

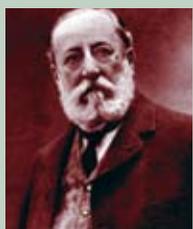
Organ Symphony
Number 6 in
g minor (bis) by
Charles-Marie Widor



Counterpoint Community Orchestra

May Concert

Saturday
May 12
2012
8:00 p.m.
Saint Luke's
United Church
353
Sherbourne
Street



Concerto for Horn and
Orchestra by Camille
Saint-Saëns, horn soloist
Damir Pavelic

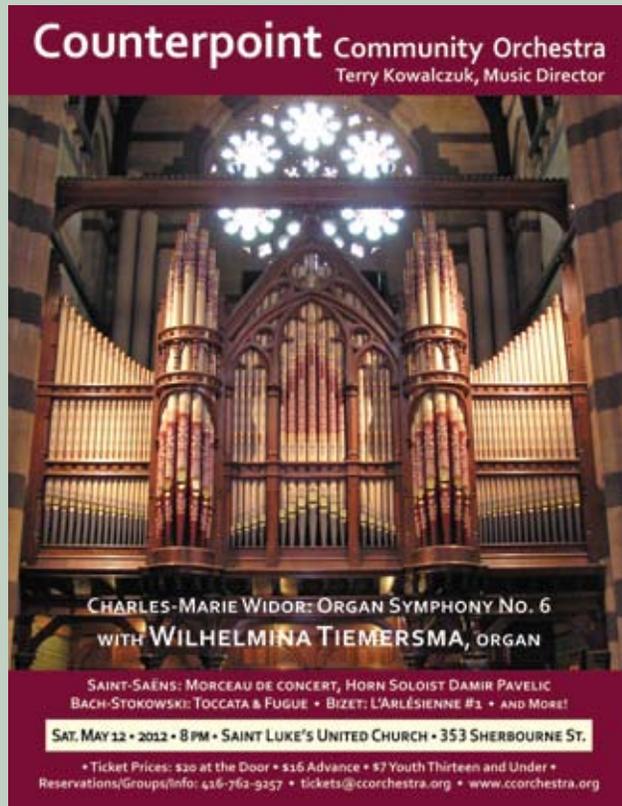


Tocatta and Fugue in d minor
by J.S. Bach, orchestrated by
Leopold Stokowski



L'Arlésienne
Suite No. 1 by
Georges Bizet

... AND MORE!



Counterpoint Community Orchestra
Terry Kowalczyk, Music Director

CHARLES-MARIE WIDOR: ORGAN SYMPHONY NO. 6
WITH WILHELMINA TIEMERSMA, ORGAN

SAINT-SAËNS: MORCEAU DE CONCERT, HORN SOLOIST DAMIR PAVELIC
BACH-STOKOWSKI: TOCCATA & FUGUE • BIZET: L'ARLÉSIENNE #1 • AND MORE!

SAT. MAY 12 • 2012 • 8 PM • SAINT LUKE'S UNITED CHURCH • 353 SHERBOURNE ST.

* Ticket Prices: \$20 at the Door • \$16 Advance • \$7 Youth Thirteen and Under •
Reservations/Groups/Info: 416-762-9257 • tickets@ccorchestra.org • www.ccorchestra.org

A Shining Spirit

Paul Willis steps down
as Counterpoint Concertmaster

After 20 plus years of service to the orchestra,
Paul Willis has reluctantly retired from his
position as Concertmaster.

For the past year Paul has suffered from a
damaged tendon in his left hand which he
has diligently tried to heal through various
medical procedures. Unfortunately it has healed
slowly and the pain and weakness in his hand
continues, making it difficult for Paul to keep up
the commitment the concertmaster role requires – however, he does plan to
continue playing with the orchestra, just not in the first stand position.

In keeping with his indomitable spirit, Paul has pledged to donate \$2,500 a
year to the orchestra to create a Concertmaster Chair and help the orchestra
to obtain a properly qualified concertmaster each season. He has even made
arrangements to carry on this donation after his death.

Going forward the position will now be called the Paul Willis Concertmaster
Chair ensuring we never forget this generosity. Paul has said he hopes this
gesture inspires others. "I hope that my donation may set an example for others
to make donations to the orchestra."

We're sure you will join us in thanking Paul for his wonderful gift and his many
contributions to the orchestra.



*On behalf of the Board of Directors, I would like to
thank Paul for his wonderfully generous donation
as well as his longstanding dedication to our
orchestra. We greatly appreciate his magnanimous
gift and we look forward to his continuing
musical participation in his new role with us.
Paul's beneficence stands as a shining model
of community spirit which is hereby gratefully
acknowledged and will be happily honoured.*

Bravo!

Neville Austin
Chair, Counterpoint Board

*Paul has given so much of his time and energy
for the orchestra. It has been a privilege for me to
have been his stand partner for many years. I truly
admire his leadership of the orchestra for so many
years, and his undying dedication.*

Raymond Fung
Violin I

*Although not an official member of CCO, I have to
say that your presence, encouragement and never
ceasing smile have been the salt of the orchestra.
Your leadership and insight have been so valued
and appreciated. Paul, you have left a great model
to follow. Thank you for everything.*

John Alonso
Piano

Bruce Kirkpatrick Hill

Toronto loses local hero

Counterpoint Community Orchestra is an incorporated nonprofit organization in the province of Ontario, Canada

Established 1984, Counterpoint was the world's first lesbian/gay/gay positive orchestra. Counterpoint now has a 28 year tradition of orchestral performances in the downtown Toronto community.

The Counterpoint Community Orchestra Newsletter is published 3 times per year (Fall, Winter and Spring).

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Newsletter by www.offthemapstudio.com



Woody's Night March 29

Counterpoint held the annual Woody's fundraising evening on Thursday March 29. This event is held every year at Woody's on Church Street near Wellesley. Thank you to all the members of the Orchestra and Board who generously came out to help and have fun. Special thanks to board members Kirk Cooper and Ed Piotrowski for their coordination skills and valuable contributions in this regard. Along with a cheque from Woody's over \$530.00 was raised for the orchestra.

Counterpoint's May concert was to have featured a collaboration with organist Bruce Kirkpatrick Hill in performing Widor's 6th Organ Symphony. Bruce Hill's association with Counterpoint was sadly brief, but confirms the description of him as 'an ever-willing musical collaborator'. As well as performing with us, he was working on interfacing our concert with the Organix organ festival. The following is by John Terauds, reprinted with permission.

Toronto organist, choir director and ever-willing musical collaborator Bruce Kirkpatrick Hill died on Sunday, March 18, while on holiday in Cuba with his wife, Stephanie Martin, from complications related to kidney disease.

He was 48.

Every big city is blessed with a few dozen people whose contributions are invaluable to the continued vitality of its musical life. Hill was one of these local heroes.

Hill was one of the first organists I met after moving to Toronto, joining him on the executive of the local branch of the Royal School of Church Music. The Victoria, B.C. native had just left doctoral studies at University of Toronto, and was organist and choirmaster at St. Andrew's Anglican Church, in Scarborough.

His was an energetic, lively, gregarious presence that radiated an equal love for music and people.

Hill went on to a number of other church assignments, including an

11-year stint as the organist at Christ Church, Deer Park, where he oversaw an active and diverse music programme until 2008.

He was also a regular performer at organ recitals in Toronto and well beyond.

Two of his most recent music positions were director of the Anglican Chorale in Ottawa, and rehearsal accompanist for the Tafelmusik Chamber Choir, which holds its 30th anniversary celebration concerts later this month. He was also a regular member of the Exultate Chamber Singers for most of its history.

More importantly, Hill was part of a rich musical team with his wife, York University professor, harpischordist, organist, choir director and composer, Stephanie Martin, helping with accompanist duties, music arranging and recording sessions.

Bruce Hill's funeral was held at the Church of St. Mary Magdalene, 477 Manning Ave. in Toronto, on Saturday, March 24, at 12:30 p.m.

John Terauds



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Interview with David Beattie

by Marlon Brown

This issue, Marlon Brown interviews a stalwart member of the Counterpoint brass section, trumpet player David Beattie

Marlon: How long have you played with Counterpoint?

David: I'm not just sure when I joined CCO. The first piece I played with the orchestra was the cornet part to Tchaikovsky's Capriccio Italien. I think it was about 2005. I'll never forget the experience. I had never played in an orchestra before, so I got used to transposition, counting, reading dynamics, all in a rush. It was one of the great moments of my life when the conductor's stick came down, and the room filled with sound. Playing trumpet in a group like ours is a fast lesson in humility. As a trumpeter, you get used to leading a band. All of a sudden, I was a very small part of a much larger thing, and I fell in love with it that very moment. [Fellow orchestra member] Travis Nixon was sitting beside me, and helped me keep my place in the music as well as playing his own part. He made me welcome from the time I sat down.

Marlon: Why did you join?

David: I knew from my first concert that I wanted to be a permanent member. Unfortunately, orchestras only carry two trumpets for most scores, and CCO already had two excellent people. I had been called in for a cornet part, and talked my friend Erika into coming with me, also on cornet. I made it very clear to Terry Kowalchuk that if ever there were an opening, I wanted the call. It was about a year later that Steve, the second trumpeter, couldn't stay in the group due to teaching commitments, and I got a call from Terry, inviting me to come in as a replacement. I've always been grateful to him for that.

Marlon: You volunteer for the orchestra and help out with fundraising, why?

David: I volunteer for the group, and help with fundraising, because it's a skill set I

have. We all have to give in our own way. Although I have a long way to go as a musician, I have other skills developed over time through church work, community service, and business experience that allow me to help in other small ways that some people might find intimidating. I wish I had more time to do some of the other things that need attention, but I try to do what I can to help.

Marlon: What is it you like best about the orchestra?

David: Unlike some other groups in which I've played, CCO is a truly welcoming community. It's like a family – sometimes things get a little rough, but we get through those patches because we're all bonded by a greater love, both for the music and I think each other. As a straight guy I wasn't sure how I'd be received in the group. All I was ever offered was kindness and friendship. That's a pretty good lesson for all society.

Marlon: What is your favourite type of music to play?

David: My favourite music is probably the romantics. If you get too early, there isn't much work for brass. Valves were only developed in the nineteenth century, so Mozart, Haydn etc., although they make for great listening, don't offer a lot of fulfillment to a trumpeter. The parts are limited compared to those from Beethoven through Tchaikovsky. I like some of the modern stuff, too, but only if it's not too brainy. Of course, every once in a while I get something by John Williams, and that's just a riot.

Marlon: Do you travel far to get to rehearsals?

David: I don't travel far. I bought a home in the Beach before it became trendy. It's about a twenty minute drive to rehearsal. During our Scottish concert [March 2011], I got to the hall without my music, turned the car around at 7:25, went home, picked up my folio, and made it back for 7:50. No comment on how fast I was going down Eastern Ave!

Marlon: What do you do in your "day job"?

David: My day job is reverting to one I love. In 1980, I started as a salesman for Rayette Forest Products. In 1989 I bought the company, in partnership with four other long term employees. Last week, I signed an agreement selling the assets of the company, and took back an employment contract as, guess what? A salesman.

Marlon: How long have you played the trumpet? Where/how did you learn?

David: I started playing the trumpet at Algonquin Composite School in North Bay in 1964. In 1969 I moved to Toronto, and quit playing when I went to U of T. After graduation, life got in the way. In 2000, I fulfilled a promise made to myself in 1969, and went back to playing. In 2001, I started lessons at the Royal Conservatory of Music, with Stanley Rosenzweig. I'm reminded of Pablo Casals, who was asked at the age of 90 why he was still practising so hard. He responded, "I'm starting to notice a small improvement!" I think Stanley is trying to achieve sainthood. He's still trying to teach me.

Marlon: How has music changed your life?

David: My closest friends have been made through music. Except for the time I had raising my daughters, my happiest times have been playing. When the stresses of everyday life get to be too much, I walk into my music room and start to practice, and the rest of the world goes away. I didn't look for music to be a huge part of my life. It found me, and pulled me in. It feeds my soul. Unless you are a musician yourself, I suppose that's hard to understand.

Marlon: What are you looking forward in the orchestra's next season?

David: With my thirty year gap in music experience, I find every new season an adventure. I just want to be a part of this great orchestra, and learn more every day. I'm trusting to the good taste and judgement of others in the group to find music appropriate to us and our audience. Right now what I'm looking forward to, is getting better at transposition, especially "Trumpet in F," which is really nasty to learn.

Casavant frères

Organ Builders

The organ at Saint Luke's United Church was built in 1930 by Casavant Frères of Saint-Hyacinthe, Quebec.

Casavant is one of the oldest continuing names in the world of organ building, starting with Joseph Casavant who completed his first organ in 1840.



Claver and Samuel Casavant



Joseph Casavant

Joseph Casavant was the first Canadian-born organ builder of note. A blacksmith by trade, he decided at the age of twenty-seven to give up his business in Saint-Hyacinthe and enter the Collège de Sainte-Thérèse. While a student he was asked by Abbé Ducharme to restore an old organ to working condition. In 1840, Joseph Casavant received his first contract for an entirely new organ and by the time of his retirement in 1866 he had produced some seventeen organs including two of considerable importance for the Catholic cathedrals of Bytown (Ottawa) and Kingston, Ontario.

Joseph Casavant's two sons, Claver and Samuel grew up observing their father's love of the craft of organ building. After their father's retirement they worked in the shop of Joseph's successor, Eusèbe Brodeur. The Casavant brothers traveled extensively in Europe, visiting various builders and significant organs in France, Italy, Switzerland, Germany, Belgium and England. On their return to Saint-Hyacinthe, in 1879 they established themselves as Casavant Frères (Casavant Brothers) on the site where the present workshops stand. During their career, the brothers received much recognition for their work including being awarded the Grand Prix at the International Exhibition held in Antwerp, Belgium in 1930. In addition to the numerous fine organs on the North American continent, they installed others in France, the West Indies, South and Central America, Zimbabwe and Japan.

As their reputation and business grew they sought to add other dedicated individuals who would function as a part of a strong team. In this way they could assure continuity in the event of illness or misfortune as well as enable the company, which they founded and loved, to continue long after them.

During their lifetime, the brothers Casavant established the finest traditions of craftsmanship among their artisans and a strong organization to carry on those traditions after them.

Casavant Frères have built nearly 4,000 organs. Today the company is active building new organs for churches, universities and concert halls around the world, as well as restoring and refurbishing organs of all vintages made by Casavant and by other makers. Recently completed instruments have been built throughout North America and in Australia and Asia.

Sao Lazaro Church, Macau
Casavant No. 3891, Built 2011



Terminology

Console The unit that contains everything the organist needs to control the sound such as the manuals, pedalboard, pistons, etc. All this stuff together is the console.

Coupler A coupler allows one division to be connected to another. This allows the stops of two divisions to be controlled by one manual or the pedals.

Division The pipes are grouped into several separate sections called divisions. Each one has a name and is controlled through its own manual or the pedalboard. There are several manual divisions and the most common are: Great, Swell, and Choir or Positive. There is only one Pedal division.

Divisional Piston It is a piston that affects only one division (See the next term). Each division on the organ will have sets of pistons that work only on that particular division.

Drawknobs These turn the different kinds of pipe sounds on or off. Pulling the knob out turns the stop on and pushing it in turns it off. Some builders use stop tabs which flip up and down in place of drawknobs.

General Piston This piston affects entire organ and is used to recall the organist's choice of stops and couplers from all divisions of the organ.

Manuals This is the organ term for the keyboards.

Pedalboard This is the structure on the floor which contains the pedals and mechanisms which link them to the rest of the organ.

Pistons A piston is one of the numbered thumb buttons or toe studs on the console which can memorize a combination of stops. The organist can choose the stops to use by turning them on and then set them on one of the numbered pistons. (Most organ consoles have a Set button on the lower left corner of the bottom manual which is used for this purpose.) Then, the organist can recall those stops at any time by pressing that piston.

Rank A rank is a row of pipes. The row always has all pipes of the same kind of sound. For example, all the pipes for a Spitzflute (one kind of flute sound) will be in the same row. Organs are often described by the number of ranks they have. A 60 rank instrument is a fairly large size while an 18 rank instrument is small. Practice organs can have anywhere from 3 to 9 ranks.

Scaling This is the proportion of the width of a pipe to its length. Tone quality of the pipe will change as the proportion changes.

Stop 1. The knob or tab which is used to turn a type of sound on or off (see Drawknobs). 2. A type of sound available on the organ. It usually has one pipe per note, although some kinds of sounds use several pipes for one note on the keyboard. Many stops on an organ result in many possibilities for tonal color and volume. There are several families, or groups, of sounds: Reeds, Principals, Flutes, and Strings.

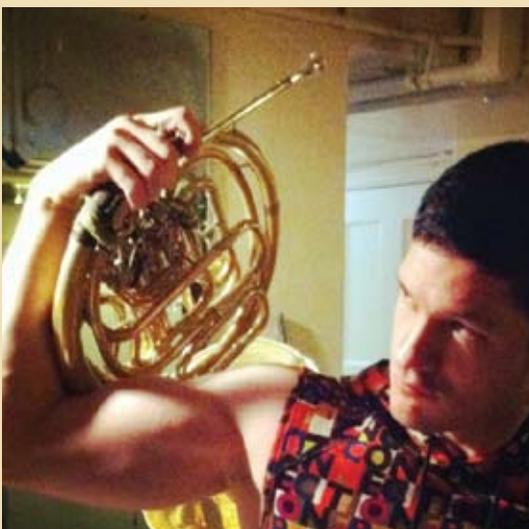
Valve These open or close to admit air to the pipe. Their movement is controlled through the keys on the keyboard. Pressing a key down pulls the valve open. Each key has a spring underneath it so that the key returns to the "up" position, allowing the valve to close.



Wilhelmina Tiemersma Organ

Wilhelmina Tiemersma studied with Bernard Lagacé at the Conservatoire de Musique de Montréal, where she won numerous awards. She has over thirty years experience as a church musician and is well-known for recitals and radio broadcasts in Quebec.

Wilhelmina joins Counterpoint in a performance of the famous 6th Organ Symphony by Charles-Marie Widor.



Damir Pavelic Horn Soloist

Damir Pavelic started playing horn in Grade 10, and began playing with the Mississauga Youth Orchestra. Damir has also played with the Toronto Symphony Youth Orchestra and the University of Toronto Symphony.

Damir joins us to perform Saint-Saëns' Concerto for Horn and Orchestra as part of Counterpoint's young musician career development program.

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Saint Luke's United Church

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Garage Sale

April 28 - 29, 2012

Counterpoint Community Orchestra

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Saturday April 28 from 9am until 3 pm

Sunday April 29 from 9am until 3 pm

712 Lansdowne Avenue, Toronto

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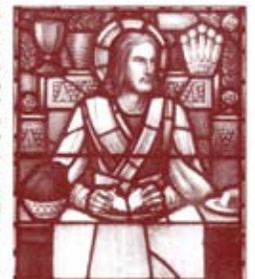
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