



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

**TORONTO REGION NEWSLETTER**

*December, 2017- January, 2018*

*In this issue, focused on younger musicians:*

<u>Of Note:</u> Young Composer Vivian Fung	1	Schedule of Readings	7
<u>In the Spotlight:</u> A Passion for Music	3	Playing opportunities. Concerts	13
<u>Feature:</u> Exploring New Worlds	5	Management Committee 2017-2018	16

**OF NOTE:**  
**PORTRAIT OF A YOUNG COMPOSER**  
**VIVIAN FUNG**

*Submitted by Peter H. Solomon, Jr.*  
*Toronto*



*Vivian Fung (née 1975)*

One of the most exciting young Canadian composers—composing mainly in the 21<sup>st</sup> century and active now—is Edmonton native Vivian Fung. Her first violin concerto (one of two so far) won a Juno award in 2013 for best classical composition of the year and helped to catapult her career. Typical of her music, this piece draws on the influence of non-Western folk music and Brazilian rhythms, but is also wholly original and captivating in its musical ideas. It combines unusual textures (including splendid use of harmonics) with a vital pulse produced by rhythms alternately syncopated and compound. The violin concerto and two of her other early pieces (a piano concerto called “Dreamscapes”, and the popular “Glimpses” for prepared piano) were recorded and widely distributed on a Naxos CD.

Ms. Fung first studied composition with Canadian composer Violet Archer (herself a former student of Bartok and Hindemith), but then moved on to Juilliard School in New York, where she did both undergraduate and graduate studies and later became a faculty member. Her composition teachers at Juilliard included American composers David Diamond and Robert Beaser. But she has maintained strong Canadian connections, including with some recent compositions. These include a second violin concerto, commissioned by the Toronto Symphony Orchestra and performed by it in 2015 with Jonathan Crow as the soloist; a new horn trio called “Bounce”, written for James Sommerville (Canadian horn player with the Boston Symphony), Scott St. John (violin), and Peter Longworth (piano); a major piece “Biennale Snapshots”, commissioned by Vancouver Biennale with a first performance by the Vancouver Symphony Orchestra in 2015; and a third string quartet commissioned by the Banff International String Quartet Competition and performed by all of its competitor quartets in 2013.

Like Bela Bartok and Zoltan Kodaly before, Vivian Fung has engaged in extensive ethnomusicological research, in Southwest China, North Vietnam, and especially Indonesia, with repeated trips to Bali. And like those forbearers, she has incorporated musical ideas that she discovered in her research, without ever losing her own voice. Her “Yunnan Folk Songs” is a case in point, balancing “complexity and accessibility”.

To get to know the music of Vivian Fung, start with her Naxos CD (8-573009), available for purchase but also through the Naxos Music Library free of charge through a university and some public libraries (e.g. Toronto) and also with an annual membership (for \$22 US) in IMSLP/Petrucci Music Library. Then proceed to Ms. Fung’s rich and informative website <http://vivianfung.ca>. The website includes a full list of her compositions with descriptions and in many cases audio recordings (including of the exciting pulsating horn trio “Bounce” and for the third string quartet recordings by nine different quartets competing at Banff); video recordings of some eight of her compositions; detailed illustrated accounts of her ethnomusicological expeditions; and interviews with and articles written by Ms. Fung. One interview was given to Global News this fall in connection with her return to Edmonton for a performance of her new piece “Humanoid” (for cello and electronics) at the Kaleido Festival. Ms. Fung is also affiliated with the Canadian Music Centre, which can share scores for some of her pieces (including the string quartets).

There will be two opportunities to hear works by Vivian Fung live in Toronto this winter. Her piece “Dust Devils” will lead off the Toronto Symphony Orchestra concert on March 7, 2018; and on March 24th the National Arts Centre Orchestra will perform in Roy Thomson Hall a new work of hers that it commissioned. Happy listening!

## **IN THE SPOTLIGHT**

### **ELEVENTH GRADER WITH A PASSION FOR MUSIC**

*Submitted by Sabrina Turnpenny*

My name is Sabrina Turnpenny, and I am an eleventh-grade student from Oshawa Ontario. I am an oboe player, and music is my passion.

Music has always been something that I loved to do and be around. One of my many goals is to be able to play every instrument. To achieve such a goal, you have to begin somewhere. While I will always be an oboe player at heart, I also play alto saxophone, bari saxophone and guitar, but mainly oboe and bari sax in active bands. It’s a bit of a story how I came to be what is thought of as a “weird doubler”, and I am happy to be able to bring such a story to light.

I began playing oboe at the end of sixth grade. I was so excited to finally get to play an instrument in school. I knew from a young age that I would be an oboe player. My music teacher from elementary school was an oboe player, and she was the reason such an idea was ever put in my head. I always admired her so much, and I wanted people to be able to look at me the way that I looked at her. When I first picked it up, I knew I had made the right choice. I was happy to have such a unique quality about me, and I absolutely loved playing.

Throughout grade seven, I always admired my school’s jazz band. It was something I always wanted to be a part of. At the time, I only played oboe, which was of course not exactly welcome in a jazz band. My music teacher told me that if I wanted to be in it, I could double on another instrument, so I picked up the alto saxophone. I put so much effort into learning it, and in my eighth-grade year, I was accepted into the school jazz band on the alto.

Eighth grade was a special year for me. it was the year of auditions. I auditioned on oboe for my high school of choice, a performing arts high school, and was accepted. I don’t think that I had ever been happier. It felt like all of my work had paid off, and I had truly made something happen that I wanted. I was very proud of myself.

Grade nine rolled around and I was excited. Great classes and great teachers. I decided to audition for the jazz band, but when the audition came around I wasn't feeling too confident. I auditioned on alto, but surrounded by other alto players who had far more skill than I did, I really didn't think that I would get in, and I was ok with that, because I thought that it would be a great opportunity to improve on my skills for next time. When my music teacher approached me the next day asking if I had checked the band list, I hadn't, because I didn't think that I would be on it. I went out to look, and I didn't find my name listed under alto sax. I was very confused as to why he would have encouraged me to check a list without my name on it. Imagine my surprise when I found my name listed under bari sax! I had seen the instrument before and was very confused. My teacher told me that it would be his challenge for me. My tiny ninth grade self was extremely excited about such an opportunity, but also scared that the pure weight of the thing would easily crush me. To this day, I still don't know exactly what it was that my teacher had seen in me in that audition to make him put me in the band, but I could never be more grateful to have been presented with such a possibility.

The weeks, months, and year that followed consisted of a lot of hard work. A third instrument was a big load. I worked extremely hard to get a single sound out of the thing at first, but I persevered and emerged strong. I'm proud to reign with such a title as a "weird doubler", and I am happy to be able to prove to people that I can persevere.

Throughout high school and elementary school, music has brought me so many opportunities. I never thought that I would be presented with so many things just from being a part of something that I enjoy doing. Things like being invited to weekend-long jazz retreats in Picton, Ontario with highly skilled jazz musicians, having the privilege to be involved in countless festivals, including being accepted to perform in the Rocky Mountain Music Festival, and even things like reading in CAMMAC orchestra meetings, and having the opportunity to work with such wonderful and skilled guest conductors. Music has opened so many doors in my life, and I could not have ever began to imagine such a volume of opportunities.

Music plays such a large role in my life. I find such deep meaning in every piece I listen to and play. Music is such a universal language, through which one can learn stories, feel emotions, and imagine a deeper meaning to things in ordinary life. Music brings me such joy. I enjoy nothing more than to be able to perform a piece of music, and feel as though I have done the composer proud. To have put forth the vision, message, and emotion that I felt about the piece. I think one of the best parts is that everyone may interpret the message a bit differently, but everyone can come away from a performance feeling involved and invested in what happened.

Being only in grade eleven, I look forward to all the years to come, and I look to the future and what I want it to look like. I believe that if I want something to happen, then it is my responsibility to make it happen through hard work and dedication. I always compare life to a journey. The harder you push, the farther you get, and the more you learn along the way, the

more enjoyable the trip. You may hit some bumps in the road, but all we have to keep in mind is that the road keeps going. We all have our own roads to follow, but we ourselves have to put in the effort to travel them. Music is my road, and I know that the choices that I choose while on this journey of mine are my choice to make, and I am ready to put forth that work to make things happen.

## **FEATURE**

### **EXPLORING NEW MUSICAL WORLDS**

*Submitted by Blair MacKenzie*

*Colin Clarke*



Years ago, in the course of an interview for this Newsletter, Colin Clarke was asked what one final piece of advice he would have for amateur musicians and readers of the Newsletter. His answer: step out of your comfort zone and try participating in other styles of music making. There are so many great ways out there to enjoy making music. Try something new!

There was and is great wisdom in that remark. In the same way that we might experiment with and find unexpected joy in a new style of cooking, or we might take up another sport for its cross-training benefits and fall in love with it, there is much to be learned – at any stage of life – from trying some new way of making music. Colin’s advice has often come to my mind in the last couple of years in the course of exploring what for me is a new musical world: playing for dancers, and in particular, Scottish Country dancers.

Many of you have experienced Scottish Country dancing. It certainly has its challenges. There is footwork involved, involving ballet-like foot positions; there is no caller, so when you get up to dance, you have to know the choreography for dance from beginning to end; and it is athletic, a physical and mental workout combined. What, if anything, new and interesting is there to be learned from playing for Scottish Country dancers? The answer is: lots. And the skills involved are transferable back to the world of orchestral playing and chamber music, being the usual fare of amateur instrumental players.

What follows is necessarily geared to stringed instrument players. I hope the main message will nevertheless shine through: Colin was right, and his advice can and should be heeded by us all.

At first glance one would think playing dance tunes would be easy. On paper, the notes look ridiculously easy compared to the average orchestral score. Do not be deceived. Where orchestral playing is often left hand dominant – i.e. the challenge is finding the right notes at speed – the challenge here is instead in the right hand. The right hand, in a string player,

controls the rhythm and a great deal of the expressiveness of the music. How immensely valuable, and humbling, it is to have to deal with music in which the right hand rather than the left has to do the heavy lifting. Other playing you do will benefit from your new skill set.

Maintaining a constant rhythm is a skill that few string players have to really focus on. Here too, it is a serious challenge to try to deliver music at (say) 122 beats per minute for eight minutes of continuous playing. If you have a drummer whose job it is to keep the beat, your problem is largely solved, but if not, you have to do it on your own. The dancers cannot pause in midair if the melody player slows down, nor can they descend faster than the law of gravity demands if the melody player speeds up. And sadly, melody players have a lamentable tendency to do both of those things.

Keeping a steady rhythm going is a transferable skill, and an invaluable one. You learn before long to be as wary of easy passages as of difficult ones, because it is in the easy passages – the short, simple scale passages up or down – that you will likely speed up. You have to force yourself to give longer notes and rests absolutely full value. This is easier said than done, but it results in far more satisfying music making in other contexts. In playing chamber music, intentional changes of tempo are deeply satisfying, but unintentional changes of tempo made by different players at different moments are deadly. They can throw a whole orchestra off course.

Playing in a strict tempo begs an important question: what fun can there be in playing music where you have to keep a totally strict rhythm? Isn't that rather mechanical and soulless? Not if you spend enough time with the style. Here again, as a violin player, your right hand has to adjust to new challenges. Train your right hand enough and you can add all kinds of colour by adjusting note values without disrupting the basic rhythm. That's another transferable skill set for you. It can bring new levels of expressiveness to all your playing.

When we listen to Scottish or Irish music, whether on a stringed instrument or wind instrument, our ear is often captured by some astonishingly beautiful and quintessentially Celtic touches from the left hand: little grace notes, slides, and a thousand other tricks of the trade, all thrown in by the left hand and varied from bar to bar. Compared to that, how important is the rhythm? The following story is illustrative.

That great fiddle player, Natalie McMaster, was leading a seminar for aspiring fiddle players at the Leahy family summer music camp. She took apart, in detail, all the elements of a good performance of a very simple dance tune. Towards the end of the seminar she was asked which she considered to be more important overall: the left hand or the right hand. 'Well', she said, 'you decide. Here's a tune I will be recording in a couple of weeks. I will play it for you twice. The first time through I will play it with good cleaning bowing (i.e. right hand), but my real focus will be on my left hand. I will put in all the little touches that we associate with great Celtic playing. The second time through, I will just play the plain, unadorned notes but I will be focusing extremely hard on my right hand. Then, you can vote on what you have just heard'. The judgment of the room (I was there) was instant and unanimous: the second version was the one that lifted us from our chairs and made everyone want to dance on the spot.

One moral of the story: if get the rhythm right, you can play very simply and still create great music. The other moral of the story: Colin was right. Go out into the musical world and try your hand at something new. There is no telling what great new experiences await you.

# SCHEDULE OF READINGS

## 2017-2018

Once a month, CAMMAC singers and instrumentalists get together and read through a work for choir and orchestra under the direction of a professional choir director. Occasionally, readings feature pieces for singers only. Readings are not intended as rehearsals, and we do not perform for an audience, although listeners are welcome. All readings are in Elliott Hall, Christ Church Deer Park, 1570 Yonge St., Toronto, and are on Sunday afternoons from 2:00 pm to 4:30 pm. Admission is \$6 for CAMMAC members and \$10 for non-members. Please arrive 15 minutes early to set up so the reading can begin on time!

January 21 – Kodály, *Budavari Te Deum*, with Eszter Horvath (coordinator: Peter Solomon)

February 18 – Brahms, *Schicksalslied* and *Nänie* , with Cheryll Chung (coordinators: Barbara Adams and Terri Allen)

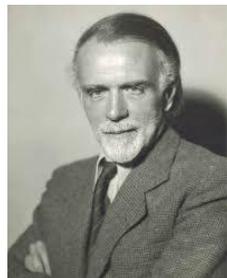
March 25 – Bruckner *Mass in e minor*, with Ori Siegel (coordinator: Marion Wilk)

April 22 – Vivaldi, *Gloria* (plus Haydn, *Little Organ Mass*), with David Weaver (coordinator: Gerald Martindale)

June 3 – Mozart, Classical Opera Choruses, with Erna Van Daele (Coordinators: Lynda Moon, and Zhenglin Liu)



## CAMMAC READING



Kodály

# KODÁLY

## *Budavari Te Deum*

<i>Date</i>	SUNDAY, January 21, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Eszter Horvath
<i>Biography</i>	Eszter Horváth is pursuing an MMus in Orchestral Conducting at the University of Toronto with Uri Mayer. She has guest conducted concerts with Nova Sinfonia and the Chebucto Symphony Orchestra in Halifax, NS. Eszter is equally versed in orchestral and choral conducting, which she is studying at U of T with Hilary Apfelstadt. She has experience conducting staged opera, church choir and youth choir, and is the founder of the Early Music Society of Nova Scotia's madrigal choir. Eszter plays violin and viola, and as a singer, is a founding member of a professional vocal quintet, Helios Vocal Ensemble, based in Halifax. This year she is serving as assistant conductor of the Hart House Orchestra, Orchestra Toronto, and the University of Toronto Women's Chamber Choir. She has a special interest in Hungarian music, and in 2017 took part in a conducting course on Kodály in Budapest. Eszter can be found online at <a href="http://horvatheszter.com">http://horvatheszter.com</a> .
<i>Music notes</i>	In 1936, Zoltán Kodály (1882-1967) composed this folk infused dramatic large-scale work for mixed choir, soloists and orchestra in celebration of the 250th anniversary of the recapture of the Buda castle from the Turks, and liberation of Hungary. The musical language is wholly tonal, but employs pentatonic groups from the folk tradition. It is hauntingly beautiful and exciting at the same time, and includes brilliant polyphony. In short, it is masterpiece that deserves more performances than it gets. It was featured at the British Proms in summer 2017.
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)
<i>Singers</i>	Choir SATB. Soloists Soprano Alto Tenor Bass (Note: Singers do not need to pre-register).
<i>Instrumentation</i>	2 flutes; 2 oboes; 2 clarinets in A; 2 bassoons; 4 horns in F; 3 trumpets in C; 3 trombones; tympani; strings; organ (ad lib)
<i>Information</i>	Information: Peter Solomon <a href="mailto:peter.solomon@utoronto.ca">peter.solomon@utoronto.ca</a>
<i>Cost</i>	CAMMAC members \$6; non-members \$10; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.

*Instrumentalists: please pre-register with Peter Solomon [peter.solomon@utoronto.ca](mailto:peter.solomon@utoronto.ca)*

*Instrumentalists please bring your own music stand*

## CAMMAC READING

 <p>Brahms</p>	<p style="text-align: center;"><b>BRAHMS</b> <i>Schicksalslied,</i> <i>Nänie</i></p>
<i>Date</i>	SUNDAY, February 18, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Cheryll Chung
<i>Biography</i>	Cheryll Chung is an active conductor, educator and clinician. She is the founder and artistic director of the Cantabile Chamber Singers, a mixed voice chamber choir based in Toronto. She holds a Master of Music in conducting from the University of Toronto where she studied with Dr. Doreen Rao and Raffi Armenian and had the opportunity to work with the Elmer Iseler Singers, and was an Elmer Iseler Fellow. Cheryll was resident conductor of the Heliconian Choir and Orchestra and is currently on faculty at the Royal Conservatory of Music where she works with the Taylor Academy Junior Choir.
<i>Music notes</i>	<p><i>Schicksalslied</i> (Song of Destiny), a choral setting of a poem written by Friedrich Hölderlin is one of Brahms' major choral works. Josef Sittard argues in his book on Brahms, "Had Brahms never written anything but this one work, it would alone have sufficed to rank him with the best masters." The premiere performance of <i>Schicksalslied</i> was given on October 18, 1871</p> <p><i>Nänie</i> sets to music the poem "Nänie" by Friedrich Schiller. Brahms composed the piece in 1881, in memory of his deceased friend Anselm Feuerbach. It is a lamentation on the inevitability of death; the first sentence, "Auch das Schöne muß sterben", translates to "Even the beautiful must die".</p>
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)
<i>Singers</i>	Choir SATB Singers do not pre-register).
<i>Instrumentation</i>	2 flutes, 2 oboes, 2 clarinet, 2 bassoons, 2 horns, 2 trumpets, 3 trombones
<i>Information</i>	For more information: Barbara Adams, <a href="mailto:brbr.adams@gmail.com">brbr.adams@gmail.com</a>
<i>Cost</i>	CAMMAC members \$6; non-members \$10; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.

*Instrumentalists: please pre-register with Barb Adams, [brbr.adams@gmail.com](mailto:brbr.adams@gmail.com)*

*Instrumentalists please bring your own music stand*

### ***Kodály***

Zoltán Kodály is best known internationally for developing a method of music education known as the Kodály method. Using solfège, rhythm syllables and movement (including but not restricted to hand symbols), his method was implemented by the Hungarian government in schools in the mid twentieth century, and spread worldwide as a tool for improving tuning, rhythmic precision and engagement in beginners, especially children. Kodály was passionate about folksong, and traveled to remote Hungarian villages to collect songs. Together with Béla Bartók, he visited all parts of Hungary to record and transcribe the folksongs of their country. His compositions are heavily inspired by these songs. Kodály's music is very popular in Hungary but does not get performed regularly internationally. He has a wide repertory including operas, several orchestral and choral works, and chamber music. Some of his most famous works include the Hány János opera and orchestral suite, The Peacock, Psalmus Hungaricus, Missa Brevis, and the Te Deum we are performing in January.

## **READING REVIEW**

### **FIVE CENTURIES OF CHORAL MUSIC: MADRIGALS AND MOTETS**

**October 22, 2017**

***Submitted by Peter Solomon***

On Sunday October 22 Dallas Bergen conducted a sight reading session of a wide variety of a cappella works for choir (four, five or six parts). Some thirty-six singers took part (including some members of Bergen's Univox choir), and Peter Solomon served as piano accompanist when needed. The program included a mixture of secular and sacred works and began with three well-known and well-loved madrigals—"Il bianco e dolce signor" by Jacques Arcadelt; "The Silver Swan" by Orlando Gibbons; and John Wilbye's setting of "Sweet Honey Sucking Bees", which were rendered with appropriate lightness and abandon. We proceeded to probe the depths of two sacred motets, one from the Renaissance—William Byrd's "Ave Verum Corpus"—and one from the Romantic era—"Locus iste" by Anton Bruckner. After the break, the group managed a remarkably effective performance at sight of the wonderful but devilish motet by Johann Sebastian Bach "Lobet den Herrn" BWV 230. From there we moved on to one of Brahms's best motets "Schaffe in mir, Gott, ein rein Herz," and two beautiful though less well known pieces by the English composer Charles Villiers Stanford, remembered as a teacher of Vaughn Williams and Holst but himself a worthy follower of Brahms. These included the motet "Beati quorum via", op.38/3, and the setting of a poem by Mary Coleridge "The Blue Bird", with soprano soloist Heather Temple. Mr. Bergen got the assembled singers to deliver clear and well accented renderings of all this music and encouraged flexible tempos and dynamic contrasts as well. Overall, it was a most satisfying musical afternoon.



## Strings Attached Orchestra's Young Composers Initiative 2018

### **WHO?**

*For the young artist you know who composes music,  
please tell them about YCI 2018!!!*

### **WHAT?**

*The Young Composers Initiative is a competition  
for aspiring composers ages 16 and under.*

### **WHY?**

*Our way to help develop young artists and to have  
their music performed live for audiences in Canada.*

### **WHEN?**

*The 3rd annual Young Composers Initiative is now open  
for submissions - deadline is March 1st, 2018*

### **WHERE?**

*YCI 2018 winning composition will be performed  
at SAO's 2018 Family & Friends Year End Concert.*

### **HOW (Or How Much)?**

*YCI 2018 offers monetary 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> prizes!  
For more details about YCI 2018 visit*

**[www.stringsattacherdorchestra.com/yqi](http://www.stringsattacherdorchestra.com/yqi)**

## **Join Us At Our Upcoming Concerts**

*2017 Family & Friends Holiday Concert*

**Sunday, December 10th, 2017 at 2:00 pm**  
**Congregation B'nai Torah, North York.**

*2018 Family & Friends Annual Year End Concert*

**Sunday, June 3rd, 2018 at 7:00 pm**  
**Isabel Bader Theatre, Toronto.**



## FROM CLAUDIA MORAWETZ

I have attached a picture of 7 past Cammac members who all attended WCAMS (West Coast Amateur Musicians Society) music camp this past week. WCAMS was founded as the B.C. region of Cammac in 1984, and become WCAMS a few years later. We had a “mini-reunion” lunch at WCAMS, and all wore various past Cammac T-shirts.



From left to right:

Claudia Morawetz (past Toronto region newsletter editor, Ontario music camp registrar and Cammac webmaster)

Andrea Rowan,

Ted Snyders (past Ontario music camp music co-ordinator),

Jane Wilson (past Lake MacDonalld music co-ordinator and camp nurse),

Benjamin Rainer (Jane Wilson’s grandson, and past attendee of Lake MacDonalld),

Gary Fleming and Jane Clifton (both long-time Ontario music camp attendees, and now also Lake MacDonalld and WCAMS)

## **PLAYING AND SINGING OPPORTUNITIES**

### **TEMPO 2017-2018**

#### **Toronto Early Music Players Organization**

The Toronto Early Music Players Organization (TEMPO) holds monthly meetings on Sunday afternoons between September and May, usually at Armour Heights Community Centre, 2140 Avenue Road, just south of Wilson. We play under the guidance of a professional coach and welcome intermediate and advanced recorder and viol players. For more information, visit <http://tempotoronto.net> or call 416 779 5759.

#### **Toronto Recorder Players' Society**

#### **Toronto Recorder Players Society**

The Toronto Recorder Players Society (RPS) holds 12 Friday night meetings between September and June, at Mount Pleasant Road Baptist Church, 527 Mount Pleasant Road, just north of Davisville Avenue. Amateur recorder players of all ages and abilities get together to play music of the Renaissance, Baroque, and beyond. For more information, visit [.http://rpstoronto.ca](http://rpstoronto.ca)

## **CONCERTS NOTICES AND UPCOMING EVENTS**

### **(all groups listing an event must include at least one CAMMAC member)**

*The Newsletter welcomes short announcements in Playing Opportunities and Concert Notices from all CAMMAC members. Please send details to the Editor by next Newsletter deadline.*

**Amadeus Choir**, J.S. Bach's "Christmas Oratorio Cantatas I, II and III". Lydia Adams, Conductor; Elmer Iseler Singers; Soloists: Monica Whicher, soprano; Marjorie Maltais, mezzo-soprano; Christopher Mayell, tenor; and Dion Mazerolle, baritone; and full orchestra. Metropolitan United Church, 56 Queen St. East, Toronto. For more information, call 416-446- 0188 or see [www.amadeuschoir.com](http://www.amadeuschoir.com). **Friday, December 1, 8:00 pm.**

**Singing Out**, "A Sky Full of Stars," Jody Malone, Artistic Director: Jane Mallett Theatre at the St. Lawrence Centre for the Arts, [27 Front St. East, Toronto](http://www.singingout.com). Tickets \$25 from Ticketmaster.com, \$30 at the door. [singingout.com](http://singingout.com). **Saturday, December 2, 3 & 7:30 pm.**

**Oakham House Choir Society**, "The Star of Bethlehem." Matthew Jaskiewicz, Music Director. With the Toronto Sinfonietta and soloists Allison Cecilia Arends and Jeremy Ludwig. Featuring Joseph Rheinberger's Christmas Cantata, *The Star of Bethlehem*, seasonal favourites and a Christmas carol sing-along. Calvin Presbyterian Church, 26 Delisle Ave. (one block north of St. Clair, just west of Yonge). \$30 at the door, \$25 in advance, \$15 students, 12 and under free. 416-960-5551 / [www.oakhamchoir.ca](http://www.oakhamchoir.ca) / [choir@ryerson.ca](mailto:choir@ryerson.ca). **Saturday, December 2, 2017, 7:30 pm.**

*North York Concert Orchestra*, Rafael Luz, Conductor. *Prize-Winners' Gala Concert* features three young artists performing the first movements of Schumann's Piano Concerto, Strauss' Oboe Concerto and Mendelssohn's Violin Concerto, as well as seasonal favourites. Tickets \$25/20/10 available at [nyco.on.ca](http://nyco.on.ca) or at the door. Yorkminster Citadel (Yonge and 401). **Saturday, December 9, 8 pm. Pre-concert chat, 7:30 pm.**

*Northumberland Orchestra and Choir*, "Christmas in Northumberland and Around the World". John Kraus, Music Director. Music by Toronto Composer Alexander Rappaport, as well as by local composer David Tanner; Leontovych, Carol of the Bells; Poulenc, Quatre Motets pour le temps de Noël. Trinity United Church, 284 Division St., Cobourg. [www.northumberlandmusic.ca](http://www.northumberlandmusic.ca). **Saturday, December 9, 7:30 pm.**

*Strings Attached Orchestra*, 2017-18. Family and Friends Holiday Concert. Congregation B'nai Torah, North York. **December 10th, 2017, 2:00 pm.**

*Annex Singers of Toronto*, "December Diaries," Maria Case, Artistic Director, tenor Roger Honeywell, actor Cheryl MacInnes, fiddler Anne Lindsay, percussionist Alejandro Cespedes, Adults \$35, Seniors/Students \$25 from [annexsingers.com](http://annexsingers.com). **Saturday December 9, 7:30 pm and Sunday December 10, 3 pm.**

*Toronto Beach Chorale*, Handel "Messiah". Soprano Virginia Hatfield; mezzo Laura McAlpine; tenor Sean Clark; baritone Matthew Cassils. Tickets: [www.torontobeachchorale.com](http://www.torontobeachchorale.com), at the door (cash only please) or choir member. General: \$25 (\$30 at the door), Youth (7-18): \$12.50 (\$15 at the door); children under 7 free. Kingston Rd. United Church 975 Kingston Rd. **Sunday, December 10, 2017, 7:30pm**

*Strings Attached Orchestra*. Orangeville Show Chorus. Christmas in the Park – Christmas Caroling in Kay Cee Gardens, Orangeville. **December 13, 2017.**

*Acappelloza* – A Young Women in Harmony Workshop for girls aged 10-18 Westminster United Church, Orangeville. **Saturday, January 27, 2018**

*Amadeus Choir*, "Songs From a Celtic Heart". Lydia Adams, Conductor; Joan Andrews, Conductor; Shawn Grenke, Conductor and Piano; Tom Leighton, Guitar and Vocals. This concert is the choir's annual fundraising event with complimentary snacks, a cash bar, games, and a silent auction. Jubilee United Church, 40 Underhill Dr., Toronto. For more information, call [416-446-0188](tel:416-446-0188) or see [www.amadeuschoir.com](http://www.amadeuschoir.com). **Saturday, February 3, 2018, 2:00pm and 7:00pm.**



## **Next CAMMAC Newsletter deadline**

**No materials for Playing Opportunities or Concert Notices will be accepted after the date below:**

**January 15, 2018**

### **ADVERTISING RATES**

Full page	\$90 (max. 6 ½ W x 7 ½ H)
Half page	\$50 (max. 6 ½ "W x 4 5/8" H)
Quarter page	\$30 (max. 3 ½" W x 4 5/8" H)

Advertising is subject to space availability. Neither publication nor positioning is guaranteed

## **AGM ANNOUNCEMENT**

**The Annual General Meeting for CAMMAC TORONTO REGION is scheduled for our March Reading, which this year will occur March 25<sup>th</sup>. 2018. Please hold this date and show your support for your local CAMMAC by being present at this important meeting, where decisions will be made for the following year and for the future. This is YOUR opportunity to make your voice heard and be involved. Thank you!**

## CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2017 – 2018

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\*Toronto Region Representative to the CAMMAC Board of Directors