony Community Orchestra

Miklós Rózsa arr. Mortimer	The Music of <i>Ben-Hur</i>
Claude Debussy arr. Johnson	<i>La cathédrale engloutie</i> (The Sunken Cathedral)
Alexander Borodin	In the Steppes of Central Asia
Jerry Goldsmith	Suite from <i>Mulan</i>
John Williams	"Marion's Theme" and "Raiders March" from <i>Indiana Jones: Raiders of the Lost Ark</i>
Jilali Belmahdi arr. Larson	Ouarzazate
Ottorino Respighi	Pines Near a Catacomb from <i>Pines of Rome</i> The Villa Medici Fountain at Sunset from <i>Fountains of Rome</i> The Pines of the Janiculum from <i>Pines of Rome</i> The Pines of the Appian Way from <i>Pines of Rome</i>

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# CONCERTO

# COMPETITION

**APRIL 12 | 1:00PM | CAPITOL THEATRE**

The annual WSO Guild Concerto Competition is for members of the Windsor Symphony Youth Orchestra.

Musicians will perform and compete for 3 cash prizes.

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WINDSOR SYMPHONY ORCHESTRA GUILD

# Spring Fantasy

## FASHION SHOW

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Windsor **Symphony Youth** Orchestras  
Geoffrey Larson, Conductor

WINDSOR SYMPHONY YOUTH ORCHESTRA

# Revolutionaries

Sunday, April 26, 2026 | 7:00pm  
The Capitol Theatre, Windsor, ON

Geoffrey Larson, conductor  
Windsor Symphony Youth Orchestra  
Windsor Symphony Junior Youth Orchestra

## Windsor Symphony Junior Youth Orchestra

John Dowland	Mr. George Whitehead's Almand
Ludwig van Beethoven / arr. Keiser	II. Allegretto from <i>Symphony No. 7</i>
Claude-Michel Schönberg and Alain Boublil / arr. Moss	Music from <i>Les Misérables</i>
Queen / arr. Longfield	Bohemian Rhapsody

## Windsor Symphony Youth Orchestra

Jilali Belmahdi / arr. Larson	Ouarzazate
Pietro Mascagni	Intermezzo from <i>Cavalleria Rusticana</i>
Ludwig van Beethoven	Finale: Allegro from <i>Symphony No. 5</i> in C minor

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**BILL AND ROCHELLE TEPPERMAN MASTERWORKS SERIES**

# Rachmaninoff

**Saturday, May 2, 2026 | 7:30pm**

**Sunday, May 3, 2026 | 2:30pm**

**The Capitol Theatre, Windsor, ON**

Cosette Justo Valdés, guest conductor

Sergei Rachmaninoff

Symphony No. 2 in E minor  
I. Largo - Allegro moderato  
II. Allegro molto  
III. Adagio  
IV. Allegro vivace

---

## *Curtain Call Conversations*

**Experience the music... stay for the conversation**

Join Maestro Cosette Justo Valdés 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.

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# COSETTE JUSTO VALDÉS

## GUEST CONDUCTOR



Cuban-born conductor Cosette Justo Valdés has emerged as a rising star on the world concert stage. Beloved as a musician who wins the respect of her colleagues and the hearts of audiences, Valdés currently serves as the Artistic and Music Director of the Vancouver Island Symphony. She has just completed her very successful six-year tenure as Resident Conductor of the Edmonton Symphony Orchestra.

Through her daring, innovative programming with the Vancouver Island Symphony Ms. Valdés has quickly ignited new passion in her audiences, inspiring them to engage personally not only with living, contemporary music but also with rarely heard historical works. As an ongoing part of her artistic agenda in Vancouver Island, Ms. Valdés proudly continues to give a powerful voice to the works of women composers and composers from Native Canadian and American heritage.

Valdés is quickly being recognized across the globe as an emerging

conductor with extraordinary talents. She will grace the stages of major international orchestras in the coming seasons including several in Europe: the Tonkuenstler Orchestra of Austria, the Brussels Philharmonic, the Residentie Orchestra of The Hague, the Ulster Orchestra of Belfast, the Orchestra National de Lille; and in the United States: The Minnesota Orchestra, the Indianapolis Symphony, the Florida Orchestra, the San Antonio Philharmonic and the National Philharmonic. In Canada, she returns to the Calgary Philharmonic Orchestra and appeared for the first time with London Symphonica.

Valdés has conducted with the Minnesota Orchestra, the Baltimore Symphony Orchestra, the Victoria Symphony, the Zagreb Philharmonic (Croatia), the Kalamazoo Symphony Orchestra, National Arts Centre Orchestra Ottawa, the Saskatoon Symphony, the Edmonton Symphony Orchestra, and more.

Valdés maintains strong ties to her native Cuba, where she is celebrated as the Honorary Director of the prestigious Orquesta Sinfónica de Oriente in Santiago, in Cuba's musical heartland, an orchestra she led as Music Director for nine years early in her professional life.

Valdés holds a bachelor's degree in conducting, as a protégé of Professor Jorge López Marín, from the Instituto Superior de Arte, La Habana, Cuba, and a master's degree in conducting as a prized student of the revered Professor Klaus Arp, from the Staatliche Hochschule für Musik und Darstellende Kunst, Mannheim, Germany.

# SYMPHONY NO. 2

## SERGEI RACHMANINOFF

As music turned towards modernism at the beginning of the twentieth century, Sergei Rachmaninoff became one of the last great Russian composers whose works were firmly rooted in romanticism. One of the finest pianists of the century, he was known for his thrilling solo and concerto works, but his rich talent for orchestral composition yielded great symphonic treasures. His relationship with the symphony did not begin well, however; the premiere of his *Symphony No. 1* in 1897 was such a disastrous failure that it plunged him into a depression-ridden hiatus of four years. He would later proclaim, "I do not know how to write symphonies, and besides, I have no real desire to write them." We can be grateful that therapy helped Rachmaninoff to emerge from his malaise to pen his immortal *Piano Concerto No. 2* in 1901, and it was the resounding success of the premiere of his *Symphony No. 2* in 1908 that gave him the courage to compose prolifically once again.

The symphony is scored for a large orchestra with an expanded woodwind section, and every instrument of the ensemble is featured in its

sprawling four movements. The entire work's musical material grows from a pensive, seven-note opening theme, played by the cellos and double basses. The slow and deeply-felt music that begins the first movement gives way to a sweeping fast tempo that puts Rachmaninoff's romanticism on full display. A tumultuous scherzo serves as the second movement, with moments of brightness and chamber music written in stark contrast to the forcefulness of its stormy fast sections, characterized by powerful horn lines. Rachmaninoff truly wears his heart on his sleeve with the third movement's opening clarinet solo, famous for its long, languid beauty. The American singer-songwriter Eric Carmen, often inspired by Rachmaninoff's melodies, based his 1976 ballad "Never Gonna Fall in Love Again" on this movement's iconic theme. Rachmaninoff knew how to write a stunning finale, and the last movement of his *Symphony No. 2* is one of his greatest. Sparkling musical acrobatics in every section of the orchestra rocket us toward a conclusion that is filled with crashing fireworks and melodic grandeur.

*Program notes by Geoffrey Larson.*

Brianna DeSantis

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April 25	WINDSOR SYMPHONY COMMUNITY ORCHESTRA <b>Ancient Treasures: Indiana Jones and Mulan</b>
April 26	WINDSOR SYMPHONY YOUTH ORCHESTRA <b>Revolutionaries</b>
May 2 & 3	WINDSOR SYMPHONY ORCHESTRA <b>Rachmaninoff</b>
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