



COUNTERPOINT  
COMMUNITY  
ORCHESTRA

FOUNDED 1984

Guest Conductor  
Samuel Tak-Ho Tam

# 1001 NOTES

SATURDAY, MARCH 7, 2026, 7:30pm  
EASTMINSTER CHURCH 310 DANFORTH TORONTO

## **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.

# COUNTERPOINT COMMUNITY ORCHESTRA

PRESENTS

# 1001 NOTES

**Guest Conductor**

**Samuel Tak-Ho Tam**

**Double Bass Soloist**

**Jude Littlefield Buschlen**

**Paul Willis Concertmaster Chair**

**Gemma Donn**

**Concert Host**

**Enza Anderson**

## Programme

Cecile Chaminade, *Callirhoë Suite d'Orchestre, Op. 37 [1888]*

I. No. 1 Prélude

Serge Koussevitzky, *Double Bass Concerto, Op. 3 [1902]*,

Jude Littlefield Buschlen, Soloist

I. Allegro

II. Andante

III. Allegro

### Intermission

Refreshments available in back lobby.

No food permitted in the Sanctuary please.

Nikolai Rimsky-Korsakov, *Scheherazade, Op. 35 [1888]*

I. The Sea and Sinbad's Ship

II. The Legend of the Kalendar Prince

III. The Young Prince and the Young Princess

IV. The Festival at Baghdad. The Sea. The Ship Breaks Against a Cliff  
Surmounted by a Bronze Horseman

**SAVE THE DATE: CCO concert , *Singular Sensation*, June 6, 2026**

**Guest Conductor Issac Page**



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## MESSAGE FROM THE BOARD

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Welcome to *One Thousand and One Notes*, the second concert in our 42nd season. This year, the CCO is enjoying a Season of Guests while we search for a new long-term Music Director. That search is engaging as we rehearse and perform under the batons of three different and very talented conductors.

Tonight's Guest Conductor, Samuel Tak-Ho Tam, has planned a musically adventurous evening. Two of the works are inspired by fantastic myths: the *Callirhoë Suite* interprets a Greek myth about finding love with the help of the gods; *Scheherazade* takes us on a sea voyage that ends in both a shipwreck and the redemption of a cruel Sultan. The third piece is a double bass concerto, one of few solo works composed for that imposing instrument.

Our featured soloist is certainly not a CCO "guest" as Jude Littlefield Buschlen is in his second season performing with the CCO. In 2017, a CCO supporter, Addison Tallman, created a trust to honour the late Bill McQueen, his friend and a founder of the CCO. Every year, the CCO awards a scholarship in Bill's name to a music student along with an opportunity to gain orchestral experience by playing with us. Jude Littlefield Buschlen won that scholarship in 2024-'25 and contributed so much that he won it again this season. We are delighted that Conductor Tam recognized Jude's talent by inviting him to be our soloist, and are all pleased to be sharing our scholarship winner's skills with our audience early in Jude's musical career.

As always, there are many to thank for their contributions to the CCO, including our hard-working Directors, Committee members, volunteers, and Librarian. Most importantly, we extend our heartfelt thanks to our generous donors and wonderful audience members! You allow the CCO to continue to provide the 2SLGBTQIA+ community and allies with respectful and diverse places to rehearse and perform. We are grateful.

Tonight, please participate in our 50/50 raffle and enjoy the intermission refreshments from the musicians and Whiskful Thinking Bakery, the CCO's loyal local bakery. And do save the date for our next concert, June 6, 2026. We hope to see you then.

### **2025-2026 Board of Directors**

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CCO Librarian Mario Lo Monaco

<b>Violin I</b>	Gemma Donn*, Joana Angeles-Roman, Jessica Fernando, Raymond Fung, Gabriel L'individu, Lino Sebastian Martinez, Marissa Monk, Will Scargill, Pona Tran
<b>Violin II</b>	Chris Yoshida*, Katya Applegath, Rick Fraser, Elizabeth Mitchell, David Murga, Ricky Tsai, Finnagen Nam Vū
<b>Viola</b>	David Brownstone*, Paul Barna+, Hannah Brown, Jenny Shaw, Erick Wawrzkieicz+
<b>Cello</b>	Daniel Payne*, KJ Aitken, Mimian Cheng, Matias Espinoza, Chloe Hsu, Terry Jackman, Mario Lo Monaco, Daniella Postavsky, Kai Torres-Salbach, Russell Westkirk
<b>Double Bass</b>	Jude Littlefield Buschlen*#, Ted Cabanes, Gabriella Garvin+
<b>Flute &amp; Piccolo</b>	Tetsuya Kobayashi*, Tai Chan, Troy Whynot+
<b>Oboe</b>	Abigail de Niverville*, Catherine Bouchard
<b>Clarinet</b>	Helen Li*, Alex Püttner
<b>Bassoon</b>	Kevin Seymour*, Emily Kessler
<b>Trumpet</b>	Tyler Peck*, Katherine Brown
<b>French Horn</b>	Steven Vande Moortele*, Toby Milton, Debbie Partch, Caroline Spearing
<b>Trombone</b>	Jeffrey Buchyns, Martin Hubel+, Tyson Quinlan
<b>Tuba</b>	Elizabeth Fair+
<b>Percussion</b>	Brad Kilpatrick+, Phil Yetman+, John Power+
<b>Harp</b>	Miranda Wang+

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



## **Samuel Tak-Ho Tam**

Guest Conductor

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Samuel Tak-Ho Tam is Music Director of the Rose Orchestra at the Rose Theatre in Brampton and works closely with the Rosebuds Youth Orchestra program. He collaborates regularly with the University of Toronto Symphony Orchestra and serves on the faculty of the Royal Conservatory of Music, where he teaches conducting at the Taylor Academy for Young Artists. With the Glenn Gould School, he has worked as Assistant Conductor and répétiteur for numerous Koerner Hall opera productions.

Mr. Tam joined the Canadian Opera Company in 2007 and has contributed to many mainstage productions over several seasons, including serving as Assistant Conductor for the 2022 production of *Mozart's The Magic Flute*. He is also a participant coach with Jane Eaglen's American Wagner Festival.

Mr. Tam completed and successfully defended his doctoral dissertation at the University of Toronto in Fall 2022. His study, "The Orchestral Symphonies of Charles-Marie Widor: Context, Form and Performances," is available on ProQuest and TSpace.



## **Jude Littlefield Buschlen**

Double Bass Soloist

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Jude Littlefield Buschlen, a passionate double bassist born in Ottawa ON, is currently pursuing his Bachelor's of Music in Performance at the University of Toronto Faculty of Music. Recognized for his commanding presence and grounding tone in an orchestral section, From successful auditions, Jude has been chosen to sit as principal bassist for the University of Toronto Symphony Orchestra, Toronto Youth Symphony Orchestra, and Kitchener Youth Symphony Orchestra. He contributes as much as possible to Toronto's culture of classical music through involvement in music festivals, and community orchestras including the University of Toronto New Music Festival, the Rosedale Symphony Orchestra and the Counterpoint Community Orchestra.

Having nearly a decade of experience on the double bass, Jude is determined and committed to the world of music, having taught lessons and coached aspiring double bassists at the Rosedale Heights School of the Arts and the University of Toronto. Jude is currently working on refining his skills as a musician under the guidance of Travis Harrison [University of Toronto] and with previous guidance from renowned musicians such as Joel Quarrington [London Symphony], Tim Dawson [Toronto Symphony Orchestra], Ian Whitman [Kitchener-Waterloo Symphony Orchestra], and international conductor Daniel Bartholomew-Poyser. Jude has a strong aspiration to join a professional orchestra and to improve as an orchestral musician. His strong work ethic, commitment, and dedication drive his pursuit of experiences in the field.



## Callirhoë Suite d'Orchestre, Op. 37 [1888], *Cecile Chaminade*

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Cécile Chaminade [1857-1944] was a French composer and concert pianist whose work achieved significant success during her lifetime, despite the deeply held prejudices against women composers pervasive in the Romantic era. From early in her musical career, Chaminade began performing only her own compositions, and her recitals were popular in France, England, Switzerland, and later in her life, the United States. The majority of her *oeuvre* consists of piano pieces and songs [over 300 of them], most of which were published and sold to pianists and singers attracted to Chaminade's signature tuneful melodies, accessible chromaticism, idiomatic composing, and characteristically French colour and wit. Chaminade received several prestigious honours and awards in her lifetime, including becoming the first woman composer admitted to France's Légion d'Honneur in 1913.

*Callirhoë* was originally composed as a one-hour ballet symphonique in 1888, and its truncated Suite has become her most performed symphonic work. Tonight, the programme includes only the first movement. The piece is emblematic of Chaminade's compositional style, featuring lyrical melodies, lush chromaticism, and a playfulness characteristic of French Romanticism. The work is based on a libretto by French poet Elzéard Rougier, which is a loose adaptation of the story of Grecian mythological figure Callirhoë. The ballet follows the attempts of the warrior Alcmaeon to win Callirhoë's love, though she is a prisoner in his town of Patras. Initially Callirhoë rebukes Alcmaeon's advances, as she is focused on regaining her freedom and returning home. As is often the case in Greek mythology, the gods get involved and chaos ensues. In this tale, Aphrodite the goddess of love, steps in to bring the couple together, although using unorthodox means. Cupids chase Callirhoë off a cliff to her death and turn her body into marble; from this marble statue, Callirhoë is then reincarnated, at which point she then, of course, falls in love with Alcmaeon.



## **Double Bass Concerto, Op. 3 [1902], *Serge Koussevitzky***

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Serge Koussevitzky (1874-1951) was a Russian-born conductor, double-bassist, and composer who immigrated to the United States in the 1920s and became highly influential as a champion of American music. He began his musical career as a double-bassist and played in the Bolshoi Theatre Orchestra and as a virtuosic soloist. He later taught himself to conduct, which led to a unique and sometimes unorthodox style. Koussevitzky led the Boston Symphony Orchestra from 1924 to 1949, where he earned a reputation as an energetic and electrifying conductor alongside his contemporaries and fellow European émigrés Arturo Toscanini and Leopold Stokowski. He excelled at presenting French and Russian repertoire and was a staunch advocate for contemporary music being programmed by the orchestra. Guided by his belief that a strong, publicly accessible classical music tradition could be built in the “new world,” Koussevitzky played an important role in the development of the summer music and educational programming at the highly influential Tanglewood Music Center.

Koussevitzky’s *Double Bass Concerto* is one of the most performed and well-loved concertos for the instrument. Composing a concerto for double bass has many challenges, including the difficulty of balancing the low register of the instrument with the sound of a full orchestra and the tuning of the strings in fourths instead of fifths. Koussevitzky’s piece rises to these challenges and masterfully highlights a variety of virtuosic techniques including harmonics, rapid high-register passages, and double-stops (two strings played at once). The concerto consists of a single long movement split into three sections, with the Russian *bel canto*-style theme introduced in the first section and triumphantly returning in the third. The slower second section showcases the subtle lyrical capabilities of the double-bass and highlights more of the middle and lower registers of the instrument. Koussevitzky performed the piece himself at its premiere, and he dedicated it to his wife Natalie Ouchkoff.



## **Scheherazade, Op. 35 [1888], *Nikolay Rimsky-Korsakov***

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Nikolai Rimsky-Korsakov (1844-1908) lived his young life in Russia surrounded by family interested in music and the navy. He was educated at a naval academy, but also studied piano and, at 15, composition. After graduation, in 1862, Rimsky Korsakov became a naval officer on a clipper for a long sea voyage. On this journey, he developed a lifelong fascination with the sea, and began composing his first symphony. On his return in 1865, at the age of 21, Rimsky Korsakov completed and successfully performed that first symphony.

Rimsky-Korsakov as a composer became a founding member of The Five, a group of Russian composers aiming to develop a national musical language that contrasted with the dominant Germanic style of the time. The Five employed melodies and motifs from Russian folk songs and took inspiration from fairy tales and folklore. They also distinguished the “Russian” style by integrating a variety of “eastern” sounds and rhythms into their music. Despite Rimsky-Korsakov’s close ties with The Five, in the 1870’s he took a position at the St. Petersburg Conservatory, ultimately alienating him from The Five which saw Conservatory training as part of the Germanic musical tradition. Despite the rupture, Rimsky-Korsakov continued to champion the Russian style throughout his life, championing the works of other Russian composers and conducting Sergei Diaghilev’s Russian Concerts, a series which popularized Russian music throughout Europe.

*Scheherazade*, or *The Arabian Nights*, is a symphonic suite based on One Thousand and One Nights, a collection of Middle Eastern stories from the 10th century. That collection was first published in Europe in the 18th century, becoming immediately popular and part of a craze of “orientalism” in Western Europe during the Romantic and Victorian eras. The fairy tale tells of a cruel Sultan Shahryar and his brave

and brilliantly creative wife. The Sultan, believing all women to be faithless, vowed to put each to death after their first nuptial night, and did so for three years until his new bride, Sultana Scheherazade, saved herself and any future brides. Nightly, she told fascinating tales that tantalized the Sultan, causing him to repeatedly postpone her execution so that he could hear more. After one thousand and one nights of Scheherazade's storytelling, the Sultan finally recognized love and abandoned his murderous vow.

The stories are framed as those told by Scheherazade to her husband, one tale each night. Each of Rimsky-Korsakov's four movements has a thematic title intended to expand beyond a specific tale into a more general sense of wonder: the Sea and Sinbad's Ship; the Legend of the Kalendar Prince; the Young Prince and the Young Princess; the Festival of Baghdad, the Sea, the Ship Breaks against a Cliff Surmounted by a Bronze Horseman. Throughout the work, different instruments are prominently featured as soloists, including the violin, bassoon, and clarinet. This is characteristic of Rimsky-Korsakov's approach to orchestration, which focuses on transparencies of texture and highlights the colours of different instruments in the orchestra.

# THANK YOU TO OUR SUPPORTERS

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## CONTRIBUTORS

**\$1,000 and more** Catherine Martin, John Todd & Jenny Ginder, Russell Westkirk

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The **CCO** thanks **The 519 Community Centre** for its generous and long-standing contribution of the CCO's rehearsal space



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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. Volunteers work at our concerts, and serve as Directors and committee members, dealing with social media, advertising, programmes, etc. 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 use the QR code below to make a donation. Or use [canadahelps.org](http://canadahelps.org) and get an immediate tax receipt. You can also donate by e-transfer to [treasurer@ccorchestra.org](mailto:treasurer@ccorchestra.org), by cash or cheque at a concert, and by cheque mailed to Counterpoint Community Orchestra 20 Bloor Street East, PO Box 75134, Toronto ON M4W 3G7:



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