

OSO

OKANAGAN SYMPHONY
ORCHESTRA

ROSEMARY THOMSON, MUSIC DIRECTOR

ROMP & REPOSE

GUEST
ARTISTS

KARMEN
DOUCETTE
BASSOON

LAURIS
DAVIS
ENGLISH HORN

AUDREY
PATTERSON
TRUMPET



LIVESTREAM Friday, January 21, 2022 7:30 pm
VIA UNICORNS.LIVE



KELOWNA Friday, January 21, 2022 7:30 pm
KELOWNA COMMUNITY THEATRE

PENTICTON Saturday, January 22, 2022 7:30 pm
CLELAND COMMUNITY THEATRE

VERNON Sunday, January 23, 2022 7:00 pm
VERNON PERFORMING ARTS CENTRE

SEE IT... HEAR IT... LOVE IT...
okanagansymphony.com



SEE IT... HEAR IT... LOVE IT...

okanagansymphony.com

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.

OKANAGAN SYMPHONY SOCIETY BOARD OF DIRECTORS

PRESIDENT Judy Burns

VICE-PRESIDENT Allyson Edwards

TREASURER John Bailey

SECRETARY Ana-Maria Covaser

DIRECTORS AT LARGE

Jennifer McKenzie

Bryce Traister

Holly Wiesinger

CONTACT US

250.763.7544

admin@okanagansymphony.com

www.okanagansymphony.com

Box 20238

Kelowna, BC V1Y 9H2

OKANAGAN SYMPHONY TEAM

EXECUTIVE DIRECTOR Geraldine Parent

OFFICE COORDINATOR Karen Kerswell

COMMUNITY ENGAGEMENT

COORDINATOR Chris Dixon

MARKETING ASS'T & MUSIC LIBRARIAN Nikki Attwell

COMMUNICATIONS & FUND DEVELOPMENT

OFFICER Debora Senger

ORCHESTRA PERSONNEL &

OPERATIONS MANAGER Tim Watson

SENIOR ACCOUNTANT Shantay Woytas

WEBSITE CONSULTANT Karmen Doucette

ASS'T LIBRARIAN Sarah Anderson

STAGE MANAGER David DeGryse

ARTISTIC ADVISOR Meaghan Williams

OSYO CO-CONDUCTOR Dennis Colpitts

CHORUS COORDINATOR &

REHEARSAL PIANIST Carol Colpitts

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. Operationally, 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.

We'd love to stay in touch!

The OSO's digital newsletter, *Symphony Matters*, is distributed monthly by email. If you're not on our list yet, sign up to receive it at okanagansymphony.com/subscribe/



BALLET KELOWNA presents

Reprise

February 18 & 19

7:30 PM AT THE KELOWNA
COMMUNITY THEATRE

TICKETS: 250.717.5304
ROTARYCENTREFORTHEARTS.COM

PHOTO: EMILY COOPER | DANCERS: MCKEELY BORGER & KURT WERNER



Ballet Kelowna
Simone Orlando
Artistic Director

NOCCA

*"a startlingly subtle
and visionary
pianist"*

Aljoša Jurinić piano

Vernon and District
Performing Arts Centre

Thursday Feb 24, 2022
7:30 pm

www.nocca.ca

NORTH OKANAGAN COMMUNITY CONCERT ASSOCIATION



2 FOR 1 WINE & CHEESE EXPERIENCE

**\$25
VALUE**

Enjoy the relaxed
atmosphere as our wine
education ambassadors
take you through a seated
tasting of 4 wines,
perfectly paired with 3
delicious cheeses.

TO BOOK
info@peakcellars.com

OPEN DAILY
11am - 5pm

PEAK CELLARS





Chamber
Music Kelowna
Society

2021-2022 SEASON
Presented By **BANNISTER**
CROILLAC

Friday, November 26, 2021 -- **Gryphon Trio**
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**

All at 7:30pm, Mary Irwin Theatre Rotary Centre for the Arts, Kelowna
Subscribe now to the 4-concert season for \$156 (adult)
Contact the RCA Box Office at 250.717.5304
www.chambermusickelowna.ca



Violin I

Susan Schaffer,
Acting Concertmaster¹
Cvetozar Vutev, Acting
Assistant Concertmaster
Adora Wong
Rebecca Ruthven
Llowyn Ball
Sandra Wilmot

Violin II

Martine denBok^{*2}
Narumi Higuchi³
John Suderman
Julia Watson
Sarah Anderson
Muireann Meiklejohn

Viola

Erin Macdonald^{***4}
Ashley Kroecher
Sylvia Lange
Jim Oliver

Cello

Olivia Walsh^{**}
Martin Kratky⁵
Morna Howie⁶
Heather Lowe

Double Bass

Meaghan Williams^{*7}
Darko Cuk

Flute

Anna McGuigan^{**8}
Sheila French

Oboe

Lauris Davis^{*9}
Michelle Feng

Clarinet

Nicola Everton^{**}
Sally Arai

Bassoon

Karmen Doucette^{*10}
Katrina Russell

Horn

Scott Wilson^{*11}
Dennis Colpitts

Trumpet

Audrey Patterson^{*12}
Jim Howie

Trombone

Wade Dorsey^{*}

Timpani

Dominique Bernath^{*13}

Percussion

Katie Rife^{*}

Harp

Naomi Cloutier^{*}

Keyboard

Carol Colpitts^{*} (piano)
Dominique Bernath (celeste)

On Leave for this program

Rachel Kristenson
Susan Aylard
Flora Camuzet
Christine Moore

^{*}Principal

^{**}Acting Principal

¹ Concertmaster Chair sponsored by John K. Whitehead & Associates

² Principal Violin II Chair sponsored by The Meiklejohn Family

³ Violin II Second Chair sponsored by Dr. Kong & Noelle Khoo

⁴ Principal Viola Chair sponsored by Annette Toop

⁵ Cello Second Chair sponsored by Janet Parkins & Jim Boyd

⁶ Cello Third Chair sponsored by Les & Catherine Dawson

⁷ Principal Bass Chair sponsored by Jane Callahan

⁸ Principal Flute Chair sponsored by Andrew Grindlay

⁹ Principal Oboe Chair sponsored by Dr. Randall & Mrs. Lynn Fairey

¹⁰ Principal Bassoon Chair sponsored by Harriet Foltinek

¹¹ Principal Horn Chair sponsored by Robert & Kim Adria

¹² Principal Trumpet Chair sponsored by Andrew Grindlay

¹³ Principal Timpani Chair sponsored by Dr. Randall & Mrs. Lynn Fairey



KARMEN DOUCETTE

"SOME PEOPLE CRAVE BASEBALL..." *I find this unfathomable, but I can easily understand why a person could get excited about playing the bassoon.* — Frank Zappa

Karmen Doucette found the bassoon at age 14 — though it would be more accurate to say that the bassoon found her. Having studied piano from a young age, when Karmen entered junior high, it was a natural progression for her to join the school band. She chose the flute, assuming that it would catapult her to the school's social elite ranks. (Spoiler alert: it didn't!) At the end of her second year in band, when a new bassoon arrived in the school band program, Karmen jumped at the chance to switch and never looked back.

Pursuing music in university, Karmen stayed in Calgary to complete her undergraduate degree and then moved to Texas to do her M.Mus. at Baylor University. She returned to Canada for two back-to-back residencies at the Banff Centre before moving to Toronto, where she further honed her orchestral and chamber music skills at the Glenn Gould School at the Royal Conservatory of Music. In 2005, she returned to Calgary where she was an active freelance orchestral and chamber musician for many years.

Karmen has performed with Calgary Philharmonic, Kamloops Symphony, Calgary Opera, Opera Kelowna, Waco Symphony, Lyric Opera of Waco, Sudbury Symphony, and Red Deer Symphony. In 2010, she was invited to fill in as principal bassoon with the Okanagan Symphony, a position which she won in 2011. Karmen has since relocated to the Okanagan and has built a home and community that she holds very dear. She continues to explore chamber and solo opportunities, in addition to teaching a new generation of up-and-coming young bassoonists.

Since completing a music degree at the University of British Columbia and the Artist



LAURIS DAVIS

Diploma program at the Vancouver Academy, Lauris Davis has been freelancing throughout BC. Lauris has performed with the Modern Baroque Opera Company, the Canada West Chamber Orchestra, the Vancouver Island Symphony, the West Coast Symphony Orchestra, the Vancouver Chamber Players, the Vancouver Inter-Cultural Orchestra, the Kamloops Symphony Orchestra, the Plastic Acid Orchestra, the Erato Ensemble, the Legend of Zelda: Symphony of the goddesses (Vancouver performances), Video Games Live Orchestra (Vancouver performance), and the Kitchen Sink Pocket Orchestra. She is currently in her tenth season as Principal Oboe with the Okanagan Symphony Orchestra.

Audrey Patterson began playing the trumpet at the age of 8. Spending



AUDREY PATTERSON

years studying in Lethbridge, Calgary, Windsor, Detroit, and Vancouver allowed her opportunities to perform with the Detroit Symphony Civic Orchestra, National Youth Orchestra of Canada, Vancouver Symphony Orchestra, Vancouver Opera Orchestra, as well as the Windsor, Lethbridge, Prince George and Kamloops symphonies. Music has allowed her to perform throughout Canada, The Netherlands, Japan, and Hong Kong.

Audrey was 24 when she won the Principal Trumpet position with the OSO and is currently in her 20th season.

Her passion for performing is matched only by her love of hockey, and her 6-year-old son, Braxton.

ROMP & REPOSE

CONDUCTOR **ROSEMARY THOMSON**
 GUEST ARTISTS **KARMEN DOUCETTE** BASSOON
LAURIS DAVIS ENGLISH HORN
AUDREY PATTERSON TRUMPET

Benjamin Britten (1913–1976)
 Soirées musicales, Op. 9 (after Rossini)

- i. *March*
- ii. *Canzonetta*
- iii. *Tirolese*
- iv. *Bolero*
- v. *Tarantella*

Aaron Copland (1900–1990)
 Quiet City

Aura Pon ✱ (b. 1981)

Romp & Repose

- i. *Energetically*
- ii. *Leisurely, with relish*

INTERMISSION

Ottorino Respighi (1879–1936)

Trittico Botticelliano

- i. *La Primavera (Spring)*
- ii. *L'Adorazione dei Magi (The Adoration of the Magi)*
- iii. *La Nascita di Venere (The Birth of Venus)*

Maurice Ravel (1875–1937)

Tombeau de Couperin

- i. *Prélude*
- ii. *Forlane*
- iii. *Menuet*
- iv. *Rigaudon*


SEASON
SPONSOR



PEAK CELLARS
Future Cinema and Theatre

KELOWNA

FRIDAY
JANUARY 21
7:30 PM

Livestream through
Unicorns.LIVE 

PENTICTON

SATURDAY
JANUARY 22
7:30 PM

VERNON

SUNDAY
JANUARY 23
7:00 PM

✱ *Canadian composer or arranger*

Thank you for ensuring that all electronic devices are set to "Silent."

Soirées musicales, Op. 9

Benjamin Britten (Lord Britten of Aldeburgh)

b. Lowestoft, England / November 22, 1913;

d. Aldeburgh, England / December 4, 1976

THE COMPOSITIONS BY Britten, Respighi and Ravel that you will hear at this concert all reflect their creators' interest in older music.

Britten began writing music for the General Post Office film unit in 1935. One of his first assignments bore the inspiring title *Banking for the Millions*. He was instructed to score it in "14 small sections about 8–20 seconds each," based on Rossini piano pieces. Once he had hunted down the little-known compositions in music shops, he produced his arrangements (for chamber ensemble and boys choir) in ten days. The following year he selected five of them and re-scored them for full orchestra under the title *Soirées musicales* (Musical Evenings). The suite was premiered on a BBC broadcast in January 1937.

Many of Rossini's originals are sly parodies of clichéd musical forms. Britten shared this skill, as shown in such works as the *Variations on a Theme of Frank Bridge* and the *Simple Symphony*. In *Soirées musicales*, he sharpens Rossini's jibes to an even finer point through his witty adaptations and scoring. The suite opens with a brisk, cheeky March, based on the Soldiers' Dance from the opera *William Tell*. Next comes a sweet, mock-sentimental Canzonetta, then a Tirolese that gleefully sends up Alpine folk dances, complete with yodelling. Bolero is a sultry, low-key Spanish number, spangled with castanets. The suite concludes with a galloping, boisterous Tarentella. Britten composed a second Rossini suite, *Matinées musicales*, in 1941.

Quiet City

Aaron Copland

b. Brooklyn, New York, USA / November 14, 1900;

d. Peekskill, New York, USA / December 2, 1990

COPLAND'S WORKS MAY be divided into two main categories. The first and more popular uses or evokes American folk music. Prime examples are the ballets *Appalachian Spring*, *Billy the Kid*, and *Rodeo*, and the score for the 1949 film "The Red Pony." His more cosmo-

politan side is represented by his symphonies, chamber music and such orchestral works as *Connotations* and *Inscape*.

Quiet City (1940) belongs to this latter side. It is a concert version of incidental music that he composed for a stage play by Irwin Shaw. It expressed the characters' fear and restlessness. Gabriel Mellon, a half-Jewish middle-aged businessman, has renounced his faith, changed his name and married a rich socialite. His alter-ego, his high-strung brother David Melinkoff, awakens Gabriel's social and religious conscience and artistic aspirations through his trumpet playing. Although Gabriel turns against his better self at the end, the music rings out with a promise of hope. Copland scored this evocative suite for trumpet, English horn and string orchestra.

Romp and Repose

Aura Pon

b. Calgary, Alberta / February 15, 1981

AURA PON IS AN OBOIST, composer, and music technology researcher based in Calgary. She holds a PhD in Music with a specialization in Computational Media Design from the University of Calgary with a thesis entitled "Designing for the Mindbody in Technology-Mediated Music-Making." She operates a Deep Listening practice certified by the Centre for Deep Listening and conducts practitioner-research with her listening think tank Sintonia Studio. Her compositions, which include instrumental chamber music, electroacoustic music, and intermedia, have been performed in Canada, United States, Belgium, Italy, Greece, Slovenia, Russia, and Japan by artists such as Quartetto Gelato, Rubbing Stone Ensemble, Kensington Sintonia, Blythwood Winds, Vox Tactum, Colin Maier, Michael Hope, and Marco Fusi. Her music appears on two commercial recordings by Canadian oboe soloist Colin Maier. When not musicking, she enjoys serving as a Naval Reserve Officer, homeschooling her two young sons, camping, and paddleboarding.

The composer has provided the following note: "*Romp and Repose* was composed in 2010–2011 for its première by bassoonist Kelly Wood

and the Symphony of the Kootenays in February 2011 in Cranbrook, BC. The music showcases the lyrical voice of the bassoon, with a sprinkling of jazz and blues idioms in acknowledgment of Kelly's diverse background as a jazz saxophonist and classical bassoonist. It is dedicated to Kelly's cat Sam and the composer's cat Zippurr who passed away during the project, and while it would be oversimplifying to say the music became about the once frisky feline friends, the composer did take some inspiration from the quirky capricious essence of kitty spirit as an homage to them. Hence the two contrasting energies, which cats master so well, denoted by the title, *Romp and Repose*. It was subsequently performed by other bassoonists, including Michael Hope with the Kensington Sinfonia and Jonathan Gresl with the CalArts Orchestra."

“Hence the two contrasting energies, which cats master so well, denoted by the title, *Romp & Repose*.”

Trittico Botticelliano

Ottorino Respighi

b. Bologna, Italy / July 9, 1879;

d. Rome, Italy / April 18, 1936

RESPIGHI MADE HIS MARK as a concert composer, more successfully than any of his fellow Italians. Studies with Russian master Nikolai Rimsky-Korsakov assisted in the development of a colourful and atmospheric style, one mingling Romanticism and Impressionism.

He regularly dipped into volumes of old works and produced charming arrangements of what he found there. In the *Trittico Botticelliano* (Botticelli Triptych, 1927) he adopted a similarly “antique” style, but most of the themes are original.

It offers vivid reactions to paintings by Sandro Botticelli (1445–1510), one of the finest Italian artists of the Renaissance. Spring, the first piece, is a joyous, dancing celebration of the season. During the serene meditation of

The Adoration of the Magi, Respighi quoted the medieval Christmas hymn, O Come, O Come Emmanuel. The Birth of Venus portrays the goddess of love, standing on a shell as she rises daintily yet majestically from the sea.

In 1928, Respighi undertook his second concert tour of America. On an astonishing evening in New York, he performed as soloist in the première of his *Toccata* for piano and orchestra with the Philharmonic, then took the subway to the Metropolitan Opera in time to take his bows following the second act of his opera *The Sunken Bell*. The opera performance received 53 curtain calls!

Le Tombeau de Couperin

Maurice Ravel

b. Ciboure, France / March 7, 1875;

d. Paris, France / December 28, 1937

LIKE MANY COMPOSERS of his generation, such as Igor Stravinsky and Ottorino Respighi, Ravel felt a genuine connection with the music of the past. His favourite earlier style was the elegant, refined approach adopted by his fellow Frenchmen during a particularly glorious period in the country's music: the eighteenth century.

This delectable suite is his most direct act of homage to that Baroque era. The very name reflects Baroque practice: numerous composers of that time created such tombeaux or memorial tributes to fellow artists. In the title, Ravel chose to honor the celebrated composer and virtuoso harpsichordist François Couperin (1668–1733), who had himself created tombeaux for Jean-Baptiste Lully and Arcangelo Corelli. Ravel, however, stated that he conceived the suite as a salute to the entire period, rather than to any specific figure. It contains a further, contemporary element of tribute: each movement bears a dedication to a friend who died in the “Great War.” He began the original version for piano in 1914, set it aside when the war began, and completed it in 1917. When he transcribed the suite for orchestra in 1919, he deleted two movements and altered the sequence of the remaining ones.

Program Notes by Don Anderson © 2022

SEASON SPONSOR



CONCERT & GUEST ARTIST SPONSORS & PARTNERS



THE UNIVERSITY OF BRITISH COLUMBIA
Faculty of Creative and Critical Studies
Okanagan Campus

David & Diane BOND

Dr. George LUCIUK
Dr. Lidia SCHUSTER

Patricia PICHERACK

Judy & Graham BURNS

AQUA | **MISSION GROUP**

NIXONWENGER ...

MEDIA & HOSPITALITY SPONSORS

THE DAILY COURIER

Black Press

CASTANET

AM 1150
105.1 FM • 105.1 AM



Budget

SAFeway

COMMUNITY ENGAGEMENT



GOVERNMENT & COMMUNITY PARTNERS

WE ACKNOWLEDGE THE FINANCIAL SUPPORT
OF THE PROVINCE OF BRITISH COLUMBIA



Canada Council
for the Arts

Conseil des arts
du Canada



BRITISH COLUMBIA
ARTS COUNCIL



BRITISH
COLUMBIA

Supported by the Province of British Columbia



We extend our gratitude to those individuals who have chosen to support the Okanagan Symphony through our endowment funds held with the Community Foundation of the South Okanagan/Similkameen, the Central Okanagan Foundation, and the Community Foundation of the North Okanagan, or through these privately held endowments: the Jim and Laverne Popowich Foundation, the Reichwald Family Foundation, and the Quadburn Foundation.



The Okanagan Symphony Orchestra's inaugural commercial recording!
on the Centrediscs label

Three concerti by
R. MURRAY SCHAFFER IMANT RAMINSH
ERNST SCHNEIDER

featuring soloists
GUY FEW trumpet MELISSA WILLIAMS violin
JAEDEN IZIK-DZURKO piano

SEE IT... HEAR IT... LOVE IT...
okanagansymphony.com

OUR DEDICATED SUPPORTERS



We couldn't do it without you!

THANK YOU FOR YOUR GIFT TO THE OKANAGAN SYMPHONY ORCHESTRA

FROM JANUARY 1 – DECEMBER 31, 2021

SYMPHONY (\$10,000+)

A Capella Foundation
Adria, Kim
Harmony Acura
JDS Energy & Mining Inc.
Peak Cellars
Patricia Boyd Trust
Schneider, Ernst & Colleen
UBC Faculty of Creative
& Critical Studies

OVERTURE (\$1,000 – \$2,499)

Arkininstall, Karin & Bill
Carr, Paul
Farnsworth, Roy & Dianne
Jarrett, Ruth
Kasdorf, Lina & Gerhard
Kenyon, Gerald & Carol
Klassen, Brad & Angela
Laliberte, Lucie
Williams, Maurice
Wilson, Gwynneth

Eggert, Anne
Ellison, Peter & Dixie
Foltinek, Harriet
Fort, David & Karen
Giffen, Sharon
Gunderson, Judith & Dave
Katz, Diane
Kroecker, R. Or C.
LaGrange, Ray & Annette
Lau, Anthony
Luckhart, Joan
Lund, Mary & Charles
Maher, Dennis & Joanne
Malek, Anne-Marie & Mark
Parsons, Les & Sandra
Peacock, Paul & Margaret
Pollock, Beth (In Memory of
Dr. Doug Pollock)
Sherwood, Greg A
Spencer, Andree
Tkachuk, Kelly (In Memory of
Adrian Baker)
Townley, Kay & Mike
Webster, Susan

ORATORIO (\$5000 – \$9,999)

Burns, Graham & Judy
Interior Savings Credit Union
Picherack, Patricia
Tjaden, Joanne, In Memory of

SERENADE (\$250 – \$999)

Anonymous
Alexander, Doug & Donna
Bearman, Angela
Brown, Tom & Kate
Burge, Bob
Burke, Joan and David
Butterman, Dannie & Evelyn
Campbell, Peter & Yoko
Chisholm, Pat
Coates, Myrna
Durance, Eva
Edwards, Allyson

CONCERTO (\$2,500 – \$4,999)

Anonymous
DTEC
Nicolay, June



START YOUR FREE TRIAL TODAY!
VISIT **UNICORNS.LIVE** TO HELP US SUPPORT LOCAL
ARTS LIKE THE OKANAGAN SYMPHONY ORCHESTRA



2021–2022 SEASON
INFO, TICKETS & LIVESTREAM ACCESS AT **okanagansymphony.com**

PROGRAM SUBJECT TO CHANGE

MUSICAL SIBLINGS

FEATURING
HOLLY MCCALLUM & ANGELA ZENG CELLOS
Our annual collaboration with the Okanagan Symphony Youth Orchestra

GUEST ARTIST PARTNER
Patricia Picherack

KELOWNA
FRIDAY FEB 11 7:30 PM

PENTICTON
SATURDAY FEB 12 7:30 PM

VERNON
SUNDAY FEB 13 7:00 PM



PEAK CELLARS

Estate Grown and Bottled

Proud sponsor
of the OSO



Open year-round for tastings and bistro dining
www.peakcellars.com