

Counterpoint

CCO COMMUNITY ORCHESTRA

A Winter Frolic with the Orchestra

MESSAGE FROM THE CHAIR

It is with great pleasure I introduce myself as the new Chairperson of Counterpoint Community Orchestra and welcome you to our 22nd season! As a former president and violinist of Counterpoint, it is encouraging and exciting to see how much the Orchestra and audience has grown over the decades.

We are also looking for persons who have innovative ideas and suggestions for our new direction but may not want to serve as a Board member. These and many other volunteer opportunities exist that do not require as significant a time investment but are of equal importance to the Orchestra.

Over the past several months, Counterpoint has undergone a great change, looking toward a promising future. As some will know, members have spoken for several years about incorporating the Orchestra and forming a Board of Directors. It was felt that this would greatly enhance our ability to create a more effective organizing body as well as increase opportunity for funding. This summer, an Interim Board was struck, consisting of Paul Willis, Bill McQueen, and myself, with the goal of pursuing these ends.

As a community-based orchestra, Counterpoint has advanced a great distance over the past five years as a musical organization under the leadership of conductor, Terry Kowalczuk and president, Paul Willis, and through the efforts of our volunteers, devoted members, and friends. Terry has been a vital component in bringing in new players, creating a program of challenge and inspiration for the Orchestra, and providing enjoyment to the audience. For a great many years, Paul has been the president and concertmaster of the Orchestra. His hard work and dedicated spirit have ensured the Orchestra's success and continuity. The volunteers and members, many of whom sat on the Executive Committee, have been involved with many different activities in creating the organization that enabled us to survive all these years and we extend our appreciation to everyone for all their hard work these many years.

We invited a very well known educator and experienced facilitator, Ms. Judith Snow, to lead a Visioning session with our members to help us better visualize and focus our dreams and aspirations. The result was a stronger hope and plan for the future in addition to a new and talented Board of Directors, elected at our Annual General Meeting in September. I hope you will join me in welcoming our new Board of Directors and support the many talents and experience they bring to the Orchestra.

The new Board's job will be to continue those energies, build a new organization, and support an advanced music programme for decades to come. It is a period of strengthening for the Orchestra so it may grow and flourish for many generations. We plan to improve our ability to find funding opportunities, to build a strong organization, and to communicate better with the community about our wonderful orchestra. I hope you will join us in achieving that success and your continued support is both recognized and valued highly.

David Spek

**Welcome to our
22ND Season!**



DECEMBER 3RD CONCERT PROGRAMME

William Tell Overture.....	Gioacchino Rossini
Slavonic Dances, opus 46:	
Dance #1 & Dance #7.....	Antonín Dvořák
Tales From the Vienna Woods	Johann Strauss Jr.
Three German Dances K. 605.....	W.A. Mozart
Violin Concerto #1 in G minor, opus 26.....	Max Bruch
• Rebecca van der Post, violin	

UPCOMING EVENTS

NEXT CONCERT:

December 3, 2005
at 8:00pm

St. Luke's United Church
353 Sherbourne Street
(Sherbourne and Carlton St)

TICKETS

\$15 in advance at
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483 Church Street

or \$18 at the door

SEASON TICKETS \$40

For advance purchase call Bill
at 416.964.8140
or write before November 25
enclosing your cheque

Children's Christmas Party

December 10, 2005

Some of Counterpoint's musicians
play annually at this event held at
The 519.

Our playing helps bring a colourful
experience to the Christmas sing-
a-long and huge smiles to all the
little elves in attendance.

woody's night
CCO Fundraiser
March 9, 2005

Special Announcement

Counterpoint Community Orchestra
announces an opening for:

Principal Second Violin
starting in January, 2006

Please call Terry Kowaleczuk for
more information @ 416 688-5359

MUSICAL CHAIR

As the new Chair of Counterpoint, David Spek brings a wealth of practical experience from serving as Chair and member of the Board for several community based organizations throughout the GTA. A former music instructor, he has also been a member of several orchestras including Counterpoint, East York Symphony, Scarborough Philharmonic, Etobicoke Philharmonic, Mississauga Symphony, and University of Toronto Baroque Orchestra. Join us in welcoming David as our new Chair.

CCO COMMITTEES

Program Committee
Marketing And Promotion Committee
Fundraising Committee
Concert Committee
Bylaws Committee

MEMBERS OF THE BOARD

From the Community:

Addison Tallman (Treasurer), Colin Mac-Adam, David Spek (Chair), Jeff Schmidt, Judith Snow, and Norman Thackeray.

From the Orchestra: Jennifer Langton (Secretary), Paul Willis, and William McQueen (Vice-Chair).



Counterpoint Community Orchestra CONTACT INFORMATION

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Community Orchestra
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WE ALSO PLAY ON WORDS: CCO CONCERT TITLES

Recently, one of our new Board members asked how we chose the titles for our concerts. Well, actually it's a very loose consensus approach usually, and often as not, it was a discussion in the back row of the clarinet section or at a committee meeting, or on a rehearsal break.

In the past, certain folks were more "creative" with the naming process. For example, Joe Lauzon, a founder of the Orchestra and our president for quite a while in the late 80s would come up with some "dillies". The most famous one was "Coming Outta Haydn" and it was blazoned across a very large pink triangle with a violin punching through it. We also had a tee-shirt with the design as well. Other concert titles were: "Soiraid" a benefit concert for the AIDS Committee of Toronto (ACT) and "Baroque Ornaments" was a Christmas concert programme showing Christmas Tree ornaments which had fallen from the tree limbs. Well, that's just a flavour of the titles. Often a play on words.

I looked at the concert benefit programme of "Soiraid" (circa 1986), and my thoughts went back to those days. Those were times where there was a lot of fear heightened by ignorance about AIDS. We played an original musical composition called, "No More Fear".

In those early days of our orchestra, while fearful about AIDS, we were, in addition to wanting to make beautiful music together, socially motivated to seek justice for ourselves and to be included in society as legitimate citizens. Counterpoint was a part of our community, helping to make all this happen.

So, actually, we seldom have had a formal approach to naming the Concert, but I rather liked the way Joe named our concerts with a play on words, gaining the attention of the potential concert goer and sometimes getting a message across, too.



Bill McQueen

MAX BRUCH: A COMPOSER BORN IN THE RIGHT PLACE AT THE WRONG TIME



Max Bruch's **Violin Concerto #1** has enjoyed overwhelming success from the time it was written. Bruch was born in Cologne to a musical family, his mother being a famous singer. Between the age of nine and fourteen he composed no less than 70 works and climaxed this achievement by winning a four year scholarship to the Mozart foundation in Frankfurt. Bruch was a prolific composer, having composed, 45 choral works, 3 symphonies and 15 other works for solo instruments and orchestra. He is mostly known for his Violin Concerto and his Kol Nidrei for cello and orchestra. It can be said that Bruch was born in the right

place and at the wrong time, his working life being overshadowed by the great Johannes Brahms and later by Schoenberg and Stravinsky, the latter two whom he did not care for. (Bruch lived until 1920) Max Bruch himself preferred his role models to be Schumann and Mendelssohn. Mendelssohn's influence is evident in the seamless transition from the 1st movement of the violin concerto to the second. Like Mendelssohn the second movement is music of pure lyrical beauty and the last movement that of simple and biting energy.



REBECCA VAN DER POST



British violinist Rebecca van der Post studied with Pauline Scott at the Guildhall School in London and with Professor Igor Ozim and Karen Turpie in Switzerland. She has participated in masterclasses at the Britten Pears School and Prussia Cove in the U.K, and at the Banff Centre in Canada with Herman Krebbers, Oliver Knussen, Paul Zukofsky, Gyorgy Kurtag and Tsuyoshi Tsutsumi. While based in London, she gave many recitals throughout Europe. Her Duo partners have included Sophia Rahman and Thomas Ades.

Rebecca gave the first performances of Peter Cowdrey's **Concerto for Violin and Orchestra** in the Purcell Room and Queen Elizabeth Hall, conducted by Thomas Ades. She later performed this work in a live televised performance at the Istanbul Festival. With her Piano Trio, she toured Puerto Rico and Venezuela and broadcast for Slovak Radio. As Principal Violin with the Ensemble di Quaderni Perugini (an Italian New Music ensemble) and with the Ensemble Corrente in London, she appeared frequently in Italy, the Slovak Republic, Switzerland and the U.K. with such artists as Jurg Wyttenbach and Siegfried Palm and gave performances for BBC Radio from the Belfast Sonorities and Aldeburgh Festivals.

Since moving to Toronto in 1999, Rebecca has performed with Autumn Leaf Theatre, Ensemble Noir (specializing in contemporary African Music), the Composers Ensemble and Sonora (free improvisation). She has collaborated with composer/choreographer Peter Chin and is a member of Arraymusic. Rebecca is also a member of the Madwaska String Quartet. CBC broadcasts include performances with Stephen Clarke, piano, the Composers' Quartet and Mark Adams, percussion. Rebecca recently appeared in Halifax as Guest Concertmaster of Symphony Nova Scotia. This is Rebecca's second appearance with Counterpoint Community Orchestra.

ANTONIN DVORAK



Antonin Dvorak was a highly regarded composer, both in Europe and in the United States. He was, essentially, a simple man with few artistic or creative interests beyond music. He enjoyed his

summer home in the country and his family. He was not a gifted composer like George Frederic Handel, who could compose music as fast as he could write it down. Rather, Dvorak was a hard worker, who slowly but methodically created some of the finest orchestral music of the late nineteenth century.

The **Slavonic Dances** came about as a result of Johannes Brahms who introduced Dvorak to the famous publisher Simrock. As Brahms had written very successful Hungarian dances, a request was made to Dvorak for a set of Slavonic Dances. They were completed for four hand piano duet and later orchestrated. Brahms himself, is reputed to have said that Dvorak had more ideas than "the rest of us put together," and that one could find major themes simply by gleaning his leavings. The dances are not folk songs put to music but rather the spirit of slavonic music captured by Dvorak's imagination. Both dances the Orchestra will perform - numbers 1 and 7 - are of a Bohemian nature.



Musicians Wanted
Counterpoint Community Orchestra is actively seeking trumpets, trombones, and string players to join their ranks.
Musicians of all levels are welcome.
Rehearsals are Mondays, 8pm-10pm at The 519

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