OAKVILLE
SYMPHONY
LORENZO GUGGENHEIM, MUSIC DIRECTOR

26
27



ENCHANTED

FEATURING JONATHAN CROW, VIOLIN

October 31 & November 1, 2026

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FROM THE CONDUCTOR'S PODIUM

Welcome to *Enchanted* and to a new season with the Oakville Symphony!

Thank you for joining us today, and especially to our subscribers, donors and sponsors, whose continued support allows us to keep bringing ambitious programs, extraordinary artists, and new musical discoveries to our community.

We have an exciting season ahead, filled with great symphonic masterpieces, remarkable soloists, world premieres, and music that may be new to many of you. I hope that throughout the year you will find moments of familiarity, surprise, and, above all, the extraordinary emotions that only live music can bring.

Today's program is a wonderful example of that spirit, and a particularly meaningful one for me, as this is my first concert since becoming a Canadian citizen. I am especially excited about how our three Canadian works, beginning with *O Canada*, each offer a different perspective on what it means to be Canadian, reflecting the diverse histories, identities, and experiences that make up our country. We are proud to present Carmen Braden's *Blood Echo* alongside the world premiere of *Many, Together*, a new work by Felipe Téllez commissioned especially for the OS. It is also a great pleasure to welcome back Jonathan Crow, whose extraordinary musicianship will bring William Walton's magnificent Violin Concerto to life.

We also continue our journey through Beethoven's symphonies with our third together: the Seventh. Many know it for its unforgettable second movement, but the entire symphony is a masterpiece of contrasts, unexpected turns, and constantly shifting moods. Beethoven continually challenges our expectations while creating an irresistible sense of forward momentum that carries us all the way to its exhilarating conclusion.

And, of course, what better way to celebrate Halloween weekend than with Saint-Saëns' *Danse macabre*, with its mischievous humour, eerie colours, and wonderfully imaginative orchestration?

Thank you for being part of our musical community. I look forward to sharing another season of discoveries and memorable performances with you.

Enjoy the concert!



Lorenzo Guggenheim
Music Director & Conductor, Oakville Symphony

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FROM THE CHAIR

Dear Friends,

Welcome to the opening of our 2026–27 season! Whether you are a longtime subscriber or joining us for the very first time, we are delighted you are here. A new season always brings a sense of possibility, and this one feels especially full of promise.

This weekend, acclaimed violinist Jonathan Crow returns to Oakville, and we proudly premiere new music by a Canadian composer, commissioned by your orchestra.

What makes me proudest, though, is you. Your presence in this hall shows how much our community values live music, and that support is the reason the Oakville Symphony continues to thrive.

My heartfelt thanks go to our subscribers and donors, and to Scotia Wealth Management, our Season Presenting Sponsor, along with all our sponsors. Thank you to our Executive Director, Natasha Bood, and her team, to Maestro Lorenzo Guggenheim, and to our volunteer and professional musicians, who give so generously of their time and talent. Our behind-the-scenes volunteers, too, make our success possible.

So, settle in, look around at the friends and neighbours sharing this concert with you, and enjoy the magic.

Here's to a wonderful season together!

Warmly,



Kumar Balan
Chair, Board of Directors

OAKVILLE SYMPHONY

PRESENTS

PROGRAM

October 31 & November 1, 2026

Carmen Braden – *Blood Echo*

Felipe Téllez – *Many, Together* (World Premiere, Oakville Symphony Commission)

William Walton – *Violin Concerto*

i. *Andante tranquillo*
ii. *Presto capriccioso alla napolitana*
iii. *Vivace*

Intermission

Camille Saint-Saëns – *Dance Macabre*, Op. 40

Ludwig van Beethoven – *Symphony No. 7*, Op. 92

i. *Poco sostenuto – Vivace*
ii. *Allegretto*
iii. *Presto*
iv. *Allegro con brio*

You are invited to stay after the performance for a post-concert chat with the artists in the auditorium.

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SENIOR LIFESTYLES

OAKVILLE SYMPHONY 2026–2027

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Addy Sanchez
Kat Mrmak (M)
Igor Kubelík
Eslyn Blair
Reade Snair
Larissa Chitty (M)
Lyndsay Tran
Sarah Zbogar
Nadia Zbogar
Rosanne Quinlan
Nathan Wong (G)
Sharon Chan (G)
Alexis Brett (G)
XiaoLing Li (G)

2nd Violin
Linda Choi*
Yoonseo Jung (YA)
Brigitte Cormier
Jeany (Kyung Ah) Jang
Deborah Kanfer
Rebecca Ellison
Jieyan (Scully) Zeng
Anjali Balan (YA)
Yejin Ko
Jiyoung Hyun
Ruthie Snell
Vivian Chon (G)

Viola
Eric Cheng*
Eugene Tseng
Joanna Buczkowski
Stephanie Zantingh
Karly Leung
Marlena Pellegrino (G)
Stephanie Scholman (G)

Cello
Jose Shapero*
Andrew Zeng (YA)
Dominic Mitchell
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Debbie Daymond
Bruce (Boxun) Zhou (YA)
Andreas Zbogar
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Loujain Al-Alul
Natalie Cabri

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Natalie Cabri

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Chieh-Ying Lu*
Joshua Zung

English Horn
Joshua Zung

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PROGRAM NOTES



Carmen Braden (b. 1985):
Blood Echo (2017)

Identity is a powerful question for any generation. When it is used as a weapon, an insult, or a source of profit, then identity is demeaned. But when it is a source for understanding, self-empowerment, strengthening, and connection, then identity has a stronger power, will last longer, and will run deeper.

where all the blood that came before you
and all the blood yet to come
meet and exchange greetings
wisdom echoes
where the past and the future become one
where the root meets the tree
where the water meets the ice
where the child meets the ancient
the heartbeat
the heartbeat
the heartbeat

© Carmen Braden



Felipe Téllez (b. 1989):
Many, Together (2026) *(Commissioned by the Oakville Symphony — World Premiere)*

Many, Together is an orchestral overture conceived as a hopeful hymn to unity, belonging, and the many voices that make up the Canadian experience.

Warm, expansive melodies form the heart of the work, with the brass lending the music a sense of nobility, optimism, and shared purpose. Expressive instrumental solos provide moments of intimacy, while elsewhere, melodies pass between sections of the orchestra, occasionally overlapping and building into richer, more intricate textures.

There is also a sense of affection for the land itself: its vastness, beauty, and grandeur, and the many people who call it home. The music aspires to something both intimate and expansive, expressing a quiet pride.

Above all, *Many, Together* is an expression of hope. Its title speaks to a simple conviction: that unity need not mean uniformity, and that our many voices, heard together, can create something greater than any one voice alone.

© Felipe Téllez



William Walton (1902 – 1983):
Violin Concerto

i. Andante tranquillo
ii. Presto capriccioso alla napolitana
iii. Vivace

This concerto was commissioned by the distinguished violinist, Jascha Heifetz. Walton visited Heifetz in New York to develop the solo part, and the work was first performed in the United States in 1939 after Walton had returned to England because of the outbreak of war. Recordings by Heifetz and an edited copy of the solo part were lost in the Atlantic because of enemy action, but eventually a copy arrived safely in England, and the concerto had its English premiere in 1941 following the expiry of Heifetz's solo ownership of performance rights.

This is a challenging work for all our players. The slower first movement opens with a *sognando* ("dreaming") solo theme in the violin, then transitions to confrontational exchanges between the soloist and orchestra. There is dramatic outburst in the orchestra, with a period of conflict which is eventually "won" by the soloist, whose reward is a cadenza and another period of relative peace. The orchestra interjects again, but the soloist finally manages to create a feeling of lasting calm at the close of the movement.

The second movement is a scherzo, with considerable variation in pace. Again, there are orchestral outbursts, alternating rapid and relaxed solo sections, and some syncopated rhythms, together with occasional polytonality (multiple keys in use simultaneously).

The *vivace* provides a summation of the whole work, once again with alternating tension and tranquillity. There is strong writing, with themes and variations for both soloist and orchestra. Here, the soloist's cadenza refers back to first movement, and, unusually, is accompanied by the orchestra. This is much in the style of Elgar, whom Walton admired.

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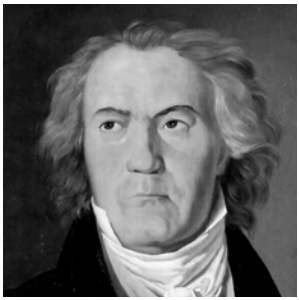


Camille Saint-Saëns (1835 – 1921):
Dance Macabre, Op. 40

This "Dance of Death" tone poem was originally written for two pianos, but was later modified for full orchestra.

As is appropriate for Halloween, midnight sounds, the Devil "tunes" his fiddle, then calls on skeletons from their tombs to dance for him. After a lively solo on the flute, a waltz theme develops in the whole orchestra. The pace gradually picks up until dawn, when the cock (the oboe) crows, the night creatures disappear, and only a strain of the Devil's tune remains.

© Stephen Walter



Ludwig van Beethoven (1770 – 1827):
Symphony No. 7, Op. 92

i. Poco sostenuto – Vivace
ii. Allegretto
iii. Presto
iv. Allegro con brio

When this symphony was composed in 1811-12, Beethoven's deafness was getting steadily worse, and this piece marks the beginning of his "late" style. It is elemental, relentlessly rhythmical, and intense. Overall, the symphony appears to be formulaic and impersonal, but it is nonetheless riveting in its approach.

The slow introduction displays the raw material which will be refined later, with basic scales, slow turns, dotted rhythms, and variously held and repeated notes. After some time, the music transforms into a lively 6/8 vivace, with a persistent dotted rhythm.

The second movement is not (for its time) a conventional "slow" offering, but instead is a dignified *allegretto*, with ten different settings of a march theme.

The third movement includes an exuberant *presto*, alternating twice with a slower trio.

In the finale, the tension is heightened a notch further with a furious peasant dance tune.

The symphony was first performed in Vienna, together with the "Battle Symphony" at a benefit concert for the Austrian soldiers wounded at the battle of Vitoria against Napoleon. Berlioz wrote a glowing account of the work, and Wagner pronounced it to be "the apotheosis of the dance". Not everyone approved, however, and there were allegations that Beethoven had composed the last movement in a drunken fury; Weber stated that this time "Beethoven was ripe for the madhouse!".

You can be the judge of that!

© Stephen Walter

LORENZO GUGGENHEIM MUSIC DIRECTOR & CONDUCTOR



Lorenzo Guggenheim is an Argentine-Canadian conductor and Music Director of the Oakville Symphony. Originally from Buenos Aires and now based in Oakville, his career spans symphonic repertoire, contemporary music, and opera, with conducting engagements across Canada and internationally.

Since his appointment in 2022, Guggenheim has led the artistic development of the Oakville Symphony, bringing together major symphonic works, new commissions, Canadian premieres, and music by underrepresented composers. His work reflects a commitment to thoughtful programming, expressive performances, and creating meaningful connections between musicians and audiences.

His conducting experience includes engagements with the Orchestre symphonique de Québec, the National Symphony Orchestra of Chile, the Jerusalem Symphony Orchestra, and numerous Canadian and Argentine ensembles. Earlier in his career, he worked with the Seattle Symphony as assistant and cover conductor, collaborating with Ludovic Morlot and Pablo Rus Broseta. He has also participated in the National Arts Centre Orchestra Mentorship Program and the Winnipeg Symphony Orchestra's Canadian Conducting Showcase.

Guggenheim is the founder and Music Director of the University of Toronto Campus Philharmonic Orchestra and the Canadian Studio Symphony, with which he recorded Evocations, an album featuring music by Felipe Téllez.

He teaches orchestral literature at the Glenn Gould School of The Royal Conservatory of Music and is completing his Doctor of Musical Arts at the University of Toronto, researching the performance practice of Franz Schreker's orchestral music.

www.lorenzoguggenheim.com



GUEST ARTIST JONATHAN CROW

One of Canada's brightest talents, violinist Jonathan Crow exudes "masterful coolness" (The Montreal Gazette) as concertmaster of the Toronto Symphony Orchestra. A native of Prince George (British-Columbia), Jonathan earned his Bachelor of Music in Honours Performance from McGill University in 1998, at which time he joined the Montreal Symphony Orchestra as Associate Principal Second Violin. Between 2002 and 2006, Jonathan was the Concertmaster of the Montreal Symphony Orchestra, becoming the youngest concertmaster of a major North American orchestra. Jonathan continues to perform as guest concertmaster with orchestras around the world, including the National Arts Centre Orchestra, Boston Symphony Orchestra, Pittsburgh Symphony Orchestra, Mahler Chamber Orchestra, Filarmonia de Lanaudière and Pernambuco Festival Orchestra (Brazil).

Jonathan has performed as a soloist with most major Canadian orchestras including the Montreal, Toronto and Vancouver Symphony Orchestras, the National Arts Centre and Calgary Philharmonic Orchestras, the Victoria and Kingston Symphonies and Orchestra London, under the baton of such conductors as Charles Dutoit, Sir Yehudi Menuhin, Sir Andrew Davis, Peter Oundjian, Gustavo Gimeno, Kent Nagano, Mario Bernardi and João Carlos Martins.

An avid chamber musician, Jonathan has performed at many chamber music festivals in Europe and North America, and served as the Artistic Director of Toronto Summer Music. He is a founding member of the JUNO Award-winning New Orford String Quartet, a new project-based ensemble dedicated to the promotion of standard and Canadian string quartet repertoire. Jonathan recently joined the Royal Conservatory of Music as Director of the Temerty Orchestra Program and Violin Faculty.

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This list includes donations received between September 30, 2025 and October 6, 2026.

We do our best to get everything correct, but sometimes mistakes and typos happen - please contact us at office@oakvillesymphony.com if there is an error in your listing so that we can improve.

OAKVILLE SYMPHONY

Youth Program

The purpose of this program is:

- To support the development of young musicians in the Halton area and surrounding areas
- To develop new players who add to the diversity of the orchestra and contribute to the continuous improvement of its symphonic sound.

Named in honour of our former Music Director, Roberto De Clara, the purpose of the **DE CLARA YOUNG ARTIST AWARDS** is to stimulate the interest of young people by creating opportunities for them to develop their skills by playing with the orchestra. In turn, their participation helps the orchestra to achieve its objective of continuous improvement of the symphonic sound. Each student receives a bursary of $1,500.

The DE CLARA YOUNG ARTISTS for the 2026-2027 season
Yoonseo (Amy) Jung, Andrew Zeng, Anjali Balan, Boxun (Bruce) Zhou, Xinru Lai

The **KENNETH HOLLIER AWARD**, named in honour of the orchestra's founding musical director, was introduced in the year 2000 to recognize promising young artists. It is available to string players and non-string players in alternate years.

The **DEVELOPING ARTIST AWARDS** were introduced to recognize the talents of other competitors for the Kenneth Hollier Award. They are given at the discretion of the judges.

THE **YOUSSEF-WARREN VIOLIN** was donated by the Oakville-based Youssef-Warren Foundation to be loaned to a young violinist playing with the Oakville Symphony. Romano Gaiani, a master violin maker from Ferrara, Italy, made the violin in 1993. Ian Morrison, former violinist with the Oakville Symphony, also donated a "Handorff" bow to be used with the violin.

THE HOLLIER VIOLA was donated by Dorothy Hollier-Bidlake, widow of the founder of the symphony, Kenneth Hollier. We are very grateful for her donation of an A.G. Galea viola, as well as a Laberte viola bow and viola case in his honour.

For more information please visit our website at oakvillesymphony.com,

2026/27 OAKVILLE SYMPHONY DE CLARA YOUNG ARTISTS

Amy (Yoonseo) Jung is a 16 year old violinist from Oakville, Ontario, with 10 years of violin experience. Over the course of her musical career, Amy has performed with various youth ensembles, such as in the Young Artist Pre-College Academy, the London Youth Symphony Orchestra. Most recently, she has played with the Oakville Symphony Youth Orchestra, where her musicianship has grown alongside the challenging repertoire. She is also currently the Concertmaster of the White Oaks String Ensemble, performing at Golden Horseshoe Nationals and occasionally playing at the Oakville Trafalgar Memorial Hospital. Outside of group performances, Amy is preparing for her RCM Level 10 examination under the guidance of Laurissa Chitty.

Andrew Zeng is a 17-year-old cellist from Oakville. He began his musical studies on piano at the age of five with Catherine Lu, and later took up the cello at age nine under the guidance of Bryan Lu. An active and versatile young musician, Andrew has earned numerous awards and has consistently placed in the top three at local competitions in both piano and cello. He is deeply engaged in his school's musical life at Appleby College, having served as a pianist collaborator for school musicals and as an active participant in the school's orchestra club. He is also currently a member of the Oakville Symphony Youth Orchestra, where he continues to develop his ensemble and orchestral playing.

Anjali Balan is a young musician from Oakville performing at the RCM ARCT level under the guidance of Amalia Canzoneri. She was a principal violinist with the Oakville Symphony Youth Orchestra, where she has performed for four years, and an active member of the string ensemble at Abbey Park High School. Last April, she had the honour of performing at Carnegie Hall with the OSYO, earning a gold medal. Anjali has also excelled at the Hamilton Music Festival as both a soloist and chamber musician, demonstrating versatility, strong orchestral technique, and refined musical interpretation. Beyond music, Anjali is an AP student and a dedicated leader in extracurricular activities. She founded an after-school program at two local elementary schools, sharing her passion for engineering through engaging and hands-on activities.

Boxun (Bruce) Zhou is a 15-year-old cellist from Oakville, possessing a deep passion and understanding of music. He believes that music is not only his greatest devotion, but also a language that connects him and others from diverse communities. A student in Upper Canada College, he won Third Prize in CMC Ontario, First Prize in UMC, Silver Award in the chamber section of MusicFest Canada, and the Laurier University Quartetfest Workshop Scholarship. Currently, he is studying with the Toronto Symphony Orchestra cellist Songhee Lee. His former teachers include the renowned Canadian cellist Andras Weber, as well as Chinese cellists Tingyu Yang, Yichen Yang, and XIaoqi Sun of the Central Conservatory of Music in China. While he recently played as the principal cellist of the CISMF Chamber Orchestra, his rich

orchestral experience also includes playing with the Mississauga Symphony Youth Orchestra and the Mooredale Youth Orchestra. On top of all that, he is excited about his future partnership and growth with the Oakville Symphony, in which he will share the joy of crafting music with more fellow musicians in his community.

Xinru Lai is a 16 year old violinist studying at the Phil and Eli Taylor Performance Academy at the Royal Conservatory of Music under the tutelage of Ms. Kelly Parkins-Lindstrom and Mr. Jonathan Crow. She is currently in her third season as a violinist with the Toronto Symphony Youth Orchestra. In the summer of 2024, Xinru attended the Jacobs School of Music Summer Program at Indiana University, where she studied with Professor Mimi Zweig. She has won first prize in the International Music Festival Concerto Competition, the Yips Music Festival Concerto Competition, the Kiwanis Music Festival, the Ontario Music Festival Provincials, and the North York Music Festival. She has also been a national finalist in the Canadian Contemporary Showcase and a contestant in the Ilona Fehér International Competition. Xinru has had the opportunity to work with distinguished artists such as Robert Uchida, Andrew Wan, Rebecca Henry, and Mimi Zweig.

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