



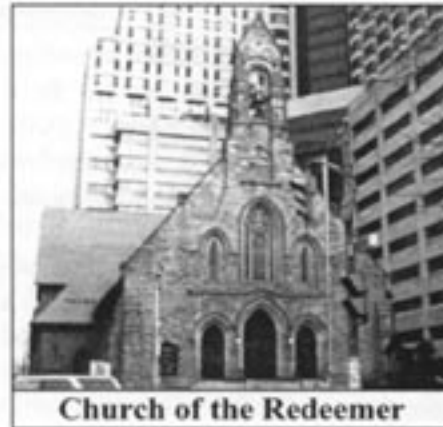
MESSAGE FROM THE PRESIDENT

I would like to begin wishing everyone a Happy New Year and welcome to 2002! Some very exciting changes have taken place over the past few months and I know that my executive committee has been working hard to ensure that we continue to progress forward.

What changes have occurred you may ask? Well, A very big change... we have changed our concert venue. For our March 23rd concert we will be performing at Church of the Redeemer, located at Bloor Street and Avenue Road in Downtown Toronto. Careful thought and planning has been put into this large decision. As an Orchestra we feel that we will be able to deliver you the best concert experience in the newly renovated (and climate controlled) Church of the Redeemer.

Offering a warm and welcoming ambiance, the church will be an ideal venue for our concerts. Intimate in setting, we will fill the walls of the church with a rich and full sound, most pleasing to our supporters and concert goers. The church is fully accessible with a comfortable seating and reception area. I look forward to performing in the church and welcoming you as a guest at our concert.

Our Conductor Terry Kowalczyk has put together another amazing program for this concert... "*Les Melodies du Printemps*". We will be exploring though music the very beautiful and melodic yet fiery



Church of the Redeemer

impressionistic music of great composers. Terry always finds a way to please everyone: concerto's, diverse pieces, and rich textural music; this concert will definitely restore a passion within your soul.

I would also like to take this opportunity in welcoming back Counterpoint Chorale to this March's concert. They will be performing 2 beautiful choral works; the first: Kyrie, from Mass in E Flat by Franz Schubert for Choir and Orchestra and the second, Madrigal by Gabriel Faure for solo Choir. This dynamic choir is under the direction of William Woloschuck who will conduct both pieces for this performance.

Another initiative we will be having is our 3rd annual Woody's Fundraiser. Please join us Thursday, February 28th at Woody's and purchase raffle tickets to win great prizes that have been graciously donated by area retail businesses. Come out with a friend, have a drink, support the orchestra and have a great time.

Thank you,
Kevin Charlie, President
Counterpoint Community Orchestra

UPCOMING ORCHESTRA EVENTS

Thursday, February 28th, 2002

3rd annual Woody's Fundraiser - purchase raffle tickets to win great prizes donated by community businesses.

Saturday, March 23rd, 2002 at 8PM

Counterpoint's Winter Concert - "*Melodies du Printemps*" at Church of the Redeemer, 162 Bloor Street West at Avenue Road.

For more detailed information on the orchestra, please call (416) 925-9872, option 1, extension 2066 or visit our website: www.ccorchestra.org

Counterpoint Community Orchestra
Winter Concert

Saturday, March 23rd at 8 PM

Church of the Redeemer -
162 Bloor Street West at Avenue Road

Tickets \$14 in advance

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



March 23rd Programme

Piano Concerto #1 John Alonso, piano	Franz Liszt
Pelleas and Melisande Suite	Gabriel Faure
Rhapsody for Saxophone and Orchestra Peter Stoll, saxophone	Claude Debussy
Kyrie, from Mass in E flat Counterpoint Chorale, William Woloschuk, conductor	Franz Schubert
Madrigal Counterpoint Chorale, William Woloschuk, conductor	Gabriel Faure
Samson and Delilah Bachanelle Aria Lynn McMurtry, mezzo-soprano	Camille Saint-Saens

SAMSON AND DELILAH



'Samson and Delilah' is Saint-Saens' most popular operatic work. He began work on it in 1870, and it first premiered on December 2, 1877 in Weimar, Germany to an ever accepting and ecstatic German audience. This was probably due to the antsy feelings French audiences had towards seeing biblical stories operatically displayed. Based on the biblical story, the opera follows Samson as he bashes Philistines, gets betrayed by his 'love' Delilah, and as he bashes Philistines once again.

The heart-wrenching aria '*Mon coeur s'ouvre a ta voix*' begins with a simple four beat whisper between the string sections, which forms the foundation for the actual melody. Delilah's main theme is an outstanding example of Saint Saens' ability to produce clear, effortless melodies that are quite emotionally dense. Delilah's main theme is joined by Samson's theme near the end of the aria, as they both profess undying love for one another in a showy outburst of violins and contrapuntal genius.

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ABOUT THE COMPOSERS

Franz Liszt worked on his first piano concerto for a quarter of a century sketching out the main themes in the 1830s, then revising it in 1853 and 1856, during a time of changes in piano manufacture. The first performance in Weimar Feb. 17, 1855, was with Liszt as soloist and Berlioz as conductor. Today we often conceive of Liszt as a virtuoso piano player, true enough, but he spent more of time involved in creating and producing Music.

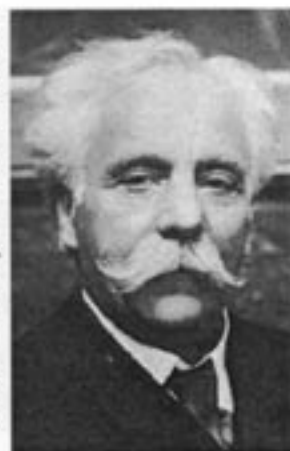
Its later performance in Vienna was criticized for its prominent use of the triangle, such that it became known for years as the Triangle Concerto. In Liszt's own words: "I do not deny [the Triangle] may give offense if struck too strongly and not precisely. A preconceived disinclination and objection to percussion instruments prevails, which is somewhat justified by the frequent misuse of them."



Liszt had a poetical approach to music (under Chopin's influence) so that he saw music as the expression of a state of mind as opposed to writing music to fill an academic form.

Debussy's M Croche (his alterego music critic) wrote of Liszt: "The undeniable beauty of Liszt's work arises from the fact that his love for music excluded every other kind of emotion. If sometimes he gets on easy terms with it and, frankly, takes it on his knee, this is surely no worse than the stilted manner of those who behave as if they were being introduced to it for the first time, very polite but rather dull. Liszt's genius is often disordered and feverish, but that is better than rigid perfection, even in white gloves." Well said, Debussy, but what does taking it on the knee mean?

Claude Debussy's Rapsodie for Saxophone and orchestra, based on his chamber work for sax and piano (1901-1908), was sketched and orchestrated by Jean Roger-Ducasse (a student of Faure) in 1919, one year after the death of Debussy: March 25, 1918. It is a dreamlike rhapsody for which he used pentatonic and whole tone scales, as well as plainsong, Gregorian and synthetic modes



in his music, to free it of traditional tonality. The influences on his music were wide and varied, including impressionist painting, poetry. His music embraced the musical styles of the Middle Ages and the orient, challenging the accepted concepts of harmonies, consonance and dissonance.

In the late 1890s, at over age 50, **Gabriel Faure** became increasingly well known, whereas only a small circle of musicians had previously recognized him at a time when even Wagner was deemed avant-garde to the majority of concert-goers. On one of his trips to London for private music festivals, Faure was commissioned to write the incidental music to Maeterlinck's English translation of Pelleas and Melissande (1898). Koechlin,



a renowned Alsatian composer, orchestrated this original version for small orchestra, as Faure was too occupied with other work. From this piece, Faure wrote the Suite, Op. 80. This piece is not to be confused with Debussy's Opera of Pelleas and Melissande, which was first performed in 1902.

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