



HEAR YE HEAR YE



NOVEMBER 2010

FIRST CONCERT OF THE SEASON

PROGRAM NOTES

DR. MURRAY FINKELSTEIN
BOARD PRESIDENT & PRINCIPAL OBOIST

The first subscription concert of the 2010/11 season will be an innovative one for the orchestra and our audience. As a tribute to Clifford Poole, the founding conductor of the CBSO and a lifelong supporter of young musicians, the or-



chestra is sponsoring the Clifford Poole Piano Competition as part of the special events for our 25th anniversary season. Last spring the organizing Committee, chaired by CBSO bass player Dan Found, accepted applications from young Canadian musicians who were enrolled in music programmes up to, and including, the Master of Music level. Applicants submitted recordings of solo piano music for review by our distin-

guished panel of judges: Prof. Valerie Tryon (Former Artist in Residence, McMaster University); Prof. Andrew Markow (Professor of Piano Studies, University of Toronto); Mr., Peter Longworth (Teacher at the Royal Conservatory of Music and internationally recognized collaborative pianist); Norman Reintamm (Conductor, CBSO), and Ines Pagliari (Concertmaster, CBSO). Six competitors were invited to perform before the jury three pieces from their repertoire representing the baroque, classical, and romantic eras. From among these contestants three finalists were chosen to perform at the final round of the Competition which will take place during this first subscription concert of the 25th anniversary season. During the concert each competitor will perform with the orchestra one movement of a piano concerto and the jury will award first, second, and third prizes. You, the audience, will select the winner of the "Audience Favourite Award".

We are pleased to

The three finalists are: Coral Solomon,
Nathan Lang and Lillian Jin

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NOTES FROM THE PODIUM

MAESTRO NORMAN REINTAMM
CONDUCTOR

I have always been of the opinion that a conductor of a symphony orchestra must be a performing musician him/herself. Not only does this give confidence to the conductor and helps him refine his craft, but it also gives his colleagues in the orchestra the sense that he is also putting his skills on the line as are his fellow musicians in the orchestra.

Chamber music is an unforgiving art form, in that it requires the perfection of musical skills from those that are participating- although one never reaches that state of musical nirvana. Honestly, sometimes I find it more gratifying slapping up drywall, taping it, painting it, and then standing by observing the finished product. Unfortunately with music one can never stand by and just "see the end result". Music is ephemeral, always to be consigned to the "ethers".

As is our custom at the CBSO, we are always promoting young talent. A few weeks ago Alex Vokov (violin) made his Cathedral Bluffs debut as a concerto musician. A couple of weeks later, he performed with me, Oleg Volkov (his father and the cellist in our group), and with his mother playing the

viola. I have to admit that it wasn't an easy programme in that the playing of Mozart Trios is fiendishly difficult, as is trying to play as Lehar or Strauss Waltz. Stylistically everything must be "just so",

"As is our custom at the CBSO, we are always promoting young talent."

and the music itself is so transparent that every little wrinkle in the music making is amplified. On a personal note it was a joy to play with musicians of this calibre as their collective attention to detail instilled a sense of joy in me that is hard to describe.

The other featured performer was Marion Samuel-Stevens. This soprano has made a distinguished name for herself in the Southern Ontario region; I have had a great desire to explore the musicians from the Romantic Viennese School. It was a fabulous challenge to work with Marion on the songs of Richard Strauss. Again, fiendishly difficult, but the work process and the concert was worth the effort.

We had a good audience out for our debut chamber con-

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

announce that the three finalists: are Coral Solomon, who will perform the first movement of the Beethoven Piano Concerto #1; Nathan Lang, who will perform the first movement of the Beethoven Piano Concerto #3; and, Lillian Jin, who will perform the first movement of the Grieg Piano Concerto. We anticipate that this will be an intriguing and exciting evening. Your vote will determine our "Audience Favorite".

Two works by Mozart, a favorite in the palaces of Europe when he was a young man, will form the "bookends" for the piano concerti. The concert will begin with the Overture to the Opera "Don Giovanni", premiered in Prague in October 1787. It is regarded by many as the greatest opera ever composed. As the legend goes, Don Juan or, in Mozart's musical version of the story Don Giovanni, was the quintessential rake — a womanizing scoundrel with a list of amorous conquests so long that his right-hand man needs an entire aria just to outline it! The overture summarizes the main elements of the plot, from the murder of the father of one of his conquests to the arrival of the statue of the dead man who leads Don Giovanni to the fires of Hell.

Our concert concludes with the Symphony #38, known as the Prague Symphony, that was also premiered in Prague, in January 1787. This 3-movement work begins with a slow introduction which is

very operatic in character (compare it in your mind to the opening work of the concert the Overture of Don Giovanni). The introduction gives way to the main portion of the movement, in which six melodies are developed and recapitulated in a very contrapuntal example of sonata-allegro

"As the legend goes, Don Juan or, in Mozart's musical version of the story Don Giovanni, was the quintessential rake — a womanizing scoundrel with a list of amorous conquests . . ."

form. Musical material found throughout the first minor section of the first movement is similar to that of the overture to Don Giovanni. Furthermore, the orchestral effects during this section are similar: winds and timpani announcing the chord with strings playing an even rhythm with the chord.

The second movement, a lovely slow movement *Andante* is followed not by the usual Minuet, but by the Finale, a movement that combines strength without heaviness, crackling energy of rhythm, and, as always, grace. This marvelous Symphony will provide a satisfying finish to a magical evening. We look forward to sharing it with you.



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

cert, around 60 people. Many of audience came to me asking when the next chamber concert will be. I think that this may be the start of a new series for the CBSO, something that might challenge our principal players and conductor to even higher levels of musicianship.

MEET JOAN RASMUSSEN
CBSO VIOLINIST
ALBERTO BEHAR
HEAR YE EDITOR & CBSO VIOLINIST



This article should have been titled "A life with music", since that is what Joan's life is.

She grew up in a music-loving family. Her father, a violinist (although not professional), started teaching her violin since she was 8 years old, tall enough to grasp a 1/2 violin. He kept on teaching Joan until she was 16, when Harold Sumberg, from the Toronto Royal Conservatory, took over. According to Joan, she kept taking lessons forever.

As Associate to the RC she also took piano (until grade 6) and music theory.

At age 16 she had to start working as an office secretary to pay for her violin lessons. Her first involvement with an orchestra happened in the early forties, right after the war. She joined the Promenade Symphonic Orchestra (the "Promenade") that used to perform in the University of Toronto's 5600-seat "Old Varsity Arena" under different conductors and the concerts were broadcast by the CBC. The most memorable conductor was Sir Adrian Boult who often used to visit Canada. Joan remembers playing with him as wonderful training, although he was also a very strict disciplinarian.

With the Promenade, Joan travelled to England, where the orchestra performed in the Royal Albert Hall in London, in the occasion of the coronation of Queen Elizabeth.

More recently, she has played with the St. Catharines Symphony Orchestra, as well as with Orchestra Hamilton, under Boris Brott.

At the end of the 70's, Joan was playing with the East York Symphony Orchestra, under Clifford Poole. That was when Cliff started the Scarborough Philharmonic Orchestra in 1980 and took several musicians (including this author) who lived in Scarborough, from East York. When the orchestra split around 1985, Joan remained with Clifford Poole in the newly-formed Cathedral Bluffs Symphony Orchestra where you can see her seated in the First Violin section on the left of the stage at our performances. We are really happy to have Joan among us.



ARTICLES WELCOME

ALBERTO BEHAR — HEAR YE EDITOR & CBSO VIOLINIST

We welcome contributions from members of the orchestra, volunteers and general public.

Articles should mainly deal with the following subjects:

- Information regarding future concerts;
- Information about our players, volunteers and general public;
- Information to enlarge our readers' musical culture (instruments, composers, concert halls, etc); and
- Information regarding our sense of hearing and how to conserve it.

The recommended length of the articles should be approximately 500 words.

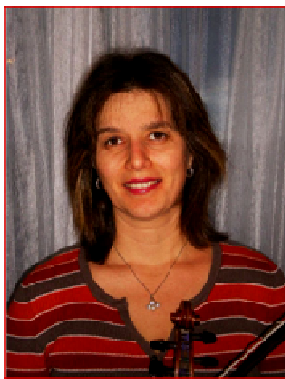
It is at the discretion of the Editor to accept or to revise submissions as deemed necessary. In cases of significant revisions, the author would have the opportunity to review and approve the edited text.



OUR NEW PRINCIPAL VIOLIST

ALAN OGILVIE

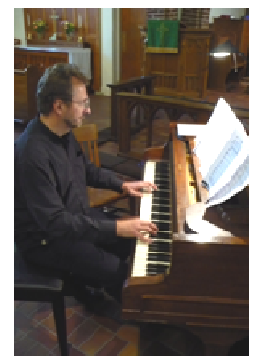
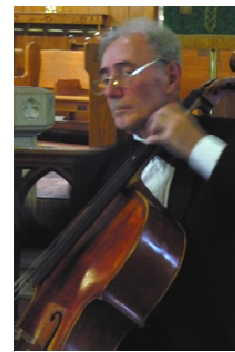
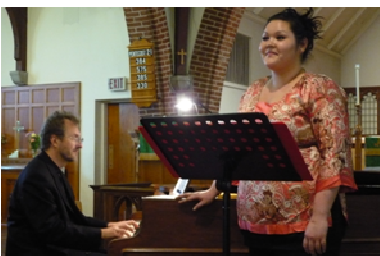
CBSO CELLIST & PERSONNEL MANAGER



Please welcome Eugenia Volkova, CBSO's new Principal Viola. Eugenia studied viola at the Moscow Conservatory "Tchaikovsky", then joined the Vivaldi Chamber Orchestra under S. Bezrodnaya. She later became principal viola of that orchestra. In 1993 Eugenia played in the State Symphony Orchestra of Athens for 10 years and also the Orchestra of Colors.

In 1994 Eugenia and her husband Oleg Volkov organized the Arco String Quartet and played on Greek Radio Channel 3, weddings and other events and accompanied the trips for Greek President Kostas Stefanopoulos to Armenia, Georgia and Iran. Arco also played for Presidents Clinton, Putin and others when they visited the Presidential Palace in Athens.

PICTURES FROM Sunday Oct. 17, 4 pm, St. Timothy's Norman Reintamm and Friends Recital





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CBSO Website: www.cathedralbluffs.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

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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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.

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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.

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