

Counterpoint



COMMUNITY ORCHESTRA

www.ccorchestra.org

Please join us for our last concert of the season!

Saturday, June 3rd

St. Luke's Church (Sherbourne & Carlton) at 8:00pm

tickets:

\$15 IN ADVANCE

from members of the orchestra

or at THIS AIN'T THE ROSEDALE LIBRARY (483 Church Street)

\$18 AT THE DOOR

The Transcontinental

a musical journey from france to russia

March to the Gallows from Symphonie Fantastique
by Hector Berlioz

Capriccio Italien

by Pytor Ilyich Tchaikovsky

Second Piano Concerto (Glenda del Monte
Escalante, piano)

by Camille Saint-Saëns

*The Sea and Sinbad's Ship from Symphonic Suite,
Scheherazade, Op. 35*

by Nikolay Rimsky-Korsakov

In the Steppes of Central Asia

Alexander Borodin

World Premier of Three Easy Pieces for Orchestra

by Garth Lambert

Counterpoint Community Orchestra CONTACT INFORMATION

web: www.ccorchestra.org
email: info@ccorchestra.org
telephone: 416-518-5182
write: 552 Church St., Box 41
Toronto, ON M4Y 2E3

MESSAGE FROM THE CHAIR

As the season draws to a close with this, our third and final concert, it is time to pause and reflect on the past year. Our concerts have been well received, the Silent Auction was a tremendous hit, Woody's Night was our most successful fundraising bar night ever, and the new stage extension has proven its worth in many ways. None of the above could have been achieved without the spirited work of our Board members and volunteers.

Although much has been accomplished, more remains. Over the summer we hope to continue seeking talent for our Orchestra, expand our outreach in the community and throughout Toronto, write new bylaws for approval by the membership at September's Annual General Meeting, and plan for a vibrant new season.

(continued on p3)

MEMBERS OF THE BOARD

From the Community

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

From the Orchestra

Jennifer Langton (Secretary), Paul Willis, and William McQueen (Vice-Chair).

COMMITTEES

Board Development, Bylaws, Concert, Fundraising, Program, Promotion, Marketing & Outreach



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GLEND DEL MONTE ESCALANTE



We enthusiastically welcome the return of our guest pianist, Glenda del Monte Escalante. Glenda made her world debut in 1999 with the Orchestra and we feel a member of our family has come home.

Glenda's piano studies started when she was seven years old, at the "Elementary School of Arts" in Cuba. During her second and subsequent years of musical study, she won first, second and third place in the "Amadeo Roldan National Piano Competition" for young, talented pianists of Cuba. In 1998 Glenda started superior studies at the Amadeo Roldan Conservatory, where she continued with the piano lessons.

In October 1998 Glenda began studying with John Alonso, who has performed on a number of occasions with the Orchestra. In March of 1999, she won a scholarship from the Royal Conservatory of Music in Toronto, and from September of the same year was enrolled in the YAPA program (Young Artists Performance Academy) where she studied with Prof. Marietta Orlov and performed in Master Classes with guest artists including Peter Eisher, Marilyn Engle, John Perry and Boris Lysenko.

In her debut performance with the CCO Glenda played the Beethoven Concerto No.1 in C Major. In 2001 she was again invited to play with the Orchestra, this time to perform Edvard Grieg's Piano Concerto in A minor, Op.16. Two years later, Glenda returned to play the Beethoven Piano Concerto #3 in C minor with the Orchestra at the Church of the Redeemer. In addition, she has performed in recitals at the New Life Community Centre.

She graduated under scholarship from the Royal Conservatory of Music and is presently completing her 4th year of the Bachelor of Music in Piano Performance at the University of Toronto studying with the pianist Dr. Jamie Parker.

Glenda's deep love of music has inspired her to broaden her musical interests by studying different styles of music. Nowadays, her musical journey easily takes her from classical to popular music.

TCHAIKOVSKY: HOW DO YOU SAY "ITALIAN" IN RUSSIAN?



Born in 1840, Pyotr Ilyich Tchaikovsky's life was in turmoil from the very beginning. The son of a mining engineer, he was viewed as a neurotically excitable child and discouraged from applying his natural musical talents. Having lost his mother at age 14, Tchaikovsky was sent to a military boarding school because music was not considered a proper profession in Russia at the time. During this period, the young man also discovered his romantic attraction to other boys.

Many of Tchaikovsky's neuroses stemmed from his homosexuality and often led him to feel depressed and insecure. Unable to come to terms with it, he married an admirer, hoping to settle his problems. This union was a failure and the composer escaped from his wife in a state of nervous breakdown, attempted suicide, quit his conservatory job and went abroad, tortured by his sexuality.

With the composition of Capriccio Italien in 1880, Tchaikovsky found release from some of his worries while

visiting Rome with his brother. Observing the Italians' fondness for bursting spontaneously into song, he was inspired to write a piece based on five melodies heard during his stay. The piece is colourful, effective and highly tuneful, stringing together a series of contrasting sections and demonstrating a lighter character than many of his other works.

For once, Tchaikovsky was happy with one of his own pieces. "I predict a good future for my 'Capriccio'", he wrote, with uncharacteristic optimism. "It will be effective thanks to the delightful Italian themes which I managed to collect, partly from anthologies and partly with my own ears in the streets."

To this day, no one knows how Tchaikovsky died - whether from cholera after drinking infected water, or by suicide following attempts to blackmail him over being queer. In many ways, Tchaikovsky's life and career placed him uncomfortably between opposing worlds, and this conflict was a central aspect in both his creative life and musical works.

by Katya Diakow

CAMILLE SAINT-SAËNS: A ROMANTIC CURMUDGEON



Camille Saint-Saëns' (1835-1921) music was deeply rooted in the Romantic movement; his life spanned almost its entire duration, witnessing its heyday and death. He was a true renaissance man: not only was he the first French composer to compose extensively in every musical genre, he was also a gifted poet, a philosopher, an expert at mathematics,

Roman theatre decoration, ancient instruments, and he was a passionate astronomer, having build himself a private telescope, and planning concerts to coincide with solar and lunar eclipses.

Extremely precocious, he began learning the piano at two and a half, memorizing all the Beethoven piano sonatas by age ten, and giving his first public concert at the Salle Pleyel with Mozart's Piano Concerto in B-flat (he was to become one of the outstanding Mozart interpreters of his age). He also started to compose at an early age: he wrote his first symphony at age sixteen in 1851 and his second one (published as his first) two years later. His weekly improvisations stunned the Parisian public and earned Liszt's 1866 observation that Saint-Saëns was the greatest organist in the world.

His private life was an unhappy one, stemming from the fact that he was queer (although he is reputed to have stated - sardonically, perhaps - the he wasn't a homosexual, but a pederast). His performances in drag during the lavish parties

he threw at his house were well-known in his circle (particularly his impersonation of Marguerite from Gounod's opera "Faust"). However, at age forty, Saint-Saëns married a woman less than half his age. Although the marriage quickly produced two sons, it was nonetheless an unhappy one from the beginning. In 1878, both children died within a six week period. His wife's purported negligence became a pretext for his deserting her, which he did in 1881.

In his youth, Saint-Saëns had been very progressive, championing the music of Wagner and Liszt (the latter a life-long friend). His musical style, however, was essentially conservative: he placed elegance, style, and wit above all other qualities; he avoided bombast, but his was often accused - with some justification - of being superficial and too sentimental. He was a master of orchestration, and he was influenced by his many extensive travels, writing a fair number of "exotic" pieces. As he advanced in age, he became an old curmudgeon, more and more out of synch with the younger composers, many of whom he openly despised. He reserved a special place in his animosity for Debussy. He is reported to have said: "I have stayed in Paris to speak ill of Pelléas et Mélisande". The animosity was mutual; Debussy quipped: "I have a horror of sentimentality and I cannot forget its name is Saint-Saëns". On other occasions, however, Debussy acknowledged an admiration for Saint-Saëns' musical talents. Camille Saint-Saëns died in 1921, during a trip to Algiers, at age 86.

by Joseph Nachman



Musicians Wanted

Counterpoint Community Orchestra is actively seeking trombones and string players to join their ranks.

Musicians of all levels are welcome.
Rehearsals are Mondays, 8pm-10pm at
The 519 Church Street Community Centre.

A KIWI WITH APPEAL



An LCGA "KIWI" greeted persons arriving at the The Lesbian and Gay Community Appeal Awards Evening on April 25th. The LCGA is celebrating 25 years of financial support of the organizations in our community. LCGA has faithfully supported the Orchestra through the years, and this year, they are supporting three of our projects to provide new music stands, rental of new music for performances, and development of a media kit to help our audience grow.

MESSAGE FROM THE CHAIR (from p1)

Thanks to the support of patrons like The Lesbian and Gay Community Appeal and our highly valued donors, we can continue to pursue our vision next season, and hopefully, for many more seasons to come.

In order to achieve our goals, it also takes the hard work of our volunteers and musicians. We encourage you to become active in our Orchestra - no role is too small. We continually seek new players to expand our repertoire and perform works of great challenge and enjoyment.

I would like to take this opportunity to thank our Board of Directors and our many volunteers for their hard work and unrelenting dedication to the tasks at hand throughout the year and to the talented members of Orchestra for the joy and pleasure from music they bring to our community. Special thanks go to Terry Kowalczyk, our Conductor and Music Director, for his immeasurable contribution and commitment to the success of Counterpoint.

Last, but not the least, thanks to you, our audience, for your continuing support.

David Spek, Chair

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All donations over \$10 receive a charitable tax receipt.

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