

# HEAR YE HEAR YE

MAY 2010



**GUESS WHAT? 2010/2011 IS CBSO'S  
25TH ANNIVERSARY**



## FIFTH CONCERT OF THE SEASON

### PROGRAM NOTES

**DR. MURRAY FINKELSTEIN**  
BOARD PRESIDENT & PRINCIPAL OBOIST

The final program of the 2009-2010 concert season will feature 3 musical favorites and the return of a popular CBSO soloist, pianist Robert Horvath. The program begins with the Prelude to Richard Wagner's opera, Die Meistersinger von Nurnberg. The plot of the opera centers around a song contest held in sixteenth-century Nuremberg. The winner is to marry the lovely Eva. Walther, a young knight who has fallen in love with Eva, vows to win the contest and her hand, even though he is not a member of the guild of Mastersingers. He is granted permission to compete despite the attempts of the town clerk and also a contestant, to discredit

him for not knowing the ancient guild rules governing the composition of a song. Eva and Walther communicate their love to the wise cobbler Hans Sachs, who remains their friend and adviser despite his own love for the girl. Sachs helps Walther shape his musical and poetic ideas, which bring a new freshness and expression to the staid ways of the guild. Sachs invites Walther to show how the verses should be sung, and the young knight is acclaimed the winner. The Prelude, written between March and June 1862, was the first part of the score to be completed, and it served as the thematic source for much of the opera. It opens with the majestic procession of the Mastersingers intoned by the full orchestra. A tender theme portraying the love of Eva and Walther leads to a second Mastersinger melody. The Prelude's first section closes with the development of another love motive and phrases later heard in Walther's Prize Song. The Prelude is brought to a magnificent ending with a masterful weaving together of all of its themes.

Next on the program is the wonderful Second Piano Concerto of Sergei Rachmaninoff,

#### NEXT CONCERT →

**Saturday, May 29th**



Robert Horvath

- **Wagner**, Die Meistersinger
- **Rachmaninoff**, Piano Concerto No. 2, **Robert Horvath** soloist
- **Schubert Symphony No. 9**, "The Great"

with Robert Horvath at the piano. Interestingly, Rachmaninoff was full of self-doubt and unable to begin work on a new composition. Rachmaninoff's cousins, seeing him depressed and drinking too much, talked him into visiting a specialist in the new field of "neuropsychotherapy" who had an interest in hypnosis. Between the doctor's gentle hypnotic suggestions ("you will begin your concerto," "the concerto will be excellent") and his pleasant conversations about music, Rachmaninoff found his depression lifting, and he traveled to the Crimea and Italy, where he made sketches for the new concerto. To hear the piece, one would not imagine the composer had any doubts. From the opening of the Moderato, with its series of powerful, crescendoing chords from the piano, the concerto strikes one as "effortless in its unfolding". The brilliant piano passages and martial brass and percussion of the third movement are counterbalanced by yet another longing, romantic

theme, first heard in the violas and oboe. This tune proved so popular that forty years later "big band vandals" stole the tune, gave it words, and performed it "unrelentingly" as "Full Moon and Empty Arms." The stirring final climax, with its maestoso restatement of the romantic theme and pianistic fireworks, is a sure-fire crowd pleaser. This piece, full of gorgeous melodies, makes virtuoso demands of the pianist, and Mr. Horvath will dazzle us with his performance.

The program and season will

*Cont. on page 2*

### INSIDE THIS ISSUE:

FIFTH CONCERT OF THE SEASON	1&2
BE A PART OF THE CBSO TEAM	1
NOTES FROM THE PODIUM	2
MEET EVONNE AU CBSO VOLUNTEER	2
THE WORLD OF MUSICAL INSTRUMENTS	3
PROOFREADING "THE KELIMBET FAMILY"	3
<b>JOB OPENING: BOX OFFICE MANAGER</b>	3
2010/2011 CONCERT & EVENT DATES & MESSAGE FROM CBSO BOX OFFICE MANAGER	4

### BE A PART OF THE CBSO TEAM

Volunteers are still needed in the areas of marketing, development, public relations and for our upcoming 25<sup>th</sup> Anniversary season 2010/2011. You can contact us three different ways: (1) **Call the box office** number and leave a message (416.879.5566) and someone will call you back; (2) **E-mail** [cbsooffice@gmail.com](mailto:cbsooffice@gmail.com); or (3) Mail us a note at:

**Cathedral Bluffs Symphony Orchestra**  
Re: **Volunteering**  
P.O. Box 51074  
18 Eglinton Square  
Scarborough ON M1L 2K2

If you have just a little time or a lot, we'd be thrilled to have you join our team of volunteers. **Meet volunteer Evonne Au on page 2.**



## FIFTH CONCERT OF THE SEASON PROGRAM NOTES (Cont.)

conclude with the final Symphony, number 9, of Franz Schubert. This Symphony, subtitled "The Great" cemented Schubert's reputation as Beethoven's successor, although it was not until after his death that the work was first heard and gradually established a place in the symphonic repertoire. The work is in 4 movements. A slow introduction introduces the first movement, which is then built on transformations of material from the introduction. The oboe melody that opens the second movement has a slightly exotic flavor, its lyricism contrasting with confident march-like sections that alternate between major and minor. The third movement Scherzo of this symphony is quite large in scale, though not heavy in character. The dance-like, triple-meter scherzo develops a variety of themes, from jolly staccato ones to more lyrical passages. It is connected to the first movement through a section in A-flat major, and to the second movement by A major, the key of its gorgeously lyrical Trio section. The finale is propelled by a relentlessly cheerful rhythmic drive. The movement opens with two short motives - a dotted figure and a triplet - that will play an important role throughout the movement, appearing separately and together. A bit later, a clear statement of four repeated notes in the unison horns become another important thematic foundation. This four-note gesture becomes hugely important in the coda, where it begins to resemble a pared-down, turned-up version of the dotted figure that opened the allegro of the first movement, creating the kind of symmetry that unifies and thus makes successful a work of this colossal scale. All in all, a fitting end to a successful season.

## NOTES FROM THE PODIUM MAESTRO NORMAN REINTAMM CONDUCTOR



Dear Friends,

About a month ago, I was waiting for a telephone call from New York. When it finally came through, I was elated.

Genavieve Moore (soprano), who you will remember from previous concerts with the CBSO, had just passed her audition for the Guildhall School of Music in London (England) and was accepted for automatic acceptance to third year level standing at this prestigious conservatoire. To get accepted to this school is an incredible coup for any young singer.

To get any sort of a start on an international singing career can be incredibly frustrating, especially in Canada. It requires perseverance and exceedingly good musical skills, not only in singing, but also in general musical studies (in Gena's case, piano).

Unfortunately, because of the lack of opera facilities in Canada, it is very difficult to gain a foothold in this area of music making. Many young singers have asked me how to get a start in singing. My immediate response is, learn piano, get a

## NOTES FROM THE PODIUM (Cont.)

solid understanding of the voice at the undergraduate level, learn to speak languages, and then get over to Europe.

What is good to see is that European schools tend to look at the singer as a complete (sic) musician, not just a person with a good voice (however having a good voice is a huge plus point).

Having studied in London at the Royal College of Music (a friendly rival of the Guildhall School), I can only imagine the excitement that is going through Genavieve's mind right now. London is a wonderful city to live, breathe and experience music making at the highest level. I can only live in the hope that Gena's career will continue to flourish and that we will see her back with the CBSO in the very near future.

## MEET EVONNE (VONNIEE) AU CBSO VOLUNTEER ALBERTO BEHAR — HEAR YE EDITOR & VIOLINIST



It may be that you have already seen her smiling face helping here and there before, during and after performances.

This is Vonniece, one of our volunteers that I interviewed recently. Probably you too are surprised by her name: it is the familiar Yvonne, just written differently to make her also different...

Vonniece is still a high school student. She is finishing school this year. Her project is to get into the University to study Financial Management and Accounting and is planning to pursue a career as a Chartered Accountant. She has already received offers of early admissions from a few leading Universities in Ontario but is still considering which University to attend. I asked her about how she got involved in music. It just happens that her mother and her older sister both did study piano with Lois, one of our violin player. So, obviously she had to do the same. She has been studying for the last 3 years. She likes any kind of music: from classic to folk, jazz, etc. She does sing karaoke (but not professionally).

It was our violin player Lois, who is her piano teacher, who suggested her to join our group of volunteers, something that she enjoys a lot. It allows her to be a part, in a way, of an important community orchestra, to meet people and to attend all our concerts. As a volunteer she does different activities from helping with the set up before and after a concert, to distributing programs, to ushering patrons to their seats.

Vonniece has various hobbies, most of them related to music: playing the piano, listening to music, etc. However those occupations still leave her with spare time to do some cookie baking or playing badminton.

Are we not lucky to have such enthusiastic volunteers as Vonniece?



## THE WORLD OF MUSICAL INSTRUMENTS BRIEF THOUGHTS ABOUT PIANOS, PART 2 ©

MICHAEL REMENYI – CELLIST

*Note from the Editor:* With this article we are continuing with a series of articles on musical instruments. This continuation of the second one, about pianos, has come in two parts because of its length. This is the second part.

**Location and Cleaning:** Advances in manufacture has made modern pianos more forgiving. However, it is still important to minimize exposure to sudden fluctuations. Keep the piano a safe distance from heat registers and fireplaces, and away from drafts. A piano exposed to direct sunlight will be a nightmare to keep in tune. Monitor your humidity level by investing in a small digital hygrometer from your hardware store. The ideal may be the “defined” 40 to 60% relative humidity, but again, evenness is far more important than degrees. We tend to advise against built-in climate regulating devices, except in extreme instances. We prefer a simple room humidifier, refilled daily during the heating season. This humidifies the surroundings, rather than inundating just the instrument. Guard against liquids spilling into the instrument, by careless guests and from flower vases. Dirty, greasy and sticky fingers will stain the sides of the keys, which is unsightly and almost impossible to remove. The finish of modern instruments is usually of quite resilient. To clean, first use a feather duster to flick off dust and debris that can scratch and then use a soft, slightly dampened cloth or chamois, to remove caked-on dirt with a tiny dab of gentle soap. There are buffing compounds available from piano stores to rub out surface scratches on high-gloss polyester finishes, and specially formulated polishes for traditional lacquer finishes. Keys should be cleaned with a slightly dampened, but never wet cloth, with a drop or two of alcohol.

**Tuning:** As noted above, manufacturers build the instrument to function under a prescribed level of string tension. When pitch drops it is not only the strings that loosen, the entire structure shifts in response (Newton: Action/Reaction). The greater that shift, and the longer it is allowed to persist, the harder it will be to get the instrument to stabilize at the correct tension. Remember, that the tuning pins which bear the pull of the strings are seated in wood (the pinblock), not in metal. A good tuner will smoothly and skillfully set the tuning pins with minimal

movement thereby guarding against undue wear of the wood fibers of the block, grasping the pins. Not so with hack tuners, who yank the pins up and down excessively, in search of the final pitch. When the inevitable shrinkage from atmospheric dryness is combined with such aggressive and unskilled attack, the result is loose tuning pins. Then, even frequent tuning will not help the instrument maintain a proper “A440” tuning, without very expensive replacement of tuning pins or even of the pinblock.



**Regulation:** The next step in maintenance is the issue of regulation. This refers to restoring the correct physical alignment of the

action components to get the piano to respond and sound as it was originally meant to do. This operation entails a long series of sequential tasks. It begins with a thorough cleaning of the interior. Dust and grime are almost as great an enemy as dryness. Then, worn, loosened or excessively seized action components are addressed. Deep grooves in the hammers, from years of striking against the strings are filed off, and correct shape is restored. The resulting loss of distance is judiciously compensated for and correct strike point is restored. The same goes for the looseness in the key bushings, which cause a jiggling, unresponsive feel. Other felt and leather action parts that have compacted, dried or worn are re-surfaced, or replaced. Tightened, seized or verdigris caked centerpins, or pivot points are addressed. It all ends with a tone-regulation, called “voicing” of the hammers to attain the desired richness and colour of tone. Brighter or mellower is a matter of preference. But brightness without clarity, or mellowness without power, is no good. The skill and artistic sense to attain the right tonal balance

without losing projection is something very few piano technicians possess. A piano under normal use requires minor regulation about once every 3-5 years, a major one every 10 to 15 years. One that gets several hours of professional use per day needs more frequent attendance. Concert halls address this issue no less than twice per year.

Of course, every piano eventually reaches the end of its intended lifespan of musical service. The very best old pianos may, of course be candidates for extensive rejuvenation, even re-building. A future article might address the questions of “Repair, Restore or Rebuild” and yet another the realities of today’s very different new piano manufacturing industry. For more information, email:

[pianoservice@remenyi.com](mailto:pianoservice@remenyi.com)

### PROOFREADING: “THE KELIMBET FAMILY” THE EDITORIAL TEAM



CBSO is fortunate to count on many volunteers that perform their task behind the scene. All of them are important for the smooth flow of our activities.

Among the volunteers, there is one exception: the Kelimbet family (Tom, Margaret & Lorrie), all three of them, who perform the crucial task of proofreading the Hear Ye, before it “hits” the net and the mail. They are the ones who pick those grammatical and orthographic errors that had slipped through our eyes and ask us to correct them (something we gladly do...).

**Many thanks to the Kelimbet Family!**



#### JOB BOARD JOB OPENING CBSO BOX OFFICE MANAGER

Position available as CBSO Box Office Manager. If you are interested, or know of someone who might be, please call **416.879.5566**.



**CATHEDRAL BLUFFS SYMPHONY ORCHESTRA**

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CBSO Website: www.cathedralbluffs.com



**HEAR YE HEAR YE**  
**Alberto Behar—Editor**  
**Pamella Fell—Publisher**  
**Tom, Margaret & Lorrie Kelimbet—Proofreaders**

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**

**2010/2011 CONCERT & EVENT DATES**

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

**MESSAGE TO ALL SUBSCRIBERS & FUTURE SUBSCRIBERS**

Janet Finkelstein – Box Office Manager

Our new Brochure for the 2010-2011 Season will be available at our May 29th concert. When completing the order form please print clearly and try not to let the ink smudge as it becomes very difficult to read if smudged. If paying by cheque, please make the cheque payable to: **"Cathedral Bluffs Symphony Orchestra"**. Thank you,

**YOUR COMMUNITY ORCHESTRA WITH HEART.**



*Coffee Time Is Anytime!*



**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.