



**COUNTERPOINT  
COMMUNITY  
ORCHESTRA**

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



Music Director: Andrew Chung

2022/2023 Season  
June Concert

**Counterpoint Community Orchestra**  
- and -  
**Music Director: Andrew Chung**  
present

# NEW MUSIC NEW WORLD

~INSPIRATION FROM TRADITION~

Saturday, June 10th, 2023  
7:30 p.m.

Church of St. Peter and St. Simon-the-Apostle  
525 Bloor St E, Toronto, ON M4W 1J1



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Music Director: Andrew Chung

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Saturday, June 10th, 2023

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Andrew Chung – Music Director, Conductor  
Gemma Donn – Paul Wilis Concertmaster Chair  
Trumpet Soloist – Michael Fedyshyn  
Enza Anderson – Emcee

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## Program

**Kupala Night** – Elizabeth Raum

I. The Dance of the Young Men

II. Floating Wreaths

III. Searching for the Flowering Fern

Intermission

**Symphony No.9 in E minor**– Antonín Dvořák

I. Adagio – Allegro molto

II. Largo

III. Molto vivace

IV. Allegro con fuoco



COUNTERPOINT  
COMMUNITY  
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## MESSAGE FROM THE BOARD

Welcome to the final concert of Counterpoint Community Orchestra's 2022-'23 season. We are delighted you are here!

Like our other concerts this season, tonight's features the world premiere of Kupala Nights, written by well-established Canadian composer Elizabeth Raum. Commissioning new music is a privilege CCO enjoys through the generosity of our donors; we thank 100 Women Who Care for making this possible. Raum's work compliments our other piece, Dvorak's wonderful Symphony No. 9 in E Minor, as both incorporate influences and ideas from other cultures and traditions into new works.

CCO's next season resumes with a holiday concert on December 9th, 2023, a spring concert on March 23rd, 2024, and our special 40th-anniversary concert on June 8th, 2024. In addition, CCO and Friends will be performing informal concerts in Allan Garden Park, every Sunday afternoon, 2:00 pm to 4:00 pm, from July 9th to August 13th. CCO's "Friends" are our regular musicians performing in small ensembles or as soloists. CCO and Friends will be participating in a new series in Allan Gardens: 4 Thursday evening concerts organized by Toronto Metropolitan University and sponsored by the Toronto Arts Council. We are honoured to have been selected for this new initiative and are excited to be performing on July 20th.

Thank you for supporting Counterpoint Community Orchestra with your presence here. Enjoy tonight's programme.

Sincerely,

Elizabeth Mitchell, Chair  
Daniel Payne, Vice Chair  
Holly Price, Secretary  
John Todd, Treasurer  
Bob Bentley, Past Chair  
Andrew B.Q. Lam, Member  
David Brownstone, Member  
Tetsuya Kobayashi, Member

## **We are on Indigenous land**

Counterpoint Community Orchestra acknowledges that Toronto is covered by Treaty 13 with the Mississaugas of the Credit. We are grateful to the original caretakers and knowledge keepers of the territory where we live, work, and perform: the Mississaugas of the Credit, the Anishinaabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. The land on which we gather is the traditional territory of many nations, and is now home to diverse First Nations, Inuit, and Metis peoples.

We are all treaty people. We recognize that the City of Toronto is within the territory governed by the Dish with One Spoon treaty between the French settler population, Anishinaabeg, Mississaugas, and Haudenosaunee, binding those nations and other signatories to share the territory and protect the land. Subsequent Indigenous and settler peoples have been invited into this Treaty in the spirit of peace, friendship, and respect.

We accept our responsibility to honour our relations across this land, to learn more about the role of colonization in cultural genocide, and to follow the lead of Indigenous peoples who seek to make this world a better place. As our orchestra celebrates almost 40 years of providing a safe and welcoming space for members of the 2SLGBTQIA+ community, specifically including two-spirited individuals, we look forward to finding ways to join with our Indigenous relations to share the joy of music.

# Counterpoint Community Orchestra

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Andrew Chung – Music Director  
Gemma Donn – Paul Wilis Concertmaster Chair  
Enza Anderson – Emcee

## Violin I

Gemma Donn \*  
Joana Angeles  
Alessandra Bosch  
Raymond Fung  
Andrew Lam  
Israel Matos  
Chris Richards–Bentley  
Jesse Tamang  
Pona Tran

## Violin II

Chris Yoshida \*  
Katya Applegath  
Rick Fraser  
Elizabeth Mitchell  
Ronald Mitchell  
Ricky Tsai  
Erin Whitby

## Viola

David Brownstone\*  
Nicolas Alby–Gabara  
Ashu Bost  
Jaedon Daly  
Larry Reid  
Venita Sitahal

## Cello

Daniel Payne \*  
Terry Jackman  
Robert Mitchell –  
Russell Westkirk  
Robert Wu

## Bass

Connor Crone +  
Dylan Gamble +  
Matthew Girolami +  
Sara Lukjanovs +

## Flute

Tetsuya Kobayashi \*  
Tai Stanley Chan (piccolo)

## Oboe

Elizabeth Brown \*  
Abigail de Niverville

## English Horn

Elizabeth Brown \*

## Clarinet

Helen Li \*  
Alex Puettner

## Bassoon

Kevin Seymour \*  
Emily Kessler

## Trumpet

Katherine Brown  
Claire Dos Santos  
Tyler Peck

## French Horn

Toby Milton \*  
Steven Vande Moortele  
Emma Soldaat –  
Caroline Spearing

## Trombone

Nana Kumasaka \*  
Kenneth Luna

## Bass Trombone

Jeff Buchyns

## Percussion

Brad Kirkpatrick +  
Kiran Basra

\* Denotes Principal | + Denotes Guest musician | – Denotes Librarian



## **Andrew Chung** Music Director & Conductor

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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 many others 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.



## **Elizabeth Raum**

### **Composer**

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Elizabeth Raum has established herself as one of Canada's most eminent composers whose music has been played in concerts and festivals throughout Canada, the US, Europe including Rome, England, Portugal, Switzerland, Germany, Hungary, Russia, China and Japan.

Her music has been recorded on over 40 commercial CDs and in 2021, the Pacific Opera of Victoria created a digital video of her opera, *The Garden of Alice* with Canadian diva, Tracy Dahl, singing the lead.

Raum's awards include the Canadian Composer Award in 2013 by the Canadian Band Association, three times the award for Best Musical Score by the Saskatchewan Film and Video Showcase Awards, the Best Classical Composition category for the Western Canadian Music Awards as well as being nominated in the same class two additional times. She has also been presented with the Commemorative Medal for the Centennial of Saskatchewan, the 125th Anniversary of the Confederation of Canada medal, the Saskatchewan Order of Merit, an Honorary Doctorate in Humane Letters from Mt. St. Vincent University in Halifax Nova Scotia, and the Queen's Platinum Jubilee Medal.

Ms. Raum is included in the *New Grove's Dictionary of Music and Musicians*, the *New Grove's Dictionary of Opera*, and the *New Grove's Dictionary of Women Composers* as well as numerous other prestigious publications.

## Michael Fedyshyn

### Trumpet

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Michael Fedyshyn holds the position of Principal Trumpet of the Hamilton Philharmonic Orchestra. He can also be heard regularly in concerts with the Toronto Symphony Orchestra, NACO and the Canadian Opera Company, and is a member of the Canadian National Brass Project, a large brass ensemble made up of players from orchestras across the country.

As soloist he has performed with 13 Strings of Ottawa, the Friends of Alec Wilder series in New York City, the Thunder Bay Symphony, and multiple times with the HPO, most recently in A. Richardson-Schulte's "The Mermaid and the Fisherman" and J. Estacio's Trumpet Concerto.

A committed teacher, Michael has given coachings and clinics in a variety of settings including U. of Ottawa, York U., ScotiaFest, TSYO, and the HPYO as well as abroad in Utrecht, Netherlands and Copenhagen, Denmark, and acts as brass mentor for the National Academy Orchestra of the Brott Music Festival.

He makes a happy home with his violinist-wife and their 2 daughters, as well as 2 cats, Watson and Crick, Luna the dog, Basil the snake, and many brass and non-brass instruments, while somehow finding time for a bit of road cycling and photography.



# Sharing the Magic of Music

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Counterpoint Community Orchestra operates as a community orchestra in downtown Toronto. Formed in 1984, it was the first 2SLGBTQIA+ orchestra in Canada and likely in the world.

Counterpoint is a full symphony orchestra with a repertoire drawn from the Baroque through to the Contemporary period.

We believe that music is at the heart of a community, so we use our talents to help bring people together to celebrate diversity, creativity, and excellence. We encourage all to join in supporting our mandate as performers, volunteers, or donors.



# Kupala Night

## Composed by Elizabeth Raum

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**Kupala Night** is an ancient pagan fertility festival that takes place once a year on June 21. The music is meant to conjure the feeling of the forest at night with young couples carrying out the ancient customs meant to induce fertility and love. Michael Fedyshyn, for whom the concerto was written, has Ukrainian background which inspired the subject of this concerto.

**The first movement is The Dance of the Young Men**, full of vigour, trying to attract the young women.

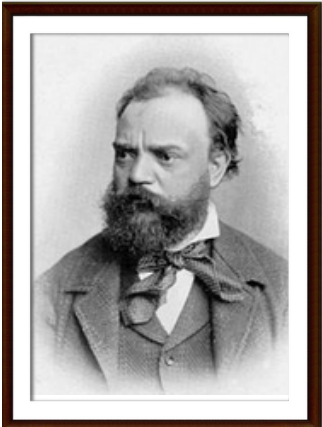
**The second movement, Floating Wreaths**, depicts the young women floating wreaths of candle-lit flowers on the river in hopes that the direction the wreaths take will foretell their future loves. The music opens with three currents from the river, each carrying a group of wreaths. The men try to capture the wreaths to impress the young women. The movement starts with three themes flowing into each other joined by the trumpet representing the young men. The triplet motif of the first movement is repeated in the second. The calm of the initial floating of the wreaths is interrupted by a group of young men showing off to the young women with their dancing.

**The third movement is Searching for the Flowering Fern**, which flowers only on Kupala Night has the young couples going through the forest seeking the elusive Flowering Fern, which, if they can find it, will bring them good fortune. The movement is mainly written in Lydian mode, with the raised fourth. Many ancient cultures felt the modes had an influence on the mood of the listener with the Lydian mode evoking youth and mystery. Close to the end, when the mist is again rising, themes from previous movements are heard in the muted trumpet, like spirits.

# Symphony No. 9 (New World Symphony) (1893)

by Antonín Dvořák (1841 – 1904)

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Born in 1841 in Nelahozeves, Czechoslovakia, Dvořák displayed exceptional musical talent from an early age. Immersed in the Romantic era and inspired by Czech folk music, he developed a distinct musical style that incorporated the rich traditions of his homeland.

In 1892, Dvořák accepted an invitation to serve as the director of the National Conservatory of Music in New York City, a position he held until 1895. During his time in America, Dvořák was deeply influenced by the vibrant and diverse musical traditions he encountered.

The sounds of Native American chants, African American spirituals, and the wide-ranging American landscape left an indelible mark on his creative spirit.

Although the piece was originally intended as a tribute to his newfound homeland, the symphony also reflects his nostalgia for his Czech roots. The work is infused with a sense of longing, a juxtaposition of unfamiliar terrain, and a longing for the familiar.

The symphony comprises four movements. The opening movement, **Adagio – Allegro molto**, introduces a sense of exploration through a haunting English horn melody. The second movement, **Largo**, is emotionally charged, featuring a tender and introspective melody played by the English horn, evoking the vastness of the American landscape. The third movement, **Scherzo: Molto vivace**, is a lively and spirited section infused with elements of folk dance – like Ländler, capturing the joyful energy of American culture. The final movement, **Allegro con fuoco**, concludes the symphony with a burst of fiery energy, incorporating fanfare and dance elements in a triumphant finale.

This symphony showcases Dvořák's masterful blend of heartfelt melodies, rhythmic vigor, and evocative orchestration, taking listeners on an enchanting exploration through the landscapes of the New World. Through his orchestration and thematic development, Dvořák created a symphony that transcends cultural boundaries and continues to resonate with audiences worldwide.

# GRATITUDE

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Thank you to all our donors for their wonderful support. They help our orchestra thrive! This donor list includes donations we received since January 2020, as we were unable to honour our donors during the pandemic.

## **Donor List \$1,000 or More**

100 Women Who Care  
Robert Bentley and Anne Richards-  
Bentley  
The Don Middleton  
and Clayton Wilson Fund  
The Estate of John Donat  
The Estate of Paul Willis, Bequest for  
the Concertmaster Chair  
The Estate of Uriel Rozen  
Frank Lowrey  
Angela Swan  
Addison Tallman  
Bill McQueen Scholarship, created by  
Addison Tallman  
Russell Westkirk

## **\$500 to \$1,000**

Anonymous  
Daniel Manley  
Elizabeth Mitchell and Robert Mansell

## **\$100 to \$499**

Doug Arcand  
Ian and Carol Blain  
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Elizabeth Brown  
George Dalton  
Douglas Dent  
Bob Duncanson  
Aaron Fenton  
Megan Foley  
George Kawasaki  
Andrew Lam  
Helen Li  
Kirk and Kim Montgomery,  
honouring David Beattie  
Holly Price  
Paul Rodger  
William Ross  
Brian Terry  
Wayne E. Wylie

## **\$20 to \$199**

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Rejan Beaudin  
David Beattie  
Deborah Drummond  
Oksana Hohol  
Channy Huang  
Jason Neill  
Barbara A. Rodger  
Gary Rogers  
Michelle Ruel  
Catherine Swan  
Kevin Uchikata  
Chris Yoshida  
Daniel Zeler

## **SUPPORTING THE CCO**

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Counterpoint Community Orchestra is a charitable organization that relies on the support of its donors. We issue tax receipts for donations of \$20 or more. The CCO will acknowledge all donations and financial gifts in one or more concert programme, plus has some thank-you gifts for larger donors:

- A CD or access to an MP3 recording of a concert for all donations of \$100 or more
- One ticket for three consecutive concerts for all donations of \$500 to \$999
- Two tickets for three consecutive concerts for donations of \$1,000 or more.

## **HOW TO DONATE**

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- In person at a concert
- By mail to: Counterpoint Community Orchestra –  
20 Bloor Street, PO Box 75134, Toronto, Ontario,  
M4W 3T3
- Through Canada Helps (823433123 RR 0001)
- [Click here](#) to access Canada Helps

# **The Bill McQueen Music Scholarship**

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The Bill McQueen Music Scholarship is an annual scholarship, funded by a generous donation from Mr. Addison Tallman, a long-time supporter and former Director of Counterpoint. The Scholarship is in memory of one of our founding members, clarinetist Bill McQueen. It is available to tertiary-level instrumental music students in the Greater Toronto Area, and winners will play with Counterpoint during the season. It provides an opportunity for even more engagement with the music community, and to bring an exciting performing experience to young musicians. We are pleased to announce that Jaedon Daly has won this scholarship for the 2022-2023 season.

Jaedon Daly is a Violinist/Violist and a music student at the University of Toronto. The CCO has enjoyed performing with Jaedon this past season.

## **List of Volunteers**

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Many thanks to the volunteers:

Bob Bentley and Ann Richards-Bentley	Patrick Slaney
Rick Fraser	Lilly Turmel
Alice Kristo	Dr. Judy Turner
Robert Mansell	John Todd
Bennett Mitchell	Renee Vroom
Bob Mitchell (CCO Librarian)	Chris Yoshida
Paul Rodger	Temeka

If you are interested in joining us as a volunteer, contact us at [info@ccorchestra.org](mailto:info@ccorchestra.org) or visit our website [ccorchestra.org/volunteer](http://ccorchestra.org/volunteer)

