



**COUNTERPOINT
COMMUNITY
ORCHESTRA**
MUSIC DIRECTOR
ANDREW CHUNG

**CANADA'S FIRST
2SLGBTQIA+
ORCHESTRA**



2023/2024
40th Anniversary Season

Counterpoint Community Orchestra

P R E S E N T S

Romantic Echoes

**Saturday, March 23rd, 2024, 7:30 p.m
Eastminster United**

Land Acknowledgement

We acknowledge the land we are meeting on is the traditional territory of many nations, including the Missisaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples and is now home to many diverse First Nations, Inuit and Metis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Missisaugas of the Credit. We are grateful to the care-takers of this land and grateful to live and perform music here.



CCO PRESENTS

Romantic Echoes



Saturday, March 23rd, 2024, 7:30 p.m.
Eastminster United, 310 Danforth Ave, Toronto, ON

Andrew Chung - Music Director, Conductor
Gemma Donn - Paul Wilis Concertmaster Chair
Tetsuya Kobayashi - Flutist

Enza Anderson - Emcee

Program

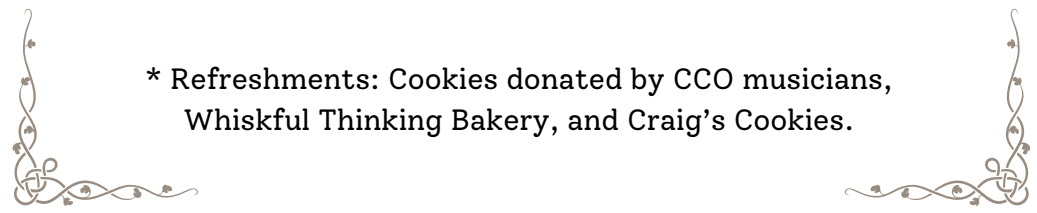
Ouvertüre zu Coriolan.....Ludwig van Beethoven

Konzertstück

für Flöte und Orchester.....Heinrich Hofmann
Flutist, Tetsuya Kobayashi

Intermission*

Symphonie No.3 Eroica.....Ludwig van Beethoven



* Refreshments: Cookies donated by CCO musicians,
Whiskful Thinking Bakery, and Craig's Cookies.



COUNTERPOINT
COMMUNITY
ORCHESTRA

MESSAGE FROM THE BOARD

Welcome to this lovely concert hall, two thirds of the way through the CCO's 40th Anniversary season, and ready for "Romantic Echoes".

We are particularly pleased tonight to be showcasing our exceptionally talented principal flutist, Tetsuya Kobayashi. When given the opportunity to select a work, Tetsuya began a musical quest in search of a serious flute concerto that could complement the heroic Beethoven works also on our programme. When he succeeded in finding Heinrich Hofmann's *Konzertstück für Flöte und Orchester*, Tetsuya was then undeterred by the lack of an appropriate score for a community orchestra, and edited the *Konzertstück* himself. It's a special piece, made more special by our soloist's commitment to Hofmann's work and legacy.

Recently, in addition to preparing for tonight, many CCO members and volunteers have been preparing for our 40th anniversary concert on June 15, 2024. A 40th anniversary is a significant milestone for any group, and a matter of pride for the CCO, Canada's first 2SLGBTQIA+ orchestra. That evening, during Pride month, we will perform only works by Queer composers. Our featured violin soloist, Jaedon Daly, played with us in 2022-'23 as the recipient of the CCO's Bill McQueen scholarship. We hope our current audience members will attend. Plus we hope to attract many former musicians, members, and volunteers who have all contributed to the CCO's four decades of history. We want to share music, memories, historical documents, companionship and pride with everyone who built the CCO into what it is today.

Finally, a word about our volunteers. The CCO depends on many, many volunteers for the success of its concerts and other projects, too many to name in a programme. Thank you to the Volunteer Co-ordinator, the Stage Manager, tonight's concert volunteers, and the many volunteers who work on all of the CCO's initiatives. Your efforts are much appreciated!

Elizabeth Mitchell, Chair
Daniel Payne, Vice Chair
Kevin Seymour, Secretary & Co-Treasurer
John Todd, Co-Treasurer

David Brownstone, Director
Tetsuya Kobayashi, Director
Andrew B.Q. Lam, Director
Russel Westkirk, Director
Emily Kessler, Assistant

Counterpoint Community Orchestra

Andrew Chung - Music Director
Gemma Donn - Paul Willis Concertmaster Chair
Enza Anderson - Emcee
Robert Mitchell - Librarian
Rowan Sanan - Stage Manager

Violin I

Gemma Donn *
Joana Angeles-Roman
Raymond Fung
Jenny Hwang
Israel Matos
Chris Richards-
Bentley
Elwyn Rowlands
Jesse Tamang
Pona Tran
Michael Yang

Violin II

Chris Yoshida *
Camille Chopard
Jessica Fernando
Megan Foley
Rick Fraser
Paul Gibson
Elizabeth Mitchell
Ronald Mitchell
Rohan Nair
Finnegan Nam Vu
Ricky Tsai
Erin Whitby

Viola

David Brownstone *
Nicolas Alby-Gabara
Ashu Bost
Jennifer Hayes
Larry Reid

Cello

Daniel Payne *
Mimian Cheng
Chloe Hsu
Terry Jackman
Max McLarty
Mario Lo Monaco
Kai Torres-Salbach
Russell Westkirk

Bass

Sara Lukjanovs

Flute

Tetsuya Kobayashi *
Tai Chan
Rachel Howells +

Oboe

Elizabeth Brown *
Abigail de Niverville

Clarinet

Helen Li *
Alex Puettnner

Bassoon

Kevin Seymour *
Emily Kessler

Trumpet

Katherine Brown
Claire Dos Santos
Tyler Peck

French Horn

Toby Milton *
Caroline Spearing
Steven Vande Moortele
Kat Furtado

Percussion

Brad Kirkpatrick +

* Denotes Principal | + Denotes Guest musician



Andrew Chung

Music Director & Conductor

Appointed Music Director of the Counterpoint Community Orchestra in June 2017, **Andrew Chung** also serves as the Music Director of the Silverthorn Symphonic Winds and the Mississauga Pops Concert Band, and other musical groups in GTA area.

While attending the University of Toronto, he was appointed Music Director of the Pickering Philharmonic Orchestra and Assistant Conductor of the University of Toronto Symphony Orchestra. He has also served as Music Assistant to the Opera Mississauga. He has guest conducted the Hart House Orchestra, the North York Concert Orchestra, the Toronto Philharmonic, Korean Canadian Symphony Orchestra, Northdale Concert Band, the Toronto Chinese Youth Orchestra, the Mississauga Youth Orchestra, the Toronto Youth Orchestra, the Hong Kong Symphonic Band, the Hong Kong Youth Symphonic Band, and the Hong Kong Chamber Wind Philharmonic.

As an orchestra musician, Mr. Chung served as the principal trumpet with the Hong Kong Chamber Orchestra, the Hong Kong Youth Symphony, the Asia Youth Orchestra (under the direction of Yehudi Menuhin and Alexander Schneider), and the Toronto Symphony Youth Orchestra. He made his solo debut with the Moordale Festival Orchestra.

Mr. Chung attended the Hong Kong Academy for Performing Arts, the University of Hong Kong, the University of Toronto, and the University of Freiburg, Germany. His trumpet teachers include Stephen Chenette, Robert Nagel, Henry Nowak, Jeffrey Reynolds, and Larry Weeks. He also studied privately with Arnold Jacobs and Murray Crewe. A scholarship from the Centre d'Arts Orford allowed him to study conducting with Raffi Armenian and Agnes Grossman. He has also participated in the Conductors Apprentice Program with the Huntsville Festival of the Arts Orchestra. His other conducting teachers include Dwight Bennett, Tak-Ng Lai, and Kerry Stratton.

Tetsuya Kobayashi

Flutist



Tetsuya Kobayashi (he/him) is a flutist based in Toronto. He holds a BFA in Music and an MA in Musicology, both from York University. Randy Nelson and Barbara Ackerman are among his esteemed flute teachers. Tetsuya has been chosen as a winner of York University's concerto competition twice, which allowed him to perform under the baton of conductor and violinist Jacques Israelievitch, as well as conductor Mark Chambers.

Currently, he holds the position of Principal Flutist in the Counterpoint Community Orchestra.

An avid music collaborator, Tetsuya thoroughly enjoys creating music with his close friends. He actively arranges music for them, as well as for the CCO. Tetsuya finds great joy in expressing his passion for music through his flute performances and collaborative endeavors. Furthermore, Tetsuya supports the CCO as a board member, with a primary focus on managing online social aspects.



OVERTÛRE ZU COROLAN

Ludwig van Beethoven



Beethoven's Coriolan overture was premiered in March 1807 at a private concert along with his Symphony No. 4 in B-flat and the Piano Concerto No. 4 in G. Composed for Heinrich von Collin's play Coriolan, based on Shakespeare's tragedy Coriolanus, the overture enjoyed some success on the Viennese stage, but soon faded from popularity. Today, ironically, Collin's play has vanished from public consciousness, while Beethoven's overture endures.

Beethoven likely identified with Shakespeare's depiction of a lone man fighting against society. Coriolanus was a celebrated military general in ancient Rome who revolted against the state's corruption to the extreme of joining an invading force in its attack on the city. The strident first theme portrays this defiance in C-minor, a key traditionally associated with pathos and passionate intensity. The gentler, more lyrical second subject conveys Coriolan's inner struggle, but the return of the C-minor theme at the conclusion demonstrates the finality of his decision. Beethoven, however, presents this return with less focus and conviction, leading some music critics to claim that "the music literally falls apart" thus indicating that Coriolan's only possible fate is death.

KONZERTSTÜCK FÜR FLÖTE UND ORCHESTER

Heinrich Hofmann

The flute went through great improvements in its mechanical structure during the nineteenth century, and yet curiously, there are only a few "serious" flute concertos from this era. Several notable, virtuoso flutists made their own flutes at the time, desiring to showcase the mechanical and structural improvements of their instruments. Many of them wrote "showy" pieces that did not necessarily showcase the melancholic sweetness of the flute's sound. Those showcase pieces might have discouraged the composers at the time from producing "serious" flute works, such as sonatas and concertos. Louis Fleury, a French flutist, to whom



Debussy dedicated his famous *Syrinx*, argued that those virtuosos “poisoned the atmosphere of the nineteenth century with their silly music.” Fleury blamed the flutists who unnecessarily tried to expand the boundaries of the flute’s capabilities, calling the airs and variations, a popular compositional style at the time, “fireworks and the expression of hectic sentiment.”

It is unknown what encouraged Hofmann to compose *Konzertstück*, Op.98. There is no dedication acknowledgement on the music.

Since there were many flute virtuosos during his time, it is hard to determine who or what led Hofmann to write this piece. But the piece seemed to enjoy popularity among flutists.

The popularity of this piece can be understood by examining the archives of The Proms, a classical music festival in the United Kingdom that began in 1895 and continues to this day. The programmes reveal that the second movement of *Konzertstück*, Op.98 was performed in 1895 and 1896. The premiere of the complete work was finally performed in 1901, and again in 1906. All four performances at the Proms were performed by the famous virtuoso flutist Albert Fransella. Fransella was sometimes referred to as “Paganini of the Flute” in reviews. He gave the English premiere performance of Debussy’s *Prelude à l’après-midi d’un faune* at a Promenade concert in 1904. Additionally, Joseph Lingered, Manchester’s Halle Orchestra Principal flutist during the years of 1921–1934, enjoyed performing Hofmann’s piece. Thus, *Konzertstück*, Op.98 enjoyed appreciation from the famous flutists for some time after its publication in 1898.

The performance of *Konzertstück*, Op.98 at the Proms curiously took place before its copyrighted publication in 1898 by Breitkopf & Härtel. This suggests the possibility of personal connection between Hofmann and the musicians, like Fransella, involved in the Proms. It also implies Hofmann’s work was appreciated and enjoyed on a larger scale than one might originally assume.

Despite a small handful of flute virtuosos who championed his flute work, Hoffmann's music seems to have slowly fallen into obscurity after his death. Unedited tape recordings by John Wion and James Galway seem to be the only existing recordings of this piece. Its last performance is unknown, as it has largely been forgotten by the flute community. Counterpoint Community Orchestra is therefore excited to perform this hidden gem today, featuring its Principal Flutist Tetsuya Kobayashi. Please enjoy this rare performance of *Konzertstück*, Op.98.

SYMPHONIE NO.3 EROICA

Ludwig van Beethoven

Beethoven's third symphony—known as “Eroica”—breaks completely with tradition and is regarded as a turning point in musical history. The work maintains four movements presented in standard order; however, the form is enlarged and the style is more dramatically psychological than anything that preceded it. According to tradition, Beethoven dedicated his “Eroica” symphony to Napoleon Buonaparte, but when he heard that the French leader declared himself Emperor, the composer famously scratched out his dedication on the score so furiously that he tore through the page. The symphony was first performed in June 1804 in a private concert, then publicly on April 7, 1805.

After two powerful, heroic chords, the first movement presents an unexpectedly simple four measure theme. The second movement is a deeply moving funeral march in ABA (ternary) form; the third movement is an energetic Scherzo, a musical form based on an Italian word meaning “joke”. The final movement is a theme and variations, a form that Beethoven would develop during his career.

Throughout the entire composition, Beethoven purposefully, almost methodically, deconstructs traditional practices, then rebuilds them in his own image. The use of dramatically shocking changes in dynamics and daring structural inventions are enhanced by a density and abundance of musical ideas. By questioning the possibilities of what a symphony could be, Beethoven set the genre free of its emotional and formal constraints and allowed his music to serve as the vehicle for his unrestrained expression.

DONORS

The CCO owes much of the 40 years of its ability to perform and share music to its many generous donors. All of our donors, past, present and future, help the CCO thrive, and all donations are much appreciated!

\$1,000 AND MORE

Terry Hawtin & Judy Turner
Frank Lowery
Catherine Martin
Elizabeth Mitchell & Robert Mansell
Russell Westkirk

\$500 to \$999

Howard Cohen
Lucy McSweeney & Gisele Miller

\$100 to \$499

Anonymous
David Beattie
Robert Bentley
Ashu Bost
Elizabeth Brown
David Brownstone
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SPECIAL THANKS TO OUR SUSTAINING DONORS

The Don Middleton and Clayton Wilson Fund
The Estate of John Donat
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The Estate of Uriel Rozen
Addison Tallman, personally, and his creation of the Bill McQueen Scholarship Trust
The Margret and Alexander Rea, Dora and Elly Elleworth on Frank Lowery Charitable Fund





The CCO was created in 1984 by musicians at the Metropolitan Community Church who wanted to create a safe, respectful, diverse and inclusive space for members of the Queer community to rehearse and perform. Their vision resulted in the creation of the first 2SLGBTQIA+ orchestra in Canada. Their mission statement persists 40 years later.

Today, the CCO has musicians from their late teen to their early 80's, and from relatively new musicians to skilled professionals. Its repertoire is primarily classical, with a sprinkling of other musical genres.

In addition to its three concerts a year, the CCO is involved in community outreach. It offers two scholarships to students studying music at the tertiary level: one created by Addison Tallman to honor a CCO founding member Bill McQueen, and the 2022-'23 Directors Scholarship. The recipient of the 2022 Bill McQueen Scholarship, Jaedon Daly, now a professional musician, is the featured soloist at the CCO's upcoming anniversary concert on June 15th 2024, a concert at which the programming consists exclusively of works by queer composers. Members of the CCO play in small ensembles at festivals and community events, and since 2020, hold an outdoor summer performance series in Allan Gardens. The CCO supports the development of repertoire for community orchestras by commissioning and premiering new works by Canadian composers.

HOW TO DONATE TO THE CCO

- (i) by cash or cheque at a concert
- (ii) by mail to Counterpoint Community Orchestra, 20 Bloor Street East, PO Box 75134, Toronto, ON, M4W 3T3
- (iii) through Canada Helps at <https://www.canadahelpsresul.org>.

Donors receive tax receipts for donations over \$20.00 and:

- Name recognition in 3 programmes for donations of \$20 or more
- Plus a CD or an MP3 recording for donations of \$100 or more
- Plus 1 ticket to 3 consecutive concerts for donations of \$500 to \$999 or 2 tickets to 3 consecutive concerts for donations of \$1,000 or more.

Plus, of course, the gratitude of the CCO's members and those who benefit from the existence of this very special organization.

Special Thanks to



For providing refreshments

Join us for our next concert

40th Anniversary Concert
Melodies of Pride and Progress

LGBTQIA Composer Spotlight

Featuring Violinist, Jaedon Daly

Date: Saturday, June 15th, 2024

Specially invited: 40 years of former
musicians, conductors, directors, soloists, and
volunteers!

