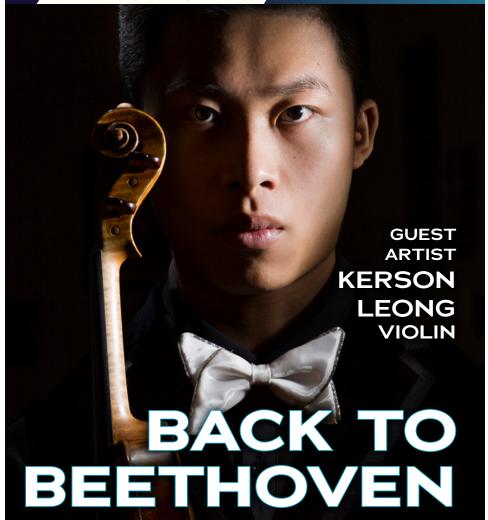


**ORCHESTRA** 

ROSEMARY THOMSON, MUSIC DIRECTOR



LIVESTREAM

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

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

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**Sunday, May 15, 2022 7:00 pm** 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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# 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



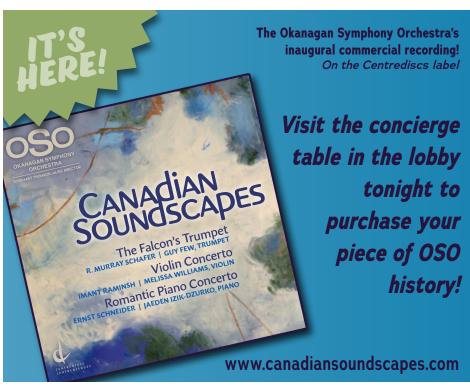
15 seasons and has guest conducted Highlands Opera (Haliburton, Ontario), Opera Garden (Aberdeen, Scotland) and UBC Opera. She also conducted the world premiere of Yvette Nolan and Dean Burry's opera Shanawdithit for Tapestry Opera in Toronto, for which she received a Dora nomination for Music Direction 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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# THE MUSICIANS OF THE OSO



#### Violin I

Susan Schaffer,
Acting Concertmaster<sup>1</sup>
Cvetozar Vutev, Acting
Assistant Concertmaster
Parmela Attariwala
Adora Wong
Rebecca Ruthven
Elise Weisinger
Evelyn Creaser-Rumley
Marcus Coetzee

# Violin II

Murray Vaasjo

Martine denBok\*<sup>2</sup> Narumi Higuchi <sup>3</sup> John Suderman Sarah Anderson Sandra Wilmot Julia Watson Denis Letourneau Tyler Shea

#### Viola

Erin Macdonald\*4
Ashley Kroecher
Sylvia Lange
Jim Oliver
Fahlon Smith
Susanne Zeindler

#### Cello

Olivia Walsh\*\*
Martin Kratky <sup>5</sup>
Morna Howie <sup>6</sup>
Heather Lowe-Conley
Jeff Faragher
Holly McCallum

#### **Double Bass**

Meaghan Williams\* <sup>7</sup> Darko Cuk Michael Vaughan Nicholas Covaser

### Flute

Paul Hung\*\*<sup>8</sup> Sheila French

### Oboe

Lauris Davis\*9 Marea Chernoff

#### Clarinet

Nicola Everton\*\* Sally Arai

#### **Bassoon**

Karmen Doucette\* 10
David Overgaard

### Horn

Sam McNally\*\* <sup>11</sup> Dennis Colpitts Nealee Humphreys

### **Trumpet**

Audrey Patterson\* 12 Iim Howie

### Timpani

Dominique Bernath\*13

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- Principal Viola Chair sponsored by Annette Toop
- <sup>5</sup> Cello Second Chair sponsored by Janet Parkins & Jim Boyd
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- Principal Bass Chair sponsored by Jane Callahan
- Principal Flute Chair sponsored by Andrew Grindlay
- <sup>9</sup> Principal Oboe Chair sponsored by Dr. Randall & Mrs. Lynn Fairey
- Principal Bassoon Chair sponsored by Harriet Foltinek
- Principal Horn Chair sponsored by Robert & Kim Adria
- Principal Trumpet Chair sponsored by Andrew Grindlay
- <sup>13</sup> Principal Timpani Chair sponsored by Dr. Randall & Mrs. Lynn Fairey

\*Principal

\*\*Acting Principal

On Leave for this program: Rachel Kristenson

Susan Aylard



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# **GUEST ARTIST**

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



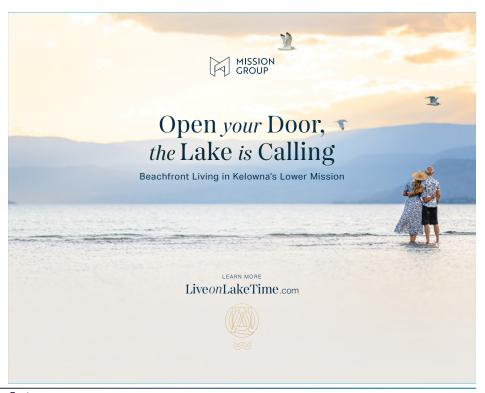
alike not only with his "supreme mastery" (Le Devoir) of his instrument or his unmistakable tone, but also his unique ability to combine an honest, intellectual approach with raw inten-

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...





# BACK TO BEETHOVEN

CONDUCTOR GUEST ARTIST ROSEMARY THOMSON 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.

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# 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 theatro 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

# **PROGRAM NOTES**



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-yearold 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"

N 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?

Program Notes by Don Anderson © 2022



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