

OSO

OKANAGAN SYMPHONY
ORCHESTRA

ROSEMARY THOMSON, MUSIC DIRECTOR

MUSICAL SIBLINGS

FEATURED
ARTISTS

HOLLY
MCCALLUM
CELLO

ANGELA
ZENG
CELLO

MEMBERS OF THE
OKANAGAN SYMPHONY
YOUTH ORCHESTRA

LIVESTREAM

Friday, February 11, 2022 7:30 pm
VIA UNICORNS.LIVE



KELOWNA

Friday, February 11, 2022 7:30 pm
KELOWNA COMMUNITY THEATRE

PENTICTON

Saturday, February 12, 2022 7:30 pm
CLELAND COMMUNITY THEATRE

VERNON

Sunday, February 13, 2022 7:00 pm
VERNON PERFORMING ARTS CENTRE

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okanagansymphony.com



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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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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.

We'd love to stay in touch!

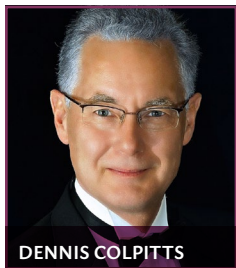
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DENNIS COLPITTS
OSYO Co-Conductor

**OKANAGAN SYMPHONY
YOUTH ORCHESTRA**

A GRADUATE FROM the UBC Department of Music (1976), Dennis Colpitts has taught music



in the Lower Mainland and Okanagan at all levels of the school system. His blended major of trumpet, voice and conducting have enabled him to participate in a wide variety of

musical opportunities including the Vancouver Cantata Singers, the Phoenix Chamber Choir, the Okanagan Festival Singers and the Okanagan Symphony Orchestra. He conducted the Kelowna City Concert Band from 1992 to 2000 and led the orchestra of Trinity Baptist Church from 1998 to 2008.

Dennis has been second chair in the horn section of the Okanagan Symphony Orchestra since 2002 and plays trumpet in the OSO Brass Quintet (aka Fish On Five) and the Michael Garding Big Band. In 2011 Mr. Colpitts retired after 34 years of teaching and returned as conductor of the Kelowna City Concert Band. He also conducts the OSO Wind Ensemble for the UBC Okanagan's convocation ceremonies, co-conducts the Okanagan Symphony Youth Orchestra with Rosemary Thomson and has been a guest conductor of the Okanagan Symphony Orchestra for concerts including Michael Burgess, Natalie McMaster, the grand opening of the Sparkling Hill Resort and the OSO Christmas program in 2015.

Dennis is a frequently requested Teacher On Call. Each year he plays the "Last Post" on an authentic World War I bugle for Kelowna's Remembrance Day Ceremony.

THE OKANAGAN SYMPHONY Youth Orchestra (OSYO) was founded as the Youth Symphony of the Okanagan (YSO) by Imant Raminsh 33 years ago and came under the umbrella of the Okanagan Symphony Orchestra (OSO) in 2012. At that time, the name was changed to more closely reflect the new relationship with the OSO. The OSYO is designed to provide a rigorous orchestral education to young musicians of the Okanagan Valley.

The OSYO is led by its co-conductors Rosemary Thomson and Dennis Colpitts, an administrative team headed up by Community Engagement Coordinator Chris Dixon, and is supported by a group of parent volunteers.

Despite the challenges of the pandemic, over the last two years the OSYO has continued to function and has in fact taken part in new and exciting projects, notably the Apollo Initiative, which involved six BC youth orchestras in a digital performance of a specially commissioned work by BC composer Jordan Nobles. Launched on May 7, 2021 — Youth Mental Health Day — the project raised over \$10,000 for youth mental health in BC.

The annual Side-by-Side, a long-standing tradition in which the OSYO prepares and performs one work alongside the OSO on its February concert series, has been a highlight of the year for many in the OSYO. This year, a small number of young musicians represent the OSYO to satisfy capacity restrictions mandated by the BC Public Health Office.

The OSYO program offers students additional opportunities for musical growth, including mentorship and coaching from OSO musicians, concerto performances and a composition program that has led to professional performances of student works.

REPRESENTING THE OKANAGAN SYMPHONY YOUTH ORCHESTRA

Flute – Aiisha Rishi¹ | Trombone – Dryden Bennett¹ | Percussion – Emma Barnett¹
Violin I – Laura Hrabchuk¹ & Michael Kim¹ | Violin II – Sophie Planchat¹
Cello – Pieter Barnard¹ & Sam Shea¹ | Bass – Nicolas Covaser³ & Meredith Allen²

¹Kelowna, Penticton & Vernon ²Penticton ³Kelowna & Vernon

Violin I

Susan Schaffer,
Acting Concertmaster¹
Cvetozar Vutev, Acting
Assistant Concertmaster
Vladimir Rufino
Carol Eunkyung Hur
Rebecca Ruthven
Sandra Wilmot

Violin II

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

Viola

Erin Macdonald^{***4}
Ashley Kroecher
Jim Oliver
Susanne Zeindler

Cello

Flora Camuzet^{*}
Martin Kratky⁵
Olivia Walsh
Morna Howie⁶

Double Bass

Graeme Mudd^{**7}
Darko Cuk

Flute

Anna McGuigan^{**8}
Sheila French

Oboe

Lauris Davis^{*9}
Michelle Feng

Clarinet

Nicola Everton^{**}
Krystal Morrison

Bassoon

Karmen Doucette^{*10}
Katelin Coleman

Horn

Scott Wilson^{*11}
Dennis Colpitts
Nealee Humphreys
Edmund House

Trumpet

Audrey Patterson^{*12}
Jim Howie

Trombone

Wade Dorsey^{*}
Bob Rogers
Todd Fallis

Tuba

Dave Munroe

Timpani

Dominique Bernath^{*13}

Percussion

Katie Rife^{*}

Harp

Ingrid Schellenberg^{*}

*Principal **Acting Principal

On Leave for this program: Rachel Kristenson, Susan Aylard, Sylvia Lange, Meaghan Williams, Christine Moore

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Dryden Bennett (trombone) sponsored by Jenny Bennett, in memory of Maria Wallmann

Chris Cortens and Emma Barnett (percussion) sponsored by Eva Cortens

Meredith Allen (double bass) sponsored by Landform Architecture

One violin chair sponsored by Bruce & Caryll Tawse

Zaela Thiessen (cello) sponsored by Earthkeepers

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From Saint-Saëns's 2nd Piano Concerto

and Fauré's gorgeous
setting of the Requiem
Mass, to plaintive Piaf
and Offenbach's Can
Can, we dive into the rich
tapestry of *la musique
française*.

KELOWNA (so)

March 4 | 7:30 pm

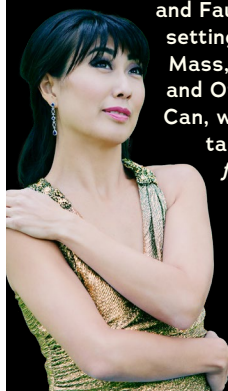
PENTICTON

March 5 | 7:30 pm

VERNON

March 6 | 7:00 pm

TICKET & (so) LIVESTREAM INFORMATION AT
okanagansymphony.com/tickets



Nineteen-year-old Holly has completed her Associate of the Royal Conservatory

of Toronto (ARCT) in piano and is currently working on her ARCT in cello as well as preparing for university auditions as she is hoping to pursue a career in cello performance. She has competed in and won awards and scholarships at numerous local music festivals, has been awarded runner-up in the strings categories five times in the BC music provincials and has been a national finalist in the Canadian Music Competition. Holly was a member of the OSYO for ten years, held the position of principal cello for three, and performed the Elgar *Cello Concerto* with them in 2019. She is currently studying cello with Morna Howie, John Kadz, and Johanne Perron.



HOLLY MCCALLUM

Seventeen-year-old Angela Zeng is a grade 12 student at Kalamalka Secondary

School in Coldstream, BC. She has been playing cello for ten years and studies with John Kadz, Johanne Perron, and Morna Howie. Angela was a member of the Okanagan Symphony Youth Orchestra for eight years and also held the position of principal cellist. She regularly competes at local festivals in Kelowna, Kamloops and Salmon Arm. She has been chosen to play at the BC Provincial Festival multiple times; and has earned runner-up Provincial Strings Junior A in 2017, first place Junior B in 2018 and runner-up in the National Class in 2019. Angela has also competed multiple times in the Canadian Music Competition in the Calgary chapter. In her free time, she teaches cello and is a lifeguard/instructor at the Vernon Aquatic Centre.



ANGELA ZENG

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 FEATURED ARTISTS **HOLLY MCCALLUM** CELLO
ANGELA ZENG CELLO
 & MEMBERS OF THE
OKANAGAN SYMPHONY
YOUTH ORCHESTRA

W.A. Mozart (1756–1791)
 Overture to The Marriage of Figaro

Joseph Boulogne, Chevalier de Saint-George (1745–1799)
 Symphony No. 2 in D Major, Op. 11 No. 2
i. Allegro Presto
ii. Andante
iii. Presto

Carlo Alfred Piatti (1822–1901)
 Serenata for Two Cellos and Orchestra

INTERMISSION

Fanny Mendelssohn Hensel (1805–1847)
 Overture in C

Felix Mendelssohn (1809–1847)
 The Hebrides (Fingal's Cave)

Bedřich Smetana (1824–1884)
 Má Vlast: Vltava (The Moldau)

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FEBRUARY 12
7:30 PM

VERNON
SUNDAY
FEBRUARY 13
7:00 PM

The Marriage of Figaro, K. 492: Overture

Wolfgang Amadeus Mozart

b. Salzburg, Austria / January 27, 1756;

d. Vienna, Austria / December 5, 1791

THIS CONCERT PRESENTS music by the two greatest child prodigies in history — Mozart and Felix Mendelssohn — as well as by Felix's gifted sister. You will also enjoy selections by two composers who suffered from discrimination, either of race or gender, and two atmospheric portraits of nature.

The Marriage of Figaro is a play by the Frenchman Pierre Augustin Caron de Beaumarchais, a sequel to *The Barber of Seville*. Various love affairs and romantic deceptions are resolved by the final curtain, but not before Count Almaviva's servants, including Figaro the barber, have proven themselves as intelligent and as sympathetic — if not more so — as he (quite a revolutionary concept for the late eighteenth century!) Mozart's operatic version premiered with great success in Vienna in May, 1786. The overture is a compact miracle of wit and playfulness.

Symphony No. 2 in D Major, Op. 11 No. 2

Joseph Boulogne, Chevalier de Saint-Georges

b. Basse Terre, Guadeloupe / December 25, 1745;

d. Paris, France / June 10, 1799

BOULOGNE WAS THE SON of George Boulogne, a wealthy plantation owner, and his African mother, Nanon. In 1753, the family moved to France, where Joseph received the education of an aristocrat. Thanks to his elegant manners, striking appearance (dark-skinned and more than six feet tall), dazzling musicianship and expertise at fencing, he became a much sought-after figure in the aristocratic salons of Paris. Given the rampant racism of that period, his success is even more remarkable. So too is his music's survival through to the present day.

In 1781 he founded a new orchestra, the Concert de la Loge Olympique. It came to be considered one of the finest ensembles in Europe. It commissioned Joseph Haydn's 'Paris' symphonies (Nos. 82 to 87), and premiered them, under the direction of Saint-Georges. He composed more than 200 works. The

published pieces included symphonies, violin concertos, examples of the popular hybrid form, the symphonie concertante, operas and chamber works. His only two symphonies were published in 1799 as Op. 11. He used No. 2 as both a concert work and the overture to his comic opera-ballet *L'amant anonyme* (The Anonymous Lover, 1780). The first movement is bright and lively, with a slightly shadowy opening to the central section. The slow second movement is attractive but rather troubled in emotional terms. A cheerful, vigorous finale concludes the symphony.

“Given the rampant racism of that period, [Boulogne]’s success is even more remarkable. So too, is his music’s survival through to the present day.”

Serenata for Two Cellos & Orchestra

Carlo Alfredo Piatti

b. Bergamo, Italy / January 8, 1822;

d. Mozzo, Italy / July 18, 1901

PIATTI WAS ONE OF the nineteenth century's most celebrated and widely traveled cello soloists. He found particular success in England, where he lived for 40 years. He composed a great deal of music that features the cello, much of it to perform himself. His catalogue included two full concertos and numerous short, graceful pieces that continue to appear on recital programs. This lovely serenade is a choice example of his music.

Overture in C Major

Fanny Mendelssohn Hensel

b. Hamburg, Germany / November 14, 1805;

d. Berlin, Germany / May 14, 1847

MANY WHO KNEW FELIX Mendelssohn's much-beloved older sister believed her to be as musically gifted as he. However the social

values of the day — women were not encouraged to follow professional careers — meant that her talent rarely received opportunities to present itself. She selflessly served her famous brother as mentor and inspiration throughout his career. Like Felix she died young, during the same year as he. Ironically, she suffered a stroke while leading a choral rehearsal of his oratorio *The First Walpurgis Night*.

Only a few of Fanny's 400 compositions were published during her lifetime. This gracious orchestral overture was probably composed around 1830, for performance (like much of her music) at the family's weekly in-home concerts in Berlin. It sat gathering dust in the Mendelssohn Archive in that city, apparently since the composer's death (if not longer), until Judith Rosen, a board member with the Women's Philharmonic of San Francisco, negotiated its release. Reconstructed from a cluttered, much-revised score in the composer's own hand, it was recorded for the first time in 1992. Opening with an introduction in slow tempo, it continues with a melodically appealing, transparently-scored allegro.

The Hebrides (Fingal's Cave), Op. 26

Felix Mendelssohn

b. Hamburg, Germany / February 3, 1809;

d. Leipzig, Germany / November 4, 1847

IN 1829, MENDELSSOHN and his traveling companion, Karl Klingemann, visited Scotland. They journeyed to the Hebrides, the widely scattered group of islands located off north-west coast. On August 7, they traveled by steamboat to the fishing port of Tobermory. According to Mendelssohn scholar R. Larry Todd, "That evening, Felix wrote to his sister, Fanny, 'In order to make you understand how extraordinarily the Hebrides affected me, the following came to my mind there.' 'The following' was a draft opening of the *Hebrides Overture*, complete with orchestral cues and dynamics and in nearly final form." Reaching the island of Staffa the following day, the travelers paid a visit by rowboat to its most famous attraction: the flooded grotto known as Fingal's Cave, which was named after a hero of Gaelic mythology.

Mendelssohn turned his impressions of the Hebrides into a concert overture. After completing a first draft in 1830, the hypercritical composer revised it several times before it arrived at its final form and acquired its final title in 1833. A not-yet-definitive version had been premiered in London one year before.

It is one of his most Romantic works, one that draws close to the colourful fantasy world of Berlioz and Liszt. Despite what might be heard as portrayals of wind, waves and fog, it is first and foremost an evocation of atmosphere, not a story told in music. A sombre, brooding work, it erupts at times into bluster drama. In its power to evoke the majesty and mystery of the sea it served as a model for later compositions such as Wagner's opera, *The Flying Dutchman*, and Debussy's symphonic work, *La Mer*.

Má Vlast: Vltava (The Moldau)

Bedřich Smetana

b. Litomyšl, Bohemia / March 2, 1824;

d. Prague, Bohemia / May 12, 1884

SMETANA FOUNDED THE Nationalist school of Czech composition, the one that took inspiration from Czech history and folklore. His most significant orchestral work is *Má Vlast* (My Homeland), a cycle of six thematically-interrelated symphonic poems that he composed during the 1870s. The second piece is the most popular, a loving evocation of the country's principal river, the Vltava (or as it is better known in the west, the Moldau). This is what Smetana had to say about it: "The composition depicts the course of the river, from its beginnings where two brooks, one cold, the other warm, join a stream, running through forests and meadows and a lovely countryside where merry feasts are celebrated; water-sprites dance in the moonlight; on nearby rocks can be seen the outline of ruined castles, proudly soaring into the sky. The river swirls through the St. John Rapids and flows in a broad stream towards Prague. It passes Vyšehrad rock and disappears majestically into the distance."

Program Notes by Don Anderson © 2022

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Presented By **BANNISTER**
CADILLAC

Friday, March 11, 2022 — **Ana Vidovic** (guitar)
Friday, April 29, 2022 — **Viano String Quartet**
Friday, May 27, 2022 — **Marina Thibeault** (viola)
and **Corey Hamm** (piano)

All at 7:30pm, Mary Irwin Theatre Rotary Centre for the Arts, Kelowna

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