

OSO

OKANAGAN SYMPHONY
ORCHESTRA

ROSEMARY THOMSON, MUSIC DIRECTOR



GUEST
ARTIST
**KERSON
LEONG**
VIOLIN

BACK TO BEETHOVEN

LIVESTREAM **Friday, May 13, 2022 7:30 pm** (((unicorns LIVE)))
VIA UNICORNS.LIVE

KELOWNA **Friday, May 13, 2022 7:30 pm**
KELOWNA COMMUNITY THEATRE

PENTICTON **Saturday, May 14, 2022 7:30 pm**
CLELAND COMMUNITY THEATRE

VERNON **Sunday, May 15, 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

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

MARKETING ASS'T & MUSIC LIBRARIAN Nikki Attwell

COMMUNICATIONS & FUND DEVELOPMENT

OFFICER Debora Senger

PROGRAM ASSISTANT Isabella Seethaler

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. 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.

**TRUSTED.
RESULTS.**

NIXON WENGER LLP
— **L A W Y E R S** —

IT'S
HERE!



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

**Visit the concierge
table in the lobby
tonight to
purchase your
piece of OSO
history!**

www.canadiansoundscapes.com

 **OSYO**
OKANAGAN SYMPHONY YOUTH ORCHESTRA
DENNIS COLPITTS & ROSEMARY THOMSON, CO-CONDUCTORS

2021/2022
SEASON

**spring
CONCERT**

featuring works by
**SMETANA
SAINT-SAËNS
BIZET**

& student composers
**Dryden Bennett
& Alex Thiessen**

**VERNON May 28 7:00 pm
PENTICTON May 29 2:00 pm
KELOWNA May 29 7:00 pm**

okanagansymphony.com/21-22-osyo

Keeping You Busy All Spring!
peakcellars.com


PEAK CELLARS
Estate Grown and Bottled



**Check out
our online
event
calendar
for spring
event
information**

THE MUSICIANS OF THE OSO



Violin I

Susan Schaffer,
Acting Concertmaster¹
Cvetoazar Vutev, Acting
Assistant Concertmaster
Parmela Attariwala
Adora Wong
Rebecca Ruthven
Elise Weisinger
Evelyn Creaser-Rumley
Marcus Coetzee
Murray Vaasjo

Violin II

Martine denBok^{*2}
Narumi Higuchi³
John Suderman
Sarah Anderson
Sandra Wilmot
Julia Watson
Denis Letourneau
Tyler Shea

Viola

Erin Macdonald^{*4}
Ashley Kroecker
Sylvia Lange
Jim Oliver
Fahlon Smith
Susanne Zeindler

Cello

Olivia Walsh^{**}
Martin Kratky⁵
Morna Howie⁶
Heather Lowe-Conley
Jeff Faragher
Holly McCallum

Double Bass

Meaghan Williams^{*7}
Darko Cuk
Michael Vaughan
Nicholas Covaser

Flute

Paul Hung^{**8}
Sheila French

Oboe

Lauris Davis^{*9}
Marea Chernoff

Clarinet

Nicola Everton^{**}
Sally Arai

Bassoon

Karmen Doucette^{*10}
David Overgaard

Horn

Sam McNally^{**11}
Dennis Colpitts
Nealee Humphreys

Trumpet

Audrey Patterson^{*12}
Jim Howie

Timpani

Dominique Bernath^{*13}

*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 *Morna Howie's Cello 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*

On Leave for this program:

Rachel Kristenson
Susan Aylard



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

CANADIAN VIOLINIST KERSON LEONG is quickly emerging as one of the finest musicians and instrumentalists of his generation. He continues to win over both colleagues and audiences



KERSON LEONG

alike not only with his “supreme mastery” (*Le Devoir*) of his instrument or his unmistakable tone, but also his unique ability to combine an honest, intellectual approach with raw inten-

sity and spontaneity, resulting in a truly compelling musicality.

Kerson first gained international attention by winning Junior First Prize at the Menuhin Competition 2010 in Oslo. After subsequent debuts at major international festivals as well as four return performances with the Oslo Philharmonic, he has since distinguished himself as a powerful and individual musical voice, having played in such venues as Carnegie Hall’s Stern Auditorium, Wigmore Hall, the Auditorium du Louvre and the National Center for the Performing Arts in Beijing.

A sought-after soloist, Kerson was hand-picked by Yannick Nézet-Séguin to be his artist-in-residence with the Orchestre Métropolitain de Montréal during the 2018/2019 season and has performed with such ensembles as the Royal Philharmonic Orchestra, Vienna Chamber Orchestra, Kansai Philharmonic Orchestra, and Stavanger Symphony Orchestra among others.

continued...

Open your Door, the Lake is Calling

Beachfront Living in Kelowna's Lower Mission

LEARN MORE

LiveonLakeTime.com

BACK TO BEETHOVEN

CONDUCTOR **ROSEMARY THOMSON**
 GUEST ARTIST **KERSON LEONG VIOLIN**

Ludwig van Beethoven (1770–1827)

Concerto in D major for Violin and Orchestra, Op. 61

- i. *Allegro ma non troppo*
- ii. *Larghetto*
- iii. *Rhondo. Allegro*

INTERMISSION**Ludwig van Beethoven**

Symphony No. 3 in E-flat major, "Eroica," Op. 55

- i. *Allegro con brio*
- ii. *Marcia funebre: Adagio assai*
- iii. *Scherzo: Allegro vivace*
- iv. *Finale: Allegro molto*

The Okanagan Symphony Orchestra is saddened by the passing last month of Andrew Grindlay, a long time friend, supporter and former board member of the OSO. We dedicate Friday's performance in Kelowna to his memory.

continued from the previous page

Other recent highlights include recording John Rutter's *Visions*, a piece written especially for him, with the composer himself and the Aurora Chamber Orchestra, after giving its world premiere in London, UK.

Music outreach and pedagogy are growing passions for Kerson. Renowned schools such as Indiana University's Jacobs School of Music and the Sibelius Academy have recognized his unique approach as well as his ability to inspire the new generation by inviting him to teach and lecture. A natural communicator on and off the stage, he is cementing his significant role in reaching young people and potential music lovers with his art.

Kerson is an associated artist of the Queen Elisabeth Music Chapel in Belgium, where he was mentored by Augustin Dumay.

Kerson performs on the 'ex Bohrer' Guarneri del Gesu violin courtesy of Canimex Inc, Drummondville, Quebec.

SEASON
SPONSOR

PEAK CELLARS

Estate Grown and Bottled

CONCERT
SPONSOR

AQUA

WATERBURY 16.16L

MISSION
GROUPGUEST ARTIST
PARTNERS

Dr. George LUCIAK
Dr. Lidia SCHUSTER

HOUSE PROGRAM
SPONSOR

NIXON WENGER INC.

KELOWNA (GO)

FRIDAY**MAY 13****7:30 PM**

*Livestream through
 Unicorns.LIVE*

PENTICTON

SATURDAY**MAY 14****7:30 PM**

VERNON

SUNDAY**MAY 15****7:00 PM**

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

MUSIC OF LUDWIG VAN BEETHOVEN

b. Bonn, Germany / December 15, 1770;

d. Vienna, Austria / March 26, 1827

BEETHOVEN COMPOSED these two broadly-scaled, emotionally rich masterpieces during an especially intense creative period, 1803 to 1806. Their personalities could hardly be more different.

Violin Concerto in D Major, Op. 61

AN INCOMPLETE TORSO is all that remains of a violin concerto that he worked on during the early 1790s. His two appealing romances for violin and orchestra, composed during the first years of the nineteenth century, may have served as models for the slow movement of a projected full concerto. All that was missing to bring about the creation of a complete piece was a spark from a specific source of inspiration.

It came from twenty-six year old Franz Clement. This child prodigy had risen to the status of acclaimed soloist, and also served as concertmaster and conductor of the pit orchestra in Vienna's prestigious Theatre an der Wien for a full decade. According to a contemporary report his style "is not the robust, powerful playing of the school of Viotti, but is indescribably graceful, dainty, elegant."

Naturally, Beethoven reflected these qualities in the concerto Clement commissioned from him. Although by no means an easy piece technically, its principal challenges lie in expressiveness, spirituality, and because of its broad dimensions, in sheer physical stamina. Beethoven jokingly inscribed it in multi-language punning style as "Concerto par Clemenza (concerto written in clemency) pour Clement primo violino e direttore al teatro a vienna."

Clement set a specific date for the première: December 23, 1806, at a concert designed for his own financial benefit. Due to the foot-dragging casualness with which Beethoven regularly completed commissioned works (as opposed to the great pains he took with the pieces he wrote solely at the call of

his own muse), the first performance turned out to be virtually a read-through at sight.

Modern audiences would have found it an odd occasion. The first movement was heard during the opening half of the program, followed by a solo work which Clement had written himself, played on a one-string violin, held upside down. The second and third movements were performed later on. Some writers have speculated that Clement's circus-like solo represented either an act of revenge against the tardy composer, or a desperate bid for acclaim, borne of his fear that the challenging, under-rehearsed concerto was unlikely to find success.



His interpretation of the concerto drew raves from the press, but the piece itself received, at best, a lukewarm reception. In the *Wiener Theaterzeitung*, Johann Nepomuk Möser wrote: "Connoisseurs of music are unanimous in respect of Beethoven's concerto: it possesses a certain beauty but the work as a whole often appears to lack unity and the endless repetition of some ordinary passages can be tiresome. It confirms that Beethoven should use his undeniably abundant talent to grace us with works equal to his first two symphonies, his charming Septet in E-flat, the brilliant Quintet in D Major or several of his earlier compositions which will undoubtedly always guarantee him a place amongst the best composers. One fears that if Beethoven continues on this way he will be doing neither himself nor his listeners a favour..."

Clement took the concerto on tour, but nowhere was it greeted with more than polite

acceptance. The acclaim to which it was entitled required a shift in taste, away from the virtuoso stunts that audiences preferred, towards Beethoven's conception of soloist and orchestra as equal partners in the presentation of substantial, fully symphonic musical arguments and developments.

It was only in 1844, when thirteen-year-old soloist Joseph Joachim demonstrated the concerto's manifold excellences through his performances in London under Felix Mendelssohn's direction, that it began to establish itself. Mendelssohn, an inveterate promoter of unjustly neglected music, had already undertaken a similar rescue mission on behalf of JS Bach's glorious *St. Matthew Passion*.

The expansive first movement of the Beethoven Violin Concerto is relaxed and leisurely. From time to time, moments of drama provide contrast. The slow movement, a set of variations on a lyrical theme, glows with Olympian warmth. The gracefully dancing final rondo, which follows on without a break, brings the concerto firmly and joyfully back to earth.

Symphony No. 3 in E-flat Major, Op. 55 "Eroica"

IN 1802, BEETHOVEN DECLARED to a friend, "I am not satisfied with my works up to the present time. From today I mean to take a new road." On the symphonic front, he did so by composing his Third. It is an astonishing watershed in the history of orchestral music; a stirring declaration of artistic and spiritual independence; and in size and spirit a model for countless compositions by later composers.

A dedicated humanitarian such as Beethoven heartily endorsed the ideals of the French Revolution and the early career of Napoleon Bonaparte. He composed the Third Symphony during the summer of 1803. His friend Ferdinand Ries relates that a draft of the title page originally bore simply the words "Bonaparte" at the top, and "Ludwig van Beethoven" at the bottom, with the balance to be filled in later.

On May 20, 1804, Bonaparte declared himself Emperor of France. Ries recalled

that Beethoven "flew into a rage and cried out: 'Then he, too, is nothing but an ordinary mortal! Now he, too, will trample on the rights of man and indulge only his own ambition! He will raise himself above all others and become a tyrant!' Beethoven went to the table, took hold of the title page by the top, tore it apart and flung it on the ground. The first page was rewritten and not until then was the symphony entitled *Sinfonia eroica* (Heroic Symphony)."

The first movement is the most clearly "heroic" of the four. It opens with two sharp chords, simply yet effectively setting this titanic creation in motion. As this movement unfolds, both the vastness of its structure and the wealth of its materials gradually become clear. Instead of basing it upon two short, contrasting themes, as Haydn or Mozart did in their first movements, Beethoven used what are in effect groups of themes, and his development of them is more expansive, subtle and intricate.

Another of the innovations in the *Eroica* is the inclusion, as the second movement, of a funeral march. This type of composition had never before been featured in a symphony. The influence of military music is clear, with its muffled drums and slow, mournful tread. The third movement is an immensely vital, red-blooded piece that sweeps away the funeral march's emotional clouds. The horn section comes into its own in the central trio section, crowing merrily as they gallop across the countryside. The finale is a set of variations on a rather naïve theme that Beethoven drew from his ballet, *The Creatures of Prometheus*. Here it reaches its apotheosis, transformed into material fit to crown this mightiest of symphonies.

During an early performance of the *Eroica*, a voice rang out from the audience, "I will pay more money if only it will end!" This negative reaction to the Symphony's unprecedentedly vast dimensions was widely held during its early life, but how long has it been since anyone felt the same way?

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**

NIXON WENGER...
— MUSIC —

COMMUNITY ENGAGEMENT



MEDIA & HOSPITALITY SPONSORS

THE DAILY COURIER



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



REGIONAL DISTRICT
NORTH OKANAGAN

FOUNDATIONS

We extend our gratitude to those individuals who have chosen to support the Okanagan Symphony through our endowment funds held with:

COMMUNITY FOUNDATION OF THE SOUTH OKANAGAN/SIMILKAMEEN

Bob & Francis Garland Legacy Fund

Colin & Lois Pritchard Foundation Fund

Harold & Donna Schellenberg Legacy Fund

Henderson Family SOPAC Building Fund

Hugh & Eva Cleland Fund

Patricia & Murray Craig Memorial Endowment Fund

Okanagan Symphony Society —

Penticton Branch Fund

Okanagan Symphony Youth Orchestra (OSYO)

CENTRAL OKANAGAN FOUNDATION

Colin & Lois Pritchard Foundation Fund

Dick and Jean Hall Funds

Flock Family Fund

Dr. Kong Khoo & Noelle Nadeau Family Fund

D & S Petraroia Family Fund

Okanagan Symphony Society Endowment Fund

Okanagan Symphony Youth Orchestra (OSYO)

Quadburn Foundation

Rix Family Foundation

COMMUNITY FOUNDATION OF THE NORTH OKANAGAN

Okanagan Musicians Endowment Fund

Okanagan Symphony Society Fund

Okanagan Symphony Youth Orchestra (OSYO)

or through these privately held endowments:

Jim and Laverne Popowich Foundation

Reichwald Family Foundation at Calgary Foundation

We couldn't do it without you!

THANK YOU FOR YOUR GIFT TO THE OKANAGAN SYMPHONY ORCHESTRA

FROM APRIL 1, 2021 – MARCH 31, 2022

SYMPHONY (\$10,000+)

A Cappella Foundation
Robert & Kim Adria
Aqua Mission Group
Andrew Grindlay
O'Rourke Family Vineyard Ltd
Patricia Boyd Trust
Ernst & Colleen Schneider
UBCO Faculty of Creative
and Critical Studies

OVERTURE (\$1,000 – \$2,499)

Karin & Bill Arkinstall
Paul Carr
Roy & Dianne Farnsworth
Ruth Jarrett
Lina & Gerhard Kasdorf
Gerald & Carol Kenyon
Brad & Angela Klassen
Lucie Laliberte
Nixon Wenger LLP
Gwynneth Wilson

Brian Felesky
David & Karen Fort
Sharon Giffen
Judith & Dave Gunderson
Lynn Hadfield
Diane Katz
R. & C. Kroecher
Ray & Annette LaGrange
Joan Luckhart
Mary & Charles Lund
Dennis & Joanne Maher
Anne-Marie & Mark Malek
Janet & Jim Parkins/Boyd
Les & Sandra Parsons
Paul & Margaret Peacock
Greg A Sherwood
Andy Spencer
Suzanne & Glenn Tining/Sinclair
Kelly Tkachuk (In Memory of
Adrian Baker)
Kay & Mike Townley
Susan Webster
Jay Wiener

ORATORIO (\$5000 – \$9,999)


Judith & Graham Burns
Patricia Picherack
Beth Pollock (In Memory of
Dr Doug Pollock)
Josh Tjaden (In Memory of
Joanne Tjaden)

SERENADE (\$250 – \$999)

Anonymous
Angela Bearman
Tom & Kate Brown
Bob Burge
Joan and David Burke
Peter & Yoko Campbell
Mike & Frances Chiasson
Myrna Coates
Les & Catherine Dawson
Eva Durance
Peter & Dixie Ellison

CONCERTO (\$2,500 – \$4,999)

Anonymous
David & Diane Bond



2022 MATCHING CAMPAIGN

INVEST IN US TODAY


for a *richer* Okanagan tomorrow

$1 + 1 = 3$


For every \$1.00 you invest in your OSO through your community foundation between May 13 – June 30, 2022, your investment will be matched, dollar for dollar, up to \$50,000, by a generous anonymous donor. Then, later in the year, the OSO will apply for a Canadian Heritage matching grant to *triple* these funds to \$150,000.

Support the legacy of the OSO, your community foundation, and your community for a stronger, brighter future.

okanagansymphony.com/oso-endowment-matching-campaign



COMMUNITY FOUNDATION
north okanagan



CENTRAL OKANAGAN
FOUNDATION
empowering generations to give.



COMMUNITY FOUNDATION
south okanagan | similkameen



PEAK CELLARS

Estate Grown and Bottled

Proud sponsor
of the OSO



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