

HEAR YE HEAR YE

FEBRUARY 2010

THIRD CONCERT OF THE SEASON: RUSSIAN BALLET AND FABLE DR. MURRAY FINKELSTEIN BOARD PRESIDENT & PRINCIPAL OBOIST

The novelty and excitement continues with the next program of the CBSO on February 6, 2010. The concert will open with the Polonaise from Tchaikovsky's opera Eugene Onegin. The orchestra will then be joined on stage by dancers from the YOU (Youth Outreach Understanding) dance program of the National Ballet of Canada who will perform highlights



from Tchaikovsky's Swan Lake and Prokofiev's Romeo and Juliet. The dancers in YOU dance are all apprentices with The National Ballet of Canada who were selected

for the apprentice program after a rigorous two-week audition process. The music to be performed by the orchestra accompanying the dancers includes the White Swan Pas de Deux, the Swan Lake Pas de Six, the Balcony Pas de Deux and a Tarantella.

YOU dance website:
<http://youdancecanada.ca/>

Following the intermission, the orchestra will perform Sergei Prokofiev's famous musical fable, Peter and the Wolf. The work is a story (with both music and text by Prokofiev), spoken by a narrator accompanied by the orchestra. We are pleased to introduce as our narrator the film

NOTES FROM THE PODIUM MAESTRO NORMAN REINTAMM CONDUCTOR

Dear Friends,

Over the past years, I have worked in many areas of music making- ballet, opera, and the symphonic side of the stage. What has struck me on a regular basis is the reluctance of many conductors to combine their orchestras with the dance genre. Personally I find dance to be an excellent partner for a symphony orchestra. The lyricism of the body is an incredible thing to watch. If you combine this with the lyricism and vitality of an orchestra, something magical happens on stage.

For our upcoming concert,

we are indeed privileged to have as our partners the YOU dance ensemble from the National Ballet of Canada. As I have mentioned before, part of CBSO's mandate is to work to promote youth in the arts. The YOU dance ensemble is a

"...part of CBSO's mandate is to work to promote youth in the arts"

stepping-stone for young dancers to join the full professional dancers of the National Ballet of Canada. This group, led by Lindsay Fischer, has gained an excellent reputation for itself in Canada, especially for their performances for youth audiences.

On a personal level, Lindsay Fischer and I have known each other for a number of

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◆ Corrections ◆ to "The Musical Scale" Article in December Hear Ye

- a) The name of the author is **Maximos Farmakidis** not Maximos Farmikidis
b) The paragraph:
Another reason for not creating an **unequally divided** scale was that ancient Greek music was monophonic and the use of an **equally divided** scale didn't present a problem.

SHOULD READ:
"Another reason for not creating an **equally divided** scale was that ancient Greek music was monophonic and the use of an **unequally divided** scale didn't present a problem."

CBSO'S VISION FOR COMMUNITY OUTREACH GARY PATTON – BOARD MEMBER



Please see enclosed article on a separate sheet being sent along with this issue of Hear Ye.

CONCERT DATES

2009

- ✓8pm Saturday November 14
- ✓8pm Saturday December 19

2010

- 8pm Saturday February 6
- 8pm Saturday March 13
- 8pm Saturday April 17
"Annual Fundraising Concert"
- 8pm Saturday May 29

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THIRD CONCERT OF THE SEASON (Cont.)**DR. MURRAY FINKELSTEIN
BOARD PRESIDENT & PRINCIPAL OBOIST**

and stage actor, Allen Stewart-Coates.

In the story, Peter, a Soviet Young Pioneer, is at his grandfather's home in a forest clearing. One day Peter goes out into the clearing, leaving the garden gate open, and the duck that lives in the yard takes the opportunity to go swimming on the nearby pond. She starts arguing with a little bird ("What kind of bird are you if you can't fly?" – "What kind of bird are you if you can't swim?"). Peter's pet cat sneaks up on them, and the bird –warned by Peter– flies to safety in a tall tree while the duck swims to safety in the middle of the pond.

Peter's grandfather scolds Peter for being outside in the

meadow ("Suppose a wolf came out of the forest?"), and, when Peter defies him (saying that "Pioneers are not afraid of wolves"), his grandfather takes him back into the house and locks the gate. Shortly afterwards a big, grey wolf does indeed come out of the woods. The cat quickly climbs into the tree, but the duck, which has excitedly jumped out of the pond, is chased, overtaken and gulped down by the wolf.



Pioneer Peter fetches a rope and climbs over the garden wall into the tree. He asks the bird to fly around the wolf's head to distract him, while he lowers a noose and catches the wolf by his tail. The wolf

struggles to get free, but Peter ties the rope to the tree and the noose only gets tighter.

Some hunters, who have been tracking the wolf, come out of the forest ready to shoot, but Peter gets them to help him take the wolf to the zoo in a victory parade (The piece was first performed for an audience of pioneers during May Day celebrations) that includes himself, the bird, the hunters leading the wolf, the cat and grumpy grumbling Grandfather. ("What if Peter hadn't caught the wolf? What then?") In the story's ending, the listener is told that "if you listen very carefully, you'd hear the duck quacking inside the wolf's belly, because the wolf in his hurry had swallowed her

alive."

Each character in the story has a particular instrument and a musical theme, or leit-motif:

- Bird: flute
- Duck: oboe
- Cat: clarinet
- Grandfather: bassoon
- Wolf: french horns
- Hunters: woodwind theme, with gunshots on timpani and bass drum
- Peter: string instruments

This delightful and varied concert is the ideal concert to bring along a young relative or friend to introduce them to the joys of live music and dance in the fabulous setting of the P.C. Ho Theatre.

Quackingly yours,
Murray Finkelstein

**NOTES FROM THE
PODIUM (Cont.)****MAESTRO NORMAN REINTAMM
CONDUCTOR**

years now. What is unique about Lindsay is that he is a good musician himself as well as a fabulous dancer. In this way, he is able to combine a feel for music and dance from both a dancer's, and musician's perspective. This was also a singular opportunity for me to get in on the groundwork for the choreography of one of the pieces on our February programme. During one of our early meetings, I suggested to Lindsay that he might choreograph something specifically for this concert. I had just finished playing a series of four Bach piano concerti with the CBSO and Lindsay had a good feeling for one of these pieces. Hence, the choreography for the Bach Double Piano Concerto was born.

I hope to see you all at the February concert, and I hope that you are all looking forward to this event as much as I am!

In friendship,
Norman.

THE FLUTE**CHRISTINE FONG – FLAUTIST**

The flute, being one of the more superior instruments of the orchestra, has a long history and requires much skill to play effectively. Of course, when you talk to a brass player, they will disagree. One colleague, who shall remain nameless, says that the flute is so easy to play that one only has to hold it out of a car window and it will play by itself. This kind of friendly rivalry between musicians has long been a part of orchestra life. Keeping that in mind, I will try to stay on topic and keep my comments about brass players to myself.

The flute works by making the air vibrate. Sound is produced when the air is directed against the sharp edge of the sound hole in the mouthpiece. Then, as the air vibrates, the length of the tubing determines the pitch. When you see us flapping our fingers, what we're actually doing is changing the length of the tubing by closing the holes along the body of the flute and

that changes the pitch.

The colour of the tone that the flute generates is determined by many different variables. The shape and weight of the tubing, the type of metal used the shape of the hole in the mouthpiece, and the angle of the edge against which the air is blown, are just some of the factors involved in sound quality. One can choose from a wide variety of modern flutes where each variable changes the tone of the instrument completely. Buying a flute today can be an overwhelming process.

The most important of these variables, of course, is the player's own mouth which we call the "embouchure." That just means the position and shape of the lips and mouth as we play.



IMAGERY FOR MUSICIANS

MAXIMOS FARMAKIDIS – DOUBLE BASSIST

In the introduction of his book "Nouvelle Technique de La Contrabasse" famous bass player Francois Rabath says that a difficult passage in music can be improved by closing the eyes and imagining ourselves playing it correctly. At another point he states that it would be a good practice to imagine yourself playing your recital the night before. In a TV interview an Olympic athlete (a high jumping diver), was saying that there are physical limits in the practice and training of high jumping. The limits are imposed by the body's inability to withstand the stresses and the dangers involved in diving from a platform of 10 meters high into a pool. To compensate for the limits in practice time, the diver explained, they have no alternative but to practice diving by lying down and using their imagination.

These two references to practicing in your mind (imagery) triggered my curiosity to further investigate the subject. To my surprise there are more than 200 studies to prove that imagery works. Most of these studies are covering the area of sports but many books covering the area of imagery in music can be

found. Observation derived from studies in imagery suggests that our mind cannot distinguish between a real action and an imaginary one. An image is a blueprint in our mind and we involuntarily follow it in our daily happenings. In this case creating an ideal image of the task we want to accomplish could assist us towards mastering the task. Imagery can not replace practice and you have to be proficient enough to build an image that has a direction towards a musical idea. In addition to their study and observations imagery researchers have numerous interviews with famous golfers, swimmers, and other athletes. In the interviews they all support that imagery works, but for imagery to work certain conditions must be met.

To develop a strong mental blueprint an imaginary action should be in vivid life-like condition. We need to feel the sensation of the muscles pressing against the string or against the keyboard. We should hear the noises and the silence coming from the audience during a performance. The image must be clear of

mistakes otherwise the mistakes will reflect to whatever we are trying to accomplish. Correction to the image must be done if it becomes necessary. Imaging researchers are giving us some explanation on the mechanics of imagery. The left and right hemispheres in our brain serve different functions. The left hemisphere is rational, analytical, verbal and sequential, the right hemisphere is creative, imagistic (pictures, maps, faces) and musical. Our educational and learning system is leaning towards a left hemisphere approach. Everything we learn is presented to us in words and explanations and it is directed to the left hemisphere. With this approach we neglect the strength of our right hemisphere. When we create a blueprint using our left hemisphere, this left hemisphere blueprint will include words, fragmented symbols, pictures, instructions and signs. When we create a blueprint using our right hemisphere, the right hemisphere blueprint will have the imaginary idea that we have placed in our mind and that we want to accomplish. As imagination can be plastered freely, nothing can be better than the product of our imagination. Could imagery be one additional tool in the effort to reach musical excellence?

THE FLUTE (Cont.)

CHRISTINE FONG – FLAUTIST

We can change the tone colour and the pitch of any note by changing the shape of our embouchure, so we always have to be careful about certain "wild" notes on the flute that can go out of tune.

But that is getting very technical!

Let's look at the history of the instrument. As mentioned above, the flute has been around for a very long time. The earliest models were simple tubes of bone or wood with holes for the fingers to cover and a hole at one end from which to form sounds. There were wood flutes from Africa, Stone Age bone flutes from Denmark, metal flutes from Hungary, bamboo flutes from Bolivia and Japan and even clay flutes from the Aztecs. Some of these examples were more like whistles than flutes. And some of them were truly unique as in the nose flutes from Polynesia and Tahiti where one produces sound by blowing air through the nose into the flute.

The flutes that you hear in CBSO were developed in Europe as military flutes in the Middle Ages. The flute became more important by the middle of the 17th century as an instrument of the opera and court orchestra. Early flutes were keyless and fairly difficult to play until the radical developments introduced by Theobald Boehm of Munich in the early 1830's. His key systems resulted in the flautist's ability to fly up and down difficult passages with ease and to be able to play much more in tune. This resulted in composers like Poulenc, Faure, Taffanel, Gaubert and Chaminade writing music during the Romantic period and later that shows off the flute's ability to dazzle with technique and artistry.

When we play in CBSO, our beautiful silver instruments would not be showcased effectively without the help of our dear friends in the other sections of the orchestra. We love to soar with the

strings on a beautiful melody or chase the oboe and the clarinet in a scherzo section of a symphony. But best of all is when everyone joins in and we create that huge wall of sound sparkling with brass and cymbal.

Oh what fun!



Did You Know?

To calculate the date a composition was written by Mozart, first calculate Mozart's age:

Formula: Age = K (Köchel) number divided by 25 add 10.

As an example - K = 400

age = 400 divided by 25 = 16 add 10 = 26

Mozart was born in 1756, therefore 1756 + 26 = 1782 (composition date)

(further info is located in Google, e.g. Mozart+Köchel)

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HEAR YE HEAR YE

Alberto Behar—Editor

Pamella Fell—Publisher



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

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LAST CONCERT

Saturday, December 19th

- Once in Royal David's City
- Holst, Christmas Day
- Poulenc— Concerto for Organ, Strings and Timpani
- Hark the Herald Angels Sing
- Handel— Rejoice Greatly
- Saint-Saëns— Symphony No 3
- O Come all Ye Faithful

Featuring :

- Xiao Ping Chorus
- Shawn Grenke— Organ
- Jenaviève Moore, Soprano
- Cameo appearance of the Beaches Suzuki School of Music

NEXT CONCERT

Saturday, February 6th

- Polonaise (from the opera "Eugene (aka Yvgeny) Onegin"- Tschaikovsky)
- Pas de Six (from the ballet "Swan Lake"- Tschaikovsky)
- Pas de Deux "White Swan" (from the ballet "Swan Lake"- Tschaikovsky)
- Double Piano Concerto in C Major- BWV 1061 (First movement)- J.S. Bach with original choreography by Lindsay Fischer
- Soloists: Bob Ashley and Norman Reintamm

INTERMISSION

- Peter and the Wolf- Prokofiev (Narrator: Allen Stewart-Coates)
- Balcony Scene (from the ballet "Romeo and Juliet"- Prokofiev)
- Tarantella (from the ballet "Napoli"- Bournonville/Paulli/ Reintamm)

With our Season's Special Guest Artists, "the Apprentices of the National Ballet of Canada (YOU dance)"

Pre-concert talk: Lindsay Fischer (Artistic Director— YOU dance)

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.

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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.