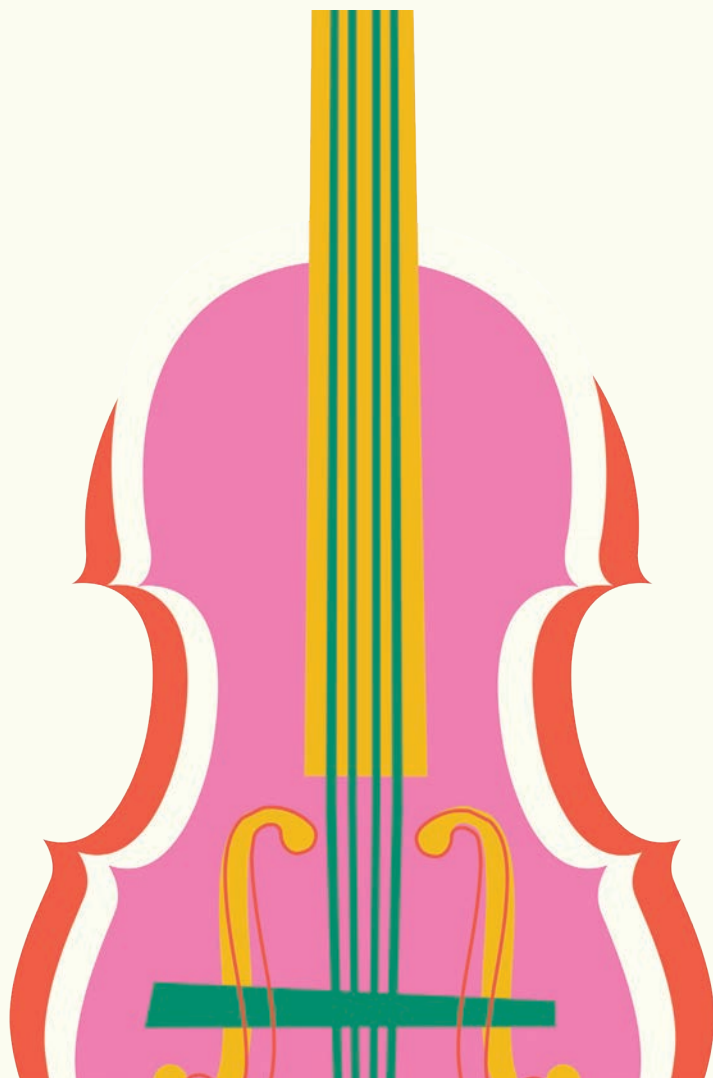




WINDSOR SYMPHONY ORCHESTRA

IN TUNE

• ISSUE 1 • 2026-2027 SEASON •



WSO Family Concerts

PRESENTED BY



TICKETS:
Kids \$5
Adults \$10

The WSO's 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.

Saturdays at the Capitol Theatre: 10am & 11:30am



**THE GULL, THE RACCOON,
& THE LAST MAPLE • JANUARY 9**

PETER & THE WOLF • FEBRUARY 6

THE NIGHTINGALE • MARCH 13

COMMUNITY PARTNERS:



THE SPIRIT HORSE RETURNS*

APRIL 3 (1 performance only at 11:30am)

*TICKETS: Regular \$45 • Seniors \$40 • Kids \$15

**FREE
THEMED CRAFT**

Join us before the concert! Crafts are provided by Renée's Music Studio & Music for Young Children.

ATTEND. COLLECT. WIN!

Attend all Family Concerts and collect a special sticker for a chance to WIN a Family Fun Prize Pack!

CONCERTS



BILL AND ROCHELLE TEPPERMAN MASTERWORKS SERIES

OPENING WEEKEND:

17 FROM PARIS TO MADRID

ONSTAGE SERIES

THE MORRIS & BEVERLY BAKER FOUNDATION CAFÉ SERIES

25 CBC'S TOM ALLEN: A POE CABARET

THE TOLDO POPS SERIES

**31 WSO GOES COUNTRY
WITH GENEVIEVE FISHER**

BILL AND ROCHELLE TEPPERMAN MASTERWORKS SERIES

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PHOTOGRAPHY & RECORDING NOTICE

When attending a WSO event or program, you enter an area where authorized filming, photography, and audio or video recording may take place. By entering, you consent to recording and release the WSO from liability. Please inform theatre staff if you have concerns. Recording performances by video or photography is prohibited. Mobile phones should be silenced.



A Message from Board President

Kyle Kootstra



The Capitol Theatre doors are now open for the 2026-2027 Windsor Symphony Orchestra (WSO) season. We are excited to welcome you back and share this year of magical music with you!

This is *A Season of Becoming*. Our orchestra is evolving, exploring, and shaping what comes next, and we invite each of you to play a part in our new chapter.

The season will feature the beautiful sounds of Copland, Beethoven and Mozart along with concerts celebrating some of the

most popular music from movies such as *James Bond* and *Harry Potter*. There is truly something for everyone to enjoy.

We will also be welcoming our four finalists in the Music Director search as each will conduct two WSO performances this season. We encourage you to complete the post-concert audience surveys so we can hear your comments about each candidate. The WSO is your symphony, and we want to hear your feedback.

Each of our audience members plays an important role in our story. Thank you for your continued support of the WSO!



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 Wawiiatanong, 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.

A Message from Mayor

Drew Dilkens



Happy 79th Anniversary to the Windsor Symphony Orchestra! For nearly eight decades, this incredible organization has been a true pillar of our community.

With a focus on a symphony in transition, evolving, and shaping what comes next, the WSO has put together a season filled with stunning music, guest artists, and annual traditions, along with programs conducted by the four finalists in the search for the WSO's next Music Director following the passing of Maestro Robert Franz. The season is guided

by a vision Robert left behind — there truly is something for everyone!

To our Final Four conductors: welcome to a city on the move! Windsor and Essex County are experiencing a time of unprecedented growth and evolution, while meeting challenges with global economic uncertainties and trade. Celebrating the arts is more important than ever, keeping us engaged and immersed in the power of our community. From the City's ongoing work to Strengthen the Core and revitalize downtown, to our Housing Solutions Made for Windsor projects that are underway, we are making strides in creating and sustaining a downtown where the WSO can truly thrive and remain a key piece of the puzzle of downtown revitalization and economic development through arts and culture. I am pleased to see the innovative City-WSO partnership continue through the "Park in Perfect Harmony" installation at the Pelissier Street Parking Garage, where the *Classical in the Concrete* concert will wow audiences in October.

As we gather throughout the year may the music of the WSO be a major part of our lives. May it move and inspire us, and may we honour Robert's legacy through this season of becoming. Enjoy the music and the magic of the WSO!



Mayor Drew Dilkens

City of Windsor



BOARD & ADMINISTRATION

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Alastair Fleming
The late Joseph Huber
Barb Kuker
Kathleen McCrone
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The late Herb Stammler
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James Sommerville ARTISTIC ADVISOR

Dr. Bruce J.G. Kotowich CHORUS MASTER

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James Sommerville, Artistic Advisor
Dr. Bruce J.G. Kotowich, Chorus Master

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*
Andrew Bensler
Natasha Penny
Vera Sherwood

VIOLA

Roman Kosarev
PRINCIPAL VIOLA*
*Chair endowed by
the Kuker Family*
Nicholas Penny
ASSISTANT PRINCIPAL
VIOLA*
Pola Luboniecka*
Martina Smazal

CELLO

Andrew McIntosh
PRINCIPAL CELLO*
*Chair endowed in memory of
Alessandro P. Toldo*
Sonya Nanos Hodgson
ASSISTANT PRINCIPAL
CELLO*
Peter Wiebe*

DOUBLE BASS

Gregory Sheldon
PRINCIPAL BASS*
Marilyn Fung
Reuven Rothman

FLUTE

Jean-François Rompré
PRINCIPAL FLUTE*
Liesel Deppe

OBOE

Faith Scholfield

CLARINET

Graham Lord
PRINCIPAL CLARINET*
Margaret Gillie

BASSOON

Thomas Roy-Rochette
PRINCIPAL BASSOON*
Julie Shier

HORN

Iris Krizmanic
PRINCIPAL HORN*
Tamara Kosinski
Timothy Lockwood
Nicole Alexander

TRUMPET

Ross Turner
PRINCIPAL TRUMPET
Philip Séguin

TROMBONE

Benjamin Storm
PRINCIPAL TROMBONE
Corey Fitzpatrick
Michael Stone

PERCUSSION

Julian Jeun
PRINCIPAL PERCUSSION
Timothy Francom

TIMPANI

Jacob Mannion

* Education & Community
Outreach Musician (ECO)



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.



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.

MUSIC DIRECTOR SEARCH



**ANDREW
CRUST**

An award-winning conductor across Canada and the United States, Andrew Crust couples an expansive musical flexibility with an approachable stage style that makes symphonic music immediate and inclusive. In Canada, his guest conducting includes the National Arts Centre Orchestra, Calgary Philharmonic, l'Orchestre Métropolitain, and the symphony orchestras of Vancouver, Nova Scotia, Winnipeg, Laval, Vancouver Island, and Saskatoon.

Beethoven: Piano Concerto No. 3
November 14 & 15, 2026

Classical Prodigies
February 18 & 19, 2027



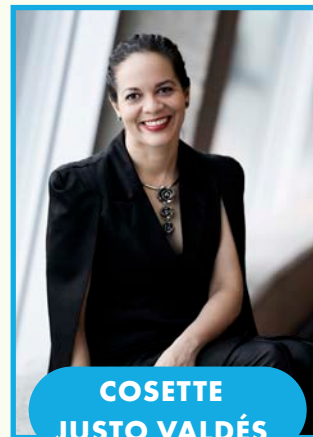
**BENOIT
GAUTHIER**

Canadian conductor Benoit Gauthier is recognized for the intensity, depth, and communicative power of his interpretations. In 2024, he received the prestigious Jean-Marie Beaudet Award in Orchestral Conducting from the Canada Council for the Arts, and in 2025 he was named one of CBC's "30 Classical Musicians Under 30 to Watch." He recently made his New York debut at David Geffen Hall at Lincoln Center with the Curtis Institute Symphony Orchestra.

A Night in Vienna
February 13 & 14, 2027

Symphonie Fantastique
May 8 & 9, 2027

THE FINAL FOUR



**COSETTE
JUSTO VALDÉS**

Cuban-born conductor Cosette Justo Valdés is a rising international star who most recently served as the Artistic and Music Director of the Vancouver Island Symphony (British Columbia). Through her innovative programming with Vancouver, she ignites new passion in her audiences, inspiring them to engage personally not only with living, contemporary music but also with rarely heard historical works.

Opening Weekend: From Paris to Madrid
September 26 & 27, 2026

From Dawn to Dusk
April 22 & 23, 2027



**CAROLYN
WATSON**

Carolyn Watson is Principal Guest Conductor of the Kansas City Chamber Orchestra and Music Director of the La Porte County Symphony Orchestra in Indiana. Originally from Australia, she has been based in the United States since 2013. She was a Fellow of the American Academy of Conducting at the Aspen Music Festival and holds a PhD in Performance (Conducting).

Global Dances
March 11 & 12, 2027

The Music of Harry Potter
April 17 & 18, 2027

The Windsor Symphony Orchestra is in a **Season of Becoming**. As the WSO enters its 79th year, it will also introduce the Windsor Essex audience to the four finalists for the role of Music Director.

Throughout the 2026-2027 season, final candidates in the Music Director search will be conducting concerts, interacting with the community and meeting the WSO family.

Hiring a new Music Director is a major step in the WSO realizing its artistic vision. We invite the entire community to join us this season and to be a part of the exciting transformation upon which the WSO is embarking.



For full biographies of the conductors, visit windsorsymphony.com

MUSIC DIRECTOR FINAL FOUR TICKET PACKAGE

Want to experience the style & energy of each Music Director Finalist?

Purchase the **Music Director Ticket Package** and **save up to 20%** on tickets. This package includes:

- Opening Weekend: From Paris to Madrid (Sept. 26 & 27)
- Beethoven: Piano Concerto No. 3 (Nov. 14 & 15)
- A Night in Vienna (Feb. 13 & 14)
- The Music of Harry Potter (Apr. 17 & 18)



BE PART OF THE DISCOVERY

THE WSO MUSIC DIRECTOR SEARCH ENTERS ITS "FINAL FOUR"

The selection of a new Music Director is always a defining moment in an orchestra's history. A time of new possibilities, new directions and — for the people making the decision — careful consideration. And for the WSO, as it enters the final stages of its search for a new Music Director, this season has been billed as *A Season of Becoming*.

The search committee process began in a period of grief following the death of Maestro Robert Franz in September 2025. The Music Director position was posted three months later, and applications began pouring in from more than 120 candidates from around the world. Each application was thoroughly reviewed with help

from human resources consultants, and the list was narrowed down to 13 potential candidates, each of whom was interviewed by the 12-member search committee. In May 2026 the WSO announced that the list had been whittled down to four finalists vying to become the Orchestra's next Music Director.

The four finalist conductors are: Andrew Crust, Benoit Gauthier, Cosette Justo Valdés, and Carolyn Watson.

Past-WSO board president, Deb Severs, chairs the search committee and said that aside from each conductor's unique interests and talents it was great to see such broad diversity amongst the candidates, including the four finalists. Watson is from Australia,

and Justo Valdés is Cuban-Canadian; Crust was born in the United States but resides in Canada, and Gauthier hails from Northern Quebec.

As part of the interview process, each of the four finalists will meet with the WSO musicians (who will all fill out surveys), visit with students at a local high school (a standard part of the WSO music director's role), rehearse with the orchestra, and conduct the orchestra for eight performances before a live audience.

It is following these performances that WSO patrons and the community at large will be able to take part in this pivotal moment in WSO history and have their voices heard through audience surveys which will be available via a QR code in the Capitol Theatre lobby, the *In Tune* concert program, and through an email sent to ticket holders post-concert.

Final interviews with the candidates will follow the concert season and

Severs said a new maestro or maestra will be in place for 2027-2028 — the WSO's 80th season!

You can experience the style and energy of each Music Director finalist and save up to 20% on tickets by purchasing the Music Director Ticket Package. This package includes four concerts:

From Paris to Madrid
Conducted by **Cosette Justo Valdés**
September 26 & 27

Beethoven: Piano Concerto No. 3
Conducted by **Andrew Crust**
November 14 & 15

A Night in Vienna
Conducted by **Benoit Gauthier**
February 13 & 14

The Music of Harry Potter
Conducted by **Carolyn Watson**
April 17 & 18

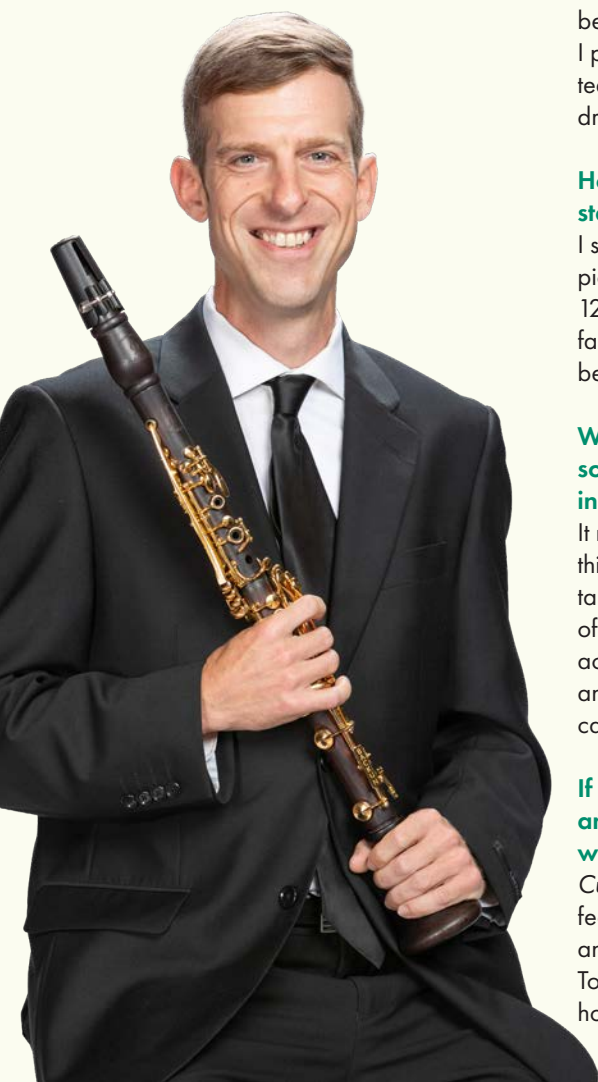




THIS IS YOUR WSO

GRAHAM LORD

Principal Clarinet



What city do you live in?
Toronto

What instrument(s) do you play?
Clarinet, along with E-flat clarinet, bass clarinet, and basset horn.

What did you want to be growing up?
Playing in a professional orchestra was always high on the list—either that or becoming a baseball player! Later, I planned to become a school music teacher, but somehow the orchestra dream became a reality.

How old were you when you first started playing an instrument?
I started cello lessons at age five and picked up the clarinet for school band at 12. I loved both, but had more natural facility with the clarinet, so it gradually became my primary instrument.

What advice would you give someone who wants to learn an instrument?
It might be one of the most wonderful things you ever do for yourself. It takes practice, patience, and plenty of trial and error, but the sense of accomplishment can be magical. Joining an ensemble or taking private lessons can make the experience even richer.

If you could play your instrument in any movie, TV show, or video game, which would you choose?
Cuphead — its acclaimed soundtrack features ragtime, early big band, and hot jazz, and it was recorded in Toronto. If they ever make a sequel, I hope I get the call!



What's something people might not know about your instrument?
Benny Goodman is best known as a legendary big band leader, but his impact on classical clarinet is equally important. Aaron Copland's *Concerto for Clarinet & Orchestra*, which I'm performing, was commissioned by Goodman, as were major works by Bartók, Bernstein, Hindemith, & Poulenc.

What's your favourite WSO moment?
Opening the 2024–25 season with Bartók's *Concerto for Orchestra*. It's one of my favourite pieces to play, and I remember a special energy and focus in the orchestra that seemed to rise to another level.

What do you do when you're not making music with the WSO?
Usually I'm making music somewhere else! I'm principal clarinetist of London Symphonia and regularly freelance throughout southern Ontario, so I spend plenty of time travelling the 401.

What do you listen to when you're not listening to classical music?
It depends on my mood: jazz (Miles Davis), hip hop (J Dilla), indie rock (Alvvays) or Britpop (Pulp).

What's your pre-concert and/or post-concert routine?
For evening concerts, I always try to take it easy between the early-afternoon dress rehearsal and the performance. I'll typically read or watch sports during the afternoon, have a light, early dinner, then get to the hall early enough to warm up and check my reeds.

If you could play one piece of music with any musician, living or dead, who would it be?
I'd play Leonard Bernstein's *Clarinet Sonata* with Bernstein himself at the piano. His insights into his own music—and music in general—would undoubtedly be life-changing.

Tell us something about yourself that might surprise our readers!
I've started a second, part-time career in craft beer. I work at Bellwoods Brewery in Toronto, where I work in the retail shop, pour pints, help with canning and fulfillment, and occasionally lead tastings and tours.

What's your favourite Windsor restaurant or coffee shop?
When I feel like enjoying a fancy coffee, I love getting a cappuccino from Cafe March 21, which is conveniently very close to the Capitol Theatre. They have a lunch menu as well, and their ramen is fantastic!

What's your favourite hidden gem in Windsor?
As I mentioned I'm in the craft beer industry as well, I have to give a shout out to Cookie Bar in Ford City—they have the city's best tap list (featuring breweries from all across the province), as well as incredibly tasty cookies that they bake in-house.

What are you currently reading?
Dilla Time, a biography of Detroit producer J Dilla, one of my favourite musicians. Along with his life and music, the book explores the whole concept of rhythm.

Classical

in the

CONCRETE

SATURDAY, OCTOBER 3RD

**Concert at 6:00pm
Parking Garage
at Pelissier St. & Park St.**

**Experience the
Windsor Symphony
Orchestra!**

**FREE concert with music
from Bach, Mozart,
Beethoven, and more!**



FREE CONCERT.
REGISTRATION REQUIRED.

RSVP



WINDSORSYMPHONY.COM



WINDSOR SYMPHONY ORCHESTRA

BILL AND ROCHELLE TEPPERMAN MASTERWORKS SERIES

OPENING WEEKEND: From Paris to Madrid

SATURDAY, SEPTEMBER 26, 2026 | 7:30PM

SUNDAY, SEPTEMBER 27, 2026 | 2:30PM

THE CAPITOL THEATRE, WINDSOR, ON

Cosette Justo Valdés, guest conductor | Graham Lord, clarinet



GERMAINE TAILLEFERRE *Petite Suite*
I. Prélude
II. Sicilienne
III. Les filles de la Rochelle

AARON COPLAND *Concerto for Clarinet & Orchestra*

INTERMISSION

MANUEL DE FALLA *Suite No.1, from El sombrero de tres picos*
(Three-Cornered Hat)
Introduction—Afternoon
Dance of the Miller's Wife (*Fandango*)
The Corregidor
The Grapes

MANUEL DE FALLA *Three Dances (Suite No.2) from El sombrero de tres picos*
(Three-Cornered Hat)
The Neighbors
Miller's Dance (*Farruca*)
Final Dance

Series Sponsor: BILL AND ROCHELLE TEPPERMAN

Concert Sponsor: BILL AND LYNN BAKER



BE PART OF THE DISCOVERY!

Help us choose the next Music Director for the Windsor Symphony Orchestra by sharing your thoughts in this survey.

TAKE SURVEY





COSETTE JUSTO VALDÉS

GUEST CONDUCTOR



Ulster Orchestra, Minnesota Orchestra, Baltimore Symphony Orchestra, Orchestre Symphonique de Montréal, National Arts Centre Orchestra, and Edmonton Symphony Orchestra, where she served as Resident Conductor from 2019 to 2025.

Known for imaginative programming, Valdés champions contemporary music, rarely heard historical works, and music by women, Indigenous, and underrepresented composers. She also collaborates with artists across disciplines, including Esperanza Spalding, Terri Lyne Carrington, Kinan Azmeh, Cris Derksen, Jeremy Dutcher, and Harold López Nussa.

Equally at home in opera and choral repertoire, Valdés has conducted Mozart's *Così fan tutte*, Handel's *Messiah*, and Cuban choral programs.

She is Honorary Director of the Orquesta Sinfónica de Oriente in Santiago, Cuba, where she previously served nine years as Music Director. Valdés holds conducting degrees from the Instituto Superior de Arte in Havana and the Hochschule für Musik und Darstellende Kunst in Mannheim, Germany.

Cuban-born conductor Cosette Justo Valdés is the Artistic and Music Director of the Vancouver Island Symphony and a rising presence on the international stage. Acclaimed for her high-energy performances, she has conducted orchestras across Europe, the United States, and Canada, including the Brussels Philharmonic,



Curtain Call Conversations

Experience the music... stay for the conversation

Join conductor Cosette Justo Valdés for an exclusive conversation on stage about performance, creative process, where inspiration comes from, and more! *Curtain Call Conversations* take place after the concert. Patron participation is encouraged.



GRAHAM LORD

CLARINET



summer opera program (Sulmona, Italy). Graham has given masterclasses at the University of Windsor, Western University, the University of Manitoba, Acadia University, and Kwantlen Polytechnic University.

Graham's primary teachers were Wes Foster at UBC (BMus) and Robert Crowley at McGill University (MMus). During the final years of his studies, he was a first-prize winner of the CBC/McGill competition and performed the Copland concerto with the MGSO to critical acclaim. He toured Canada twice as a member of the National Youth Orchestra, and was an apprentice for two summers with the National Academy Orchestra (NAO). Graham regularly returns to the NAO as a mentor. He has worked in coachings and masterclasses with artists such as David Shifrin, Richard Stoltzman, Alain Desgagné, the Berlin Philharmonic Wind Quintet, and members of the Tokyo String Quartet.

Originally from the Vancouver area, Graham Lord is the principal clarinetist of both the Windsor Symphony Orchestra and London Symphonia. An active freelancer from coast to coast, he has been invited to perform as guest principal with the symphony orchestras of Toronto, Vancouver, Winnipeg, Edmonton, Kitchener-Waterloo, Nova Scotia, and Thunder Bay.

As a concerto soloist, he has performed works by Mozart, Copland, Nielsen, Weber, Krommer, and Martin. Appearances abroad include the Scotiabank Northern Lights Music Festival (Ajiijic, Mexico), Yale University's Norfolk Chamber Music Festival (Connecticut), and the COSI



GERMAINE TAILLEFERRE

PETITE SUITE

"Sometimes I'm compared to the minor masters of the 18th century and I'm very proud of that." – Germaine Tailleferre

Germaine Tailleferre's father would tell anyone who'd listen: "For my daughter, attending the Conservatoire or working the streets, it's the same thing." But after receiving her first piano lessons from her mother, the headstrong teenager secretly studied music at the Paris institution. Her first compositions led her to frequent the city's artistic and literary haunts between the two wars, an exhilarating period if ever there were one. There she rubbed shoulders with Satie, Milhaud, who took her under his wing, and Stravinsky, whom she venerated throughout her life. In 1920, she became a member of Les Six, alongside Milhaud, Auric, Durey, Honegger and Poulenc, united, despite

their differences, by "a new need for objectivity and classicism, with humour and irony as an antidote to Wagnerian pathos and Impressionist soft focus" (Romain Goldron).

Despite financial challenges and a difficult emotional life, Tailleferre has left us music full of charm, "without pretension [and] most attractive because it is sincere" (Darius Milhaud). Influenced by Ravel, who helped her improve her orchestral writing, she gave a large role to the winds and resorted to rarely heard sonorities and the harp, celesta, xylophone, and muted trumpet. After a start that recalls Debussy, her *Prélude* dances over a repeated bass line in a rustic setting. The second movement is a mysterious sicilienne while the work's finale jubilantly orchestrates the traditional song "Sont les filles de La Rochelle."

© orchestremetropolitain.com

CONCERTO FOR CLARINET & ORCHESTRA

AARON COPLAND

Clarinetist Benny Goodman, faced in the 1940s by the end of the swing era and declining public interest in big-band jazz, began to turn his attention not to swing's successors, but to the classical repertoire. Already accomplished in the standard clarinet repertoire, Goodman decided to commission new

works. Jazz clarinetist Woody Herman had taken a similar route, asking Igor Stravinsky to write his *Ebony Concerto*. But unlike many novelty fusion works, two pieces Goodman commissioned—Bartók's *Contrasts* and Copland's *Clarinet Concerto*—have endured as landmarks of the modern repertory.

Goodman asked Copland to write the work in 1947, two years after the composer won the Pulitzer Prize for the ballet *Appalachian Spring* and another two before he was to win an Academy Award for music from *The Heiress*. That year, Copland embarked on a four-month Latin American tour; as a result, shadows of Latin musical styles can be found in the *Clarinet Concerto*'s boisterous second movement. Copland finished the work in the fall of 1948, soon after returning from the tour, but Goodman was reluctant to play the original edition, expressing worry about the tricky rhythmic notation and extensive use of the instrument's upper register in the second movement. (Copland, familiar with Goodman's wide range after listening to his recordings, remained unconvinced as to his concerto's difficulty but agreed to simplify parts of the work.) Even with the revisions, Goodman did not premiere the concerto until 1950.

Half a century later, the work

endures as a shining example of Copland's musical vocabulary. His characteristic idioms—from the open, sparse chords and woodwind-based timbre of *Our Town* to the unmistakably Western American sound of *Billy the Kid* and the Latin flavor of *El Salón México*—are all present, interspersed with a sprinkling of jazz. The cadenza in particular (sandwiched between the work's two movements, resulting in 17 minutes of continuous music) showcases Copland's versatile language; its two-and-a-half minutes are a charming transformation from the melancholy, lyrical atmosphere of the first movement to the quirky, stilted jazz stylings of the second. Add to this a steady, building increase in ensemble energy, staccatissimo passages in the clarinet's highest register, and a rollicking finale (complete with final glissando à la *Rhapsody in Blue*), and the work presents itself almost as a Copland tutorial.

© Jessica Schilling, LA Phil

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MANUEL DE FALLA

SUITE NO.1 AND NO. 2

FROM EL SOMBRERO DE TRES PICOS (THREE-CORNERED HAT)

During World War I, neutral Spain received an invigorating influx of foreign artists looking for alternative markets to those along the usual Paris-Berlin-Vienna routes. Prominent among them was the impresario Serge Diaghilev and his Ballets Russes, which became particular favorites of King Alfonso XIII. Diaghilev and Falla discussed several potential projects, settling on an adaptation of the 19th-century writer Pedro Antonio de Alarcón's comic novella *El sombrero de tres picos* (*The Three-Cornered Hat*). Falla brought this to the stage first as the pantomime *El corregidor y la molinera*, on a scenario in two scenes written by his usual collaborators, the husband-and-wife team of Gregorio Martínez Sierra and María Lejárraga. (They also provided the scenario for *El amor brujo*, below.)

Alarcón's novella contains a confusing amount of incident, but the central narrative line follows the traditional characters of a jealous miller, his beautiful young wife, and a lecherous corregidor (the local magistrate, whose position was symbolized by his three-cornered hat). The oafish but persistent corregidor is thwarted at every turn, mistakenly

arrested by his own constables, and suffers the peasant justice of being tossed with a blanket in a finale of general merriment.

For Diaghilev, Falla increased the size of the orchestra and eliminated some incidentals from the second part, while adding a solo specifically for Leonid Massine, who choreographed the new ballet and danced the part of the miller. Pablo Picasso designed the sets and costumes, and at his request Falla wrote an introduction and solo song to be performed before Picasso's curtain went up. The ballet had a hugely successful premiere in London in 1919 (as *Le tricorné*), establishing Falla's international reputation.

Suite No. 2 opens with the miller's neighbors gathering to celebrate the Feast of St. John and dancing seguidillas based on traditional themes, including one also popularized in Gerónimo Giménez's zarzuela *La boda de Luis Alonso*. The miller then has his solo, a dark and fiery flamenco farruca, the earthiest dance in the ballet. All of the ballet's themes combine in the final jota, a chaotic climax and jubilant resolution in one.

© John Henken, LA Phil



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CBC's Tom Allen: A Poe Cabaret

THURSDAY, OCTOBER 1, 2026 | 7:30PM

FRIDAY, OCTOBER 2, 2026 | 11:00AM

THE CAPITOL THEATRE, WINDSOR, ON

James Sommerville, conductor

Lori Gemmell, harp | Tom Allen, narrator



CLAUDE DEBUSSY

Beau Soir

CLAUDE DEBUSSY /
IAIN FARRINGTON

Prélude à l'après-midi d'un faune

ANDRÉ CAPLET

Conte Fantastique

ALEXINA LOUIE

The Raven

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LORI GEMMELL

HARP



Lori Gemmell has been a harpist with the Kitchener-Waterloo Symphony (KWS) since 1999. Before joining the KWS, she played with Orchestra London and with the Calgary Philharmonic Orchestra.

Lori received her Master's degree from the University of Toronto where she studied with eminent harpist, Judy Loman. Her other teaching influences include Catherine Michel in Paris, France and Alice Chalifoux in Camden, Maine.

Lori has been a regular performer with the Ottawa International Chamber Music Festival, Belladonna and Le NEM, a contemporary chamber group in Montreal with whom she toured with through Europe and Japan. Lori has had solo concerto performances with the National Arts Centre Orchestra, the Edmonton Symphony, Kitchener-Waterloo Symphony and Orchestra London. She is also a member of the Four Seasons Harp Quartet.

She has played on recordings with singer-songwriters Kevin Fox, and the Grammy-nominated *The Reminder* by Feist. Lori enjoys creating performances of music and story with her husband, Tom Allen.



TOM ALLEN

NARRATOR



Tom Allen is a music lover, storyteller, writer, broadcaster and aspirational trombonist. He has published four books of non-fiction, most recently *Classical Musick Almymack*, and is entering his fourth decade at CBC. He currently hosts the national music program *About Time*.

Tom hosted CBC Music's flagship morning show *Music and Company* for 10 years, followed by a second decade on *Shift*. Earlier, his weekly stories aired on CBC Radio One's *Fresh Air* and nationally on *This Morning*. With longtime collaborator Jeff Reilly, he has created single-shot videos on music and music history.

With harpist Lori Gemmell, Tom has created stage shows mixing storytelling, history, classical music and original song, including "Bohemians in Brooklyn," "JS Bach's Long Walk in the Snow" and "Brahms in New York." They continue to perform across the country.

Tom studied at McGill University, graduated from Boston University and received a master's degree from Yale University. Before joining CBC Radio in Halifax, he gave tours of Lincoln Center, temped on Wall Street, cooked in a Mexican restaurant, and toured with the Great Lakes Brass. Tom lives with Lori and their ruthlessly cute dog in Toronto. He is an avid all-weather cyclist and plays recreational hockey.

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BEAU SOIR

CLAUDE DEBUSSY

B*eau soir* ("Beautiful Evening") is set to a poem by Paul Bourget. The poem paints the picture of a beautiful evening where the rivers are turned rose-colored by the sunset and the wheat fields are moved by a warm breeze. Debussy uses a gently flowing triplet rhythm in the accompaniment, which contrasts the duplets that drive the light melody. The piano and voice partner to create the

sensation of peace that one might feel in the evening in nature, fitting the post-Romantic style. As any evening fades, however, so does the mood of the piece, and the song modulates from E major to F-sharp minor. The piece reaches its climax when the melody reaches a high F-sharp, paired with the word "beau", about two-thirds through the piece, before entering its modulated conclusion.

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

CLAUDE DEBUSSY / IAIN FARRINGTON

Claude Debussy's most famous orchestral work was inspired by Stéphane Mallarmé's poem—the genesis of which dates as far back as 1865—*L'après-midi d'un faune*. The poem relates the tale of a faun's erotic (and unrequited) fascination with a pair of nymphs.

Debussy described the hypnotic *Prelude* to "The Afternoon of a Faun" as "a very free interpretation of Mallarmé's poem. It has no pretensions of presenting a synthesis of the poem. It is rather a series of scenes against which the desires and dreams of the Faun are seen to stir in the afternoon heat."

In an October 10, 1896 letter to music critic Henry Gauthier-Villars, Debussy observed:

More precisely, the work conveys the general impression of the poem...it follows the ascendant movement of the poem and illustrates the scene marvelously described in the text. The close is a prolongation of the last line: "Couple adieu! Je vais voir l'ombre que tu deviens." ("Farewell, couple! I go to see the shadow that you become.")

© Ken Meltzer

CONTE FANTASTIQUE

ANDRÉ CAPLET

A friend of both Debussy and Ravel (he beat out the latter for the Prix de Rome in 1901), André Caplet was best known in his lifetime as a conductor. He led many of Debussy's premieres in France and Boston, where he conducted the opera company for four seasons before World War I.

After the war, Caplet focused increasingly on composition. Gassed in the trenches at Verdun, he lacked the stamina to maintain a full conducting schedule. His weakened lungs ultimately contributed to his early death when a common cold developed into fatal pleurisy.

Caplet's interest in Edgar Allan Poe reflected the writer's broad influence in French artistic circles. Debussy left two Poe-based operas unfinished,

while Ravel cited Poe's *The Philosophy of Composition* as an influence on his own aesthetic development.

Caplet's *Conte fantastique* (*Fantastic tale*) is a tone poem depicting Poe's famous short story "The Masque of the Red Death." The work began in 1908 as a *Légende* for harp and orchestra. In 1923, Caplet returned to it, reducing the ensemble to string quartet with optional bass, revising the harp part, and retitling the work.

The result is an eerie, expressive tour de force. Caplet evokes Poe's ominous atmosphere and vivid details, from the fevered waltzes of the masked ball to the fateful midnight chimes, while revealing an unexpectedly dark and dramatic side of the harp.

© John Henken, LA Phil

THE RAVEN

ALEXINA LOUIE

Alexina Louie's critically acclaimed chamber work, *The Raven*, masterfully integrates Edgar Allan Poe's haunting narrative poem into a dramatic, vivid musical setting. Scored for string quartet, harp, and narrator, this piece seamlessly blends spoken-word storytelling with intricate instrumentation. Evocative in its composition, *The Raven* captures the dark, psychological tension of Poe's classic

text, creating an immersive auditory experience.

The Raven was successfully premiered in the summer of 2009 by its prestigious co-commissioners, the Luminato Festival of the Arts and The Ottawa Chamber Music Festival. Since its debut, this piece is a powerful example of modern classical storytelling, captivating listeners by transforming a legendary piece of literature into a musical masterpiece.



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SATURDAY, OCTOBER 24, 2026 | 7:30PM

SUNDAY, OCTOBER 25, 2026 | 2:30PM

THE CAPITOL THEATRE, WINDSOR, ON

Scott Good, conductor | Genevieve Fisher, vocalist

UMEI Chorus | Erin Armstrong, UMEI Chorus director



Program order will be announced from stage.

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Genevieve Fisher /

Arrangements by Scott Good

You Me We

Take It On Home

Bad Enough

Must Be Listening

Thank You Music

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SCOTT GOOD

GUEST CONDUCTOR



Scott Good is a Canadian composer, conductor, concert designer, and trombonist whose music is driven by a desire to create beauty, evoke emotion, and explore groove. Inspired by the universal human condition, his works range from orchestral and chamber

music to jazz, multimedia, and interdisciplinary projects. His music has been described as “dynamic, vivid” (Winnipeg Free Press), “gloriously cacophonous” (Ottawa Citizen), and “a kind of majestic bestial reality” (Globe and Mail).

Good has been commissioned by major Canadian orchestras including Orchestre Symphonique de Montréal, Vancouver Symphony, National Arts Centre Orchestra, Calgary Philharmonic, and Winnipeg Symphony. He served as Composer-in-Residence with the Vancouver Symphony (2008–2011) and has been Composer-in-Residence with London Symphonia since 2015. His innovative concert projects bring together classical, jazz, contemporary, and world music, often collaborating with artists across disciplines and cultures. His current projects include new orchestral, theatrical, and interdisciplinary works.



GENEVIEVE FISHER

VOCALIST



London-born and raised, Genevieve Fisher has earned nine top 50 hits on Billboard’s BDS and Mediabase Canadian National Country Chart. Throughout her career in Canadian country, she has earned seven Female Artist of the Year nominations, including

2023, along with nominations for Single of the Year and Songwriter of the Year at the Country Music Association of Ontario Music Awards. While still in her teens, the Canadian Country Music Association recognized her emerging talent with a performance selection at the 2012 New Artist Showcase in Saskatoon.

Her songwriting has also been recognized by the CCMA, with selections to perform in the prestigious Songwriters Series in 2016 and 2018. Her Indigenous background has helped her register three number-one hits on the North American Indigenous Music Countdown chart. Genevieve has performed at major Canadian festivals including Boots and Hearts, Havelock Jamboree, Lucknow Music In The Fields, Manitoulin Country Fest, Trackside and Indigenous Day Live.

She continues to write with some of country music’s brightest songwriters, including Jason Blaine, Steven Lee Olsen, Patricia Conroy, Michelle Wright, Jason Massey, Jennifer Schott, and many more.



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BEETHOVEN: PIANO CONCERTO NO. 3

SATURDAY, NOVEMBER 14, 2026 | 7:30PM

SUNDAY, NOVEMBER 15, 2026 | 2:30PM

THE CAPITOL THEATRE, WINDSOR, ON

Andrew Crust, guest conductor | Charles Richard-Hamelin, piano



LUDWIG VAN BEETHOVEN

Concerto No. 3 in C minor
for Piano and Orchestra
I. Allegro con brio
II. Largo
III. Rondo: Allegro

INTERMISSION

PAUL HINDEMITH

Mathis der Maler (Symphony)
Engelskonzert (Angelic Concert)
Die Grablegung (Entombment)
Versuchung des heiligen Antonius
(Temptation of St. Anthony)

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ANDREW CRUST

GUEST CONDUCTOR



A highly sought-after, award-winning conductor across Canada and the US, Andrew Crust couples an expansive musical flexibility with an approachable stage style that makes

symphonic music feel immediate and inclusive. In Canada, his guest conducting includes the National Arts Centre Orchestra, Calgary Philharmonic, l'Orchestre Métropolitain, and the symphony orchestras of Vancouver, Nova Scotia, Winnipeg, Laval, Vancouver Island, and Saskatoon, alongside three seasons as Vancouver's Associate Conductor.

In the US, Crust is in his fourth season as Music Director of the Vermont Symphony Orchestra, programming diverse concerts, commissioning new works, and collaborating with world-class soloists. He also led Ohio's Lima Symphony Orchestra as Music Director for six seasons.

An active guest conductor honored in international competitions, Crust has performed with numerous American orchestras—including San Diego, Phoenix, and Arkansas—and held assistant roles in Memphis and Portland, alongside international engagements in Europe and Chile.



CHARLES RICHARD-HAMELIN

PIANO



Silver medalist and laureate for the Krystian Zimerman award of the best sonata at the 2015 International Chopin Piano Competition, Charles Richard-Hamelin is standing as one

of the most important pianists of his generation. Recipient of the prestigious Career Development Award conferred by the Women's Musical Club of Toronto, he is acclaimed for the depth of his interpretations, his refined sound, and his exceptional affinity with Chopin's music.

Richard-Hamelin has been invited to major festivals and concert series in Europe, Canada, Asia, and USA. He has worked with leading orchestras and renowned conductors such as Kent Nagano, Rafael Payare, Yannick Nézet-Séguin, Bernard Labadie, Aziz Shokhakimov, Peter Oundjian, Carlo Rizzi, John Storgårds, Alexander Prior, Giancarlo Guerrero, and Jonathan Cohen.

Richard-Hamelin has recorded thirteen albums, all released on the Analekta label (Outhere Music). Six Félix awards (ADISQ) and a JUNO in 2022 attest to the quality of these albums, which have received critical acclaim worldwide.

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CONCERTO NO. 3

LUDWIG VAN BEETHOVEN

Beethoven introduced his *Concerto in C minor* at a massive all-Beethoven benefit concert on April 5, 1803, at Vienna's Theatre an der Wien. The program included three premieres—the *Concerto*, the *Second Symphony*, and the oratorio *Christus am Ölberge*—along with a reprise of the *First Symphony*.

According to Beethoven's pupil Ferdinand Ries, the concert's only rehearsal began at 8 a.m. and was a shambles. Vienna's best musicians had been hired for a competing performance of Haydn's *The Creation*, leaving Beethoven with a second-string orchestra. By mid-afternoon, everyone was exhausted and frustrated. Prince Karl Lichnowsky, one of Beethoven's patrons, revived spirits by sending for baskets of bread, cold meats, and wine.

The *Concerto* itself was not yet finished. Beethoven's pupil Ignaz von Seyfried, who turned pages for the composer, recalled seeing mostly blank sheets dotted with cryptic markings that served as Beethoven's cues. Much of the solo part was played from memory, with Beethoven discreetly nodding whenever Seyfried was expected to turn a page. The *Concerto* received a second Vienna "premiere" a year later, this time from the completed score, with Ries as soloist.

The work bridges Beethoven's earlier, more Mozart-influenced

concertos and the increasingly individual style that followed. It also reveals his awareness of Mozart's *C-minor Concerto*. Both works begin quietly in the strings with an ascending figure, and Beethoven echoes elements of Mozart's themes and piano writing. Yet the dramatic C-minor runs with which Beethoven's soloist enters are unmistakably his own.

The slow movement offers an oasis of calm between the turbulent outer movements. A broad, songlike piano melody unfolds over muted strings before the piano's arpeggios curl around the theme as it passes to strings and winds. Particularly striking is a passage in which shimmering piano figures accompany a duet for bassoon and flute.

The rondo finale returns to C minor with both energy and tension. Beethoven fills it with surprises: a contrasting theme introduced by the clarinet, a transformation of the principal theme into a fugue, and unexpected harmonic turns. Just when C minor seems certain to return, the music rises instead to A-flat, an old Haydn trick, before the piano wanders into the distant key of E major—recalling the *Concerto's* serene slow movement and bringing another touch of unpredictability to a work poised between Beethoven's Classical inheritance and his emerging dramatic voice.

© Herbert Glass LA Phil

PAUL HINDEMITH

MATHIS DER MALER

The role of the artist in society lies at the heart of Hindemith's opera *Mathis der Maler* (*Mathias the Painter*), a fictionalized account of the life of Mathias Grünewald (c. 1475–1528). Grünewald lived during the German Peasants' War, when serfs rose violently against their feudal rulers before being crushed by professional armies. Hindemith initially showed little interest when his publisher suggested the subject in 1932, but after the Nazis came to power the following year, its themes took on new urgency.

Hindemith quickly found himself at odds with the Nazi regime. Privately contemptuous of its policies, he maintained friendships with Jewish colleagues, and his wife was Jewish under Nazi racial laws. Although he continued teaching in Berlin, his music was increasingly condemned as "degenerate," and performances were gradually restricted. Hindemith, like many liberal Germans, initially believed the Nazi government would not last.

His *Mathis* story is loosely based on history but draws heavily on Grünewald's celebrated Isenheim Altarpiece. In the opera, Grünewald abandons his comfortable position as a court painter to join the peasants' revolt, only to be horrified by its violence. Taking refuge in a forest, he dreams that he is St. Anthony, a figure depicted in the Isenheim paintings. There, St. Paul the Hermit tells him that abandoning his artistic gifts was a mistake: his true contribution to society is to create. Grünewald returns to his work and

spends the remainder of his life in an exhausting burst of artistic activity.

Before completing the opera, Hindemith fashioned some of its material into the *Mathis der Maler Symphony*. Wilhelm Furtwängler and the Berlin Philharmonic gave the work a triumphant premiere in March 1934. Soon afterward, however, performances of Hindemith's music were banned. Despite Furtwängler's public defence of the composer, Nazi opposition intensified. Hindemith eventually left Germany, settling in Switzerland in 1938 and the United States in 1940.

Each of the *Symphony's* three movements is inspired by a panel from the Isenheim Altarpiece. The opening *Engelkonzert* ("Angelic Concert") depicts Mary and the infant Jesus serenaded by angels. Shimmering major and minor harmonies, a medieval German melody introduced by the trombones, and brilliant orchestral colours evoke the painting's glowing atmosphere.

The sombre second movement, *Grablegung* ("Entombment"), accompanies the image of Christ being laid in the tomb and comes from the opera's final scene.

The powerful finale draws on Grünewald's visions of St. Anthony tormented by grotesque demons and meeting St. Paul the Hermit. After music of turbulent energy, the woodwinds introduce the medieval chant "Lauda Sion Salvatorem," answered by majestic brass alleluias.

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November 14 & 15	WINDSOR SYMPHONY ORCHESTRA Beethoven: Piano Concerto No. 3
November 19	Windsor Symphony Community Orchestra
November 21 & 22	WINDSOR SYMPHONY ORCHESTRA The Music of James Bond
November 22	Windsor Symphony Youth Orchestra
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