

HEAR YE HEAR YE

MARCH 2010

**FOURTH CONCERT OF THE SEASON:
"JIM IS BACK"**
DR. MURRAY FINKELSTEIN
BOARD PRESIDENT & PRINCIPAL OBOIST



The ever-popular Jim Galloway will be back with his friends at our next concert, our annual Pops event, to dazzle us with his consummate jazz artistry. He and his ensemble will be joining the orchestra for the North American Premiere of "Hot and Suite", a composition by Rosemary Galloway, a member of the CBSO bass section. Hot and Suite was given its world premiere at the renowned Edinburgh Festival, and we are delighted to offer our patrons, who just happened to miss the Edinburgh performance, the opportunity to experience the magic without the expense of purchasing a plane ticket.

Within this Rosemary's composition, you will hear quotations from the following tunes:

- 'Emily' - by Johnny Mandel and Johnny Mercer;
- 'Body and Soul' - by Johnny Green, popularised by the Paul Whiteman Orchestra;
- 'Polka Dots and Moonbeams' - by Jimmy Van Heusen;
- 'Heather On The Hill' - by Lerner and Loewe, (from the film *Brigadoon*);
- 'Where Are You' - by Harold Adamson and Jimmy McHugh.

Jim will be joined by members of his "Wee-Big Band". Included are such Canadian jazz luminaries as John Sherwood (piano), Laurie Bower

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NOTES FROM THE PODIUM
MAESTRO NORMAN REINTAMM
CONDUCTOR

Dear Friends,

A number of you asked me to write a little bit more about our last concert with our special guests from the You-Dance programme at the National Ballet. Specifically, about how all this was put together.

As you have already read from the Murray Finkelstein's programme notes, these young artists come to work from all over the world, as part of the National Ballet of Canada. They are tops in their field only requiring final finishing, polishing, and experience with an internationally-rated ballet company.

As such, they need excellence from the musicians

that accompany them. This was one major reason, why I thought it would be good to work with these young artists.

In the development of the CBSO over the past few years, I have noticed that we are pushing our standards to be those of the major community orchestras of Europe. The technical precision of the ballet helped us to, even further, attain these standards.

"...the reward was playing music with a vision towards artistic excellence"

My preparation for this concert started in November, looking at the choreography and familiarizing myself as much as possible with it. In

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THE WORLD OF MUSICAL INSTRUMENTS

BRIEF THOUGHTS ABOUT PIANOS, PART 1©

MICHAEL REMENYI - CELLIST

Note from the Editor:

With this article we are continuing with a series of articles on musical instruments. This second one, about pianos, will come in two parts because of its length. The first part is included in this issue, while the second will appear in the next issue of Hear Ye.

Whether it gets rigorous daily use, or played only occasionally, your piano needs care and maintenance in order to perform well and last a long time. Most of us are aware of the need to guard our instruments from sudden shocks of temperature and humidity, but maintaining that ideal "steady" level can be daunting in our up and down climate.

A piano is comprised of three interrelated set of elements: the *structural*, the *acoustical* and the *mechanical*.

The *structural* elements support a string tension of between 24,000 and 35,000 pounds (depending on size and type of piano).

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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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**FOURTH CONCERT OF THE SEASON
"JIM IS BACK" (Cont.)
DR. MURRAY FINKELSTEIN
BOARD PRESIDENT & PRINCIPAL OBOIST**

(Trombone), and Don Vickery (Drums).

The concert will open with the orchestra performing a medley of wonderful tunes by Duke Ellington. In keeping with our guiding principle of fostering the development of young musical talent, we are pleased to announce that just prior to Jim Galloway's appearance on stage the orchestra will be joined by the Jazz Ensemble from the Sir Oliver Mowat Collegiate Institute, giving these young folks a chance to "strut their stuff".

This will be a fun and exciting evening, as our Pops Concerts always are. We look forward to having you and your friends join us, and our friends, for this happy event.

Dr. Murray Finkelstein

"...just prior to Jim Galloway's appearance on stage the orchestra will be joined by the Jazz Ensemble from the Sir Oliver Mowat Collegiate Institute,..."

**THE WORLD OF MUSICAL INSTRUMENTS
BRIEF THOUGHTS ABOUT PIANOS, PART 1 © (Cont.)
MICHAEL REMENYI – CELLIST**

This enormous stress is exerted horizontally, by the pull of 230 or so strings on the rim, brace beams and tuning pins seated in the pinblock. The cast iron plate only assists in distributing this stress, which is then transferred vertically, to the *acoustical* elements: the bridges, and finally, onto the tone producing membrane, called the soundboard. The *mechanical* components are the keys and the action, everything that moves, from the moment your fingers touch a key, until the hammer strikes the string. It is a complex array of precisely aligned and interactive parts, 6,000 of which are made for movement.

Close to 70% of the almost 12,000 parts of a quality piano is made of wood. Wood is unsurpassed for providing maximum strength with minimal bulk, yet with the critical ability to conduct tonal resonance. Wood is a living, breathing material that reacts instantly to changes in atmospheric conditions. So does felt, which is the second most ubiquitous component throughout the action. Wood and Wool both expand and contract with humidity, changing all the parameters responsible for pitch, movement

and alignment. So we have reactivity and stress. Add to this the final assault: the continued wear and tear on the moving parts from the impact and friction of playing (pounding, if you had the wrong teacher) on the keys. Thus, you can understand why it is a dangerous fallacy to think that a yearly tuning is sufficient maintenance for a piano.

A full exploration of what's involved in keeping your piano in top condition is beyond the scope of a short article, however, I will cover the major points in part two, appearing in the next issue just in time for facing the change of seasons, which is particularly hard on all musical instruments.



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

January, I started working with the dancers. First of all I observed the rehearsals, and then gently worked myself into the project as a conductor. This was done in conjunction with Lindsay Fischer (their balletmaster) and Bob Ashley (their rehearsal pianist). All this culminated with my leading rehearsals as a conductor with a pianist. This information was transferred to the orchestra over the same period of time, finishing off with the orchestra having ONLY ONE rehearsal with the dancers.

The demands placed on our musicians were tremendous. However, the reward was playing music with a vision towards artistic excellence.

Thanks to all for helping out with this stepping stone in our growth!

In Friendship,
Norman.

**MEET DR. MURRAY FINKELSTEIN
OUR BOARD PRESIDENT
& PRINCIPAL OBOIST
ALBERTO BEHAR – HEAR YE EDITOR &
VIOLINIST**



Murray was only 8 years old, living in Montreal, when his mother decided (don't they always decide...) that he had to study some musical instrument. Piano being the most popular "family" instrument, a piano teacher was found and Murray took lessons for the next 8 years. Since practicing was not a priority for him, progress was slow and he never reached Glenn Gould's level of playing.

When Murray entered high school he was lucky enough to join the school band. His mother said that a relative played the oboe. "What's that?" said Murray. Nevertheless he chose to play the oboe and a loving relationship (one-sided it must be said) was begun. While in high school, Murray was fortunate to be accepted to the Quebec Provincial Conservatory where he studied with Melvin Berman, the Principal oboist of the Montreal Symphony. He was also pleased to be accepted to play with the National Youth Orchestra during their Canadian and European tours. He recalls the horror of breaking his reed against his teeth (the only time in his life) while playing an exposed oboe chord with the other members of the section during a concert at Philharmonic Hall in Berlin. The lesson: always have a sec-

MEET DR. MURRAY FINKELSTEIN (Cont.)
OUR BOARD PRESIDENT & PRINCIPAL OBOIST
ALBERTO BEHAR – HEAR YE EDITOR & VIOLINIST

ond reed ready to go! Murray now spends many hours scraping away at these pieces of bamboo which always seem to have minds of their own.

After undergraduate work at McGill, Murray headed south to Cleveland to listen to the Cleveland Orchestra and to obtain a PhD in physics. He then returned to Montreal to obtain a medical degree at McGill before heading to Toronto in 1976.

After finishing his residency in Family Medicine, Murray joined the Hart House Orchestra at the University of Toronto where he is now the longest-serving orchestra member.

Alan Ogilvie, now our Personnel Manager (and then our President) asked Murray to join the CBSO as Principal Oboe in 2002

just in time to play in the Brahms II Symphony, an oboist's delight with its prominent solo parts.

"He and the rest of the Board are looking forward to our exciting 25th anniversary season."

Murray enjoys being part of the CBSO family. He was Chair of the Conductor Search Committee and says that we were lucky to be able to select a candidate of Norman Reintamm's caliber. Murray is pleased by the steady improvement in musical quality under Norman's leadership. Murray was elected Orchestra President in 2008, following the able leadership of Ian Clarke. As such, he is in constant contact with Nor-

man and our excellent Orchestra Manager Colleen O'Dwyer. He and the rest of the Board are looking forward to our exciting 25th anniversary season. Murray wears several hats. On top of being CBSO Principal Oboe player and Orchestra President, Murray is a family physician at Mount Sinai Hospital and is on the medical research faculty at the University of Toronto and McMaster University.

Murray is the happy father of a son (28) and a daughter (24). He has managed to involve his wife, Janet, as the Box Office Manager of the orchestra. In his spare time (when???) Murray likes to read and grow vegetables in his home garden.



THE ROLE OF A STAGE MANAGER

TOM KELIMBET
BASSOONIST, CONTRABASSOONIST AND STAGE MANAGER



At every concert, our regular subscribers will notice a different stage set-up from one concert to another. This recognizes that music repertoire calls for different instrumentation, or a Soloist(s), a Chorus, Dancers, or a combination of them. Numbers can vary from about 45-50 Musicians when the music calls for strings only, to well over 225 Performers when CBSO performed the Mahler Resurrection Symphony last year. Hence, there is a lot of "behind the scene" preparation needed for each concert.

The objectives and responsibilities of a Stage Manager include:

- In addition to the full complement of string players, the Stage Manager ascertains which, and what number of woodwind, brass, and percussion instruments are required by the Composer for each piece on that concert's programme, and then organizes the stage plan in accordance with the work requiring the largest Orchestra. However, consideration is given to situations where certain instruments may be used in smaller works but not needed in the largest work. Some compositions may call for harp(s), piano, contrabassoon, saxophones or harpsi-

chord. One piece may require four French horns, another only two. This explains why you see some empty chairs on stage during a concert.

- The use of orchestra risers is often recommended to elevate the brass and woodwinds, and the Stage Manager determines how many decks, what elevation levels and where the risers are to be placed on the stage for optimum sound, and for Audience sightline purposes. Choral risers, if needed, are another factor to consider.

- The Stage Manager plans the Orchestra seating according to the music requirements, so that Musicians can properly hear each other (For example, it is most important that principal flute, oboe, clarinet, bassoon, French horn and trumpet be seated close to each other for ensemble purposes.). All Performers must have unobstructed sightlines to the Conductor, positioned comfortably with enough room and a properly placed music stand for optimum playing. The Orchestra is also set in a symmetrically pleasing stage appearance for the Audience.

- If changes to the stage set-up is re-

quired during a performance, (such as placement of a grand piano for a Soloist), the Stage Manager organizes this to minimize disruption, so that the continuity of the concert is not unduly delayed for our Audience.

- The Stage Manager uses diligence to make certain that the stage is as safe as possible both for musician and instrument alike; examples include the minimizing of tripping hazards, and ensuring that a chair on the back riser does not fall over backwards!

- Finally, the Stage Manager ascertains that the Conductor is comfortable with the stage layout, allowing the Conductor's focus to be concentrated on the Artistic aspect of the concert.

A concert stage plot may be drawn up for distribution to the Conductor, String Principals, and for Chinese Cultural Centre (CCC) Technicians, as needed. Often, the proposed staging is replicated at rehearsals, and if changes are required, the seating can be "fine-tuned" as necessary.

At the CCC, CBSO is most fortunate in having a wonderful and vast stage, and

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HEAR YE HEAR YE
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Pamella Fell—Publisher
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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

THE ROLE OF A STAGE MANAGER (Cont.)

TOM KELIMBET
BASSOONIST, CONTRABASSOONIST
AND STAGE MANAGER

an extensive amount of Orchestra equipment to work with. However some concert programmes can be very challenging to properly stage position all of the performers.

As the incumbent CBSO Stage Manager is also a performing musician, there is a dedicated Concert Stage Manager present at concerts, to cue the Concertmaster, Conductor and Soloists, and to co-ordinate “running the show” with CCC Technicians, as required.

At rehearsals, time is extremely precious, and the Stage Manager needs to be a clock watcher and assertive in making certain that the opening downbeat starts on time, and in ensuring that breaks are not unduly extended (akin to a drill sergeant!).

This gives information as to what goes on behind the scene for presentation on the scene. As you can see, there are a lot of things of a complex nature to be planned out.

NEXT CONCERT →
Saturday, March 13th



- North American premiere of "Hot and Suite," original compositions and arrangements combining jazz and orchestra by Jim Galloway and Rosemary Galloway.
- Jim Galloway and Friends. (Pre-concert speaker: Heather Bambrick — singer, radio personality and host of "Sunday Afternoon Jazz" on Jazz FM 91.)

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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.