



HEAR YE HEAR YE

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA

DECEMBER 2010



SECOND CONCERT OF THE SEASON PROGRAM NOTES DR. MURRAY FINKELSTEIN BOARD PRESIDENT & PRINCIPAL OBOIST

Our concert on December 18, 2010 will be a wonderful mix of the young and old(er), vocal and instrumental, and the serious and joyful. We are pleased to welcome back to the stage of the P. C. Ho Theatre the guests who delighted us last year: The Beaches Suzuki School of Music musicians and the Xiao Ping Chorus. The first half of the program will feature seasonal favorites including carols and the Choral Fantasia of Ralph Vaughan Williams. For Vaughan Williams, "light" never meant "slight." This short work, which stitches together both the familiar and the new, captures Christmas like few other works. The first

half finishes with a solo appearance by our concertmaster, Ines Pagliari, who will appear with two friends as soloists (cello: Beata Csuka (who used to be our CBSO Principal Cellist) and piano: Marianne Gast) in the tuneful Triple Concerto for piano, violin, and cello by Beethoven.

After the intermission, we end the program with the magnificent Fourth Symphony of Peter Tchaikovsky. Like the Beethoven Fifth Symphony, this work begins with a rhythmic theme that signifies "Fate". However, whereas Beethoven the bold,

Cont. on page 2

A GOOD CONCERT HALL ALBERTO BEHAR HEAR YE EDITOR & CBSO VIOLINIST

We all attend events that are done in specialized places that have different names: concert halls, live or movie theatres, churches, church halls, etc. We don't usually pay attention to their acoustics, especially if the sound is amplified, in which case the volume has been adjusted to optimum level. This is typically the situation in movie theatres.

Something different happens in some churches or theatres where one does hear the person who is talking, but has difficulties in understanding his speech. That is when

we use the expression of "place with bad acoustic".



To understand what is going on, we have to think of what is happening with the sound when it travels from the mouth of the person who is speaking to the audience's ears. When the sound leaves the mouth of the speaker it travels in all directions. In other words, it does not only go from the mouth to the ear. It also travels to the surrounding walls, the floor and

Cont. on page 2

NOTES FROM THE PODIUM MAESTRO NORMAN REINTAMM CONDUCTOR

Dear Friends,

It was my sincere pleasure to be the conductor for the first Clifford Poole Memorial Competition. Clifford, I believe, would have been very proud of what we accomplished.

Competitions can be very positive or very negative experiences for young performers. I have always been of the opinion that we at the CBSO need to pave the way for young artists, showing them that music making can be a joyful and positive experience.

For me it is wonderful to see the joy in a young musician's eyes when they realize that they are playing their chosen

instrument for the sheer enjoyment of their art. Unfortunately you don't see the soloists' expressions that I see from a close up perspective. As a conductor, I try to maintain close communication

"As a conductor, I try to maintain close communication with our young soloists during their performances."

tion with our young soloists during their performances. I see the smiles, the grimaces, and the body gestures that they demonstrate while playing. As the conductor, it is my pleasure to give these musicians a "knowing smile" from the podium, making sure that they know that I am with them 100%. In rehearsal, if certain passages are not going well, I try to ensure that I have done my

Cont. on page 2



LISTING OF CBSO'S
EXCITING 25TH
ANNIVERSARY SEASON
ON LAST PAGE



**SECOND CONCERT OF THE SEASON
PROGRAM NOTES (CONT.)**
DR. MURRAY FINKELSTEIN
BOARD PRESIDENT & PRINCIPAL OBOIST

fearless musical pioneer *pizzicato* (plucked string) “takes Fate by the throat”, for playing by the strings of the Tchaikovsky it’s the other way orchestra. As the string players fingers are about to be around. Why? Because he was insecure, fatalistic, neurotic, introverted? Perhaps the orchestra jump in to have their say, before once again

“Destiny, that fateful force which impedes the impulse toward fulfilment, which jealously ensures that prosperity and peace are never complete and cloudless, which hangs overhead like a sword of Damocles. It is invincible and you will never vanquish it. All that we can do is subject ourselves

and vainly lament.” The first movement explores the struggles of the artist’s life. The second movement is framed around a Russian folk song introduced at the beginning by the oboe and re-appearing at the end in a tender moment for the solo bassoon. The third movement Scherzo is famous for its extended

“We are pleased to welcome back to the stage of the P. C. Ho Theatre the guests who delighted us last year: The Beaches Suzuki School of Music musicians and the Xiao Ping Chorus.”

handing off to the strings for the final plucks. The Symphony ends with a loud, fast, and joyous affirmation and celebration of life. We at CBSO wish you a joyous holiday season and a happy, healthy, and prosperous 2011.



A GOOD CONCERT HALL (CONT.)
ALBERTO BEHAR
HEAR YE EDITOR & CBSO VIOLINIST

large volume auditoria, such as some churches have. There are so many reflections, that it becomes difficult to understand the person who is speaking especially for people sitting far away from him. One way to correct that is by amplifying the voice and distributing it through speakers located around the place.

Something similar happens with music, where instead of only one speaker, there are many instruments (especially in the case of a large orchestra) that has to be perceived clearly. In a good concert hall, the quality of the sound becomes exceptional. On the contrary, in poorly-designed halls, the sound appears messy and one cannot distinguish well the different groups of instruments. The result is music of poor quality.

Designing a good concert (or opera) hall is a serious endeavour, somehow related to the number of spectators. There is the old saying that a hall with less than 500 seats always

NOTES FROM THE PODIUM (CONT.)
MAESTRO NORMAN REINTAMM
CONDUCTOR

best to rehearse with them in order to make sure that these passages will be well-played in performance. This often means hours of individual rehearsal behind the scenes.

I would suspect that any young aspiring soloist, having performed with our orchestra, leaves our stage knowing that s/he has had the full support of our musicians and the conductor and that they have truly learned something good about the relationship between the soloist, conductor, and the orchestra.

From a personal point of view, I wish that I had had the constructive experience of the CBSO concert stage during a competition. I remember being absolutely terrified going into competitions. Winning was all. What was forgotten was the humanity in music making. I think that knowing the fright that can accompany a young person on stage, possibly performing for the first time with an orchestra, makes me want to strive to be as good a pedagogue as possible when it comes to preparing young artists for the stage.

I thank you, our patrons, for the honour of letting me lead the first Clifford Poole Competition.

Thanks Clifford!

I am sure that I am speaking for my colleagues in the Orchestra, and for you, our patrons, in saying that we are very thankful for all the musical gifts our young soloists have given to us. This sentiment is especially meaningful during this time of year, which is so significant in many of our world's diverse faiths and beliefs.

On my part, I would like to take a moment to wish all of you a Merry Christmas! I hope that you will enjoy a peaceful and meaningful time with your families and loved ones.

Your friend,
Norman.



sounds well. Designing a hall with a capacity between 500 and 2000 seats requires a good acoustician. However, for larger halls one needs a good prayer so that God could help him.

Our CBSO is fortunate to play in a hall with very good acoustical characteristics. The resulting sound is of high quality for the benefit of not only the public, but also the musicians by allowing them to hear the different instruments clearly in the orchestra.



MEET DAVID RODRIGO CBSO CELLIST

ALBERTO BEHAR
HEAR YE EDITOR & CBSO VIOLINIST



David has a quite an unusual story. He was born in Barcelona, Spain, in a music-loving family. His father was a Baptist minister. Although not a professional musician, he was a very gifted pianist and an unbelievable sight-reader whose theory was that you should be able to

read music in the same way you read texts. He was also director of the church choir and any other musical activity at his place.

In the church building David has access to the church organ, two pianos and one harmonium, so from an early age he was "playing with" and playing all three different types of instruments. The one he liked the best was the harmonium that on top of "making" music was a good physical exercise for the young David.

David studied at the Barcelona Conservatory. His instruments at this time were the piano and the cello. At the same time the curriculum required studying solfege, music theory, harmony, etc. In addition, he was required to play in the orchestra of the conservatory.

His wife to be, a Canadian, was a high school teacher, who decided to travel Europe. Chance was that the first country she

visited was Spain, where she met David. Ten years later, they decided to move to Canada and that is how David started his Canadian experience.

At the beginning, because he didn't know anybody, he didn't play for several years. Allan Shantz, a fellow cello player from the CBSO introduced him to Cliff Poole, who asked David if he can play in tune (For us who have known the jocular way of Cliff, such a question is not a surprise...). David's answer, in the same tone was "sometimes" to which Cliff told him "... come to play on Monday". And that was how David came to play with the CBSO.

This is not the only orchestra he plays with. Occasionally he is with the orchestras of Brampton, Unionville and Oakville. Also with any chamber orchestra that requires an experienced (and good) cello player, since cello is David's life!

For seven years David was the CBSO Manager of Fundraising, a vital job within CBSO, and we truly thank him for that. After David's term, one of our French horn players, Theresa Harding, ably took over that position.

David has also hobbies. He likes to ride his bicycle and also plays tennis. Another activity that he is addict to is travelling on vacations to his beloved Barcelona, where with his friends he enjoys the Spanish sun and wine (he didn't specify the order of those two).

The cello section of the CBSO is very fortunate to have David with them as is our entire orchestra.



**CORRECTION/ADD'L INFO TO ARTICLE IN
LAST ISSUE OF HEAR YE HEAR YE:
MEET JOAN RASMUSSEN
CBSO VIOLINIST**
ALBERTO BEHAR
HEAR YE EDITOR & CBSO VIOLINIST



In 1952, Joan was invited to join an all-girl Orchestra - strings and piano. In 1953 they were invited to participate in celebrations for the Coronation of Elizabeth II and sailed to London on the Libertè. The first performance was in the Royal Albert Hall and then subsequent TV and Radio broadcasts. The tour ended with a visit to

our troops in Germany after which they sailed home on the Ile de France. It was seven wonderful weeks.

(The Promenade Symphony did not go to England. It was a summer orchestra only.)



MCHUMOR.com by T. McCracken



Recently discovered music compositions:
Mozart's quartet for harpsichord, viola,
banjo and ghetto blaster.

©T. McCracken mchumor.com



2010/2011 CONCERT & EVENT

DATES

- ✓ **Saturday August 7, 2 pm,** Maestro's Birthday Bash
Lawn of St. Timothy's
- ✓ **Sunday Sept. 26, 2 pm,** Young Artists Concert
Scarborough Civic Centre
- ✓ **Sunday Oct. 17, 4 pm,** Norman Reintamm
St. Timothy's and Friends Recital
- ✓ **Sat. Nov.13, 8 pm,** P.C.Ho Theatre Subscription #1
- Sat. Dec.18, 8 pm,** P.C. Ho Theatre Subscription #2
- Sat. Feb.5, 8 pm,** P.C. Ho Theatre Subscription #3
- Sat. March 12, 8 pm,** St. Timothy's Annual Fundraiser
- Sat. April 9, 8 pm,** P.C. Ho Theatre Subscription #4
- Sat. May 28, 8 pm,** P.C. Ho Theatre Subscription #5

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA

P.O. Box 51074
18 Eglinton Square
Scarborough ON M1L 2K2

Box Office: 416.879.5566
Box Office E-Mail: cbsoboxoffice@gmail.com
CBSO Tickets Website: www.cathedralbluffs.com/main/tickets.htm
CBSO Website: www.cathedralbluffs.com



All subscription concerts this year will be performed at the P. C. Ho Theatre, which is part of the Chinese Cultural Centre of Greater Toronto—5183 Sheppard Avenue East, Scarborough, one block east of Markham Road

YOUR COMMUNITY ORCHESTRA WITH HEART.



Coffee Time Is Anytime!



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



RBC Royal Bank



Scotiabank



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 (89036 4573 RR0001) 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.

Privacy Policy: CBSO respects your right to privacy and we undertake to keep the personal information of all constituents in strict confidence. Our policy and procedures mean that you have control over how we collect, use and disclose your information. We collect your name, address, email and telephone numbers to correspond with you. This information is used by CBSO only and is not available to anyone else. For our complete Privacy Policy, please contact us.

Discrimination Policy: All affiliates of CBSO have a right to be free of hate activity based on race, ancestry, place of origin, colour, ethnic origin, disability, citizenship, creed, sexual orientation, gender identity, age, marital status, family status, receipt of public assistance, political affiliation, religious affiliation, record of offenses, level of literacy or any other personal characteristics.

Perfume / Cologne / Scented Cream: In consideration of those people who have allergies, it is respectfully requested that musicians and members of the audience refrain from wearing any perfume, cologne or scented creams at the concerts.

HEAR YE HEAR YE: Alberto Behar—Editor; Pamela Fell—Publisher; Tom, Margaret & Lorrie Kelimbet—Proofreaders