
◊ Hear Ye! Hear Ye! ◊

Cathedral Bluffs Symphony Orchestra

July 2009

CBSO Board President's Message

"Introduction to the CBSO 2009/2010 Season"

MURRAY FINKELSTEIN
CBSO Board President

The 2009/2010 concert season of the CBSO continues the spirit of innovation and variety championed by our Music Director, Norman Reintamm. Our programming features an eclectic mix of soloists, including organist Shawn Grenke and returning favorites pianist Robert Horvath, trombonist James Lebens, and saxophonist Jim Galloway. We are particularly excited by our new collaboration with the National Ballet of Canada. The Apprentices of the National Ballet will be featured as soloists during our February concert in performances of highlights from *Sleeping Beauty* and *Swan Lake*. We are pleased to be able to continue our popular series of pre-concert talks by guest speakers. Attendees have found them to be entertaining as well as informative, and the talks are a wonderful way to start your CBSO evening.

The season begins with our traditional "free admission" concert at the Scarborough Civic Centre on the afternoon of September 27. This concert features the finalists of the 2009 CBSO/Royal Conservatory Competition, each playing a movement from their competition concertos. The orchestra and the audience never fail to be dazzled by the skill and talent of these young artists. We invite you to join us at the Civic Centre to hear a sample of the future of Canadian music making.

The formal season begins with our first subscription concert on November 14. This concert will feature Amir Safavi, the winner of the 2009 CBSO/Royal Conservatory Competition. Amir is a

young violinist who astonished the jury with his technical prowess and musicality. He will perform the ever-popular Bruch violin concerto. We end the evening with the First Symphony of the Finnish composer, Jan Sibelius.

Our pre-Christmas concert on December 19 will feature organist Sean Grenke in several works never before performed by CBSO. These include the organ concerto of Francis Poulenc and the very popular melody-filled Third Symphony (the Organ Symphony) of Camille Saint Saens. We are pleased to announce that we will once again be joined by a choir, the Xiao Ping Chorus, for a selection of Christmas Choral favourites.

Our third Subscription Concert on February 6 would be a wonderful occasion to introduce your younger friends to the delights of orchestral music. Not only will we be featuring the National Ballet Apprentices in Tchaikovsky ballet highlights, but the orchestra will be performing the delightful tale *Peter and the Wolf*, by Prokofiev.

The fourth subscription concert will be our annual Pops Concert. We are delighted to announce the return engagement of Jim Galloway and Friends. This concert will feature "Hot and Suite", original compositions and arrangements combining jazz and orchestra by Jim and Rosemary Galloway. This work was premiered by Jim at the Edinburgh Festival, and we are thrilled to be able to introduce it to our Toronto audience.

Our Annual Fund-raising Concert will be held at St Timothy's Church on April 17. This concert will feature trombone soloist James Lebens and the world premiere of a composition by our multi-talented Maestro Norman Reintamm. Novelty will be balanced by tradition

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Notes from the Podium

NORMAN. REINTAMM
CBSO Conductor

Dear Friends,

As I write this, it is the middle of the summer - time for rest and relaxation, barbeques, and general down time.

Well, sort of.

Both Colleen and I have had a little bit of time off, but this is actually the time that we spend planning and putting the finishing touches on the upcoming season. In addition, I know that Colleen has been very busy in her other role as the financial wizard for the TDCanada-Trust Toronto Jazz Festival.

I am looking forward to working with the National Ballet of Canada's YouDance programme, a reprise of Jim Galloway's extraordinary playing, and our many talented young artists. I even have a meeting next week to figure out how we are going to get an organ on stage for the Saint-Saens Organ Symphony!! By the way, I have not forgotten about the carol sing for the December concert.

Yes, I hear you all saying, Norman, you need to get away for a little while. And, yes, I am going to take your collective advice. I will put the email and the

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when we also perform two favorites: The William Tell Overture by Rossini and Haydn's last Symphony #104.

Our season concludes May 29, 2010 with 3 very popular works: Wagner's Meistersinger Overture, the wonderful Second Piano Concerto by Rachmaninoff, featuring local favorite Robert Horvath, and the 9th Symphony, "The Great" by Franz Schubert. These magnificent works will bring our 24th season to a thrilling close.

To encourage additional members of the public to join our family of subscribers, we have introduced a discount for new subscribers: \$20 off the price of a new subscription. Please encourage friends and relatives to take advantage of this offer and to join us in experiencing the satisfaction and delight of listening to great music.

"We have introduced a discount for new subscribers: \$20 off the price of a new subscription."

To order concert/subscription tickets:

Cathedral Bluffs Symphony Orchestra
P. O. Box 51074, 18 Eglinton Square
Scarborough ON M1L 2K2

Box Office: 416.879.5566

Box Office E-mail:

boxoffice@cathedralbluffs.com

CBSO Tickets Website:

www.cathedralbluffs.com/main/tickets.htm

CBSO Main Website:

www.cathedralbluffs.com

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telephone away for a little bit of time at the beginning of August.

What is of great importance and fun for me is the planning of the CBSO's 25th anniversary season, which will be our 2010-11 season. Yes, it will be 25 fabulous years, folks! Little by little during the 2009-10 season, we will let you know about the festivities and concerts planned for this milestone in CBSO's history.

This season you will see changes on our website, providing our patrons with video clips of concerts, interviews with our soloists, links to items of musical interest and more. It is very important to me that our audience become as involved as possible, not only on concert nights, but also in the 'behind the scenes stuff' that makes the CBSO what it is.

Finally, I would like to invite you to the first Maestro's Birthday Picnic, which will feature the Canadian Jazz Quartet, great Caribbean food, and a big birthday cake! The location will be the lawn of St. Timothy's Anglican Church at 4125 Sheppard Ave East from 2-5 on August 15. Admission is Adults \$25, Teens \$15, ages 12 and under "free" and all proceeds will go to the CBSO.

All tickets will be purchased at the door but we need to hear from you before then so that enough food is prepared for everyone. *Please RSVP: cbso picnic@rogers.com.*

I look forward to seeing you at the PCHo Theatre and talking to as many of you in person as I possibly can.

Your friend,
Norman.

Letter from the Editor
"Building a Family"

ALBERTO BEHAR

Editor of Hear Ye

There are three elements for a community orchestra to be successful. They are the orchestra itself, the public and the volunteers.

No need to talk about the importance of the orchestra, since this is the machine that drives the whole. Even though we are dealing with a non-professional body, the orchestra has to be good, meaning, it has to sound as close as possible like a professional orchestra. This is the result of many hours of hard work and dedication from each one of the members as well as from the conductor, who is the one that guides and inspires the entire body of players.

No orchestra is successful if it is not able to draw an audience. In other words, no audience, no orchestra. And that does not apply only to the income that the audience generates. The orchestra **MUST** attract its audience by properly choosing the repertoire, by executing it with skill and enthusiasm and by convincing the audience members that they are an indispensable part of the making of music.

What about the volunteers? Well, again, there is no successful community orchestra without volunteers. Volunteers are an integral part of the functioning of CBSO by fulfilling two very important aspects of the making of music, which are:

- ◆ executing important jobs such as ushering, distributing programs, controlling tickets etc.; and
- ◆ being links between the orchestra and its audience.

For a number of years HEAR YE has been acting as one of the tools used to improve the relationship of the three elements by providing news about the orchestra, information regarding upcoming concerts etc. Under the editor-

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Letter from the Editor
"Building a Family"
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ship of the Orchestra Manager, Colleen O'Dwyer, there have been several issues produced annually, doing precisely that. This is what we intend to continue doing. Starting in August 2009, there will be a Hear Ye before each of the subscription concerts. It will be sent by e-mail to those members of the three groups who have e-mail access or by regular mail to whoever requests that way of receiving it.

Each issue will contain a Letter from the Conductor, some information regarding the concert, music to be interpreted and their composers. Something new will be made to the interview section. In each newsletter there will be an interview included of one of the three elements (an orchestra musician, a volunteer or a member of our audience). So don't be shy if you are approached by a member of the Editorial Board and are requested sit for an interview. We want to know who our audience is and their motivation to attend our concerts. You will also find some articles of general interest to all three building blocks of our successful orchestra

Finally, we would like to hear from you, our readers. So, we warmly invite Letters to the Editor. We want to hear from you - what you like, dislike, your suggestions for improvements, etc. We welcome your comments!

E-mail: info@cathedralbluffs.com

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In summary, we would like HEAR YE to serve not only the three groups, but also that the three groups feel ownership of HEAR YE, since we are all part of the same CBSO family. Together we will help CBSO thrive in the years to come.

Playing the Piano; Playing with Fire

MAXIMOS FARMAKIDIS
 Bass Player with CBSO

This title comes from a study on the "Occupational Hazards of Playing the Piano" by Jonas Sen, and it gives us a complete picture of the problem of performance-related injuries. The history of performance-related injuries and disorders for instrumentalists goes way back. The classic example is that of Robert Schumann's injury to the middle and ring fingers of his right hand which prevented him from a career as a piano virtuoso. The problem is not limited only to pianists, but it affects all instrumentalists. There are many musculoskeletal disorders and overuse/misuse syndromes that come from the many hours of practicing for numerous consecutive years. Tendonitis, Carpal Tunnel Syndrome, Nerve Entrapment and Focal Dystopia are just a few. These medical terms take us away from the festive image of music and bring us into a more realistic and human world of music. Studies show that the possibility for a performer to be injured during his career is at the range of 50 to 80 percent. The cause of the injury is tight performance scheduling. The musician, to accept the performance engagement, forces himself or herself to practice for many hours with only a few breaks. This practice increases the risk and it causes the break down. Many health professionals specializing in the area of Medical Arts want to see conservatories and music institutions offer courses on education and prevention of performance-related injuries. Presently, there is only minimal progress in this matter. Musicians are not medically trained, and many will not see the reason for all this until an injury happens to them. Fear from bad publicity and subsequent loss of work engagements forces injured musicians to hide their performance-related injuries. This secrecy will prevent other musicians from getting the message and creating the conditions of an awareness of the problem and protection from it. From all of this, we can see the point of the title "Playing the Piano: Playing with Fire?"

Am I Losing My Hearing?

ALBERTO BEHAR
 Editor of Hear Ye

Am I losing my hearing? This is a question that may send tremors down your spine, since for a musician the hearing is the very precious gift that he possesses.

In this article we will review some basics regarding how we can lose our hearing and how do we know that "there is something wrong with my hearing".

There are many causes for hearing loss: use of drugs that can affect the acoustical nerve (such as the streptomycin), aging, some infections, just to quote the most prevalent. However, the cause that by itself has become the single most important generator of hearing losses is the excessive noise.

It is a well known fact that prolonged exposures to high noise levels can damage the delicate hearing cells located in the inner ear. The consequence of such damage is a gradual loss of hearing, which starts with the frequencies in the 4000 Hz band (close to C8) and gradually extends to higher and lower frequencies.

The unfortunate effects of this type of hearing loss is that:

- a) the process is slow and when the person becomes aware that "there is something wrong", the loss is important as to disturb his life, and
- b) the loss is permanent, due to the fact that the nerve tissues cannot heal or be cured.

There is more than one harmful effect from being exposed to loud noise. Often the loss is combined with tinnitus, or ringing in the ears, that consist in hearing inexistent noises. Tinnitus occurs frequently after an exposure to loud noise or even a single impulse (such as a gun shot), although in those cases, it is of short duration and disappears with time. Tinnitus varies in tone (frequency) and duration, but in severe cases the person can be awoken from his sleep, just because of this inexistent noise, generated by the affected ear.

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In an industrial setting, most workers are aware about the relation between noise and hearing loss. There are also laws and regulations regarding the maximum level a person can be exposed to. Most often workers are protected by wearing hearing protectors, in the form of muffs or plugs. There are more than 400 different types, shapes, etc. in the market, so there is always a product that is appropriate for a particular user.

The exposure to loud music is particularly harmful to waiters or barmen because of the length of their exposure: full shift every day. However, for the same reason of length and frequency of exposure, plus high levels, something similar may and does occur to professional musicians, disc jockeys, etc.

As we mentioned before, hearing loss as a consequence of exposure to loud noise does not appear from one day to the other. It is a slow process that may take several years before it becomes noticeable. The first effect is a difficulty in understanding speech: the person hears but cannot understand easily. Speech sounds to him almost as a mumbo-jumbo especially in environments where there are many persons talking (bars, restaurants). His reaction, most often, is to negate the fact and to accuse the other people of talking in a muffled way. He also used to listen to the radio/TV at a volume much too high for the persons surrounding him. In a way he becomes a nuisance and everyone in his household recommends him to see his doctor. When, finally, he decides to do so, an audiometric test shows a considerable loss of hearing that often requires use of hearing aids. Unfortunately, there is no cure for the hearing loss: what is lost is lost and the only thing to be done is to try to conserve what hearing is left by staying away from loud noises.

The final question is how loud is loud? In scientific terms (and also as per the Ontario



You have read and enjoyed Hear He for many years. The Board of Directors has decided to introduce some changes, some of which you have seen here. We would like to hear from you with your comments - likes, suggestions, etc. Contact info is in the Letter from the Editor on page 3.

Health and Safety Act) no one should be exposed to more than 85 dBA for more than 8 hours daily. In practical terms, whenever you have to raise your voice in order to talk to someone near you, most probably the ambient noise is close to that limit.



Important Notes

Parking: The parking lot for the P.C. Ho Theatre is shared with the Burrows Hall Community Centre and is located immediately south of the building with the entrance off Progress Ave. Parking is also permitted on Progress Ave.

Donations & Tax Receipts: CBSO is a registered charity (389036 4573 RR00001) and gratefully accepts donations of any amount to sustain and expand its programs. Your generosity will be acknowledged in our concert program, unless requested otherwise. You will be contributing to an organization with a solid financial track record, a reputation for artistic excellence and a Scarborough focus. Tax receipts for donations over \$10 will be forwarded once a year in December, or immediately upon request.

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