

OSO

OKANAGAN SYMPHONY
ORCHESTRA

ROSEMARY THOMSON, MUSIC DIRECTOR

BACH'S PLAYLIST

IVARS TAURINS
GUEST CONDUCTOR



LIVESTREAM

Friday, November 19, 2021 7:30 pm
VIA UNICORNS.LIVE



KELOWNA

Friday, November 19, 2021 7:30 pm
KELOWNA COMMUNITY THEATRE

VERNON

Saturday, November 20, 2021 7:00 pm
VERNON PERFORMING ARTS CENTRE

PENTICTON

Sunday, November 21, 2021 2:00 pm
CLELAND COMMUNITY THEATRE

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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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THE MAESTRA

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.

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ROSEMARY THOMSON in conversation with colleagues

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2:00 PM

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2021 / 2022

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Narumi Higuchi³
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Sandra Wilmot
Sarah Anderson

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Fabiola Amorim^{***4}
Ashley Kroecher
Sylvia Lange
Fahlon Smith

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Flora Camuzet^{*}
Martin Kratky⁵
Olivia Walsh⁶

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Meaghan Williams^{* 7}

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Lauris Davis^{*9}
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*Musicians
IN THE
Making*



KELOWNA
Community Music School

The young musicians who have entertained patrons in the lobby prior to the concert in Kelowna are **LENNA BARBAZA**, violin, **BEN BARBAZA**, cello, and **HENRY BARBAZA**, cello, all students at the Kelowna Community Music School. Lenna studies with OSO violinist Sandra Wilmot and Ben and Henry with OSO cellist Martin Kratky.

EQUALLY AT HOME conducting symphonic and choral repertoire, Ivars Taurins is the founding director of the Tafelmusik Chamber Choir, now celebrating its 40th anniversary season. He was also founding member and violist of the Tafelmusik Orchestra for its first 23 years. Under his direction, the choir has been praised for its clarity, nuance, and brilliance.

Principal Baroque Conductor of the Calgary Philharmonic Orchestra from 2001 to 2011, Ivars appears as guest director with orchestras and choirs across Canada, including the Edmonton, Victoria, Winnipeg, Regina, Kitchener-Waterloo, and Okanagan Symphonies, Calgary and Hamilton Philharmonic Orchestras, Orchestra London, Symphony Nova Scotia, Manitoba Chamber Orchestra, Pacific Baroque Orchestra, Thirteen Strings (Ottawa), Vancouver Chamber Choir, Toronto Mendelssohn Choir, Pro Coro Canada, Winnipeg Singers, Halifax Camerata Singers, Vancouver Cantata Singers, Early Music Vancouver, the Elora Festival Orchestra & Singers, and at the Festival International de Musique Baroque de Lamèque. In September 2011, Ivars was guest choir director for the Orchestre symphonique de Montréal, preparing a combined chorus of Tafelmusik Chamber Choir and members of the OSM Chorus for performances and a recording (Analekta) of Beethoven's Ninth Symphony, directed by Kent Nagano at the gala opening of the new Maison Symphonique in Montreal. In 2017, he directed the Cuban choir Schola Cantorum Coralina in Havana, in a special concert celebrating the 85th anniversary of Glenn Gould's birth and Canada's 150th birthday.



PHOTO CREDIT SIAN RICHARDS

A passionate lecturer and teacher, Ivars teaches orchestral conducting at the University of Toronto. He is also on the faculty of the Glenn Gould School, where, this season, he will be directing a fully staged production of Handel's Rinaldo for the GGS vocal program and the Royal Conservatory Orchestra, collaborating with veteran stage director Tom Diamond. Ivars has been a guest teacher/conductor at the Université de Sherbrooke, Queen's University (Kingston), Western University (London), and at the Universities of Alberta, Calgary, and Windsor. He was director of the 2012 National Youth Choir, the 2000 and 2009 Ontario Youth Choirs, the 2003 Nova Scotia Youth Choir, the 2004 Alberta University & College Choir, and guest director of the Taylor Academy Chamber Orchestra (RCM), and the London, Calgary, and Nova Scotia Youth Orchestras. Ivars Taurins is director of the vocal/choral program at the annual Tafelmusik Baroque Summer Institute.

A TOWERINGLY INFLUENTIAL FIGURE in the musical life of Canada" (Canada Council for the Arts), violinist Jeanne Lamont C.M., O.Ont., D. Litt. was the Music Director of Tafelmusik Baroque Orchestra from 1981 to 2014. Under her direction, Tafelmusik achieved international stature and is considered to be "one of the world's top baroque orchestras" (Gramophone Magazine). Praised worldwide for her virtuosity and visionary musical leadership, she was also passionate about education and community music-making. Ms. Lamont's death in June 2021 rocked the musical world. To learn more about her remarkable life please visit <https://www.tafelmusik.org/about/bios/jeanne-lamont>. Everyone at the OSO joins Ivars Taurins, a founding member of Tafelmusik, and colleague and friend of Jeanne, in dedicating this weekend's performances to her treasured memory.



PHOTO CREDIT SIAN RICHARDS

BACH'S PLAYLIST

GUEST CONDUCTOR

IVARS TAURINS

Antonio Vivaldi (1678-1741)Concerto in D Minor, op. 3, no. 11, from *L'estro armonico**Allegro — Largo e spiccato — Allegro***J.S. Bach** (1685-1750)

Italian Concerto, after BWV 971

*(transcription for strings by C. Nediger & I. Taurins)**(Allegro) — Andante — Presto***Tomaso Albinoni** (1671-1751)

Concerto grosso in E Minor, op. 2, no. 2

*Allegro — Presto — Adagio — Allegro***Jan Dismas Zelenka** (1679-1745)

Suite in F Major, ZWV 188

*Ouverture — Siciliano — Folia***INTERMISSION****Pietro Locatelli** (1695-1764)

Concerto grosso in F Minor, op. 1, no. 8

*Largo — Grave — Vivace — Largo Andante — Andante — Pastorale***Agostino Steffani** (1654-1728)Sarabande & 'Air pour les ombres' from *I Trionfi del Fato*Chaconne from *Henrico Leone***George Frideric Handel** (1685-1759)Entrée des songes agréables from *Alcina***George Philipp Telemann** (1681-1767)

Wassermusik (Water Music) "Hamburger Ebb' und Fluth"

*Ouverture**Sarabande — Die schlafende Thetis**Bourrée — Die erwachende Thetis**Der stürmende Aeolus**Harlequinade — Der schertzende Tritonus*SEASON
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NOVEMBER 20

7:00 PM

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SUNDAY

NOVEMBER 21

2:00 PM

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Concerto for Two Violins and Cello in D Minor, Op. 3 No. 11 (RV 565)

Antonio Vivaldi

b. Venice, Italy / March 4, 1678;

d. Vienna, Austria / July 28, 1741

PUBLISHED IN AMSTERDAM about 1711, Vivaldi's Op. 3 is a set of 12 concertos for string soloists, accompanied by string orchestra and continuo. It was his first collection of concertos to appear in print. The outer movements of Concerto No. 11 are fiery and dramatic. In between comes a melancholy, gently swaying piece in the style of a siciliano, an Italian folk dance.

Italian Concerto in F Major, BWV 971

Johann Sebastian Bach

b. Eisenach, Germany / March 21, 1685;

d. Leipzig, Germany / July 28, 1750

Transcription for strings by C. Nediger and I. Taurins

A CONCERTO IS GENERALLY UNDERSTOOD to be a composition for one or more solo instruments and an accompanying ensemble. Yet it can also involve just one instrument that's capable of producing two different sets of sounds, such as a harpsichord with two separate keyboards. This type of composition would be written in such a way as to produce concerto-like dialogue between the instrument's two "voices." This most attractive work is just such a piece. In terms of style, it replicates the sunny Italian manner of composers such as Vivaldi. It was published in 1735 as the first half of an omnibus score that Bach entitled *Clavier-Übung II* (Keyboard Practice, Vol. 2).

“As a young man Bach had transcribed many of Vivaldi's string concertos for solo keyboard.”

Maestro Ivars Taurins writes, “As a young man Bach had transcribed many of Vivaldi's string concertos for solo keyboard. Many years later he published an ‘Italian Concerto’ for solo harpsichord, very much in the style of those

early transcriptions. We complete the circle by reimagining the work as concerto for strings, in the style of Vivaldi, and the spirit of Bach.”

Concerto grosso in E Minor, Op. 2 No. 2

Tommaso Albinoni

b. Venice, Italy / June 8, 1671;

d. Venice / January 17, 1750/51

ALBINONI'S 80 OPERAS brought him his first international fame, but it was his large output of instrumental music that secured his reputation. His Op. 2, a set of six symphonies and six concertos, all scored for strings and continuo, was published in Venice in 1700. Johann Sebastian Bach owned a copy of Concerto No. 2. It consists of five compact movements, alternatively brisk and pensive in nature.

Selections from Suite in F Major, Z. 188

Jan Dismas Zelenka

b. Louoňvice pod Blaníkem, Bohemia / October 16, 1679;

d. Dresden, Germany / December 22/23, 1745

SON OF A VILLAGE ORGANIST, Zelenka moved to nearby Prague to undertake his education. He relocated to Dresden about 1710, as a string player in the Imperial Court Orchestra. Between 1716 and 1719 he traveled as far as Italy and Vienna in order to continue his studies. Back in Dresden, he focused on composing church music. His highly imaginative music earned the admiration of such major contemporary composers as J.S. Bach and Telemann. The manuscript score of the suite you will hear on this program is dated Prague, 1723. Today you will hear the three-part Overture, a sweet, lilting siciliano, and a jolly concluding dance called Folia.

Selections from Concerto grosso in F Minor, Op. 1 No. 8 “Christmas”

Pietro Antonio Locatelli

b. Bergamo, Italy / September 3, 1695;

d. Amsterdam, The Netherlands / March 30, 1764

LOCATELLI WON HIS FIRST FAME as a violinist in Rome, then relocated several times to major cities in northern Italy, Germany and Prussia, everywhere winning high acclaim for his playing. He arrived in the Netherlands in 1729, there to remain for the rest of his life. His set

of 12 Concerti grossi, Op. 1 was published in 1721. In them, he intensified the textures and broadened the colours of the form by adding violas to the concertino, the smaller of the two string ensembles that perform this piece. This Concerto in F Minor is one of many pieces of this period bearing an association with the Christmas season. The link comes through the finale, a gentle pastorale that evokes the night when Jesus was born.

Selections from *I trionfi, del fato*, and *Henrico Leone*

Agostino Steffani

b. Castelfranco, Italy / July 25, 1654;

d. Frankfurt, Germany / February 12, 1728

STEFFANI'S MOST POPULAR and successful compositions were vocal duets, which represent an important stage in the development of secular Italian vocal music, and demonstrate his considerable and related gifts as singer and author. His numerous operas exercised great influence on the development of the art in that region. They earned such success that Telemann imitated them and Handel borrowed from them. Steffani was also active as a churchman and diplomat, taking part in many negotiations of high international importance. Today you will orchestral excerpts from operas that he composed from

“Pennants were flown, ships’ cannons were fired, and a massive banquet was held...”

1689 to 1695. The mournful, darkly coloured Air for the Shadows, from *I Trionfi, del fato*, is particularly compelling.

Entrée des songes agréables (Entry of the Pleasant Dreams) from Alcina, HWV 34

George Frideric Handel

b. Halle, Germany / February 23, 1685;

d. London, England / April 14, 1759

DURING THE SECOND DECADE of the eighteenth century, Handel settled in England, there to remain and there to win his greatest fame

and influence. One of his reasons for locating there was the popularity of a type of music with which he was already quite familiar, and through which he had won great success: Italian-style opera. Over the next 30 years, he devoted the major portion of his creative energies to supplying English audiences with that type of piece. The gentle composition you will hear today is one of three dances that he composed for the opera *Ariodante* (1735), and re-used three months later in *Alcina*.

Selections from *Overture-Suite in C Major, BWV55: C3 “Water Music” or “Hamburger Ebb’ and Fluth”*

Georg Philipp Telemann

b. Magdeburg, Germany / March 14, 1681;

d. Hamburg, Germany / June 25, 1767

IN 1721, TELEMANN BECAME Director of Music in Hamburg, the north German seaport on the Alster River. He held that position until his death. One can only imagine the amount of music he wrote to be performed there over those 46 years! He composed this festive and immensely colourful overture (or suite, a virtually interchangeable name at that time) to celebrate an important event in Hamburg’s history: the centenary of its Admiralty. This organization was responsible for the protection of the city’s port and the shipping upon which Hamburg thrived.

The festivities took place on April 6, 1723. Pennants were flown, ships’ cannons were fired, and a massive banquet was held during which Telemann’s overture was performed. From it you will hear seven strongly varied selections, which a newspaper account described as follows: “The splendid ideas revealed in this music are not merely charming and significant, but were also remarkably effective, and uncommonly well suited to the occasion. First the stillness, gentle waves, and then the tumult of the sea were represented in the Overture...Then followed sleeping Thetis in a Sarabande; Thetis awakening in a Bourrée; the ebb and flow of the tide in a Gigue; sportive Tritons in a Harlequinade; blustery Aeolus in a tempest; Jolly sailors in a canarie.”

Program Notes by Don Anderson © 2020

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Friday, February 4, 2021 -- **Marina Thibeault** (viola)
and **Corey Hamm** (piano)
Friday, March 11, 2022 -- **Ana Vidovic** (guitar)
Friday, April 29, 2022 -- **Viano String Quartet**

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