

Presenting the Best of Canada's Classical Composers

Summer, 2014

Counterpoint Music Library Services Inc. - Jean-Marie Barker, Music Publisher & Owner
42 Frater Avenue, Toronto, Ontario M4C 2H6 phone (416) 696-5377; fax (416) 696-8625
www.cpmusiclibrary.ca library@cpmusiclibrary.ca

Canada's Ever Popular Tenor, John McDermott

Now represented by Counterpoint



John McDermott continues to delight audiences with his shows. Counterpoint is very pleased to announce that we are now representing John's orchestra shows, as booking agent and depository for his library materials. He is looking for engagements with orchestras around the world. He has a number of different shows with himself and two or three musicians who will perform with your orchestra. Counterpoint is booking orchestra shows for the 2015/16 season. You can choose from his Celtic, or Christmas/Holiday shows, or a show that honours Veterans, or suggest a show that would interest your audiences. John has a long list of pieces in his repertoire. Almost all of his work recorded with ensemble has been orchestrated. He has been the guest artist with many orchestras in Canada--Vancouver, Edmonton, National Arts Centre, Calgary, Winnipeg; in the U.S.--Boston Pops, Minneapolis, Nashville, Atlanta; and in the UK--Royal Philharmonic, National Philharmonic of Ireland. Audiences everywhere love his show. Here are some comments:

On John McDermott with The Irish Tenors and The Royal Philharmonic: "*John is one of the most intimate singers I've every worked with -- he really gets inside the songs and most importantly, brings the listener with him.*" Frank McNamara, Conductor

On John McDermott with Vancouver Symphony: "*John McDermott is fabulous! [He] has found a very special way to combine his excellent technique and vocal command with a warm and engaging presence. His traditional songs and repertoire such as Danny Boy, and all his Christmas charts were huge hits with Vancouver audiences and new material was just as successful...*" Clyde Mitchell, Former Resident Conductor, Vancouver Symphony

For more information or to book an engagement, please email: library@cpmusiclibrary.ca



Photo: Tony Nardella

Victor Davies' Concerto for Tubameister - US Premiere

Victor Davies' fun and entertaining *Concerto for Tubameister*, shows off a side and abilities of the tuba that we rarely, if ever, see, with movements titled, *Theme and Variations*; *Waltz for Franco*; *Sancho Panza goes to the Bull Fight*. Commissioned for J.c. Sherman, this welcome new

addition to the tuba repertoire was premiered in the tuba and piano reduction version in 2008. Chris Lee and the Winnipeg Symphony Orchestra premiered the full orchestral version in January, 2009. J.c. Sherman will now premiere it in the U.S. on October 5, 2014 with the Olympia Symphony Orchestra under their Music Director, Huw Edwards, at the Washington Center for the Performing Arts, in Olympia, WA. The Winnipeg Free Press in January, 2009 said "*...A rare showcase for the patriarch of the brass family gave Winnipeg Symphony Orchestra principal tuba Chris Lee a chance to demonstrate his prodigious talent, showing the light-hearted and jaunty side of the instrument.*"

Perusal score & audio: <http://cpmusiclibrary.ca/highlights-audio/>

Malcolm Forsyth performances in South Africa & London

Amanda Forsyth will be performing the cello concerto *Electra Rising*, written for her by her father, Dr. Malcolm Forsyth, on a special home-coming tour in South Africa, the land of both their births, this summer. She will be accompanied by her conductor-husband, Pinchas



Malcolm & Amanda Forsyth at
Premiere of *Electra Rising*

Zukerman, as guest performers with the Stellenbosch University Orchestra in two performances, August 22 at Endler Hall, Stellenbosch and the August 23/14 at Cape Town City Hall, Cape Town. This tour will also include filming of footage to be included in a new documentary about Malcolm Forsyth, by the award-winning film maker Theresa Wynnyk. The recent performance of Malcolm Forsyth's *Double Concerto* for cello and viola in March, with the National Arts Centre Orchestra in Ottawa, is also part of this new documentary.

The Juno-Award-winning CD of *Electra Rising* can be purchased through our website either by download or CD at <http://cpmusiclibrary.ca/?s=electra+rising>

The National Arts Centre Orchestra will be embarking on a performance and education tour of the United Kingdom, October, 2014, called *Feet on the Ground: Remembering 1914*, in commemoration of the centenary of World War I. The tour, which is under the patronage of HRH The Prince of Wales, will include performances in Edinburgh, Nottingham, Bristol, London and Salisbury. Their London performance on October 27 will be with the Royal Philharmonic Orchestra and the London Philharmonic Choir at the Royal Festival Hall, South Bank Centre. The joint orchestras and choir will be performing Malcolm Forsyth's last major work, *A Ballad of Canada*. Using four existing poems by well-known Canadian poets, and one new poem by Carl Hare, it celebrates the Land of Canada with the quiet and vastness of Canada's north in the first movement, *Yukon*, and Canada's most eastern province, *Newfoundland*, in the last movement. The middle movements look at Canada in Time of Trial--World War I, Afghanistan, and maritime disaster. This is a moving and powerful work, very well done by the National Arts Centre Orchestra and three Ottawa choirs, at its Premiere in June, 2011, shortly before the composer's death in July, 2011. Learn more about this tour and the special performance of *A Ballad of Canada* at: <http://nac-cna.ca/en/uktour>
Listen to excerpts: <http://cpmusiclibrary.ca/highlights-audio/>

Nature Vectors - New work by Glenn Buhr Manitoba Chamber Orchestra Premiere

Glenn Buhr's latest work, *Nature Vectors*, "was inspired by the forward energy of nature". Commissioned by the Manitoba Chamber Orchestra, and to be premiered May 28, 2014, this three-movement work was inspired by nature - gravitational forces in slow motion; birds soaring on a summer thermal; and the emotional energy of the flow of the seasons--fitting of spring, lushness of summer to the violent energy of autumn. Scored: 2 fl.picc.perc. 22 solo strings 12' Perusal score available on request.



Gary Kulesha

Upcoming concerts: **Chamber works of Gary's will be featured at the Ottawa Chamber Festival**, August 5/14 with the Gryphon Trio, along with flutist Susan Hoepfner and trombonist Gordon Wolfe.

http://www.chamberfest.com/concerts/calendar/14-805-04/?instance_id=3818

At Domaine Forget, Quebec, June 27/14--Premiered January 27/14 in Toronto--*Sonata for flute and piano*, performed by Susan Hoepfner and Olivier Hébert-Bouchard, piano
<http://domaineforget.com/42/calendrier/schilli-hoepfner-nunez-et-leurs-amis>



Gary Kulesha

Kelly-Marie Murphy

Kelly-Marie Murphy has two world premieres this summer - her piano trio, *Search My Heart (as I run this race)*, will be premiered by Trio Alba from Austria at the Ottawa International Chamber Music Festival, July 27/14.

http://www.chamberfest.com/concerts/calendar/14-727-06/?instance_id=3606

The second premiere will be performed by the Lafayette Quartet and Alexander Tselyakov, a piano quintet work called *In a World of Motion and Distance*, August 17/14. This was commissioned to celebrate the 10th anniversary of the Pender Harbour Chamber Music Festival. Kelly-Marie has become a favourite composer of this festival. This piece will also be released on a CD at the same time. <http://penderharbourmusic.ca/chamber-music/2014-chamber-music-festival-programme/> Pender Harbour is located on B.C.'s west coast, north of Vancouver.

In celebration of its 50th anniversary this season, the Ottawa Symphony Orchestra has commissioned a large orchestral piece. *Blue on Blue: Unthinkable Distance, Unspeakable Sorrow*, which will be premiered in November/14, is a setting of the words and thoughts of Richard Léger, father of fallen soldier Sgt. Marc Léger who was killed in the friendly fire incident in Afghanistan in 2002. The piece features tenor soloist, Gordon Gietz.



Kelly-Marie Murphy

Expect the unexpected - by Gary Kulesha

For reasons too difficult to explain, I have found myself lately listening keenly to a wide variety of music by composers who are virtually known today. Among others, I have heard substantial works by Gustav Helsted (Danish, 1857-1954), Hakon Borreson (Danish, 1876-1954), Joseph Holbrooke (English, 1978-1958), Hamilton Harty (Irish, 1879-1941), Alexander Goedicke (Russian, 1877-1957), Hugo Alfvén (Swedish, 1872-1960), and a others, all of whom span the late 19th and early 20th centuries.

It was an intriguing era. These composers were schooled in high Romanticism, and probably never imagined where music would go in their lifetimes. Almost without exception, they ignored the innovations swirling around them, and continued to pursue their musical ideals as they had imagined them in their youth. Goedicke adapted to Soviet Realism when he had to, but remained close to his Romantic ideals.

I am astonished at the craft. Not one of these composers was anything less than highly accomplished technically. I would be eternally proud if any of my students could produce music as technically confident and well formed as these gentlemen. Their grasp of traditional forms, their expertise at orchestration, their confidence with the control of their material, all these are beyond question.

And yet they are all but forgotten. Most of the recordings are very second rate (except Alfvén, who is enjoying something of a comeback.) Live performances are fairly rare.

Is the music bad? No, definitely not. Is the music good? I honestly don't know anymore. There's no question that there isn't a Beethoven symphony in this group. There's no question that there are some very bad choices about content-- silly dances, overwrought adagios, showpiece finales without any actual material, etc. But I never, at any point, felt compelled to stop the music and go on to something else. I sat and listened respectfully to several large works, and, honestly, I never lost interest. But does that make it good?

It occurred to me that we need to try programming some of this stuff again. Audiences are tired of the tried and true. And yet, when we try to programme something off the beaten path, ticket sales dry up. Marketing divisions run screaming from this kind of repertoire. There is nothing in this music that a regular subscription audience would find difficult, except for its unfamiliarity. A chamber music series could comfortably programme music by these composers, tucked in safely between more familiar works, but an orchestra would have to be very brave to try it.

When I was young, there were no recordings of anything other than the most famous works. When the CD boom happened, the market quickly saturated with Beethoven 7's, and the labels began to look towards the less familiar. Works that I had heard about but never heard suddenly got recorded. Now, the catalogue is bursting at the seams with the unfamiliar.

Can this ever happen in live concerts? Can we re-vitalize concert going with the unfamiliar? I am listening as I write to Hugo Alfvén's 4th Symphony. I am enjoying it. Most of my composer colleagues would probably call it a little obvious, but that doesn't bother me. Wouldn't a subscription audience enjoy it too? While I never grow tired of Beethoven 7, I need to hear something fresh once in a while, and not just new music.

Can we reinvent ourselves? Can we recapture concert audiences with a fresh mix of new work, unfamiliar older work, and the warhorses? It's worth a try. © 2014 Gary Kulesha

Further interesting, thought-provoking ideas and musings from Gary Kulesha's online journal can be found at: <http://www.newmusicblog.ca/>

Christmas Repertoire Suggestions

Looking for something new to add to your Christmas/Holiday concert? Vancouver composer, Christopher Nickel has created a lovely lyrical and delightful piece called *Christmas Dreams* (8'). Perfect for Christmas Pops show. Full orchestra: 2.picc.2.EH (opt) .2.Bcl (opt) .2.Cbsn (opt) .4.3.2.Btmb.1./Timp.Perc.pno.cel.hp./sts;

Chamber: 2.1.2.1./2.2.2.0./Timp (=Perc).Pno.Cel./sts.

Howard Baer's *God Bless Us Everyone* is a 15' condensed version of Dicken's A Christmas Carol, orchestral with narrator. A story told through music, it is an entertaining take on the classic story. Narrator + 2.picc(opt).2.ca(opt).2.bcl(opt).2.cbn (opt) .4.3.3.1./tp.3 perc.pno(opt).hp./sts also Opt. 1 perc & chorus. Perusal scores & audio for these at:

<http://cpmusiclibrary.ca/highlights-audio/>



Canada's "New" Flag is 50 Years old in 2015

February 15, 2015 marks the 50th anniversary of the official adoption of Canada's flag. In true Canadian fashion, this was the culmination of over 40 years, off and on, of trying to come up with a distinctive flag. Canada's Centenary, in 1967, was the eventual impetus for completing the process. At the official adoption ceremony, The Honourable Maurice Bourget, Speaker of the Senate, added further symbolic meaning to our flag: *"The flag is the symbol of the nation's unity, for it, beyond any doubt, represents all the citizens of Canada without distinction of race, language, belief or opinion."*

As part of the celebration for this new flag, a song was created by **Freddy Grant** (composer of *This Land Is My Land, This Land Is Your Land*) called *Flag of Canada* (1965), learned and sung by school children across Canada. A simple version of this piece can be heard at: <https://www.youtube.com/watch?v=2IkqmkTK46E> Published by Gordon V. Thompson Ltd., the piano vocal score for this 2' song is available for sale through our online store. Plans are in the works to create a concert band accompaniment and perhaps other arrangements. Contact us for more information. <http://cpmusiclibrary.ca/store/products/freddy-grant-flag-of-canada-piano-vocal-score/>



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<http://cpmusiclibrary.ca/highlights>