



HEAR YE HEAR YE



FEBRUARY 2011

**THIRD CONCERT OF THE SEASON
PROGRAM NOTES**
DR. MURRAY FINKELSTEIN
BOARD PRESIDENT & PRINCIPAL OBOIST



The annual CBSO Pops concert arrives at the PC Ho Theatre on February 5, 2011.

Joining the orchestra will be our guest soloists, the Canadian Jazz Quartet (CJQ), the wonderful Toronto ensemble who delighted the attendees at the Maestro's Birthday Picnic last August. The CJQ is comprised of the very talented Gary Benson on guitar, Frank Wright on vibraphone, Duncan Hopkins on bass, and the "sure to get your toes tapping" Don Vickery on drums.

The program includes a mix of popular and jazz favourites. The orchestra will perform a "Tribute to Henry Mancini" and a fabulous selection of Duke Ellington hits including

"In a Sentimental Mood", "Do Nothing 'Till You Hear From Me", and "It Don't Mean a Thing if it Ain't Got That Swing". Additionally, the CBSO will play "The St. Louis Blues" and "A Salute to the Big Apple".

The CJQ will perform "My Romance", "Just You Just Me", "Estate", "With the Wind and the Rain", "C Jam Blues" along with other old standards in arrangements composed by Gary Benson and Duncan Hopkins.

This concert is sure to get the body moving and the vocal cords humming. We look forward to having you enjoy the evening with us.



SPECIAL ANNOUNCEMENT:

Maestro Norman Reintamm has been designated by his peers as a "prominent Torontonion", recognizing his personal contribution to the dynamic growth of Greater Toronto. To celebrate this, and the contribution of others who have received this recognition, Norman has been invited to a reception at Queen's Park, hosted by the Speaker of the Legislature Hon. Steve Peters and MPP Tony Ruprecht on February 23, 2011.

CONGRATULATIONS NORMAN!!!

NOTES FROM THE PODIUM
MAESTRO NORMAN REINTAMM
CONDUCTOR

Dear Friends,

Ever since my university days, I have been very interested in the jazz idiom.

Originally jazz was thought of as a "popular" musical form, found in clubs, bars, and street corners. The more I immersed myself in the language of jazz, the more I find that this genre has gradually come to take its place on the classical stage.

Jazz, for all intents and purposes, is an improvised art form based on various forms that are established by a composer. This is no different from what Bach, Beethoven, and Mozart did in their times. Quite often musical pieces were made up on the spot in a concert setting. This was especially the case with "cadenzas" in classical concertos. In fact, a number of classical artists are now enjoying re-known by doing just this.

For some strange reason, starting around the beginning of the 20th century, "classical" performers were dissuaded from improvising on the spot. I can take myself as a result of this kind of attitude. My teachers considered jazz and improvised "by ear" performances as second-class music making. The

only reason that I can come up with for this is that improvising was considered as "pop" music, and therefore second-class music. Those in well-known teaching positions felt that it was beneath

"This season, one of North America's premiere jazz ensembles is joining us - the Canadian Jazz Quartet."

them to teach this. More to the point, it was quite likely that these teachers could not improvise or play by ear to "save their souls"!

In my own musical training, playing by ear was frowned upon. Heaven forbid that I should try to play a passage of "boogie-woogie". To this day I rue the fact that I was not encouraged to improvise, learn "the tunes", and maybe even play in bars and jazz clubs to earn a living as a student musician. (By the way, if you have ever tried to play a boogie bass line or a stride bass line, you will know that it requires a tremendous amount of technical skill.)

It is with great personal pride and pleasure that over the past few seasons, I have been able to introduce proponents of this great musical art form to the CBSO audi-



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

ence. This season, one of North America's premiere jazz ensembles is joining us — the Canadian Jazz Quartet. Made up of four superb musicians, this group has performed and taught all across Canada and the United States.

I look forward to seeing you at the next CBSO concert to enjoy the fabulous music-making skills of the "CJQ" combined with the sound of a symphony orchestra behind them.

Your friend, Norman.

INTERVIEW: PAMELLA FELL CBSO VIOLINIST & HEAR YE PUBLISHER ALBERTO BEHAR HEAR YE EDITOR & CBSO VIOLINIST



How did you get involved in music – what prompted you, or attracted you in this field? I was born in Los Angeles, California and lived there for a couple of years before moving to Malibu. I went through elementary school while living in Malibu and they had an orchestra at that school.

I was interested in the trumpet and violin. The violin won. My first violin teacher was in Santa Monica. When I was in my early teens we moved to Woodland Hills where I continued taking violin lessons. I played in my school orchestras from elementary, junior high and high school and was concertmaster a few times. A year or so after high school I took lessons from the concertmaster of the Los Angeles Philharmonic and when I decided to move to Toronto he gave me the name of the concertmaster of the Toronto Symphony, Hyman Goodman, whom I took lessons from for over a year. Ironically, Mr. Goodman eventually moved to California and I stayed in Toronto. Since then I have studied with several other violinists, including Joyce Lai, concertmaster & executive director of Canadian Sinfonietta.

For how long have you been involved in musical activities? For most of my life.

How do you like what you are currently doing at the CBSO? Why? I love playing with Cathedral Bluffs Symphony Orchestra and have been with it since its inception. I feel blessed to be associated with such a wonderful group of people playing all kinds of great and challenging music. In addition to playing the violin with CBSO, I have been on its Board for several years and for the last year and a half I have been the Publisher of the CBSO Hear Ye Hear Ye.

Anything interesting regarding your previous positions/occupations etc.? My profession has been in the administrative field, general and legal. I have been working contract positions for the last few years.

INTERVIEW: PAMELLA FELL (CONT.) CBSO VIOLINIST & HEAR YE PUBLISHER ALBERTO BEHAR HEAR YE EDITOR & CBSO VIOLINIST

Name a person who significantly influenced your musical life. How? A teacher in my elementary school encouraged me to play a musical instrument. Also, I think that the love of music and playing the violin came from within me. I just wanted to play the violin and keep improving. For me, there is always something else I can learn regarding playing the violin. It is a highly complex, fascinating and rewarding instrument to play.

Have you done any teaching, for how long? I have never taught the violin but have recently been considering it.

Tell me something about your family, hobbies? I am married to George and our children are all grown up with their own families. They are located in China, British Columbia and Toronto and we have nine wonderful grandchildren. I enjoy travelling, reading, going for long walks, visiting friends and playing with our sweet miniature poodle, Hana. She has me well-trained :-)

Anything else? In addition to playing with the CBSO I was also one of the original musicians in the Scarborough Philharmonic Orchestra (SPO) and have played with many other groups in and around Toronto, including Brampton Symphony Orchestra,



THE WORLD OF MUSICAL INSTRUMENTS ARTICLE #3—THE CELLO DAVID RODRIGO – CBSO CELLIST

The cello is most closely associated with European classical music, and has been described as the instrument that is closest in sound to the human voice, an instrument with virtuoso capabilities and sonority. However, many of the great composers of past centuries focused on the violin and tended to neglect the cello.



The cello belongs to the violin family of instruments which also includes the viola and the contrabass. The name cello comes from the Italian word *violincello*, meaning "little *violine*". The *violine* (or big viol) was the lowest pitched instrument belonging to a group of string instruments known as the viol family. By the end of the 17th century these were no longer fashionable, as the louder violin family was beginning to be more favoured.

Cellos were derived from the bowed instruments of the 16th century, such as the mid to large sized *viola da gamba* or the smaller and squarer *viola de braccio*, instruments that were made by the Amati family of luthiers. The Amati family also made celli, of which only a few still exist today. The celli of the 1500's were proportionately larger than those of today, with bodies of 30 or 31 inches compared to 29 inches. The smaller cello was originally created in the 1690's, but cello dimensions continued to fluctuate and it wasn't until the early 1700's that most makers began to use similar dimensions. The early bass viol with the tuning of its six strings (two



THE WORLD OF MUSICAL INSTRUMENTS (CONT.)

ARTICLE #3—THE CELLO

DAVID RODRIGO — CBSO CELLIST

fourths, a major third, two fourths) and the gut frets on its neck was also an influence in the evolution of the cello. Another invention that resulted in modifications and more versatility for the cello was the wire-wrapped strings.

Most of the 16th century bowed instruments were no longer used by the 18th century, having been replaced by the cello.

Although the Italian Antonio Stradivari is best known for his violins he also made cellos, which today, like his violins are priceless. In more modern times, these instruments were bought by the wealthy as an investment and a Stradivarius that would have been valued at \$40,000 just after the Second World War is now worth millions. However today, the wealthy look to other areas for investment

There are many well known works for the cello from different musical periods. Baroque works for the cello include Johann Sebastian Bach's six unaccompanied suites as well as multi-

ple concertos and sonatas by Antonio Vivaldi. From the Classical era, Joseph Haydn's two concertos in C major and D major stand out, as do the Ludwig van Beethoven's five sonatas for cell and pianoforte, works which span three important periods in his evolution as a composer. Repertoire from the Romantic era includes the Robert Schumann Concerto, the Antonín Dvořák Concerto as well as the two sonatas and the Double Concerto by Johannes Brahms.

Early 20th Century compositions include Edward Elgar's Cello Concerto in E minor, Claude Debussy's Sonata for Cello and Piano and unaccompanied cello sonatas by Zoltán Kodály and Paul Hindemith. The cello's versatility made it popular with composers of the mid to late 20th century such as Sergei Prokofiev, Dmitri Shostakovich, Benjamin Britten, György Ligeti and Henri Dutilleux, who were encouraged by soloists who specialized in contemporary music.

ROMANCE WITH A DOUBLE BASS

BY ANTON CHEKHOV

(Shortened version by Maximos Farmakidis — CBSO Double Bass Player)

Full version of this story is located on our website (www.cathedralbluffs.com). Click on Hear Ye Newsletter and it is under the heading "Articles".



This is a review of the above story. A story that became the inspiration for many works of art.

Bass player Pitsikatoff was walking along the river with a gigantic double bass in a leather case reposed on his back. He was heading towards Prince Bibuloff's villa to play in the celebration for his daughter's engagement party. He decides to take a dip into the river. While in the water he sees a beautiful woman nearby sitting on the steep bank, fishing. Pitsikatoff looks at her and he falls in love. Love? Pitsikatoff contemplates. He was convinced that for him love was no longer possible. He had lost faith in humanity when his beloved wife ran off with his best friend Sobarkin the bassoon, the author tells us. The sleeping beauty, as she was asleep, is Princess Bibuloff. Pitsikatoff wants to leave a token of admiration to her before he leaves. He collects a few wild flowers from the river side and ties them to her fishing line. Returning back Pitsikatoff realizes that his clothes are stolen. Only his top hat and his bass were left behind. Pitsikatoff finds refuge under a bridge. The bouquet that Pitsikatoff tied to Princess Bibuloff's fishing line caused the fishing line to get entangled. To free up the fishing line the Princess removes her clothes and goes into the river, later to discover that her clothes got stolen also. The Princess also takes cover under the nearby bridge. She sees Pitsikatoff naked, wearing his top hat and terrified she says "don't hurt me!" Pitsikatoff replies "they stole my clothes too - and the rosin I had in my trousers pocket!" Usually people who play the double bass or the trombone are not very inventive the story tells us, but Pitsikatoff, was an exemption. He suggests that for the time being he could remove the bass from the case and the Princess could stay inside the bass case. The Princess agrees. At night Pitsi-

katoff takes his double bass and the Princess inside the case and heads into town. He wants to stop at the nearest cottage to get some clothes. Suddenly he notices two silhouettes walking in the darkness and carrying something. Pitsikatoff believes these people are the thieves. "Stop!" He shouts and chases them, leaving the bass case and the Princess behind.

Some of his orchestra colleagues walking on the way to Prince Bibuloff's villa see Pitsikatoff's bass case lying on the side of the road. They assume that something must have happened to Pitsikatoff and they decide to carry Pitsikatoff's bass case to the villa. They carry it and they complain... "A ruddy weight!" the flautist groaned all the way, "wouldn't play a monster like this for all the tea in China... Phew!" They bring the bass case to the villa and they rest it in a place reserved for the orchestra. On the other side of the room, the Princess's fiancé Count Sikofantoff is bragging to Count Tippetovitch about a violinist in Naples who taught him to play a few Straus waltzes on the double bass. To prove it, Counsellor takes Count Tippetovitch towards the bass case. You can imagine what happened when they opened the bass case and saw the Princess naked inside! Pitsikatoff returned back to the site he left his bass case and the Princess, but he found neither the bass case nor the Princess there. He thought he must have returned to the wrong road. The author leaves us with a tragic and humorous image at the end of the story. "At night near the little bridge you can sometimes see a naked man all covered in hair and wearing a top hat. Occasionally from beneath the bridge you can hear the melancholy groaning of a double bass." He never stopped searching to find the bass case and the Princess. "If it takes me a whole year - I will find her!"



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



Scotiabank



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