



MESSAGE FROM THE PRESIDENT

Hello Everyone! I would like to welcome you all with the happiness that Spring brings and an upcoming Summer, if only the weather could be more consistent! We have an amazing programme planned that will provide the foil to all that. The concert programming by our conductor Terry Kowalczyk will take you from heavy and melancholic to light and melodic (kind of like the Spring should be).

I would like to take a moment to respond to some feedback from our first performance in our new venue, the Church of the Redeemer. First and foremost, a consistent request was to improve the sound quality for those speaking on the stage. We will now be using a microphone during our next performance so even the people in the back can hear loud and clear.

There were also questions on how to improve overall sound quality for the audience. We have addressed this as well, going so far as to adjust the orchestra's rehearsal seating arrangement to provide better sound, but we also recommend sitting closer to the orchestra for highest quality of all. Ultimately our goal is to provide the best quality performance possible for you, so if you have any suggestions or comments, please continue to let us know what you think.

We as an orchestra are growing significantly but are reaching our current limits. Our Executive meetings have been discussing the future of the orchestra and we have come to the realization that in order to grow and develop even further we need to establish a Board of



Counterpoint's version of "The Sopranos".

In our last Spring Concert we heard from Jody Lee (left) and Robin Ridsill (right)

Directors, create a larger Volunteer Base, continue to increase our Musician Base, recruit an Orchestra Manager and increase our private and corporate donations. The success of our orchestra requires a commitment from everyone involved with it. Therefore, I ask you our supporters, if you have any suggestions or are interested in any areas listed above, please contact me directly at kevincharlie@canada.com or (416) 963-9404 to see what we can come up with together.

Lastly, I wish to see everyone at our concert on June 8th at Church of The Redeemer. We promise to hit you with a brassy bang to catapult you forth into Summer. Also of importance is the annual Pride Week and we hope to see many of you come by our booth during the parade weekend to say hello and give us your ideas and opinions for the next year. Most important of all, though, have a safe and happy summer!

Thank You,
Kevin Charlie, President

UPCOMING ORCHESTRA EVENTS

Saturday, June 8th, 2002 at 8PM

Counterpoint's Spring Concert - at Church of the Redeemer, 162 Bloor Street West at Avenue Road.

Saturday June 29th and Sunday 30th, 2002

Gay Pride Week - come visit our booth on the final weekend and help us raise money for the Toonie Drive.

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
Spring Concert

Saturday, June 8th 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.



June 8th Programme

Magic Flute overture	W.A. Mozart
Aria from Fidelio Lilac Cana, soprano	L.v. Beethoven
Concerto #1 in F minor op.73 James Petry, clarinet	C.M.v. Weber
Prelude to Die Meistersinger	R. Wagner
Die Nachtigall Lilac Cana, soprano	A. Berg
Zueignung Lilac Cana, soprano	R. Strauss
Finlandia op.26	J. Sibelius

SOLOIST - James Petry

James Petry earned his Master of Music Degree at the Cleveland Institute of Music where he studied with Franklin Cohen, Principal Clarinet with the Cleveland Orchestra. In 1993, James graduated from the University of Toronto's Bachelor of Music program, studying with Joaquin Valdepenas.

For five seasons James was principal and solo clarinet with the Canadian Armed Forces Band of the Ceremonial Guard, performing on numerous occasions for the Prime Minister and Governor General of Canada, the President of the United States and the Queen of England. James has also performed with the North York Symphony, The Toronto Symphony Youth Orchestra (with whom he has performed at Ontario Place with the Toronto Symphony) and the Counterpoint Community Orchestra.

In addition to his orchestral playing, James frequently plays recital programs throughout Toronto, maintains an active teaching studio and has recently completed his first CD of sonatas for clarinet featuring compositions by Brahms and Poulenc.

In addition to being a talented musician, James is also an accomplished chef and in the spring of 2002 he plans to open his own catering and entertainment company, providing gourmet cuisine and classical music to his clients.



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ABOUT THE COMPOSERS

The importance of **Jean Sibelius** (1865-1957) as a creator of Finnish national identity is manifested in his tone poem *Finlandia*. This was written in the middle of the heaviest period of Russianization in 1899. Russian officials prohibited its performances: they considered it political music - which, in a way, was true.

Originally Sibelius had no plans of becoming a composer; instead, he dreamed of becoming a great violinist. But as his weak nerves kept him from this, he switched to composing.

More than a life of a cosmopolitan, he was interested in Finland and the North. His symphony *Kullervo*, which expresses the old Finnish spirit of Kalevala, was premiered in Helsinki in the spring of 1892. The performance, conducted by Sibelius himself, was a sensation.



In the summer of 1892, Sibelius married Aino Järnefelt, the sister of the famous painter Eero Järnefelt. Sibelius was by no means an easy husband, and totally inept with money. He was also a party animal along with a group of other bohemians, for example Akseli Gallen-Kallela and Robert Kajanus, the founder of the first symphony orchestra in Helsinki. Sometimes their parties would go on for days.

In 1908 he was forced to slow down by throat cancer. It was not lethal, but made him give up drinking and smoking for nearly eight years. Although Sibelius still had over 30 years ahead of him, he stopped composing soon after his Seventh Symphony in 1924, much to the disappointment of the music circles of the world. Sibelius died at Ainola at the age of 91.

Richard Wagner (1813 - 1883) is one of those figures in history whose life was so filled with turbulence and controversy that his biographies are littered with anecdote after anecdote of sordid conflict (a reader's dream-a writer's nightmare). Unfortunately, the more one reads about him, the less likely one is inclined to like him.



What is not within the realm of controversy however, is the greatness that can be found in his music. He was one of the most revolutionary figures in the history of music, a composer who made pivotal contributions to the development of harmony and musical drama that reverberate even today. Indeed, though Wagner occasionally produced successful music written on a relatively modest scale, opera--the bigger, the better--was clearly his milieu, and his aesthetic is perhaps the most grandiose that Western music has ever known.

Early in his career, Wagner learned both the elements and the practical, political realities of his craft by writing a handful of operas which were unenthusiastically, even angrily, received. Beginning with *Rienzi* (1838 - 40) and *The Flying Dutchman* (1841), however, he enjoyed a string of successes that propelled him to immortality and changed the face of music.

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**and everyone else
who has helped out!**

Help Out With The Orchestra?

Being a Community Orchestra, we need help from our community to function. We are seeking: players & volunteers for our concert, volunteers for various committees, and community and corporate donations. If you have any ideas or would like to help, call us!

Contact Kevin Charlie 416-963-9404

Singers Wanted:

Counterpoint Chorale is hearing from singers for their 2002-2003 choir. * Availability in certain sections only *
- Rehearsals are held every Tuesday, beginning September 3, 2002, at St. Vlad's Institute, 620 Spadina, 7-9:30 p.m.
- Singers should have some choral experience and sight-singing ability.

Contact William Woloschuk 416-253-4674