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the SACRED and the PROFANE



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ARTISTS

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LIVESTREAM Friday, March 4, 2022 7:30 pm
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VERNON PERFORMING ARTS CENTRE

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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.

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George Webb

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Mark Christensen
Eamonn Deegan
Andrew Fraser
Calvin Wan

**SIOBHAN RAUPACH**

SIOBHAN RAUPACH, soprano, is a versatile performer and is comfortable in opera, art songs and oratorio. She made her

professional symphonic debut the dual role of Gabriel and Eve in *Die Schöpfung* with the Okanagan Symphony Orchestra in 2015. Recently performed operatic roles include Despina in *Così fan Tutte* and Pamina in *Die Zauberflöte*, and Governess in *The Turn of the Screw*. Siobhan received her B.Mus. from McGill University in 2013, her M.Mus. from San Francisco Conservatory of Music in 2015, and her Post-Graduate Degree from San Francisco Conservatory of Music in 2016. She recently moved back to Kelowna and is thrilled to be a part of the wonderful musical community in the Okanagan.

ALEX WEDENSKY

has been singing "with various degrees of success" since the age of three. He started classical vocal les-

sons seven years ago, studying with Paul Moore and later Opera Kelowna's Alexandra Babbel. He has participated in masterclasses with Nancy Argenta, Ingrid Attrot, Tracy Dahl, Monica Huisman, and others. Alex has sung various solo repertoire in every season of the Vernon Proms Classical Music Festival. He is one of the founders and a dedicated supporter of the festival. Alex's solo operatic performances include one of the leading roles, that of Papa, in Jim Leonard's opera *Maria Chapdelaine*, and in 2019 was the bass soloist in Bach's *Christmas Oratorio* with the Kamloops Brandenburg Orchestra.

**ALEX WEDENSKY**

THE MUSICIANS OF THE OSO



Violin I

Susan Schaffer,
Acting Concertmaster^{1†}
Cvetozar Vutev, Acting
Assistant Concertmaster[‡]
Rebecca Ruthven
Murray Vaasjo
Sandra Wilmot
Denis Letourneau

Violin II

Martine denBok^{*2‡}
Narumi Higuchi³
John Suderman
Sarah Anderson[‡]
Muireann Meiklejohn

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Erin Macdonald^{**4}
Ashley Kroecher
Sylvia Lange
Fahlon Smith

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Morna Howie⁶
Heather Lowe-Conley

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Meaghan Williams^{*7}
Darko Cuk

Flute

Anna McGuigan^{**8}
Sheila French

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Nicola Everton^{**}
Sally Arai

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Katelin Coleman

Horn

Sam McNally^{**11}
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Jim Howie

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Bob Rogers
Todd Fallis

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Dominique Bernath^{*13}

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Katie Rife^{*}
Robert Payne

Harp

Naomi Cloutier^{*}

Keyboard

Carol Colpitts^{*}

On Leave for this program: Rachel Kristenson, Susan Aylard, Flora Camuzet, Karmen Doucette, Scott Wilson

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‡Viola for Fauré Requiem



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LORRAINE MIN

osity. Cited by the *New York Times* for her “impeccable phrase-shaping (and) crystalline sound,” and by the *Washington*

Post for her “admirable playing,” Min has performed extensively throughout Canada and the US, in Germany, France, the UK, Italy, Switzerland, Australia, India, and in South America. She has performed solo recitals and has made concerto appearances in some of the world’s most important concert halls such as New York’s Avery Fisher Hall, Alice Tully Hall, Town Hall, Carnegie Hall, Merkin Hall, the Kennedy Center’s Concert Hall, Vancouver’s Orpheum Theatre and Chan Centre, and Teatro Politeamo in Palermo, Sicily.

An avid chamber musician, Min has performed throughout North America including at the Ravinia and Tanglewood Festivals, the

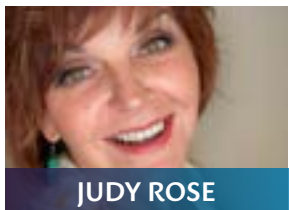
Eine Kleine Summer Music, Victoria Summer Music, Fredericton and Orford Festivals, Vancouver’s Music in the Morning Series, and in Europe, Asia, and Australia. She can be heard on CBC and ABC (Australian) radio.

Min has won top prizes and special awards of distinction in the prestigious Washington International, D’Angelo, Frina Awerbuch, and the William Kapell International Competitions. She was the top ranking Canadian pianist at nineteen years old in the Harveys Leeds and Busoni International Competitions, and laureate in the Van Cliburn Competition.

Min has released numerous CDs of solo and chamber music. In 2018, she released her recording of Rachmaninoff’s *Second Piano Concerto* with the Victoria Symphony Orchestra under the baton of Christian Kluxen.

Born in Victoria and raised in Vancouver, BC, Min received her Bachelor degree from the Peabody Conservatory on full scholarship, and her Masters and Doctoral degrees from the Juilliard School. She has been co-Artistic Director of Eine Kleine Summer Music Festival in Canada since 2015.

FROM SCHOOL CHOIRS to singing professionally as a lead vocalist, Judy Rose has had a lifelong involvement with music... it started with



JUDY ROSE

choirs in her youth and continued with an early career of performing in several bands across Canada. First as an acoustic trio,

then a full fledged rock band in Ontario, to a bilingual artist in Saskatchewan and finally as a blues and jazz act in British Columbia.

Judy Rose has sung everything from folk, rock, jazz and blues to original French compositions that received airplay on CBC Radio Canada. Rose has also produced numerous theatrical shows in Fort Steele and Vernon

as well as acted in a variety of productions including *Cabaret* and *The Vagina Monologues*.

She has performed on stages in New York, Chicago, Austin, Memphis, Paris and London in her travels and her jazz & blues ensemble, Judy Rose and the Pretty Boys, performed regularly to sold out shows at the Vernon Jazz Society as well as an exclusive performance at the Vernon Performing Arts Centre.

As an ongoing project, Rose performs with the remarkable trio The Dharma Dolls with the very talented Tanya Lipscomb and Melina Schein and continues to do solo shows at the Vernon Jazz Club and other local venues.

Always captivating and deeply entertaining, Rose shares her unique interpretation on jazz, pop and French songs that speak to her heart, bringing you on a journey that is not soon forgotten.

the SACRED and the PROFANE

CONDUCTOR **ROSEMARY THOMSON**
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SIOBHAN RAUPACH, SOPRANO
ALEX WEDENSKY, BARITONE

Gabriel Fauré (1845–1924)

Requiem

- i. *Introit et Kyrie*
- ii. *Offertoire*
- iii. *Sanctus*
- iv. *Pie Jesu*
- v. *Agnus Dei*
- vi. *Libera Me*
- vii. *In Paradisum*

 *The Okanagan Symphony Orchestra dedicates this performance of Fauré's Requiem to the people of Ukraine.*

INTERMISSION

Jacques Offenbach (1819–1880)

Overture to Orpheus in the Underworld

Three Signature Songs of Edith Piaf (1915–1963)

- i. *Le Vie en Rose* (Lyrics by Edith Piaf, Music by Louiguy)
- ii. *L'hymne d'amour* (Lyrics by Edith Piaf, Music by Marguerite Monnot)
- iii. *Je ne regrette rien* (Lyrics by Michel Vaucaire, Music by Charles Dumont)

Camille Saint-Saëns (1835–1921)

Piano Concerto No. 2

- i. *Andante Sostenuto*
- ii. *Allegro Scherzando*
- iii. *Presto*

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Requiem, Op. 48

Gabriel Fauré

b. Pamiers, France / May 12, 1845;

d. Paris, France / November 4, 1924

FAURÉ'S REFINED TASTE, and his dislike of strong emotions and loud effects, characterize virtually all his works, the *Requiem* included. Those qualities separate it from most settings of this text, the Roman Catholic Mass for the Dead. The *Requiem*s by Mozart, Berlioz and Verdi, for example, emphasize the drama inherent in such passages of the text as the *Dies irae* (Day of Wrath). But as Fauré wrote to a friend in 1902, "My *Requiem*...has been said to express no fear of death. It has been called a lullaby of death. But that is how I see death: as a joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience."

“My *Requiem*...has been said to express no fear of death. It has been called a lullaby of death.”

Fauré did not compose the *Requiem* to honour a particular person, or on commission, but solely, in his words, "for pleasure, if I may call it that." Its creation began around 1877. The first version, in five movements, was performed in Paris in 1888. The Offertory (composed in 1889) and *Libera me* (1892) were added for the second version with chamber orchestra, (1893; the one you will hear at this performance). The third version, with full orchestra, premiered in 1900.

The first portion of the opening movement, *Introit* and *Kyrie*, is slow and grieving. The second portion is more animated but scarcely less sombre. The Offertory, with its consoling baritone solo, offers sacrifices and prayer, along with praise to God. The following *Sanctus* is sweet and gentle, with a rapturous violin solo. *Pie Jesu* is an exquisite, angelic soprano solo.

The *Agnus Dei* (Lamb of God) movement opens with a firmly flowing and rhythmic melody. The mood grows less confident in the middle panel. The *Requiem* music from the first movement returns, only to dissolve beautifully into the return of the *Agnus Dei* theme. The *Libera me* includes a brief portion of the *Dies irae* text. Hence this section, with baritone solo, offers the score's most intense moments of anxiety. All troubled feelings are countered and dispersed in the warm glow of the peaceful concluding movement, *In paradisum* (In Paradise).

Maurice Ravel, Fauré's most famous pupil, once brought some songs to show him, but Fauré pushed them aside. At the next class he asked to see them again. "I didn't bring them," said Ravel. "You rejected them." "I might have been wrong," replied Fauré. Asked some time later what he had done with the songs, Ravel said, "I burned them. Fauré was right."

Overture to Orpheus in the Underworld

Jacques Offenbach (Jacob Eberst)

b. Cologne, Germany / June 20, 1819;

d. Paris, France / October 5, 1880

FRENCH OPERETTA REACHED the zenith of its popularity in the razzle-dazzle music of Offenbach. The hundred-plus stage pieces by this "Little Mozart of the Champs-Élysées," to quote his fellow composer, Rossini, are unsurpassed for their dizzying fusion of charming music and witty, satiric librettos. With them, he intentionally incited many a scandal. None raised greater ire than his first full-length piece, *Orpheus in the Underworld* (1858). The plot is a burlesque of the ancient myth about the minstrel Orpheus and his descent into Hades to rescue his dead wife, Eurydice. Offenbach included an example of that scandalous dance, the can-can, in the score. This caused what the snobs of the day call an "offence to holy antiquity." Naturally everyone had to see what all the fuss was about, making the show a smash hit. Offenbach's very familiar can-can (officially entitled *Infernal Galop*) concludes the overture, a potpourri of the operetta's most attractive melodies.

Songs: *Le Vie en Rose (Life in Pink)*, *L'hymne d'amour (The Hymn of Love)*, *Je ne regrette rien (I regret nothing)*.

Edith Piaf (1915–1963)

FRENCH SINGER EDITH PIAF won international fame through her uniquely poignant performances of broken-hearted love songs such as the three you will hear at this concert. Her songs reflected her own melancholy life. Raised by her grandmother after her mother abandoned her at birth, she grew up in a brothel and earned a meager living singing in the streets of Paris. She joined up with her father, a circus acrobat, and accompanied him while he performed. In 1935, the owner of a prominent cabaret theatre heard her sing and gave her a job. He dubbed her “the little sparrow,” a comment on her tiny size, less than five feet tall. Within a few years she was appearing

“...she grew up in a brothel and earned a meager living singing in the streets of Paris.”

in the biggest concert halls of Paris, and major song composers were writing music specifically for her.

Piano Concerto No. 2 in G Minor, Op. 22

Camille Saint-Saëns

b. Paris, France / October 9, 1835;

d. Algiers, Algeria / December 16, 1921

MUSIC WAS ONLY the foremost of Saint-Saëns' many interests. Over his long and busy career, he also developed a working knowledge of several sciences, published volumes of poetry, saw his plays produced on the stage, wrote reams of newspaper articles on many topics, and traveled extensively. He did all this in addition to leading a full musical life. It included conducting orchestras, giving recitals on both the piano and the organ, preparing new editions of older composers' music, and creating nearly 300 works of his own. “I produce music as naturally as an apple tree bears apples,” he remarked, while his friend and mentor Hector

Berlioz said of him “He knows everything... but lacks inexperience.”

During a period in French music when composers' reputations rested first of all with their degree of success in the emotional world of opera, Saint-Saëns proved himself a maverick by preferring the cooler, more conservative realm of instrumental music. Regarding his general musical creed, he stated, “He who does not prefer a folk tune of a lovely character, or a Gregorian chant without any accompaniment, or who doesn't feel completely satisfied with elegant lines, harmonious colors or a fine series of chords, does not understand art.”

The second, and by far most popular of his five piano concertos resulted from his friendship with the great Russian pianist and composer Anton Rubinstein. The prospect of an appearance in Paris during the spring of 1868 inspired Rubinstein to ask his French colleague to write a concerto which the two of them could perform together. Rubinstein made it clear that he wished to have Saint-Saëns play the solo part, reversing roles from previous joint performances.

By the time they had agreed to pursue this project, however, just three weeks remained before the scheduled concert. Saint-Saëns set immediately to work and completed the concerto in 17 days. The audience at the premiere on May 13 received it with indifference, but countless others have embraced the concerto with delight.

The three movements offer an exceptionally wide range of moods, leading one writer to say that it “starts with Bach and ends with Offenbach.” (Starts with Beethoven and ends with Mendelssohn would be more accurate, but not nearly as catchy!)

The first movement alternates austerity with tenderness. The second is a playful scherzo, featuring gossamer orchestration and a gracefully waltzing second theme that lingers long in the memory. The finale is a breathless tarantella whose energy never flags from first bar to last.

Program Notes by Don Anderson © 2022

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

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