

# A Triumphant 25th!

On May 30th over 800 persons filled the hall of the MacMillan Theatre at the University of Toronto to listen and enjoy the CCO's 25th Anniversary Gala Celebratory Concert of Beethoven's Ninth Symphony. Seen in their final bows of the evening are members of the Orchestra, a combined Chorus of The Bell'Arte Singers and members of the LGBT community, and Jennifer Rasor, soprano, Martha Spence, mezzo, Patrick Huang, tenor and Stuart Graham, baritone. Standing on the podium is Maestro Terry Kowalczuk, Music Director. It was a glorious, culminating event of a highly successful 25th Season of the Orchestra. The Counterpoint Community Orchestra was formed in 1984 and is the first, and oldest Lesbian and Gay symphony orchestra in Canada and internationally.



(Photo: Keith Schengili-Roberts)

## *Classical Joy: concert programme*



Franz Schubert - Overture to Rosamunde  
George F. Handel - Arrival of the Queen of Sheba  
George F. Handel - Air from the opera Semele, Act III; Scene 3  
George F. Handel - Water Music, Suite No. 2  
Antonin Dvořák - Symphony No. 8 in G Major

Terry Kowalczuk, music director



## *Orchestra News: The Little Engine That Can!*

We warmly welcome you, our faithful audience, to the first concert of CCO's 26th season. The programme has been designed as a joyful beginning to our next quarter century serving the LGBTQQ2S community city-wide and supportive communities of downtown Toronto.

The current, volunteer board members are Bill McQueen, Chair; Paul Rodger, Vice Chair/Secretary and Norman Thackeray, Treasurer. At October's AGM we bid an appreciative thank you for the contributions of retiring board members: Lana Chou, Peter Reeve-New-

son, Jeff Schmidt and Paul Willis. We are still looking for volunteer Board member replacements to continue our journey into the 21st century. Please consider completing a pink information form which will be available at the Concert, and hand it to one of our volunteers; we'd be so grateful to welcome your talents to enable your Orchestra to grow and flourish in different ways.

During the summer, our Pride Day booth volunteers distributed over 500 brochures to visitors and provided impromptu performances for passers by. In planning the

season, we have held our prices according to our strategic plan and continue to perform in the community, at St. Lukes United Church.

Looking ahead, Toronto is the recipient of the World LGBT festival in 2015 and your orchestra will explore bids to perform in community celebrations during the event. Other future possibilities include an opera performance, once we can establish volunteer, patron and donor support.

Worthy of note, Canada's total employment in the cultural sector and its workforce grew by 31% over the past decade. The arts and culture sector generated approximately \$25 billion in taxes for all levels of government in 2007, more than 3 times higher than the \$7.9 billion that was spent on culture by all levels of government. Canadians who attended a performance of music, theatre, or dance were 31% more likely to volunteer as those who did not.

We welcome and encourage donor contributions of time and funding in order for Counterpoint to proceed to continue our Vision and fulfil future ventures. In support of raising these necessary funds for the Orchestra we've organized the "Delectable Delicious Raffle". Please give as generously as you are able. Thanks so very much for your long-standing support.

**Next Concert: Saturday, November 28, 2009**  
**St. Luke's Church (Sherbourne & Carlton) at 8:00pm**  
**\$16 IN ADVANCE**  
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 Contact: Lana Chou 416-902-7532 [lane.chou@gmail.com](mailto:lane.chou@gmail.com), [group-rates@ccorchestra.org](mailto:group-rates@ccorchestra.org)  
 Deadline: Friday, November 19, 2009 (deadline for November concert)

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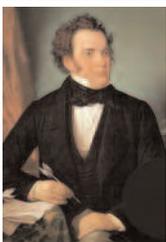
*Delectable Delicious Raffle*

Many holiday gift baskets to be won at the concert!



## Schubert: Overture to Rosamunde

Katya Diakow, violin



Schubert owes his reputation as one of the greatest Romantic composers to his friends. Were it not for their promotion, collection and preservation of his work, many of his masterpieces would have been lost – among them, the music from Rosamunde.

Always eager to make money by composing for the stage, Schubert accepted an assignment to write music for the play, *Die Zauberharfe* (The Magic Harp) in 1820. When this play tanked, the composer salvaged its overture and reused parts of it for another play three years later.

The Overture to Rosamunde was composed in just two weeks in 1823. Schubert supplied accompanying music to a play written by Helmina von Chezy – a woman described as “careless and slovenly in her appearance, not blessed with any earthly goods but with a great deal of self-sufficiency.” The play’s run lasted eight performances and was panned by critics.

Schubert lived a bohemian lifestyle and when financial and critical success eluded him, he relied on friends to help publish his works. His contemporaries dismissed his music as presumptuous and immature. On his deathbed, Schubert’s final request was to be buried beside his idol, Beethoven. Fittingly, it was Beethoven who was among the first to acknowledge Schubert’s talents by saying the composer had “the spark of divine genius.”

## Handel: Arrival of the Queen of Sheba

Katya Diakow, violin



Handel understood how to put on a show. Knowing that British audiences appreciated religious stories set to music and recognizing their love of pageantry, he wrote Solomon as an homage to his generous patron, King George II. Handel developed it as a dramatic oratorio – a combination of traditional opera and his own imagination – which highlighted the parallels between the biblical king and the English ruler's piety, wisdom, justice and prosperity.

Composed during the summer of 1748, Solomon demonstrates the poised passion and formal drama of the Baroque period. The array of brass instruments and expansive string parts lend the score a sense of richness and opulence. It's been suggested by experts that Handel didn't actually write the Queen of Sheba entrance for Solomon, but rather borrowed it from another unfinished project.

Handel gave up composing operas after financial loss and chose to focus on writing oratorios instead. Like his famous Messiah composition, these oratorios were customarily performed by huge choirs on solemn occasions.

His talent for this form was held in high esteem by audiences and fellow composers. Mozart once commented on how the composer understood effect better than anyone, saying, "When he chooses, he strikes like a thunder bolt."

Handel died in London at age 74. He was buried at Westminster Abbey and his state funeral was attended by more than 3000 mourners. Little was known about his personal life, as he never married and his wealth was split among family, servants, friends and charities upon his death.

## Dvořák: Symphony No. 8 in G Major

Joseph Nachman, violin



The rise of nationalism in the 19th century was accompanied, on the cultural level, by the creation of national schools of music, which advocated not only the choice of folk subjects for programmatic music and opera, but - more importantly - the incorporation of folk melodies and idioms in their compositions and musical language. In Bohemia and Moravia (i.e., the present Czech Republic) the two composers hailed as "national composers" are Bedřich Smetana and Antonín Dvořák. Dvořák's commitment to native culture was such that he recommended the same approach to aspiring American composers during his years as director of the National Conservatory of Music in New York.

By the time he started working on his symphony in G major, Dvořák was as popular and respected as any of his musical contemporaries, including Brahms, who had promoted his music early on and even convinced his own publisher, Simrock, to take the young composer on. Following the success of the Moravian Duets, Dvořák composed, at Simrock's urging, his Slavonic Dances, which proved to be smash hit. As their name suggests, these compositions are steeped in the folk music of his native land, and their success brought Dvořák not only fame and recognition, but, what is more important, the self-confidence of knowing he had chosen the right path.

Composition of the symphony was rapid and remarkably untroubled: he started work at the end of August 1889 at his summer retreat at Vysoká in Bohemia and finished it at the beginning of November of the same year. He first offered the manuscript for publication to Simrock, but incensed by the low offer Simrock made him (much less than for his previous symphony), he offered the rights to the London firm of Novello. As a result, the symphony was known for some time as the "English" Symphony.

Dvořák's G major symphony is his most bucolic and idyllic, and it is suffused with Dvořák's typical rich and warm melodies inspired by melodies of his native land. The symphony is composed in the traditional four movements, but with a strong, yet subtle interrelationship of themes from one movement to the other.

Finally, a word about the numbering of the symphony, during Dvořák's lifetime and until the mid-20th century, the G major symphony was listed as no. 4, the number he assigned when he gave the manuscript to Novello. It was only in 1950, when all of Dvořák's symphonies were discovered and published in their chronological order that the G major symphony was reassigned no. 8 – the number it is known today.

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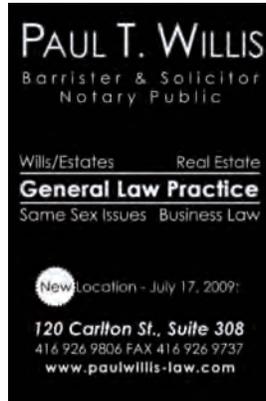
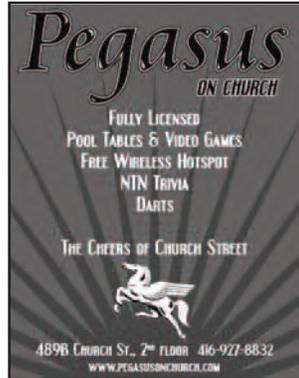
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