



HEAR YE HEAR YE



**YOUNG ARTISTS CONCERT
PROGRAM NOTES**

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

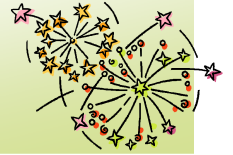
Welcome back for the 25th anniversary season of the Cathedral Bluffs Symphony Orchestra. Our Maestro has put together a wonderful musical season for us, and we look forward to sharing it with you. Our first 2 concerts of the season further our organization's goal of providing developmental opportunities to young musicians. Our first concert, a free public concert Sunday afternoon September 26 at the Scarborough Civic Centre, will feature 2 young artists performing the Grieg Piano Concerto and one of the marvelous violin concertos by Mozart. Our first subscription concert on November 13 will present a novelty for the CBSO, the finals of the Clifford Poole Piano Competition live and on stage at the Chinese Cultural Centre. The audience will be invited to

vote for their favorite performer, so bring your critic's hat with you (but don't block the view of the patron seated behind). If you have not yet renewed your subscription, please do so now to assure the best choice of seats.

*"This issue of Hear Ye includes a list of the Volunteer positions that we need to fill to ensure our success."
(page 3)*

As you know, Volunteers help us fulfill our mandate to enhance the cultural life of the Scarborough area. This issue of Hear Ye includes a list of the Volunteer positions that we need to fill to ensure our success. Our volunteers enjoy their work with the Orchestra. I invite you to review the list and to let us know which job you would like to take on. All necessary training will be provided. Welcome to our family of volunteers!

**NOTES FROM THE PODIUM
MAESTRO NORMAN REINTAMM
CONDUCTOR
HAPPY NEW YEAR**



Dear Friends,

As is my usual tradition at the CBSO, I would like to start this missive to you by saying "Happy New Year". Not only is it a "happy" new year, it is a very special new year. It is our 25th anniversary.

Our orchestra has gone through extensive growth over the past few years, and the fruits of our labours are showing through.

It is with great pleasure that I can say that we have received Ontario Arts Council funding for this upcoming season. This is as a result of working within the Scarborough community, extending our musical resources to both young and old, working as a training platform for young musicians, and improving our musical standards to the best of our collective ability.

Even though I would like to think of the CBSO as "my"

orchestra, I always turn this around in my mind to think of the CBSO as "OUR" orchestra.

The success of any venture cannot depend on the labours of a few individuals. This success must depend on the support of the members of our orchestra, our patrons, our volunteers and the board.

In our 25th anniversary year, I would like to see the support for our organization spread its roots dramatically. It is essential that we spread the word of the good work that we do. One thing is for certain, word of mouth advertising is essential and this depends on all of our supporters to tell their friends about what we are doing.

The CBSO is yours to "own". Let's do this together!

I wish you a great anniversary season & Happy New Year!

WE NEED YOUR INPUT! Please let us know:

2 OR 4 - IT'S YOUR CHOICE! Would like to see Hear Ye with 2 pages (YES NO), 4 pages (YES NO) or Either 2 or 4 pages _____

DO YOU READ OUR NEWSLETTER? YES NO

DO YOU LIKE OUR NEWSLETTER? YES NO

HOW SHOULD WE IMPROVE IT SO THAT YOU LIKE IT BETTER AND READ MORE OF IT?

Please reply to behar@sympatico.ca "OR" cut along dotted line & mail it to Alberto Behar c/o CBSO, P.O. Box 51074, 18 Eglinton Square, Scarborough ON M1L 2K2



THE GREAT STRADIVARIUS

MAXIMOS FARMAKIDIS — DOUBLE BASS PLAYER

Note from the Editor: With this third article we are continuing with a series of articles on musical instruments.



Three centuries have passed from the time Antonio Stradivari (1644-1773) had crafted his famous violins. A veil of mystery is still covering his art of making these legendary instruments. Antonio Stradivari, known to most people as Stradivarius, had designed and created violins that “sang as none had before”. He designed a violin with a shallower body that projects a more powerful sound. He devised a new advanced bridge and improved the positioning of the sound post. Antonio Stradivari’s contribution to the art of violin making has been invaluable to the evolution of those instruments.

“Clearly scientists have gone to great lengths to discover the parameters that make a Stradivari violin superior. Their research.... ”

Scientists have employed the latest technology in their efforts to determine the differences between the antique Stradivari violins and the modern well-crafted instruments. Dr Nagyvary, professor of biochemistry and biophysics at The University of Texas, analyzed the wood carvings of a Stradivari violin and found numerous chemicals in the wood. Borax, fluoride, chromium, iron and salts were found. Apparently, these chemicals were used by Stradivari to prevent worms from eating the wood. Dr Nagyvary’s theory is that they also bound the molecules of the wood together, making the instrument vibrate at frequencies never reached since. He concludes that it is the chemicals and not the wood itself that made the difference in the tonal quality of the Stradivari

violins.

Dr. Berend Stoel of Leiden University in the Netherlands has a different take on the Stradivari violin sound quality: The sound characteristics of the violin are not characterized by the contour, the varnish, the fingerboard or the strings but by the material properties of the wood. Dr. Stoel compared violins made by Antonio Stradivari and Giuseppe Guarneri Del Gesu with good modern

violins using a medical scanner. He was able to accurately measure the density of the wood that makes up the top and the back plates of each violin. The density variations within the wood, he concludes, are caused by the

wood growth. Early growth in spring is less dense than summer growth and the antique instruments appear to have a more balanced mix of early and late growth. Consequently, he attributes the antique violin’s distinct sound to this balance.

Another possible theory is suggested in an article in the international scholarly journal *Dendrochronologia* by Lloyd Burcle and Henri Grissino-Meyer. They suggest that a mini ice-age occurred between the mid-15th to the mid-19th century. This period experienced reduced solar activity, longer winters and cooler summers. This extreme climate affected the growth rate of trees and produced wood with more even

properties. This is the wood Stradivari used to make his violins and, according to Burcle

and Grissino-Meyer, the rich tonal quality of the antique instrument could have been caused by this rare type of wood.

Clearly scientists have gone to great lengths to discover the parameters that make a Stradivari violin superior. Their research is worth considering but, unfortunately, their findings are contradictory and inconclusive.

In a study released by the BBC, tests have been conducted where distinguished soloists playing different violins were placed behind a screen. An audience was then asked to identify the Stradivari violins from the modern one. The test results concluded that many audience members were unable to identify the difference in sound. In the same study comparative sound analysis between recordings of the modern and antique violins showed no difference in their sound spectrograms. Still Stradivari believers argue that sound analysis cannot detect differences that an ear and the brain can detect. On a neuropsychological level people bring highly sophisticated and complex functions into play.

Three centuries later, the Stradivari violins and their legacy are as mystical as ever. The Stradivari is more than a violin, it’s a piece of history.

MAESTRO'S BIRTHDAY BASH





VOLUNTEERS NEEDED

ALBERTO BEHAR – HEAR YE EDITOR & VIOLINIST

CBSO is a non-profit organization with limited resources and unlimited needs. Only a couple of positions are paid for and the rest, including most of the musicians, are pro bono.

One could assume that the orchestra needs are fulfilled once the musicians are in place, the Maestro is on the podium and the members of the audience are seated. Nothing is further from the truth: there are many, many activities behind the scene before, during, and after the concert that you may have not noticed.

Let's start with the ticket takers at the door, then the ushers who show you to your seat. Then, if you are in the balcony, you are served refresh-

ments that have to be acquired, brought in and displayed, etc, etc, etc.

And those are just some of the concert-related activities. In order to have concerts, we need publicity, marketing and sponsorships. These activities are essential to the CBSO's success.

Many of these activities are done by volunteer work. Is there any reward? Yes, there is! Besides contributing to a worthy cause, one has the pleasure of attending our concerts, meeting patrons and musicians and getting involved in the life of one of the largest Canadian community orchestras.

Our volunteer requirements are listed in the chart below.

CBSO Volunteers Chart

Volunteer Position	Concert Night	Throughout the Year	Where &/or What
Coordinator	Duties are to ensure enough volunteers are present for each concert, to assign duties, and to seek out volunteers. This is an excellent position for someone with organizational skills, who is looking forward to extending his or her capacities and to enlarge his experience.		
Volunteers for each concert	4 ushers: 2 upper balcony 2 main floor		
	2 ticket takers		
	2 intermission refreshment setup and cleanup (main floor and backstage)		
	2 intermission wine setup and cleanup (upper balcony)		
Publicity		Concert Listings	<ul style="list-style-type: none"> ● Publications: e.g. Arts Council Newsletters, local newspapers ● Websites: e.g. community bulletin boards, arts councils ● Radio stations
Marketing		Community Outreach	Seniors, schools (e.g. Peter & the Wolf program)
		Ticket Promotion	Local companies, e.g. CTV, restaurant dinner & show
		Brochure Placement	Placement in the community on a rotating basis, i.e. libraries, music stores, community event locations, etc.
		Concert Hall Sign	Needs updating
Program Advertising		Solicit advertising for concert programs	Contact prospective advertisers in our concert programs
Sponsorship		Solicit sponsorship for events	e.g. 25 th anniversary cocktail party, Concerto Competition prizes, raffle prizes, etc.

We NEED You!! If you can help us, please phone the CBSO President, Dr. Murray Finkelstein at 416-886-6448, or contact him by e-mail at murray.finkelstein@utoronto.ca We look forward to welcoming you to our "Team".



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

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

YOUR COMMUNITY ORCHESTRA WITH HEART.



Coffee Time Is Anytime!



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



RBC Royal Bank



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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.

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