



MUSICAL GIANTS

JAEDEN IZIK-DZURKO | PIANO
and the **OKANAGAN SYMPHONY YOUTH ORCHESTRA**

22
23

OSO

OKANAGAN SYMPHONY
ORCHESTRA

ROSEMARY THOMSON | MUSIC DIRECTOR

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Friday, February 10, 2023 7:30 pm
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Saturday, February 11, 2023 7:30 pm
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Sunday, February 12, 2023 7:00 pm
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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 16 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 sixteenth season as Music Director of the Okanagan Symphony Orchestra. Under her leadership, the orchestra has blossomed; she has also led the OSO in creating multiple community engagement programs throughout the valley. In addition to conducting the OSO, she is also Co-conductor with Dennis Colpitts of the OSYO and founded and conducts the current iteration of the Okanagan Symphony Chorus. In 2020, Rosemary was named 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. Recently, Ms. Thomson made her conducting debut with Vancouver Opera and Opera Kelowna and will make her Canadian Opera Company debut in June 2023.

Ms. Thomson serves as a Regional Director for the Canadian Music Centre and is on the National Advocacy team for Orchestras Canada. Her contribution as a leader in the arts 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 2021 documentary film titled *Shiny Objects: The Conductor with ADHD*, which has been recognized with several awards at film festivals around the world.

*Maestra's Podium is sponsored in
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Violin I

Susan Schaffer,
Acting Concertmaster¹
Susan Aylard, Acting
Assistant Concertmaster
Cvetozar Vutev
Parmela Attariwala
Vladimir Rufino
Murray Vaasjo
Denis Letourneau

Violin II

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

Viola

Erin Macdonald*⁴
Ashley Kroecher
Sylvia Lange
Jim Oliver
Fahlon Palm

Cello

Eva Lakirovich**
Olivia Walsh⁵
Jeff Faragher
Morna Howie⁶
Heather Lowe-Conley

Double Bass

Graeme Mudd**⁷
Darko Cuk
Blake Palm

Flute

Thomas Law**
Sheila French

Oboe

Lauris Davis*⁸
Juanita Gomes

Clarinet

Nicola Everton*
Sally Arai

Bassoon

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*Principal

**Acting Principal

On Leave for this program

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Violin I¹

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Michael Kim
Peter Meyrick
Sophie Planchat
Tyler Shea²
Vicky Vu
Cherina Yeung

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Akasha McCleary
Owen McNeil
Xilo Rader

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Alex Thiessen⁴

Cello

Ben Barbaza⁵
Henry Barbaza⁶
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Double Bass

Meredith Allen⁷
Nicholas Covaser⁸
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Rya Verbickas⁷

Flute/Piccolo

Emma Holmes⁹
Anna Hua
Sophia Kong
Aiisha Rishi
Isabella Ruiz Varela

Oboe

Dominic Calderer
Kira Clark¹⁰

Clarinet

Jenelle Bergevin¹²
Kevin Kim
Ava Rogers
Jiwon Shin
Isabella Speckman

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BORN IN SALMON ARM, British Columbia, 23-year-old pianist Jaeden Izik-Dzurko is earning a reputation as a promising young artist. He is a winner of the 2022 Hilton Head International Piano Competition, the 2022 Maria Canals International Piano Competition, the 2022 Shean Piano Competition, a Laureate of the 2020 Cochran International Piano Competition, and a winner of the 2019 Juilliard Gina Bachauer Competition.

Jaeden completed his Bachelor of Music at the Juilliard School under Dr. Yoheved Kaplinsky, and now studies with Dr. Corey Hamm at the University of British Columbia.

An experienced recitalist, Jaeden has organized and presented numerous solo recitals to benefit both local community projects and international humanitarian organizations. He has collaborated with Canadian and international instrumentalists, vocalists and chamber ensembles, and has performed with the Calgary Philharmonic Orchestra, the Hilton Head Symphony Orchestra, the OSO, the Kamloops Symphony, Jove Orquestra Nacional de Catalunya and the Lions Gate Sinfonia.

Jaeden is a passionate advocate for the music of Canadian composers. In 2017, in honour of Canada's sesquicentennial, he pre-



sented a solo recital of works written solely by Canadian composers. His performance of Ernst Schneider's *Romantic Piano Concerto* with the Okanagan Symphony Orchestra was recorded live in 2019 and released on *Canadian Soundscapes* in 2022.

Along with upcoming engagements with numerous Spanish orchestras, Jaeden will be presenting solo recitals in Bilbao, Essen, Jerez, Mallorca, Munich, Paris, Sevilla, Tenerife, at Weill Recital Hall in New York, at the Palau de la Música Catalana in Barcelona, and at the Playhouse in Vancouver to open the Vancouver Recital Society's 2023/24 season.

THE OKANAGAN SYMPHONY YOUTH Orchestra (OSYO) began as the Youth Symphony of the Okanagan in 1988, founded by renowned composer, Imant Raminsh. Under the current direction of co-conductors, Dennis Colpitts and Rosemary Thomson, the OSYO is now in its 34th season.

The goal of the OSYO is to provide a rigorous orchestral education for music students throughout the Okanagan. Students aged nine through 20 are welcomed from all over the valley. Typically, the program consists of weekly rehearsals between September and May, with an overnight rehearsal camp weekend in the fall, two performance weekends, and a side-by-side experience with the Okanagan Symphony Orchestra. Additional programs are available to students in performance and composition.

In honour of the OSYO's founder, the

Imant Raminsh Scholarship was established in 2013 to be awarded annually to a graduating student who is pursuing music at the post-secondary level.

DENNIS COLPITTS, OSYO co-conductor, is a graduate from the UBC School of Music (1976), and 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.



Mr. Colpitts has been second chair in the horn section of the OSO since 2000. He conducted the Kelowna City Concert Band from 1992 to 2000 and 2011 to 2020.

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MUSICAL GIANTS

CONDUCTOR **ROSEMARY THOMSON**
 GUEST ARTISTS **JAEDEN IZIK-DZURKO | PIANO**
 and the **OKANAGAN SYMPHONY
 YOUTH ORCHESTRA**

feb
 KELOWNA
10
 7:30 PM
 PENTICTON
11
 7:30 PM
 VERNON
12
 7:00 PM

Mikhail Glinka (1804 – 1857)
 Overture to Russlan & Ludmilla

Sergei Rachmaninoff (1873–1943)
 Piano Concerto No. 3 in D Minor, Op. 30
 i. *Allegro ma non tanto*
 ii. *Intermezzo: Adagio*
 iii. *Finale: Alla breve*

INTERMISSION

Florence Price (1887–1953)
 The Oak

Jeffrey Ryan* (b. 1962)
 Panthalassa (Water, Because It Sings)

Richard Wagner (1813–1883)
 Die Meistersinger, WWV96: Prelude

*The Okanagan
 Symphony Orchestra
 acknowledges that we
 work and make music
 on the ancestral and
 unceded traditional
 lands of the Syilx
 Okanagan people. We
 honour the stewardship
 of past, present, and
 future caretakers of this
 beautiful land and show
 our respect for their
 vibrant culture.*

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

*Denotes a
 Canadian composer



This Friday, February 10, 180 students from schools throughout the Okanagan descended upon the KCT, the RCA, and the downtown Library to attend the OSO's Middle School Band Clinic. This is a key component of the OSO's community engagement program, and we were so delighted to see its return after a three-year, pandemic-induced hiatus. Middle school students who play a wind or brass instrument or percussion took part in morning sessions, facilitated by OSO and OSYO musicians, that covered everything from the care of their instrument, to proper breathing and embouchure, to tone quality and colour variation. They then had the opportunity to attend the Open Dress Rehearsal in the afternoon, to hear the OSO/OSYO Side-by-Side piece rehearsed, and also to marvel at another young musician, Jaeden Izik-Dzurko, and all that he has achieved in the ten years or so since he was the age of the Clinic attendees!

Overture to *Russlan & Ludmilla*

Mikhail Glinka

b. Novospasskoye, Russia / June 1, 1804;

d. Berlin, Germany / February 15, 1857

SPORTING MELODIES PATTERNED on folk music, and scored in lavish orchestral colours, *Russlan & Ludmilla* (1842) founded the Russian national school of opera. The wedding between Ludmilla, daughter of the grand prince of Kiev, and Russlan, a knight in the prince's service, is disrupted when the bride is abducted by Chernomor, an evil magician. Russlan locates the magician's castle and cuts off Chernomor's beard, the source of his evil power, then revives Ludmila with the help of a magic ring. Glinka sets the scene for these fanciful goings-on with the perfect curtain-raiser: brisk, compact and tuneful.

Piano Concerto No. 3, Op. 30 in D Minor

Sergei Rachmaninoff

b. Oneg, Russia / March 20, 1873;

d. Beverly Hills, California, USA / March 28, 1943

IN ANTICIPATION OF his first performing tour of America, Rachmaninoff decided to compose a new piano concerto, with which he hoped to conquer the new world as both composer and soloist. He wrote it during the summer and autumn of 1909. Such was the tightness of his schedule that he was forced to practice the concerto, using a silent, "dummy" piano, on board the ship that was taking him to America. He gave the premiere of *Concerto No. 3* on November 28. It impressed neither audiences nor critics. They considered it too long, too complex, and less immediately attractive than his beloved *Concerto No. 2*.

That second-class status remained in effect for many years, and not just because of the initial reaction. Rachmaninoff was not only one of the greatest pianists of the day, he was also one of the strongest. Bearing his own, almost superhuman gifts in mind, he had written a solo part so exhausting that few, if any others were equal to its demands.

This unfortunate situation remained in effect until the arrival of a new lion of the keyboard, Rachmaninoff's fellow Russian, Vladimir Horowitz. For many years, few save

“Bearing his own, almost superhuman gifts in mind, Rachmaninoff had written a solo part so exhausting that few, if any others were equal to its demands.”

he and Rachmaninoff played the Third Concerto. Times have changed. With increasing numbers of new, ever more virtuosic pianists coming on the scene, it has come to rival *Concerto No. 2* in numbers of performances.

Rachmaninoff and violinist Fritz Kreisler were playing a recital in New York, when Kreisler lost his place in the music. He whispered to Rachmaninoff, "Where are we?" and Rachmaninoff whispered back, "In Carnegie Hall."

The Oak

Florence Price

b. Little Rock, Arkansas, USA / April 9, 1887;

d. Chicago, Illinois, USA / June 3, 1953

THE FIRST FEMALE African-American composer to earn a national reputation, Price has come to be recognized as a significant American composer of the 1930s and 1940s.

Her catalogue of more than 300 works includes orchestral and choral pieces, songs, and music for piano and chamber ensembles. Her style was basically conservative late-Romantic, infused at times with her African-American heritage. She composed the brooding, dramatic and heartfelt tone poem *The Oak* (or *Songs of the Oak*) in 1943.

Panthalassa (Water, Because It Sings)

Jeffrey Ryan

b. Toronto, Ontario, Canada / February 24, 1962

JEFFREY RYAN WAS ALMOST an accountant. Three months into his first semester at Wilfrid Laurier University, he begged to transfer into the Music Faculty to become a composer.

Which, after growing up training his ear with Petula Clark, The Partridge Family, and Captain and Tennille, playing saxophone and flute in high school bands, singing in two choirs, and writing his own songs for voice class, surprised absolutely no one. Now, as a freelance composer based in Vancouver, Ryan finds inspiration in the world around him — nature, science, literature, visual art, even the stock market — and creates music that runs the gamut from orchestral and chamber works to opera, art song, and choral music.

He composed *Panthalassa (Water, Because It Sings)* in 2016. It was premiered by the Victoria Symphony Orchestra the following year, Tania Miller conducting. The composer has provided the following note.

***And the water, because it sings a song
so old no one remembers it,
drags its beauty slowly...***

(from “Water” by Patrick Lane)

“I keep a file of poems whose words and imagery speak music to me. Patrick Lane’s evocative “Water,” from his collection *The Bare Plum of Winter Rain*, has been in that file for a long time. When Tania Miller, Music Director of the Victoria Symphony, invited me to write a new work for her final season and to connect that work to a British Columbia writer, the opportunity I had been waiting for finally arrived.

“Lane’s poem speaks of the beauty and pain of being water, and how we can hear it if we really listen. ‘Water’s ‘old song’ reminds us that water has existed for a very long time, changing form, but neither created nor destroyed, even going back to Earth’s original superocean, Panthalassa, whose water is the same water on Earth today. Our planet’s history is contained in water. The way that water flows and transforms, singing its old song and conveying that history, was the image uppermost in my imagination every time I put pencil to manuscript paper.

“*Panthalassa* begins with a single drop, quickly joined by more and more drops, building in density, rising and subsiding in a series of ever-bigger waves, evaporating into the air then returning to the ground, becoming

a creek, a river, an ocean. It is constantly in motion at some level, but moving at different speeds simultaneously in the way that even water that seems still has only the illusion of stillness. In a climactic moment, we are completely submerged in water, becoming a part of water, looking out from within water, until another wave lifts us up again and drives forward in a torrent. As the music nears its close, it returns to that single drop, the drop that started it all, the drop we might have followed through the whole piece, the drop that might have been each of us merging with others into something bigger.”

Panthalassa was commissioned by the Victoria Symphony with assistance from the Victoria Foundation Hugh Davidson Fund, and is dedicated to Tania Miller.

Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg), WWV 96: Prelude

Richard Wagner

b. Leipzig, Germany / May 22, 1813;

d. Venice, Italy / February 13, 1883

WAGNER WAS INCAPABLE OF composing an opera that wasn’t on a grand scale — even a comedy. This ensured that *The Mastersingers* is the longest, richest and most eloquent work of its kind. He created it from 1861 to 1867, and the first performance took place in Munich, Germany, in 1868. The title characters are merchants and tradesmen, residents of the German city of Nuremberg during the sixteenth century. Their principal diversion is vocal music. To gain entry to their exclusive guild, applicants must demonstrate talent for both composing and singing, and are obliged to do so within strict, traditional guidelines. Wagner introduced *Die Meistersinger* with a sonorous and emotionally heartening orchestral prelude. It is constructed on themes from the opera: two noble melodies for the Mastersingers; an expressive theme representing the hero, Walther von Stolzing; and a scherzo-like tune for the comic villain, Beckmesser.

Program Notes by Don Anderson © 2023

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(see page 5)

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PENITENTION
4
VERNON
5

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