



Robert Aitken

with Counterpoint Community Orchestra
Terry Kowalczyk, Music Director

Flutopia

Saturday, May 14th, 2011 at 8pm

Don't miss renowned flutist Robert Aitken's only orchestral appearance in Toronto this year.

Antonin Dvorak:

Symphony No.9 "From the New World"

Joachim Andersen:

Concerto for Flute and Orchestra, Op.3

Otar Gordeli:

Concertino for Flute and Orchestra Op.8

Saint Luke's United Church, Toronto, Canada
Southeast corner of Carlton and Sherbourne

Advance tickets: \$16; door: \$20;
youth 13 and under: \$7

Please inquire about group tickets

To reserve tickets and for more information:
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Message from the CCO Board

The Board of Directors of Counterpoint Community Orchestra extends a warm and welcoming invitation to musicians of all sexual orientations and gender identities to perform with us and share our time and talents with friends and families from diverse communities.

To our audience members and benefactors, we are sincerely grateful for your continuing patronage. Our desire is to provide you with a beautiful and enriching cultural experience.

In these times of world fragility and dissonance, we look to music to provide solace and lift our spirits. It is a most glorious and indispensable part of our lives. As Tchaikovsky once said, "Truly there would be reason to go mad were it not for music."

Neville Austin, Chair

Atonin Dvořák *Symphony No.9 in E minor "From the New World"*

Though a champion of Czech folk melodies, Antonin Dvořák spent several years immersed in Native and African-American music in the late 1800s. Upon his arrival in the United States, Dvořák declared, "The future music of this country must be founded on {African-American} melodies... These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them."

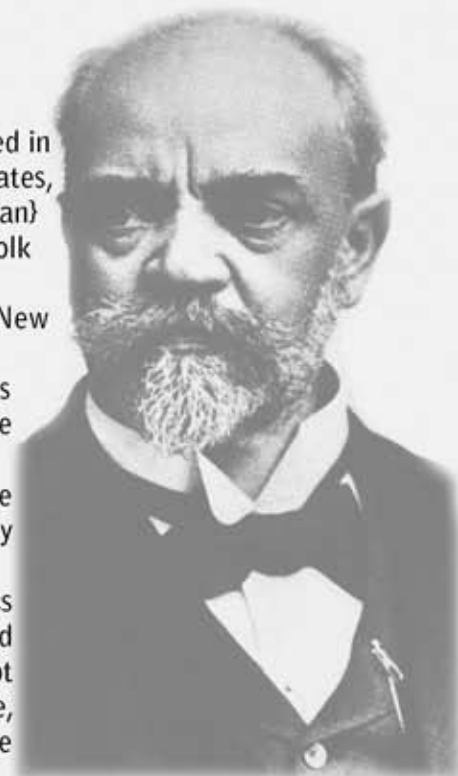
From 1892 to 1895, Dvořák was the director of the National Conservatory of Music in New York City – an organization which promoted genuinely "American" classical music over traditional European styles. The conservatory was a pioneering venture which opened its doors to promising new-world musicians; and Dvořák believed their talent could form the foundation of a serious, original school of composition.

While he spent most of his time teaching, Dvořák continued composing his own works. He wrote some of his best material while living in the States, including the popular Symphony No. 9 "From the New World."

The title "From the New World" is Dvořák's own and it caused confusion among critics who expected the music to contain American melodies and themes. The composer insisted he merely wrote "in the spirit of" American music. When dissected, the piece contains not only elements of African-American music, but also Irish, French, German and, of course, Czech sources. As a result, the symphony is distinctly American due to its composite nature and reflection of the country's melting-pot characteristics.

Commissioned by the New York Philharmonic, the symphony premiered to tremendous success in December 1893. The first movement is based on two contrasting themes which echo throughout the work. Some passages evoke tunes from common American folk songs – including elements of the historic spiritual, *Swing Low, Sweet Chariot* and the nursery rhyme, *Three Blind Mice*. The second, slow movement is based on a soulful melody which sounds like a spiritual, but isn't. This melody serves as proof of Dvořák's skill in rendering the essence of American music. The third movement features the vigorous sounds of a Czech village band. The final movement begins with an energetic theme in the horns, which is contrasted with a calm, lyrical melody in the woodwinds. Dvořák stirs up several themes from earlier sections in the build-up to the symphony's triumphant finale.

By Joseph Nachman



Joachim Andersen

Concerto for Flute and Orchestra, Op.3

As the son of a flutist, Carl Joachim Andersen was born into his destiny in Copenhagen in 1847. Widely considered one of the best virtuosos of his time, Andersen was a talented flutist, conductor and composer.

Taught by his father, he first performed with an orchestra at age 13. In Andersen's 20s he was hired by the Royal Danish Orchestra, but resigned a few years later to seek out bigger challenges. He went abroad to Russia, where he landed a position as a flutist with the St. Petersburg Philharmonic Orchestra. The young man later became a solo flutist with a band in Berlin and at the Royal German Opera. In 1882, he co-founded the Berlin Philharmonic with some of his former band colleagues. As part of his conducting experience, Andersen spent years leading the orchestra in twice-daily concerts every summer.

At age 46, Anderson was forced to resign because his tongue became paralyzed, possibly due to syphilis. He traveled back to Copenhagen to resume composing. He later founded an orchestra school and continued working as a professor and conductor there until his death in 1909.



By Trish Tervit, violin

Otar Gordeli

Concertino for Flute and Orchestra

Born in 1928, Otar Gordeli was a composer in the country of Georgia. Educated at the Tbilisi State Conservatory, he authored numerous works ranging from operetta, symphonic and choral music to film scores. His Concertino for flute and orchestra, composed in 1958, is among his most popular scores. Cheerful and jazzy, it is said to have Gershwin-like melodies.

The seeming lightness is deceptive, though, as the technical passages for the flute challenge the limits of most players with arpeggios covering a large range and twisting back on themselves in unexpected ways. The two primary themes are highly contrasting. The quick and agile first theme is melodic yet virtuosic, while the second theme is lyrical, slower, and coloured with jazz inflection.



By Trish Tervit, violin



Meet our Soloist - Robert Aitken!

Counterpoint Community Orchestra is proud to welcome world-renowned Canadian flutist, composer and conductor Robert Aitken as a guest soloist for our spring concert!

Aitken has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe.

He has more than 50 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Mauricio Kagel, Roger Reynolds, Toshio Hosokawa, Gilles Tremblay, Bruce Mather, John Beckwith and R. Murray Schafer have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years.

As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music.

Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971. In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts.

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