



Message from the Concert Chair

Here we are again at the close of another amazing season, and with our concert in June we are definitely leaving this season with a bang! In the two years we have experienced phenomenal growth: we are in a new venue, our audience levels have grown and still continue to grow, and longer term goals and projects are already in place for more. We are increasing our repertoire, creating a larger presence within our community and ever constantly trying to please the most important member in the orchestra, you, our concert-goer.

SUBSCRIPTION PACKAGE

On that note I am very excited to introduce a subscription series for our three concerts starting next year - offering you the convenience of purchasing tickets in advance and never missing a performance. Subscription tickets will become available at our June 2nd concert at the price of \$38 for all three concerts. You will enjoy the convenience of receiving your tickets in the mail or having them held for you at the door, being invited to our appreciation receptions and enjoying other benefits that only subscription ticket holders receive. More information about this great opportunity will follow in a brochure available at our June 2nd concert.

As a final note, I look forward to seeing you on June 2nd. Please have a safe and happy summer, we anticipate a very exciting concert season next year.

Kevin Charlie - Concert and Event Coordination

Counterpoint Community Orchestra
Spring Concert

Saturday, June 2nd at 8 PM

Betty Oliphant Theatre - 404 Jarvis Street

Tickets \$14 in advance
At This Ain't The Rosedale Library
Or \$17 at the door.

UPCOMING EVENTS

Sunday June 24th - We will be out in full force at the annual Toronto Pride Day with a Booth in addition to walking the streets in support of the Loonie Drive. Stop by and visit us!

Saturday December 1st - The date of our next concert - the first for the 2001-2002 season. Buy a season pass and your tickets are assured in advance.



MESSAGE FROM THE PRESIDENT

Our last major concert of the season, on June 2, 2001, is fast approaching and we are happy to welcome back Glenda Escalante del Monte who will be performing Grieg's beloved Piano Concerto with the orchestra. Our first season at the Betty Oliphant Theatre has been a great success for both the orchestra and the concert goer. Thank you for your continued support.

The move to the Betty Oliphant has, of course, meant added costs. The increase in ticket prices has covered part of our expenses. Support from individuals and the community have helped as well. In particular, I would like to thank the Lesbian and Gay Community Appeal for another grant this year in the amount of \$750.00. As well, the sponsorship of a bar night by Woody's resulted in \$500.00 being raised.

See you on June 2, and put December 1 on your calendar, for our first concert of the 2001-2002 season. Furthermore, please drop by our booth on Wellesley and say hello on Pride Day, June 24th, to stay up to date on our orchestra's activities - Thank you.

Paul T. Willis - President



June 2nd Program

Piano Concerto in A minor op. 16 E. Grieg
Glenda Escalante del Monte, piano

Carmen (- extracts from the opera) G. Bizet
Entr'Acte
Habanera

L'Arlésienne Suite #1 G.
Bizet
Ouverture
Menuetto
Adagietto
Carillon

Peer Gynt Suite #1 E. Grieg
Morning Mood
Aase's Death
Anitra's Dance
In The Hall of the Mountain King

Solveig's Song op. 23 E.
Grieg

Iolanthe A. Sullivan
Overture

OUR SOLOIST

G l e n d a Escalante del Monte, born in 1983, in Havana, Cuba, began her music studies at the age of seven in her homeland studying with Vivien Rodriguez, Miriam Valdes and Rosa Maria Tolon. She quickly gained recognition for her talents by winning provincials and hispanoamerican competitions in Cuba.



In Canada she began studying with John Alonso and continues to do so. In 1999, Glenda placed in the prestigious Toronto Symphony Piano competition and was awarded a scholarship. She is presently enrolled under scholarship in the YAPA program at the Royal Conservatory of music where her mentor is Marietta Orlov.

This is Glenda's second performance with Counterpoint, having performed with the orchestra 2 years ago in her concert debut, a spectacular performance of Beethoven's Piano Concerto #1.



Down Under Health Food
4,000 sq. feet of great selections - right in your own neighbourhood!

Open 7 days
Mon-Sat : 9am to 8pm
Sun: 11am to 6pm
491 Church Street
(south of Wellesley)
Toronto, Ontario. M4Y 2C9
Tel : 416-928 0807
Email : downunder@on.aibn.com

You Can Look and Feel Better

Isotonic liquid nutritional supplements work on the cause not just symptoms

- Allergies - Arthritis
- Fibromyalgia -Asthma
- Circulation -Wrinkles
- Stroke and much more

For more information, call Addison Tallman (416) 966-2492



O'CONNOR
A GALLERY

Dennis O'Connor

97 Maitland Street,
Toronto, Canada M4Y 1E3
ph:416.921.7149
fax:416.921.4841

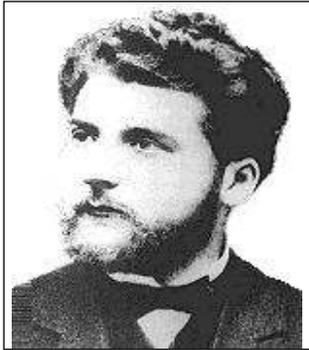
NORTH BOUND LEATHER

586 YONGE STREET
TORONTO ON M4Y 1Z3
416 972 1037
northbound.com



ABOUT THE COMPOSERS

As the thirty-six-year-old **Georges Bizet** lay dying of a heart attack in the early hours of June 3rd, 1875, he likely would have been somewhat comforted by an extraordinary incident that occurred only a few hours before, during a performance of his operatic masterpiece,

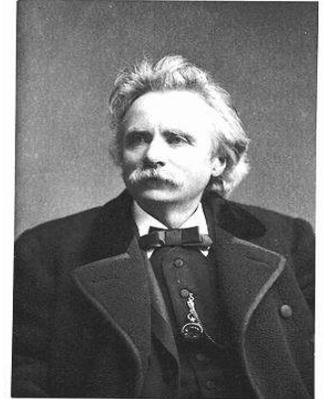


Carmen: Celestin Galli-Marie, Bizet's final choice for the title-role, was so overcome by playing the scene where Carmen foretells her own death, that she fainted immediately afterwards. The realism with which she portrayed the heroine greatly disconcerted the critics, but was readily appreciated by the composer because he had found it so hard to engage a leading lady to play the role truthfully.

The opera's co-director - mindful that his theatre specialised in lighter fare - was so scandalized by its raw sexuality and murder, that he resigned, reminding the public that this was a "public theatre!". Although France had a reputation abroad for being a naughty country, the middle class had always been sturdily moral and even Puritanical, and he feared his entire clientele boycotting his house.

One of the remarkable consequences of *Carmen's* notoriety is that it united so many of the world's composers, convinced of the work's musical greatness. It succeeded in uniting such artistically opposed figures as Wagner and Brahms, and in 1880 Tchaikovsky wrote, "I am convinced that ten years hence *Carmen* will be the most popular opera in the world."

Edvard Grieg (1843-1907) is the most important Norwegian composer of the later 19th century, a period of growing national consciousness. As a child, he was encouraged by the violinist Ole Bull, a friend of his parents, and at the age of 15, entered the Leipzig Conservatory in Germany to study. He immensely disliked the school saying that his piano teachers were mostly inefficient and his composition teachers gave him elaborate assignments long before he was ready for them. After four years he returned to Norway an all-round musician: pianist, conductor and composer.



After a period at home he moved to Copenhagen and it was there that he met the young composer Rikard Nordraak, an enthusiastic champion of Norwegian music and a decisive influence on him. It was this that influenced him to devote the rest of his life to Norwegian nationalism.

The strong appeal of his music is not only that it is the very symbol of Norway in the world of music, but also the universality of the human emotions it expresses. Thus, Grieg's art is an embodiment of his own artistic creed: "One must first be a human being. All true art grows out of that which is distinctively human."

Grieg shied away from the larger forms of musical expression, such as the symphony and opera, but in his preferred field - as a miniaturist - he is without equal. His music, highly individual and with a nationalist flavour, has almost universal appeal. Grieg was, in Debussy's words, "bonbons wrapped in snow."



DAVID ROMAN AND STAFF
PRESENT

Unique and Delicious Gift Ideas from
under \$10.
Fabulous Gift Baskets from \$19.99



TIMOTHY'S @ 618

618 YONGE STREET AT ST. JOSEPH

PROUD TO BE A PATRON OF THE COUNTERPOINT ORCHESTRA





Thanks for your support!

Woody's,
Michael MacDonell
The Fraternity
The Chamber of
Commerce
This Aint' the Rosedale
Library
Kyle Rae
The 519 Community Centre
Alison Kemper
Marshall's Bistro
Ladybug Florists
P.J. Mellon's
Extasea
Sailing Cruise
Amazing Space B&B
David DuBois
Analogic Communications
George Smitherman
Gottlich Chocolatier &

This aint
THE ROSEDALE LIBRARY
(416) 929-9912
483 CHURCH STREET
TORONTO, ONTARIO M4Y 2C6
TWENTY YEARS OLD THANKS TO YOU!

Thank You!

Thanks to our Donors!

Benefactor (\$400 or More):

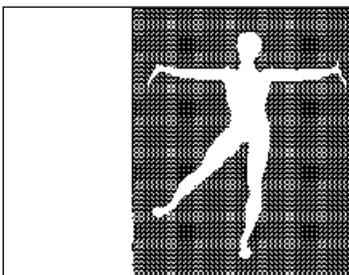
Anonymous

Patron (\$250 or More):

W. R. Mitchell

Friend (\$50 or More):

David Roman of Timothy's
at 618 Yonge



Glad Day
Bookshop
Gay & Lesbian Literature

t: 416-961-4161

f: 416-961-1624

598A Yonge St.

Toronto Ontario

M4Y 1Z3

galbooks@on.aibn.com

Thanks to our Volunteers!

Tom John,
David DuBois
Steve McKeown
Anita Mitchell
Peter Grayson
Ralph Williams
Addison Talman

Volunteers Needed

... for the June 2nd Concert

Counterpoint Community Orchestra is currently seeking volunteers for our June 2nd concert as well as our 2001/2002 concert season. Volunteers are needed at the night of the concert as well as during the planning stages leading up to the concert.

Would you like to assist on an Orchestra Committee? Volunteers are needed to assist with concert production, fundraising, membership, library and general help. For more information please call Kevin Charlie our Executive Director of Concerts and Events at (416) 772-1077 or visit our website at www.ccorchestra.org



Make 30 bottles of fine wine from around the world

506 Church Street, Toronto, Ontario M4Y 2C8
Tel. (416) 920-WINE