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ROSEMARY THOMSON, MUSIC DIRECTOR



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Sunday, October 24, 2021 7:00 pm
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OUR MISSION: To awaken curiosity and to share the power of live orchestral music.

We are the Okanagan Symphony Orchestra, the third-largest professional orchestra in BC. We have shared live music experiences with residents and visitors to the Okanagan for over 60 years. Over the last 15 years, through the leadership of Music Director Rosemary Thomson, the OSO has become a highly dedicated, professional ensemble.

Our professional players are talented musicians grounded and invested in our community, teaching music, mentoring our youth and performing as soloists and in ensembles

throughout the valley and the province.

In addition to the many live public concerts presented annually, our community engagement programs bring unique music and learning experiences to everyone from preschoolers to seniors through programs like Symphony Storytime, school shows and band clinics, masterclasses and workshops, and especially to young musicians through our Okanagan Symphony Youth Orchestra (OSYO).

We are grateful for the many contributors who donate, sponsor, attend, partner and advise us in the work we do.

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Concertmaster¹

Susan Shaffer,
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Cvetozar Vutev
Sandra Wilmot

Violin II

Martine denBok^{*2}
Narumi Higuchi³
John Suderman

Viola

Parmela Attariwala^{**4}
Sylvia Lange
Susanne Zeindler

Cello

Flora Camuzet^{*}
Olivia Walsh⁵
Morna Howie⁶

Double Bass

Laurence Mollerup^{**7}

Flute

Christine Moore^{*8}

Oboe

Lauris Davis^{*9}

Clarinet

Nicola Everton^{**}

Bassoon

Karmen Doucette^{*10}

Horn

Dennis Colpitts^{**11}

Trumpet

Audrey Patterson^{*12}

Trombone

Wade Dorsey^{*}

Harp

Rosanna Chiu^{*}

Piano

Carol Colpitts^{*}

Timpani / Percussion

Katie Rife^{*13}
Robert Payne

^{*}Principal

^{**}Acting Principal

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2021-2022 SEASON
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BACH'S PLAYLIST

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20 GUEST ARTIST PARTNER-OR
David & Diane BOND

KELOWNA (O)
FRIDAY NOV 19
7:30 PM

VERNON
SATURDAY NOV 20
7:00 PM

PENTICTON
SUNDAY NOV 21
2:00 PM

ROSEMARY THOMSON
Music Director / OSYO Co-Conductor

A HIGHLY SKILLED MUSICIAN experienced in conducting a wide variety of repertoire with an innovative audience presentation, Rosemary Thomson is currently in her fifteenth season as Music Director of the Okanagan Symphony Orchestra. Under her leadership, the orchestra has blossomed and OSO audiences have grown to unprecedented levels. She has also led the OSO in creating multiple community engagement programs throughout the valley. In 2020, Rosemary also took on the role of Artistic Director for Opera Kelowna. She often shares her passion for music throughout the valley as a guest host, instructor, and writer in schools, colleges, service clubs and through various media channels.

A graduate of the University of Toronto and the Banff Centre for the Arts, Ms. Thomson came to the Okanagan from the Calgary Philharmonic Orchestra, where she was Resident Conductor and Chorus Master. For four seasons she was Assistant Conductor to Richard Bradshaw for the Canadian Opera Company. She also served as Conductor in Residence for the Winnipeg Symphony Orchestra, where she was mentored by Maestro Bramwell Tovey. For fourteen seasons she conducted Toronto's new music ensemble Continuum, with whom she toured Canada and Europe and recorded several CDs of music by Canadian composers.

Ms. Thomson has been active as a guest conductor and has led a number of Canadian orchestras including those of Calgary, Edmonton, Kingston, National Arts Centre, Regina, Toronto, Thunder Bay, Vancouver, Victoria, and Winnipeg. Operatically, she has been on the faculty for Opera Nuova (Edmonton) for



ROSEMARY THOMSON

15 seasons and has guest conducted Highlands Opera (Haliburton, Ontario), Opera Garden (Aberdeen, Scotland) and UBC Opera. She also conducted the world premiere of Yvette Nolan and Dean Burry's opera Shanawdithit for Tapestry Opera in Toronto, for which she received a Dora nomination for Music Direction in 2020. Ms. Thomson will make her Vancouver Opera debut in April 2022.

Ms. Thomson serves as a Regional Director for the Canadian Music Centre and is on the National Advocacy team for Orchestras Canada. Her work has been recognized with the Honour in the Arts Award through the Kelowna Civic and Community recognition program as well as the Okanagan Arts Awards in the Music category. In 2021 she received the Provincial Community Spirit award through the BC Spirit Foundation. Through her work with Opera Kelowna, Rosemary has recently been named as one of two national mentors for the Women in Musical Leadership initiative, a new program run by Tapestry Opera, Pacific Opera Victoria and the Toronto Symphony Orchestra.

Ms. Thomson is the subject of a new documentary film titled Shiny Objects: The Conductor with ADHD which is currently being shown at film festivals around the world.

Maestra's Podium is sponsored in Memory of Jennifer Hindle.

IMAGE COURTESY OF JAN VOZENILEK

THE MAESTRA

GUEST ARTIST

CSETKWE (SHE/HER) IS A MULTI-GIFTED ARTIST (pronounced "chuh-set-kwa;" means "Lights reflection on water") with her roots in the Syilx (Okanagan) and Secwepmec (Shuswap) Nations. Holding the respect of being a sqwuy (mother to a son) stamiya (Two Spirit) and a Traditional Knowledge Keeper, she mainly works in performance art, song/poetry writing, painting and illustration. She is a graduate of the En'owkin Centre of Indigenous Art, receiving a National Aboriginal Professional Artists' Training certificate and Nsyilxcn Language Program certificate. She honed her love for performance art during her time in the Full Circle Ensemble Program in Vancouver, BC.

Csetkwe's performances include those of a Singer/Song Carrier, Spoken Word Poet as part of the k'wem k'wem sténsténay — Indigenous Female Drum Collective and as the former front woman in multimedia performance collective Skookum Sound System. As a visual artist, Csetkwe is grateful to contribute to the Kama Collective and Ullus Col-



CSETKWE FORTIER

lective. Csetkwe has work that is part of the permanent collections of UBCO's Faculty of Management, First Peoples Cultural Council, as well as Peachland Visitors Centre.

Some of Csetkwe's notable performances, exhibits and presentations include:

See BIOGRAPHY continued on page 9

Maestros' MUSINGS

ROSEMARY THOMSON in conversation with colleagues

GORDON GERRARD | **IVARS TAURINS** | **JENNIFER TUNG**

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A NEW DAWN

CONDUCTOR
GUEST ARTIST

ROSEMARY THOMSON
CSETKWE FORTIER | SINGER/SONG CARRIER

Welcome The Okanagan Song

Reflections on O Canada after Truth & Reconciliation

Andrew Staniland * (b. 1977)

Fantasy for Chamber Orchestra

Anita Perry * (b. 1960)

Sunken City

Nicholas Kelly * (b. 1987)

Tangerine Trees¹

Dryden Bennett * (b. 2004)

Whispers of the Mountain²

Katia Makdisi-Warren * (b. 1970), based on an original song by Csetkwe Fortier

INTERMISSION

The Light of Three Mornings

- i. When the Stars Begin to Fall
- ii. First Light
- iii. Hints and Tappings

Gwyneth Walker (b. 1947)

2 Metres for Socially Distanced Chamber Orchestra

Peter Gardner * (b. 1947)

Cuwix (Come Here)¹

Csetkwe Fortier (b. 1986)

If this program has been triggering for you and you need emotional support, a national crisis line is available 24 hours a day, seven days a week: 1-866-925-4419

¹World Premiere

²The original version of Whispers of the Mountain, for full orchestra, was premiered by the Kamloops Symphony Orchestra in March 2020. They then performed and recorded the reduced version (which you hear tonight) in May 2021.



KELOWNA
SATURDAY
OCTOBER 23
7:30 PM
(OO)
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through
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VERNON
SUNDAY
OCTOBER 24
7:00 PM

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ensuring that
all electronic
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Reflections on O Canada after Truth & Reconciliation

Andrew Staniland

b. Red Deer, Alberta / June 6, 1977

DESCRIBED AS A "NEW MUSIC VISIONARY" (National Arts Centre), Andrew Staniland has established himself as one of Canada's most important and innovative musical voices. His music is performed and broadcast internationally.

The composer has provided the following note.

This work, composed in 2016, is one in a series of fanfares commissioned by the Toronto Symphony Orchestra, in celebration of the 150th Anniversary of the Confederation of Canada. Writing a meaningful two-minute piece is disarmingly difficult. The challenge is — how does one create meaningful art in this medium? As I pondered this I had a creative spark — what would our National Anthem sound like in a different mode, minor perhaps? I was immediately struck by the simple, poignant transformation. It reminded me of the shame and sadness that I felt when I learned about the Truth and Reconciliation report.

Fantasy for Chamber Orchestra

Anita Perry

b. Alliston, Ontario / 1960

A VERSATILE COMPOSER, Perry has written works for orchestra, concert band, saxophone quartet, brass quartet, string orchestra, string quartet, piano, voice and choir, as well as seven children's musicals and five children's ballets. She teaches piano, composition and theory in Summerland, B.C.

The composer has provided the following note.

Fantasy for Orchestra was written in 1986 for the fledgling Pro Musica Orchestra. It is an atmospheric piece that plays with orchestral colours and combinations. The title, Fantasy, is meant to evoke the otherworldly and fantastical. The music creeps and writhes to a climax, then slithers away into darkness. I think this was my first orchestral piece.

The Sunken City

Nicholas Ryan Kelly

b. Rhinebeck, New York / 1987

COMMENDED BY THE VANCOUVER SUN for his "sophisticated work of such immediate, glittery appeal," Nicholas Ryan Kelly writes lyrical, emotionally honest music for choirs, bands, and chamber ensembles throughout North America. He has written for many of Canada's top choirs, including Chor Leoni, DaCapo Chamber Choir and Pro Coro Canada. Since 2016, he has won over a dozen national and international awards for choral and wind band writing. He is excited for spring 2022, which will see the premières of 5 choral commissions, a wind ensemble piece at Carnegie Hall, and at least 3 prizewinning choral and band pieces — if everyone gets vaccinated, at least.

Nick lives a low-profile life in Penticton, BC, where he conducts amateur music groups and teaches occasional music theory lessons.

The composer has provided the following note.

The Sunken City is a musical exploration of an underwater ruin, a city long abandoned and submerged by rising oceans. The two main melodies embody two sides of this ruin: one eerie and alien, devoid of human life; the other vibrant and thriving with underwater plants and animals that have made the city their own. Life finds a way, even if humanity doesn't.

Tangerine Trees

Dryden Bennett

b. Kelowna, BC / December 21, 2004

DRYDEN IS A GRADE 12 STUDENT at Rutland Senior Secondary in Kelowna, and a member of the Okanagan Symphony Youth Orchestra. He created this piece as part of the OSYO Student Composition program last season. It was performed by the OSO in a reading session in April 2021. This will be its professional, public première.

"My inspiration for this piece," Dryden writes, "was a children's book. It, and my piece, follow the journey of a young boy who sails away from his village in pursuit of the world. After sailing through many storms he

See PROGRAM NOTES continued on page 8



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comes across an archipelago of seemingly lonesome islands, but one. This one island was home to a beautiful tangerine tree grove. This island is where the boy decides to live. It is where he feels truly at peace."

Whispers of the Mountain

Katia Makdissi-Warren

b. Sainte-Foye, Québec / 1970

KATIA STUDIED COMPOSITION in Québec, Hamburg, and Beirut. An innovative composer, she drew attention through her unique style, where the music of the Middle-East, the West and Native America meet.

From a note by Rod Mitchell, 2021: (Whispers of the Mountain) is a creative collaboration with Indigenous artist Csetkwe, who is a member of the Secwepmec (Shuswap) and Syilx (Okanagan) Nations. Csetkwe is a songwriter, musician and performer with profoundly expressive voice. As Katia explains, "Csetkwe sent me her song 'Sunrise on the Water,,' and I was immediately inspired to write something in response...Certain aspects of Aboriginal music imitate sounds of the natural world, and I wanted to explore this idea too while still maintaining respect for the artistic elements of Csetkwe's song and culture...The result is an orchestral work that aims to recreate the larger natural environment in music."

The Light of Three Mornings — Sketches of Braintree Hill

Gwyneth Walker

b. New York, New York / March 22, 1947

THE WIDELY PERFORMED MUSIC of Gwyneth Walker is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humour. She resigned from academic employment in 1982 in order to pursue a career as a full-time composer.

The composer has provided the following note.

This is a three-movement work for chamber orchestra inspired by the purity and beauty of mornings spent in the composer's studio in Braintree, Vermont, USA. The view of nearby Braintree Hill predominates.

The first movement, When the Stars Begin to Fall, is based on the familiar spiritual tune "My Lord, What a Morning! When the Stars Begin to Fall"). The melody is introduced in the bassoon and then reappears throughout the movement. Surrounding sounds are reflective of waking up in the morning on a dairy farm. One might hear a yawn in the violas, a flight of birds passing by in the strings and winds...and a cow in the trombone!

First Light is a slow movement featuring a sustained melody for solo violin. As the theme travels around the instruments it grows in intensity into an abrupt ending. Hints and Tappings delights in exploring unusual instrumental sounds. The musical patterns are "hints" rather than extended lines. Although a few quotations from "When the stars begin to fall" appear near the end of the movement, the tappings prevail.

2 Metres, for Socially Distanced Chamber Orchestra

Peter Gardner

b. England / 1947

2 METRES WAS COMPOSED IN 2020 by conductor and violinist Peter Gardner, a familiar name to concert-goers in Newfoundland & Labrador. The full title refers to national and provincial guidelines which require social distancing in all gatherings including the arts. This means that all the performers must be 2 metres apart on stage for rehearsals and concerts. Peter Gardner has dedicated 2 Metres to the entire team at the Newfoundland Symphony Orchestra for their extraordinary efforts to present a full 2020-2021 season despite these social distancing requirements. 2 Metres is also dedicated to all the medical practitioners, care givers and support persons who have helped those afflicted world-wide. "In writing this work I wanted to depict the cloud of COVID," Gardner wrote. "The creeping spread of the virus is depicted as small, quick motifs passed from player to player. The creeping spread of the virus is given by the woodwinds and later by all the strings. However, ultimately we arrive at a state of peace."

Program Notes by Don Anderson © 2021

Cuwix

Pronounced: choo-wee-h

Meaning: cuwix is a call to come here

Language: nsyilxcen (indigenous okanagan language)

THE INDIAN RESIDENTIAL "SCHOOL" death camps were places that my mother, her younger siblings, my late maternal grandmother and her siblings, and my late paternal grandmother endured and only partially survived. Integral parts of each of them were extinguished along with their innocence in those brick buildings. As children, they not only witnessed but endured horrific unimaginable things, no child ever should. This song is for their inner children that didn't have childhoods where they could be safe to play. This song is for all the survivors who sung our songs underground in secrecy, and were resilient in using our original spirituality and language and hid it under leaves of berries, in waters where the fish swim, on land hunting, working with horses, or being involved in organized sports. This song is for the ones who took the church hymns and bravely sung them in our languages, the ones who found a home in the bible, where they felt it was a safe place for them. I am forever in amazement that there have been those before me who have physically made it through that place so that I could exist to have children and do my part in healing the intergenerational trauma that was sent home.

This song has been sung to me in the in-between space of sleeping and awake, by the brave little ones who didn't get to leave to have children, grandchildren, or to live a life beyond those brick walls. I have done my best to receive it safely into my heart, then gently draw it, write it, hum it, move it, sing

it, drum it to life and put it into a format that could be translated by the lovely Rosemary of the Okanagan Symphony Orchestra for an orchestral piece to be sung and played with love in hopes it will help those little children come home to finally have some rest.

Hold your hand over your spu'us — heart, as you read this and feel the pulse of life in your body.

I want non-indigenous folks to know that those institutions were not an accident, they were created as a strategic and intentional act of genocide and cultural genocide that is ongoing. I need as many folks as possible to know that my people are still being targeted as we are perceived as direct threats to the Canadian and American dream that is capitalism/industry. These exploitive industries are causing irreparable damage to the temixw — spirits of the land, and indigenous peoples' lives. Our inner music that is our heartbeat can be unified in creating a safe place where all our children have a chance at a future that still has clean drinking water, clean air, trees, and animals and plants that aren't riddled with illness. My people hold ancient wisdom that has allowed millions of us to live interconnected with the land and all life for millennia, and we need to be alive to continue that reciprocal responsibility we have always had. I call on you with your hearts beating, not for pity, but for accountability, to look into the ways Indigenous people are still being targeted today, also to see the work we're doing, and use your heartbeat to listen and stand beside us.

I give thanks to the Okanagan Symphony Orchestra and especially Rosemary for helping me feel safe to bring this song and its message forward in a good way.

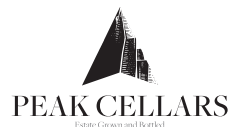
Limlimt — thank you.

BIOGRAPHY continued from page 5

2018 Juno Performance with Arcade Fire, EvenTide Night of The Matriarch – Victoria BC, DetermiNation – Castlegar ArtCatalyst Series: Indigenous Women In the Arts – Toronto ON, Centennial College – Toronto ON, Big Medicine Studio – Nipissing ON, Sakewewak Storytellers Festival – Regina SK, Movable Feast at

the Mackenzie Art Gallery – Regina SK, Grunt Gallery during S.W.A.R.M Art Crawl – Vancouver BC, Adaka Festival – Whitehorse YK, Push Festival at Performance Works – Vancouver BC, Alternator Centre for Contemporary Art – Kelowna BC, Royal BC Museum – Victoria BC, and VIMAF (Vancouver Indigenous Media Arts Festival), among others.

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