



COUNTERPOINT  
COMMUNITY  
ORCHESTRA  
FOUNDED 1984



Pride  
TORONTO

2025 AFFILIATE EVENT

KILTS & CLARINETS

SATURDAY, JUNE 7, 2025 TIME: 7:30pm  
EASTMINSTER UNITED CHURCH 310 DANFORTH TORONTO ON M4K 1N6

## **LAND ACKNOWLEDGMENT**

We acknowledge the land we are meeting on is the traditional territory of many nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples and is now home to many diverse First Nations, Inuit and Metis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

We are grateful to the care-takers of this land and grateful to live and perform music here.



## MESSAGE FROM THE BOARD

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Welcome to the final concert of Counterpoint Community Orchestra's 41st season. We have an exciting programme with the world premiere of a clarinet concerto, performed with its composer John Gladwell on piano, and our skilled solo clarinetist, Peter Stoll. We hope you enjoy the evening.

This season, the CCO chose to highlight women composers. Previously, we performed works by contemporary Canadian composers Kye Marshall and Kathryn Knowles, and an oboe concerto created by Frenchwoman Matilde Capuis. Tonight, we are playing the *Gaelic Symphony* by Amy Beach. In 1896, this work became the first symphony composed and published by an American woman. Through this programming, the CCO has joined many in the classical music world who are celebrating women's contributions to the orchestral repertoire, and are ensuring works are performed that may have been overlooked or undervalued because of the gender of the composers.

Although our concert season ends tonight, other musical events are on the horizon. Once again, the CCO will offer free summer Sunday afternoon concerts in Allan Gardens Park. This year's concerts, on July 27 and August 17, will feature CCO members performing in small ensembles. Look for us at 3:00pm near the Children's Conservatory, in its glass dome if it's raining, or in its lovely garden.

Of course, plans are shaping up for the CCO's 42nd season, with three concerts held again here in the lovely Eastminster Church. The first will be on Saturday December 6, 2025, offering, we hope, a joyful beginning to holiday festivities.

As this season ends, we extend our thanks to the many supporters who keep this special orchestra going. We appreciate and thank the financial donors and corporate sponsors who make it possible for the CCO to rehearse and perform, and the many, many volunteers who contribute their time, energy and creativity to all the orchestra's activities. Together, we make a wonderful community!

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**COUNTERPOINT COMMUNITY ORCHESTRA**  
**PRESENTS**

# **KILTS & CLARINETS**

|                                 |               |
|---------------------------------|---------------|
| Music Director & Conductor      | Andrew Chung  |
| Paul Willis Concertmaster Chair | Gemma Donn    |
| Solo Clarinetist                | Peter Stoll   |
| Piano                           | John Gladwell |

## **Programme**

*Gioachino Rossini, L'Italiana in Algeri Overture [1813]*

*John Gladwell, Concerto for Clarinet & Orchestra [2022],  
soloist Peter Stoll*

- I. Open Passage
- II. Restoration
- III. Tail Wind

### ***Intermission***

*Cookies and water available in back lobby.  
No food permitted in the Sanctuary please.*

*Amy Beach, Gaelic Symphony [1896]*

- I. Allegro con fuoco
- II. Alla siciliana – allegro vivace
- III. Lento con molto espressione
- IV. Allegro di molto



|                      |                                                                                                                                                                              |
|----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Violin I</b>      | Gemma Donn*, Leah Cudmore, Jessica Fernando, Raymond Fung, Jenny Hwang, Joana Angeles-Roman, Will Scargill, Pona Tran                                                        |
| <b>Violin II</b>     | Chris Yoshida*, Bruna Almeida, Katya Applegath, Rick Fraser, Elizabeth Mitchell, Ronald Mitchell, David Murga, Rohan Nair, Elena Spanu+, Hannah Maria Viola, Finnagen Nam Vũ |
| <b>Viola</b>         | David Brownstone*, Hannah Brown, Larry Reid, Fanny Tang, Jenny Shaw, Erick Wawrzekiewicz+                                                                                    |
| <b>Cello</b>         | Daniel Payne*, Matias Espinoza, Chloe Hsu, Terry Jackman, Daniella Postavsky, Kai Torres-Salbach, Russell Westkirk                                                           |
| <b>Double Bass</b>   | Jude Littlefield Bushlen**, Ted Cabanes                                                                                                                                      |
| <b>Flute</b>         | Tetsuya Kobayashi*, Tai Chan                                                                                                                                                 |
| <b>Piccolo</b>       | Tai Chan                                                                                                                                                                     |
| <b>Oboe</b>          | Elizabeth Brown*, Abigail de Niverville                                                                                                                                      |
| <b>Clarinet</b>      | Helen Li*, Alex Puettner                                                                                                                                                     |
| <b>Bass Clarinet</b> | Peter Stoll+                                                                                                                                                                 |
| <b>Bassoon</b>       | Kevin Seymour*, Robert Lu+                                                                                                                                                   |
| <b>Trumpet</b>       | Katherine Brown, Tyler Peck, Erika Schengili                                                                                                                                 |
| <b>French Horn</b>   | Toby Milton*, Debbie Partch, Caroline Spearing, Steven Van de Mortelee                                                                                                       |
| <b>Trombone</b>      | Jeffrey Buchyns, Kenneth Luna, Tyson Quinlan                                                                                                                                 |
| <b>Tuba</b>          | Dan Manley+                                                                                                                                                                  |
| <b>Harp</b>          | Jacqueline Goring+                                                                                                                                                           |
| <b>Percussion</b>    | Brad Kirkpatrick + Etienne Levesque +                                                                                                                                        |
| <b>Piano</b>         | John Gladwell+                                                                                                                                                               |

\* Principal | + Guest musician | \*\* Bill McQueen Scholarship recipient



## **Andrew Chung**

**Music Director & Conductor**

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Appointed Music Director of the Counterpoint Community Orchestra in June 2017, Andrew Chung also serves as the Music Director of the Silverthorn Symponic Winds and the Mississauga Pops Concert Band, and other musical groups in the GTA area.

While attending the University of Toronto, he was appointed Music Director of the Pickering Philharmonic Orchestra and Assistant Conductor of the University of Toronto Symphony Orchestra. He has also served as Music Assistant to Opera Mississauga. He has guest conducted the Hart House Orchestra, the North York Concert Orchestra, the Toronto Philharmonic, Korean Canadian Symphony Orchestra, Northdale Concert Band, the Toronto Chinese Youth Orchestra, the Mississauga Youth Orchestra, the Toronto Youth Orchestra, the Hong Kong Symphonic Band, the Hong Kong Youth Symphonic Band, and the Hong Kong Chamber Wind Philharmonic.

As an orchestra musician, Mr. Chung served as the principal trumpet with the Hong Kong Chamber Orchestra, the Hong Kong Youth Symphony, the Asia Youth Orchestra [under the direction of Yehudi Menuhin and Alexander Schneider], and the Toronto Symphony Youth Orchestra. He made his solo debut with the Moordale Festival Orchestra.

Mr. Chung attended the Hong Kong Academy for Perfomring Arts, the University of Hong Kong, the University of Toronto, and the University of Freiburg, Germany. His trumpet teachers include Stephen Chenette, Robert Nagel, Hentry Nowak, Jeffrey Reynolds, and Larry Weeks. He also studied privately with Arnold Jacobs and Murray Crewe. A scholarship from the Centre d'Arts Orford allowed him to study conducting with Raffi Armenian and Agnes Grossman. He has also participated in the Conductors Apprentice Program with the Huntsville Festival of the Arts Orchestra. His other conducting teachers include Dwight Bennett, Tak-Ng Lai, and Kerry Stratton.



## **Peter Stoll**

### Clarinet Soloist

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Known for his virtuoso energy on stage, creative musical arrangements and an entertaining way of speaking with the audience, Peter Stoll performs regularly in Toronto with many orchestral and chamber groups, and has toured as soloist and with ensembles to the USA, across Europe and to Russia.

Recent seasons' solo and chamber music highlights have included a summer tour with the Swiss Piano Trio, the Toronto premiere of a new work by Alexina Louie with the Gryphon Trio, and performances for visits by world-renowned composers Kryzstof Penderecki, Chen Yi and Anders Hillborg. Peter was flown to Tokyo, Japan to take part in the international Yamaha "Junior Original Concert" at Bunkamura Hall, and the following year saw a three-city tour of mainland China and Hong Kong as part of an exchange of composers and performers organized by the University of Toronto. Peter recently performed the Canadian premiere of noted American wind ensemble composer Brian Balmages' concerto "Escapades" with the composer conducting.

Assistant Professor, Teaching Stream at the Faculty of Music, University of Toronto, Peter teaches clarinet, chamber music, performance and education studies. He is also a member of the Royal Conservatory of Music's National College of Examiners, and was the chief compiler of the 2014 Clarinet Syllabus. Peter is much sought after as an adjudicator at music festivals across the country, and his website is [www.peterstoll.ca](http://www.peterstoll.ca).



## John Gladwell

Composer

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John Gladwell (MusBac, BEd, ARCT) is a pianist, composer, retired teacher and lifelong Torontonians. For more than two decades he taught a computer-based music program at a high school in Scarborough. In addition, for the past 17 years, John has sung in the Toronto Mendelssohn Choir.

Early in his career John discovered a natural flair for composing using digital music technology, leading to two commercial CD recordings of his original instrumental compositions: *Open Passage* (1993); and *Restoration* (1999). Several of the tracks were regularly played on commercial radio as well as being featured on CBC Radio.

Since retiring, John has rearranged a number of his pieces for live performance, including the clarinet concerto being premiered here this evening.

## **Concerto for Clarinet and Orchestra (2022)** *composed by John Gladwell*

*Open Passage* (1992), *Restoration* (1994) and *Tail Wind* (1995) were originally composed for MIDI orchestra. Apart from the acoustic solo part recorded in 1998 by Toronto clarinetist Peter Stoll, no written score of the concerto existed until recently, as the MIDI orchestra was generated using synthesizers and sequencing software. With this newly arranged full score of the work, it is the composer's dream come true to have his music performed by a live orchestra.

The first movement, *Open Passage*, sets the stage for the entire concerto, as all three movements evoke images of a journey across a broad and spacious land or seascape, while musically they comprise a series of thematically connected passages, each one opening into the next. An expansive introduction leads into the first movement's main theme, a wistful melody accented by heartbeat, followed by a more energetic hornpipe. After a dramatic orchestral interlude the clarinet returns with the main melody ~ heartbeat now joined by surging waves ~ then interweaves it with material from the hornpipe, culminating in a powerful swell leading to the cadenza. The movement closes with a slightly altered version of the hornpipe, including a brief quote from a more familiar one.

The second movement, *Restoration*, is serene and reflective. An insistent jig temporarily interrupts the mood, but is reconciled with the main theme once the prevailing calm has been restored. If, as one listener described it, *Open Passage* is like a briskly moving sailboat with a strong wind in its favour, then *Restoration* is a scenic vista viewed from a tranquil harbour.

The final movement, *Tail Wind*, is fueled by a powerful sense of propulsion, as if the sailboat were now borne aloft by the sheer momentum of its windswept passage. The recurring main theme is punctuated by contrasting sections which revisit the theme itself and each of the preceding two movements respectively. The *tail* section of the theme eventually *winds* itself into a driving ostinato, breaking into a fugue-like treatment of the first movement's main theme which builds into a final climatic passage. The work concludes with a jazzy coda.





## Gaelic Symphony [1896], *Amy Beach*

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Amy Beach (1867-1944) was an American composer and pianist and was considered during her lifetime the foremost woman composer in the United States, especially of large-scale symphonic and choral works. Following a brief career as a concert pianist in the mid-1880s, Beach shifted her focus to composition, in part to appease her husband's wishes that she cease public performances. As a composer, Beach was primarily self-taught through reading theory, translating musical treatises, and studying the works of existing composers. She was a dedicated scholar of music throughout her life, studying and memorizing scores before attending Boston Symphony Orchestra concerts and keeping meticulous notes of her observations. Beach was also known as a fierce promoter of her own works, usually arranging for them to be performed very quickly after completion.

*Gaelic Symphony* is a work that is illustrative of Beach's penchant for song. In the late 19th century, many composers (including Antonin Dvořák and Edvard Grieg) began focusing on blending melodies and material from folk song and traditional music practices with the Western art music tradition. As an example of this practice, the *Gaelic Symphony* includes folk music from Ireland, which Beach likely connected with due to the prominent Irish diaspora in her home city of Boston. Beach described the symphony as a representation of "the laments, the romance, and the dreams" of the Irish people.

There are four total Irish tunes utilized in the symphony: *Conchobhar ua Raghallaigh Cluann* (Connor O'Reilly of Clounish) in the first movement, *Goirtin Ornadh* (Little Field of Barley) in the second movement, and *Paisdin Fuinne and Cia an Bealach Deachaidh Si* (Which Way did She Go?) in the third movement. The first movement is in sonata form and includes an interesting variation: instead of using the same key as the exposition as expected, the recapitulation is in Ab Major, a semitone above. The third movement is the lengthiest and is written in an interesting "double construction" variation of sonata form where the two folk tunes are presented and developed independently in the exposition and then brought together in the development section of the movement. The fourth movement is built on new melodies composed by Beach that resemble the structure and feel of the folk tunes that provide thematic material in the previous three movements. Beach described this final movement as representative of "the passions and battles [of the Irish people], and the elemental nature of the processes of thought and its resulting action."





## **L'Italiana in Algeri Overture [1813], *Gioachino Rossini***

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Gioachino Rossini (1792-1868) was an Italian composer famous for his operas, which were highly influential in both the comic and serious operatic genres in the Romantic era. Famously retiring from composing in his 30s, Rossini was known for composing quickly and methodically. Constantly adjusting to audience reactions and changes in taste, Rossini often made changes to his operas and even sometimes recycled his most successful overtures; the most famous example of this is the instantly recognizable overture to *The Barber of Seville*.

*L'italiana in Algeri* (The Italian Girl in Algiers) was composed in only 27 days and was notable for being Rossini's first opera produced in Germany and France. The plot of the opera follows the comedic love-triangle of Isabella, who is searching for her lover Lindoro, who has been captured by the Bey of Algiers, Mustafà; predictably, Mustafà, subsequently falls in love with Isabella. The overture features a musical "surprise" à la Haydn in the opening bars, reflecting the humorous nature of the opera.

# THANK YOU TO OUR SUPPORTERS

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The CCO thanks **The 519 Community Centre** for our lovely rehearsal space



Thank you to **Whiskful Thinking Bakery** for its delicious intermission goodies. You can find more treats at **72 Wellesley Street East.**

# THE CCO: A WELCOMING MUSICAL SPACE

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Counterpoint Community Orchestra was founded in 1984 by musicians at the Metropolitan Community Church to create a safe, respectful and inclusive space for members of the Queer community, and their allies, to rehearse and perform. It became the first 2SLGBTQIA+ orchestra in Canada. Since its inception, the CCO has welcomed musicians of various skill levels from their late teens to their late 80's. During its 40th anniversary season in 2024, the Directors counted over 600 community musicians who had performed with the CCO over the years! Today, the CCO continues to honour the mission statement of its founders. It is closely tied to the 519 Community Centre and is proudly active in Pride events. The CCO contributes to its vibrant community by regularly awarding small scholarships to music students, mounting mini-concerts in Allan Gardens Park, and commissioning new works from Canadian composers that expand the musical repertoire available to all community orchestras.

The CCO welcomes new musicians and new volunteers. Our volunteers serve as Directors and committee members, dealing with social media, advertising, programmes, etc., or join the concert volunteers. Interested? Contact us at [ccorchestra.org](http://ccorchestra.org).

## DONATING TO THE CCO

Donations of \$20 and more receive a tax receipt. In addition, our supporters receive:

- Name recognition in three programmes for donations of \$20 and more
- An MP3 recording for donations of \$100 or more
- One ticket to 3 consecutive concerts for donations of \$500 to \$999
- Two tickets to 3 consecutive concerts for donations of \$1000 and over.

Please donate by cash or cheque at a concert, or by mail to Counterpoint Community Orchestra, 20 Bloor Street East, PO Box 75134, Toronto ON M4W 3T3. Or use Canada Helps, and get an instant tax receipt, at [canadahelps.org](http://canadahelps.org), Or using this **QR CODE**:



**Save the Dates: Playing in the Park, Allan Gardens July 27, August 17**  
**CCO's holiday concert Dec. 6, 2025, Eastminster Church**



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