



MESSAGE FROM THE PRESIDENT

I want to take this opportunity to welcome everyone to our 18th season; and a very exciting one at that! There are so many projects and programs that have been initiated this year, that I am confident to say that a rewarding season is ahead for concert goers and orchestra alike.

I would like to welcome Tony Moffat-Lynch to our Executive Team as our Stage Manager. Tony has years of stage managing experience including work at the Canadian Opera Company and other large productions. I anticipate a visually stimulating year on stage and who knows what little surprises there may be at our concerts! I would also like to welcome Paul Gibson to the Executive Team. A violin craftsman, Paul will be assisting with the Executive Team in various roles. As well as a big "Thank You" to our current executive members. While maintaining full time professions during the day they always seem to find the time to perform the necessary planning for a successful year.

I am excited to inform you that we will again be participating in XTRA's Annual Gay Life and Style Show. Drop by the Metro Convention Center over the weekend of November 9, 10 & 11'th and visit us. You'll have the opportunity to buy your concert tickets in advance, purchase a season subscription (a great gift idea for the live music lover), meet orchestra members, and you may even have the opportunity to hear small ensembles from Counterpoint perform.

Our first concert takes place December 1st, 2001, at the Betty Oliphant Theatre, 404 Jarvis Street, at 8pm . Please purchase your tickets in advance or by subscription series to save the last minute rush at the door for what promises to be a very exciting concert. Visit our website for more information: www.ccorchestra.org

See you December 1st! *Kevin Charlie- President*



Glenda Escalante del Monte after finishing with the Grieg Piano Concerto for our summer concert.

She is with John Alonso, her former teacher, and who played a Rachmanninoff Piano Concerto our previous year.

Counterpoint Community Orchestra Fall Concert

Saturday, December 1st 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.



December 1st Program

**Symphony #9 in E Minor
Opus 95
'From the New World'** **A. Dvorak**

**Porgy and Bess Cello Rhapsody
Gershwin and
Alan Stellings, cello** **G.
A. Stellings**

**Waltz
(from Ballet Suite Masquerade)** **A. Khachaturian**

**Three Biblical Songs
Lilac Cana, soprano** **A. Dvorak**

Special Selection

**Cantique de Jean Racine
Performed by Counterpoint Chorale
under the direction of William Woloschuk**

COMPOSER AND SOLOIST- ALAN STELLINGS

Alan Stellings, born here in Toronto, is a professional cellist, double bassist, electric bassist, conductor, composer and teacher. He received his education at the University of Toronto, earning his degrees in Bachelor of Music in Performance, Master of Music in Music Education and Doctor of Education in Philosophy of Education. He has also completed advanced studies in Cello and Chamber Music Performance at the Vienna Academy of Music in Austria. Dr. Stellings has been a member of a number of orchestras, including the Toronto Symphony, the Canadian Opera, the Hamilton Philharmonic, and the Amsterdam Chamber Orchestra.

He has released a CD titled *Afluences@*, a selection of Canadian cello and piano sonatas, including his own *ASonata Damiana@*, with Alberta pianist, Greg Paskaruk. He has made three European solo tours, performing in the United Kingdom, the Netherlands, Hungary, Romania and Yugoslavia.

As an educator, Dr. Stellings has served on the faculty and the Board of Examiners for the Royal Conservatory, offering instruction in cello and double bass, theory and harmony, and history of music. Dr. Stellings has also been a faculty member in the Music Departments at the University of Toronto and McMaster University. Dr. Stellings maintains an active teaching studio in Toronto, where he lives with his wife Jennifer, a watercolour artist, and their beautiful black cat, Smudge.

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ABOUT THE COMPOSERS

Composer's Notes by **Alan Stellings**: Porgy and Bess, an opera written by George Gershwin (1898-1937) in collaboration with DuBose Heyward (1885-1940) and Gershwin's brother Ira (1896-1983), is the one American opera to become fully established in the international opera repertory as well as in the popular musical imagination. Its tunes have become standards for jazz improvisation, and the lullaby "Summertime" has by now achieved the status of a folk song. Porgy and Bess is based on DuBose Heyward's 1925 novel Porgy and on the 1927 Broadway play of the same name by DuBose and Dorothy Heyward. Gershwin sketched the opera in 1934 and prepared the orchestra score from September 1934 to September 1935.

The Porgy and Bess Cello Rhapsody is a product of Alan's great love for the music of George Gershwin. He wanted to compose a piece that blends and contrasts the great songs of Porgy and Bess with a sense of jazz improvisation. The result is a kind of cello concerto but in this case the orchestra and the solo cello operate in a type of "big band jazz" setting.

Alan originally wrote this piece back in 1993 for cello and piano. He done the us the honour of rewriting the current orchestration especially for the Counterpoint Orchestra. Each section of the orchestra is given opportunities for solos on the main melodies. Meanwhile, the solo cello often takes the role of a big band jazz soloist, playing cadenza-like passages over the



tunes played concurrently by various parts of the orchestra. The Rhapsody is a single movement piece about nineteen minutes long. The selections I have used from the opera are: I Loves You Porgy, the Overture, Bess, You is My Woman Now, It Ain't Necessarily So, I Got Plenty o' Nuttin and Summertime.

Antonin Dvorak moved to America from Czechoslovakia in 1892 to become Director of the National Conservatory of Music in New York. Spending most of his time teaching, he managed to compose some of his most popular music including



From the New World (his 9th Symphony).

The *New World* Symphony started a controversy that was not clarified by Dvorak's own contradictory remarks about the score. At first he said that the American music had played a part in his symphony: "It is the spirit of the Negro and Indian melodies which I have endeavored to reproduce in my new symphony. I have not used a single one of those melodies."

Soon Dvorak became rather annoyed with the fuss that the *New World* Symphony had created, and flatly denied that there was anything specifically American in it. He described as "nonsense" the claim that the *New World* Symphony was the beginning of an American school, and decided that the music he had composed in America was "genuine Bohemian music," completely contradicting his initial remarks. Experts agree, while it did contain some influences, Dvorak could not compose American national music had he tried. Despite his disclaimer, for years there was a controversy in the American press as to whether or not the *New World* was "American".

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Saturday, December 1st, 2001

Counterpoint's Fall Concert - "From

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or visit our website: www.ccorchestra.org

December 2001 (Date TBA)

Counterpoint will be performing at th
Street Community Center Childrens C