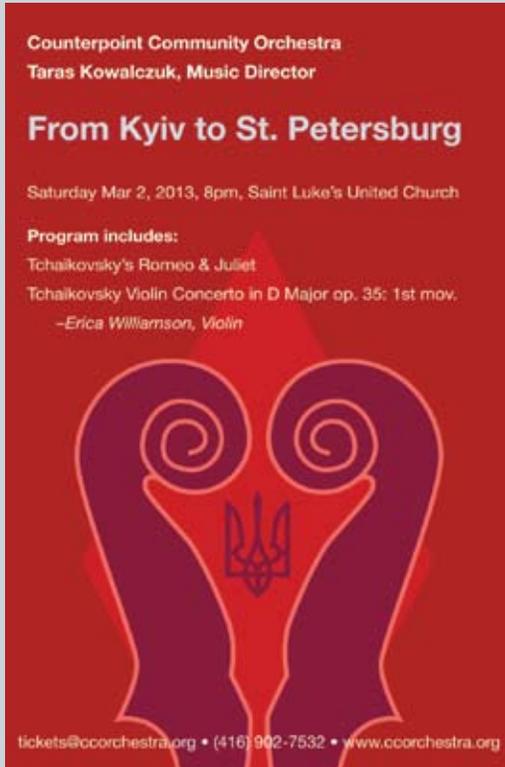


## From Kyiv to St. Petersburg

Please join our orchestra on Saturday, March 2 at 8 p.m. when we present "From Kyiv to St. Petersburg."

Highlights of our Eastern European themed show include Tchaikovsky's Romeo and Juliet Fantasy Overture and the same composer's Violin Concerto in D Major, First Movement, featuring our own concertmaster, Erica Williamson as soloist.

The audience is sure to be delighted by the passion found in these muscular works and will likely recognize many pieces. From Gliere's Sailor's Dance to P.D.Q. Bach's Fugue of the Volga Boatmen, we challenge you to keep your toes still while these pieces are presented!



Counterpoint Community Orchestra  
Taras Kowalczyk, Music Director

### From Kyiv to St. Petersburg

Saturday Mar 2, 2013, 8pm, Saint Luke's United Church

Program includes:  
Tchaikovsky's Romeo & Juliet  
Tchaikovsky Violin Concerto in D Major op. 35: 1st mov.  
—Erica Williamson, Violin

tickets@ccorchestra.org • (416) 902-7532 • www.ccorchestra.org

## Erica Williamson performs Tchaikovsky

Counterpoint Community Orchestra is pleased to present our concertmaster, Erica Williamson, as the featured violinist for the Violin Concerto in D Major, First Movement by Tchaikovsky.



This is a challenging and wonderful piece that highlights Erica's talent. Erica grew up in the Toronto Beaches neighbourhood. She has been playing the violin for 22 years including membership in the National Youth Orchestra of Canada, the National Academy Orchestra of Canada and the Orford Arts Academy Orchestra.

One her career highlights involved joining the New Brunswick Youth Orchestra's CD recording tour in Beijing, China, entitled "Forbidden City," which earned an East Coast Music Award in 2008. Erica holds a Bachelor of Arts in French and German from Mount Allison University. She is currently enrolled in her 3rd year of the Performance Diploma Program at the Glenn Gould School of the Royal Conservatory of Music in the studio of Marie Berard. She dedicates this performance to her friends, family and the cherished memory of Maestro Tobias Hiller (1966 – 2010), with whom she worked in 2008 in Tuebingen, Germany while on an 8-month exchange with the Akademische Orchester.

## Message from our Music Director

It is my great pleasure to invite you to the second concert of our twenty-ninth season featuring music dear to my heart, from the rich traditions of Eastern Europe.

This historically and politically fractured area is the birthplace of beautiful melodious folk songs and sounds, often exotic to western ears, that were

picked up by composers who straddled these ethnic boundaries. The haunting music of Byzantine-rite religious ceremonies was certainly music that these composers were brought up with. Kyiv for the last 1000 years has been the preeminent centre of Eastern Orthodox Christianity in Eastern Europe. One of the best contributors to the classical Byzantine-rite musical tradition was Dmytro Bortniansky, a composer born in what is now Ukraine, but at the time was a Cossack Hetmanate. His greatest contributions are the 35 sacred 'a capella' concertos for 4 voices that I can only describe as a chorale marvel. It is interesting that Tchaikovsky edited an edition of the Bortniansky concerti.

For this occasion I have arranged his cherubic hymn for our string section, a most simple, moving and soulful composition.

If Kyiv was the seat of Eastern Christianity, then St. Petersburg housed one of the world's most famous music schools: its conservatory. Our music hopefully will transcend the fences of Eastern Europe, ranging from the Russian Sailor dance of the Kyiv-born Gliere, to that of Tchaikovsky - himself of Russian ethnicity, whose ancestors came from Ukrainian Cossacks - and, of course, one of the most famous graduates of the St. Petersburg Conservatory. How can we perform Russian music without Song of the Volga Boatmen? Our version is beautifully orchestrated by our own Marlon Brown. Thank you Marlon! And for good measure we must have some Bach. PDQ Bach that is! We'll play a dubious work called, I am told, The Fugue of the Volga Boatmen. I am also told that the only possession willed from his father to poor old PDQ was a kazoo. (Does that prepare you?)

One of the greatest violin concerti of all time was indeed written by Tchaikovsky and it is with pride that we present to you our own concertmaster, Erica Williamson, in the first movement of this pillar of violin writing. And the evening would not be complete without the melodious sounds of the Adagio of Tchaikovsky's great 5th Symphony. If that is not enough, we will end with the extremely beautiful and tragic and lyrical Romeo and Juliet Concert overture.

This is an evening of Slavic angst, fun and passion. Please join us!

Taras Kowalczyk, Music Director  
Counterpoint Community Orchestra

Counterpoint Community Orchestra is an incorporated nonprofit organization in the province of Ontario, Canada

Established 1984, Counterpoint was the world's first lesbian/gay/gay positive orchestra. Counterpoint now has a 28 year tradition of orchestral performances in the downtown Toronto community.

The Counterpoint Community Orchestra Newsletter is published 3 times per year (Fall, Winter and Spring).

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*Poster for March 2 Concert, shown on Page 1,  
designed by Philip Hoyt, Violin I  
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## Robert Aitken returns to Counterpoint

Mark your calendars for June 1 when Counterpoint Community Orchestra will welcome world-renowned flautist and composer, Robert Aitken to our stage.

Robert performed with our orchestra two years ago and found the experience so enjoyable that he has agreed to work with us again. Robert was born in Kentville, Nova Scotia and began his career as a teenager playing in a number of orchestras, notably becoming the youngest principal flautist in the history of the Vancouver Symphony Orchestra in 1958 at the age of 19. In 1971, he abandoned ensemble performance to pursue a highly successful solo career. He has appeared as a soloist with major symphony orchestras throughout North America, Europe and Asia and has made more than 40 commercial recordings.

From 1988 to 2004, Aitken was a member of the music faculty at the Staatliche Hochschule für Musik in Freiburg, Germany. He is a former faculty member of the University of Toronto (1960-1975) and the Shawnigan Summer School of Arts (1972-1982). He was also director of advanced studies in music at the Banff Centre from 1985 to 1989.

Counterpoint is extremely pleased to have such an accomplished musician join us for our finale concert of the season.

## Tickets From Kyiv to St. Petersburg

Saturday March 2, 2013 at 8:00 p.m.  
Saint Luke's United Church  
353 Sherbourne Street at Carlton

\$18 Advance; \$20 at Door  
Adv. tickets can be reserved & paid at door.  
\$15 Student with ID, \$10 Youth (12 & under)

**Group Ticket Deals:** Group of 5 for \$75

To inquire or to reserve tickets, contact  
Lana Chou Hoyt: 416-902-7532  
tickets@ccorchestra.org



## Woody's Night March 21, 2013

Counterpoint is holding our annual Woody's fundraising evening on Thursday March 21. This event is held at Woody's, a gay bar on Church Street near Wellesley. We sell raffle tickets to the clients at the bar and give them information about the orchestra.

If you can donate a raffle prize, such as a gift certificate, please get in touch (info@ccorchestra.org). We also need several volunteers to help during the evening. If you can do a two hour shift, please let us know!

This event has been a source of important revenue for the orchestra, so come out and support Counterpoint, and have a good time as well!

Thurs Mar 21, 2013, 8 pm to Midnight  
Woody's, 465-467 Church Street

## Board Bulletin

We are grateful to Neville Austin, Ed Piotrowski, and Drew Randall for their contributions as board members over the last year or more, and we are pleased to welcome Lana Chou Hoyt as a new board member. Lana has a lot of enthusiasm and ideas and has been elected Chair of the board. We struggled to find someone with the requisite training to become the treasurer, and Larry Reid stepped in and offered to do the job for this year. We will continue to seek a new board member who will eventually take on the treasurer position.

The Board is pleased to reinstate a fund called the Conductor's Fund which was established several years ago by a sizable donation, but put on hiatus for a short time. The fund's mandate states it is to be used at the Conductor's discretion to carry out projects or performances that require extra funding when necessary.

Preparations are underway for the annual fundraising evening at Woody's on Church Street, which will be held on March 21 from 8 pm to midnight. We are looking to orchestra members and other supporters to donate gift cards for goods and services that can be raffled at that event, and of course we hope to see lots of people there!

# Interview

with CCO bassist Jimmy Amaro  
by Annette Gruno

**Annette:** How did you get introduced to music?

**Jimmy:** My father, Jimmy Amaro Sr., was a professional musician, reed player & band leader. Following in his footsteps, I started my musical studies playing saxophone at the age of seven. By the age of seventeen, I was playing sax and clarinet in the Canadian Navy. Upon leaving the Navy, I found that my brother, Eugene, had sold my saxophone and, in return, bought a new one for himself. At that point, my father advised me to begin studying the bass. Over the years, Eugene and I performed and recorded together on several occasions. He was a world-class reed player and studio musician, and continued to play until he passed away two years ago.

**Annette:** How long have you played the bass and how did you come to choose it?

**Jimmy:** At the age of eighteen, upon my dad's explaining that there was a shortage of bassists, I began my studies. After 3 years of intensive study, I was ready for the Toronto Symphony.

**Annette:** What other experience do you have?

**Jimmy:** After the symphony, my next experience was playing on a TV show called Nightcap. The band consisted of Moe Koffman (reeds), Jerry Toth (reeds), Teddy Roderman (trombone), Jimmy Dale (piano), Howie Ray (drums), Guido Basso (trumpet and flugel horn), and myself on bass. Next, I began playing in the Toronto Studios for movies, recordings and jingles. I was subsequently invited to play electric bass with the Fifth Dimension; it was to do a world tour. At the same time I was offered a three-month contract for a daily TV show on CBC called Elwood Glover's Luncheon Date. This job ended up lasting 5 years, 5 days a week. From this show I was asked by the producer to be a band leader on a show called This is The Law. The show lasted for 6 years. At the same time I was the bassist on the Tommy Hunter TV Show (stand-up & electric bass).

**Annette:** Do you also compose and arrange?

**Jimmy:** My very first music composition was a song which I wrote and named for my daughter, Justine, when she was born. She is now an E.R. doctor. I used it many times on my television show. My next composition was the theme music for the show This is the Law.

**Annette:** Who did you study with? Who were your major sources of inspiration?

**Jimmy:** I studied with Gurney Titmarsh (symphony & studio performer) and Ray Brown.



Over the years, Ray became both a mentor and wonderful friend; he was an innovator for all bassists. He remained a dear friend until he passed away in 2010 at 78 years old.

*I know you're a remarkably accomplished musician with impeccable credentials, tell our readers how you achieved this.*

**Jimmy:** At a younger age I realized that in order to be successful as a musician, I would have to work on my instruments in the same way that people do with their eight-hour days. I have never stopped practicing daily. I also realized that by listening to other musicians, one can never stop learning.

**Annette:** What was the instrument you played on? Tell us about your bass.

**Jimmy:** I had the good fortune of acquiring one of the greatest Italian basses in the world, made by world-class instrument-maker, Vincenzo Panormo (1785). I came to realize early on that having a master instrument was important.

**Annette:** You've played with many groups from across the musical spectrum and are a renowned studio musician. Tell us about it.

**Jimmy:** To name some of the highlights of my career: playing for both Carmen McRae and Henry Mancini. Another highlight was a recording with Steven Staryk, noted to be one of the 16 finest violinists in the world at the time. This was a direct-to-disk recording of Igor Stravinsky's L'Histoire du Soldat Concert Suite, 3rd movement Jazz Duet for Violin and Bass.

**Annette:** As well as having a busy playing career, didn't you also somehow find time for acting?

**Jimmy:** Besides playing on many movie soundtracks, I appeared as an extra in about

30 movies. The most notable one is the original Santa Clause movie with Tim Allen.

**Annette:** We are so fortunate to have a musician of your calibre in the orchestra. You're an inspiration.

**Jimmy:** I am very happy to be able to be part of the Counterpoint Orchestra. The people in the orchestra are very talented, hardworking and excellent players.

**Annette:** What do you like best about the orchestra?

**Jimmy:** The camaraderie is superb.

**Annette:** What does the orchestra mean to you?

**Jimmy:** It gives me a continuous opportunity to be part of an excellent orchestra and to provide people with beautiful music.

## Donations

Counterpoint is grateful for the ongoing generosity of our patrons. Without you there would be no music. Contact us about donating:

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A photograph of a stained glass window featuring a central figure, likely Jesus, surrounded by intricate patterns and colors.

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