



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

TORONTO REGION NEWSLETTER

February – March 2018

In this issue:

Of Note:	John Beckwith	1	Readings	13
In the Spotlight:	Gilbert and Sullivan	5	Reading Review	17
Feature:	Lake Field Music Camp	9	Concert Notices	19
Notice of AGM		12	Management Committee 2017 -2018	21

OF NOTE:

COMPOSER JOHN BECKWITH

Submitted by Andrea Manuel



John Beckwith at the piano

As I was wrapping up a practice with a fellow musician, we were discussing names of different Canadian composers to choose from for an article for the newsletter. She instantly suggested “John Beckwith”. I was a little silent because I was not familiar with his works. But a quick scan of the internet revealed there is much to know about this person; the musician in me was feeling a little remiss for not knowing, and so I dug in.

John Beckwith was born on March 9th, 1927 in Victoria BC. His musical activities included piano lessons, which he began at the age of six, and singing in church choirs. He came to Toronto on scholarship in 1945 to study piano. His teacher was Alberto Guerrero of the Toronto Conservatory of Music; his other professors included Leo Smith and John Weinzweig. John completed his Mus. B in 1947. Having won a scholarship from the *Canadian Amateur Hockey Association*, he was able to travel to Paris and pursue studies with notable French composer and teacher, Nadia Boulanger from 1950-51. He later earned a Mus M in 1961 from the University of Toronto.

John started his professional career after completing his Mus B, a career that spans a remarkable seven decades and counting. His various roles include (in no particular order): composer, music educator, music critic, writer, administrator, radio commentator, broadcaster, lecturer. (I suspect I may have missed a few).

Upon returning from France in 1952, John began as a part-time lecturer at the Faculty of Music of the University of Toronto, and then became full-time in 1955. He also served as Dean of the faculty from 1970 - 1977. In 1984, the *Institute for Canadian Music* was founded by the faculty and John was appointed as its first director (and first holder of the Jean A. Chalmers professorship in Canadian music), which duties he started in 1985 after returning from a sabbatical leave. He retired from the university in 1990 as professor emeritus, in order to devote more time to his compositions.

John remained involved in several other activities throughout his teaching years: this includes occasional concert reviews for the *Globe & Mail* (1948-9 & 1952-3), arts critic for the *Toronto Daily Star* (1959-62 & 1963-5), program notes for the *Toronto Symphony Orchestra* (1966-71), and associate editor of the *Canadian Music Journal* (1957-62, record reviews). He worked with the *CBC* as a staff writer from 1953-55 and as a freelance writer from 1955-63. During his time with them, he was also involved with planning and producing a number of radio series.

It’s a little difficult not to lose focus on his role as composer when listing his many accomplishments. But knowing all these “sides” of John is what struck me the most as it pertains to his role of Canadian composer. He is not just a Canadian who composes music: rather, he is a composer who creates, collaborates in, writes of, and supports Canadian content:

— In 1981, he was co-founder of the *Canadian Musical Heritage Society* (1981-2003) and served on the board until 2000. This organization was created to help preserve and promote historical Canadian music.

— *Music at Sharon* was an annual summer concert series that ran from 1981-90. It was originally created to celebrate the 150th anniversary of the completion of the *Temple of the Children of Peace* in Sharon, Ontario. Each season included a heritage program that was usually researched and

arranged by John. Over those years, he contributed extensively with compositions and arrangements of earlier folk music, most of which relate to Canadian themes (historical, regional). Interestingly enough, he previously composed a choral setting in 1966 called *Sharon Fragments*, an SATB choral arrangement in eight short movements that uses texts from David Willson, leader of the Sharon sect of the *Children of Peace*.

— Collaborations with Canadian writers: from the onset of his career, John Beckwith collaborated with Canadian writers in setting text to music. One of his most productive connections is with poet-playwright James Reaney, a collaboration of over 40 years. Together, they have worked on operas, chamber music and a number of collages. John also worked with Margaret Atwood in creating *The Trumpets of Summer* in 1964. Initially, he was commissioned by the CBC for the quatercentenary of Shakespeare's birth. The text was not necessarily required to be by Shakespeare, which gave John the freedom to create something based on the "Canadian experience of Shakespeare". He consulted with poet Jay Macpherson who later recommended Margaret Atwood, a graduate student at the time. The result is an SATB work with narrator and chamber ensemble that was performed in 1964.

— An interview led by Suzanne Meyers Sawa (assistant librarian of Faculty of Music of UofT) provides us a glimpse into John's creative process as he spoke of a piece commissioned by the Mississauga Choral Society in 2008. When asked about how he came up with the idea of the piece, he said:

"... I wasn't attracted by any of the standard either religious or secular texts that have been set so many times so I started thinking about Mississauga. What do I know about Mississauga?"

It was in seeking to know more about the city that he learned of the Mississauga train derailment of 1979, an event of massive proportions that saw to the evacuation of over 200,000 people due to the threat of chlorine gas.

"... I think it's a wonderful story of a disaster that was somehow managed by massive human cooperation. And I think it is a great community story and I thought what could better suit this community organization than a musical piece based on what is known about the derailment."

"I accumulated a lot of phrases and descriptions,... reactions of people... And I ended up calling it a sound documentary. I didn't want pictures, but I wanted to evoke in sound, vocal sounds and also some vocal noises and then also some evocative sounds from percussions..."

"I thought it was inappropriate to sing the documentary fragments which I put together from the story. And yet it is a musical piece in the sense that the words are spoken using musical combination and the sung choir amplifies the emotions of the story as they progress. So, I thought this was a possible way to develop a piece of music out of this story."

Thus, *Derailed*, a choral documentary for sung choir, spoken choir and percussion premiered in Mississauga on March 2nd, 2008.

I was a little uncertain of the number of compositions John Beckwith created/composed as the various websites all quoted different numbers. But it is no exaggeration to place that figure at more than 150 compositions of different genres. These include operas, orchestral works, chamber music, solo and choral works to name a few.

Admittedly, the above descriptions do not cover all that defines John. He was sought-after to serve on boards and committees, including the *Canadian Opera Company* and the *Canadian Music Centre*. His published works are as vast and numerous as his musical compositions (and this does not reference any of his work with the *Globe & Mail* and *Toronto Star*). And, to speak of his commissioned works could be an article unto itself. Clearly, this is a person of vast and varied talents and for this, he was acknowledged and celebrated throughout his career: *Canadian Music Council Medal* in 1972, Member of the Order of Canada in 1987, the *Diplôme d'honneur* of the *Canadian Conference of the Arts* in 1996, the *SOCAN/CUMS Award of Excellence in the Advancement of Research in Canadian Music* in 2014 (to name a few). Considering his honorary doctorates, not just one or two but five honorary doctorates from Canadian Universities, Dr. John Beckwith has crafted an admirable career worthy of respect and recognition.

References:

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5. https://books.google.ca/books?id=HxHaAgAAQBAJ&source=gbs_navlinks_s&redir_esc=y
6. http://www.canadianshakespeares.ca/a_atwood.cfm
7. <https://www.youtube.com/watch?v=4k9aAynGni0>



IN THE SPOTLIGHT

SING A MERRY MADRIGAL. GILBERT AND SULLIVAN AT VICTORIA COLLEGE, THE UNIVERSITY OF TORONTO

Submitted by Zhenglin Liu

The irrepressibly cheerful satirical operettas of Sir William Schwenck Gilbert and Sir Arthur Seymour Sullivan have long been popular in Toronto. The Toronto Light Opera Association (active 1940-1955) and the Eaton Operatic Society (active 1919-1965) are only some of the groups dedicated to performing their work in the last century, while student productions have been mounted at institutions ranging from Vaughan Road Collegiate to the University of Toronto Schools.

The Victoria College Chorus at the University of Toronto has an even longer history. According to its website, it has been active since the college moved from Cobourg to join the University in 1892, participating in the first student comedy revue staged in Canada and the founding of the college student newspaper, *The Strand*. The work of Gilbert and Sullivan has long been at the centre of the group's identity: at one point in its history, it was known as the Gilbert and Sullivan Appreciation Society, and complete operettas were being staged by the 50s.

More recently, the chorus has done an operetta every spring concert since 2010, before which they had done musical medleys for most of the 2000s. In its current incarnation under music director Taylor Sullivan, the chorus is un auditioned and welcomes singers from throughout the university community and even beyond, though most members are still undergraduates affiliated with Victoria College, one of the seven residential colleges for students in the arts and sciences. Besides the spring production, the chorus also has fall and winter concerts and collaborates frequently with other groups such as the Toronto School of Theology Choir and the Toronto Consort, with whom they will be presenting an evening of early music on February 11th. The spring concert this year will be on March 23rd and include scenes from multiple operettas as well as operas and musicals.

While musicals are performed by many of the drama groups at the university, operetta is hardly ever attempted, so the chorus occupies a unique niche. As well, most productions by the drama groups have a strict audition process that make them inaccessible to students without previous experience, while the chorus parts for Victoria's productions only require one to show up. Law student and Victoria College alumna Emily Dyer thus found that "Vic Chorus was a great way to get experience in staged musicals in a very supportive environment. It was a great introduction to Gilbert and Sullivan, and an opportunity to meet other students with the same slightly strange and

anachronistic obsession with Victorian popular theatre.” The option of helping out backstage, she adds, gave even more opportunities to experience working on a show.

The present author (an undergraduate engineering student) was induced to join the chorus after having the pleasure of seeing the chorus’ fully staged 2016 production of *Patience*, a satire of the Victorian craze for aesthetic poets and their devotees. It was a skillful production that evidenced a welcoming community: the student contralto portraying The Lady Jane was joined by her mother as a Dragoon Guard of the Chorus, and Roy Schatz, an alumnus now part of the Toronto Gilbert and Sullivan Society, remarks that “the acting by principals and chorus was truly convincing.” “Ah, the joy of having a cast of lovesick maidens and their dashing suitors in their late teens and early twenties!” he adds.



From Patience: The “idyllic poet” Archibald Grosvenor’s followers have left him for “fleshly poet” Reginald Bunthorne, much to the former’s relief.

I therefore had the privilege of singing the Sergeant of Police in the chorus’s 2017 in-concert production of *The Pirates of Penzance*, a work that features the well-known Major General Song and the scarcely less famous and much more florid soprano waltz, “Poor Wandering One!” While the small number of singers proved an ever-present challenge, and while the paucity of male voices in particular necessitated a variety of (in the end effective) transpositions, the cast worked together

to produce what Toronto Gilbert and Sullivan Society president Barb Zulis called “a delightful evening.”



From The Pirates of Penzance: Major General Stanley’s daughters soothe his guilt at having lied to the Pirates at the beginning of Act II.

Indeed, the community and camaraderie of the choir is what keeps members (many of whom sing in other choirs such as the Hart House Chorus and the chapel choir at Trinity College) coming back year after year, something co-president Jordan Mackay-Hofmann can attest to. “After seeing the Vic Chorus production of the Gondoliers in my first year at U of T, I knew that this was something I wanted to be a part of. Some of my closest friends have been made singing with the Vic Chorus,” she explains.

Indeed, the chorus has been the catalyst for long-lasting relationships. It was a 1951 production of Gilbert and Sullivan’s *The Sorcerer*, a comedy revolving around several mismatched couples created by a love potion, that brought Roy and Diana Schatz together. Fast forward some 60 years, and they are indispensable members of the St. Anne’s Music and Drama Society along with their daughter Laura, with whom they are featured in the documentary *A Song to Sing-O*. The Music and Drama Society (or MADS), based out of an Anglican church in the west of the city, is dedicated to producing a Gilbert and Sullivan operetta every year, beginning rehearsals in September and doing shows throughout January. This year, they are producing *Ruddigore*, a Gothic parody featuring a witch’s curse, a chorus of ghosts, and several unwillingly evil noblemen, and the run ends February 4th.

MADS is only one of the several other Gilbert and Sullivan-oriented performing groups in the city: The North Toronto Players have a similarly long history of more than 50 years, and are known for their updated productions of Gilbert and Sullivan works, which they present annually in March after rehearsals that start in September. According to their website, these have included *The Mikado* in “a Japanese karaoke bar, a spaghetti-western saloon and a ‘Sopranos’-inspired New Jersey tavern,” as well as corporate and biker gang versions of *The Pirates of Penzance*. Most recently, they performed a Canada 150-themed *Iolanthe*, subtitled “The Fairy and the Federalist,” and their production this March is a comedic pastiche based on King Lear.

The Toronto Gilbert and Sullivan Society, meanwhile, was also founded as early as 1967, and now operates a concert group that performs selections from the operettas year-round at retirement homes and the Society’s meetings. They also organize a newsletter, several lectures throughout the year, and various social events, including a Songfest every January at which MADS and the North Toronto Players, as well as concert group members, perform operetta excerpts: the Songfest this year was on January 13.

The Victoria College Chorus’s Gilbert and Sullivan activities, naturally, are well integrated into this lively wider community. Many cast members of the Chorus’s productions, including both Emily and Jordan, have sung in the shows by MADS, and six members of the *Pirates of Penzance* cast sang numbers from *The Gondoliers*, *The Mikado*, and more at the 2017 Songfest. Chorus alumna Risa de Rege has even sung at the International Gilbert and Sullivan Festival in Harrogate, England as part of a production of *Utopia, Limited!* organized by the online Gilbert and Sullivan aficionado community SavoyNet.

For more information about the groups mentioned in this article and their upcoming performances, feel free to visit their respective websites:

Victoria College Chorus: http://www.vicchorus.com/Vic_Chorus/HOME.html

St. Anne's Music and Drama Society: <https://www.facebook.com/MADS-St-Annes-Music-And-Drama-Society-118843747583/>

North Toronto Players: <https://www.norhttorontoplayers.com/>

Gilbert and Sullivan Society of Toronto: http://www.gilbertandsullivan-toronto.ca/code/home_frame.html

SavoyNet: <http://savoynet.oakapplepress.com/>

FEATURE

LAKE FIELD MUSIC

Spotlight on String Players at Lake Field Music Camp

by Joanne Culley

Sadia Ishoop loved playing the violin at school and more recently in a community orchestra. After three years at Lake Field Music Camp, her interest has been invigorated by branching out from the classical music she learned originally. “Last summer I enjoyed taking the Celtic Fiddling class. I’d certainly heard Celtic music before, but had no idea how to play it,” says Ishoop. “I also took the ‘Balfolk’ class, where I learned European Folk Music and dancing. We found out the story behind each song, such as one about making a foundation for a home by stomping on dirt, and then we tried the dance that went along with it. Half the class played while the other half danced, then we switched – it was so much fun.”

For a week every August, adult amateur singers and instrumentalists of all ages and occupations gather to learn, play and perform with each other at Lake Field Music Camp. Established in 1977, this non-profit organization currently resides at Lakefield College School in the Kawarthas, about 150 km northeast of Toronto, Ontario. The lakeside campus offers excellent facilities, including full accommodations and a performance theatre. The faculty are all professionals, working as conductors, soloists, teachers, studio musicians, and as members of bands and choirs, most returning year after year because of the intensity of the experience.



Saskia Tomkin's 2016 Balfolk class

Saskia Tomkins, a session musician and viola teacher performs all over the world and says that she likes the energy and communication that develops in the classes. She has taught Viola Technique, Rhythm and Reading Music, Gypsy Jazz, and led Balfolk and Klezmer groups at the camp.

“For many students who learned to play classical music, if you take the music away they’re lost. Gypsy Jazz is an opportunity to play what you like according to what you hear, to step away from reading the music,” says Tomkins. “On the first day, the students were like frightened rabbits, but by Day 3 they were getting it and were much more free in their playing – they were learning to think outside the box and use a different part of their brain.”

Andrew Wolf, LFM Camp President, says “Many of our participants are involved in community orchestras, bands and choirs throughout the year. Camp provides the opportunity to have a broader musical experience with more than 50 different workshops and ensembles of various sizes and genres including classical, jazz

and world music. No auditions are required to attend, but musical skills are certainly necessary ... it's an enlightening and inspiring week."

Play and Sing Together

Teachers share knowledge on how to improve your music making. At camp, cellist Sybil Shanahan taught Cello Technique and coached a Chamber Group and a Cello Choir where music was read from the page. However, in her workshop, Jamming on an Orchestral Instrument, participants listened to recordings of pop, classical and jazz to demonstrate how harmony enhances music in every style, followed by exercises where they created and played simple harmonies of their own based on familiar melodies.



"I really enjoy teaching adults as they want to understand on my level," says Shanahan, who plays in chamber, jazz and orchestral groups. "I love the environment at LFM as there is a lot of cross-over of music and instruments, and participants are open to trying everything from jazz and classical to pop."

Sybil Shanahan's 2016 Cello Choir

Participants also learn from each other in the classes. The non-competitive environment encourages them to ask questions and take chances in their playing. Coached ensembles perform to a supportive audience in concerts at the end of the week, showcasing some of the week's accomplishments. For those wanting more opportunities to be on stage, open mic and cabaret concerts take place early in the week, and the mid-week faculty concert is always a treat. The classes and performances give participants helpful tools and experiences for their independent practice and group playing when they return home.

Improving Skills, Exploring Genres

Joanne Wilby played the cello in high school and came back to it after a 25 year hiatus. "Last year was my first time at the camp and I enjoyed learning about the different musical genres," she says. "Sometimes I get lost and it's a struggle for me to hear things and learn the chording, and to add in things that are not exactly what's written on the page. It takes time, but the teachers are very patient. And my playing is becoming freer as a result, with classes such as Balfolk. The rhythm class is like brain gym - we have to sing, clap and tap our feet at the same time!"



Stephen Prime, an experienced chamber music player who performs in nursing homes and hospices, wanted to experience new musical styles. In his second year at the camp, he joined the Latin American Music Ensemble and the Blues Band. “I had fun learning the structure of the blues and jazz with teachers Paul Neufeld and Louis Simão,” says Prime. “The teachers arrange parts for everyone and we improvise, which is frightening, but fun.”

Louis Simão's 2016 Latin American Music Ensemble

Violinist Alex Cheung taught Violin Technique, Celtic Fiddling, Chamber Music, and conducted the Strings Ensemble at the camp. Classically trained, he “wandered” into other genres about fifteen years ago. “While playing and teaching Celtic music, I’m adding ornamentation and different bowing techniques,” Cheung says. “The students at camp are so open to learning different styles and techniques such as adding embellishments and looking at pieces they’ve never played before.”



Cheung says while teaching adults and hearing their questions, he is sometimes pushed to shift his thinking and look at things in a different way. “I love to see the sparkle in students’ eyes when they’ve learned new tricks to communicate with each other and to see their joy when they get something.”

Alex Cheung's 2016 String Ensemble

At the end of the week, the Celtic Fiddling and Balfolk classes presented their songs in a rousing performance that had dozens of audience members joining them in dance. Sadia Ishoop also enjoyed participating in the orchestra, but says, “I’ve come to realize that music is not just stiff people in tuxes performing on a stage. Ishoop says “Lake Field Music Camp is like summer camp for adults. It’s such an encouraging environment and the teachers are so accepting of whatever level you’re at. I’m so happy to be back, continuing to pursue my passion for music.”

The next camp takes place August 12 to 19, 2018. To find out more, please visit www.lakefieldmusic.ca, email info@lakefieldmusic.ca or call 647-692-3463.

CAMMAC TORONTO REGION

NOTICE OF ANNUAL REGIONAL MEETING

The Annual Regional Meeting of the Toronto Region will be held on Sunday March 25, 2018 in the Elliott Hall of Christ Church Deer Park, Heath Street, Toronto at 3:15pm.

AGENDA

1. Approval of Agenda
2. Adoption of Minutes of the Annual Regional Meeting of March 26, 2017
3. Business arising from the Minutes
4. Reports
 - Regional president
 - Regional treasurer (including Annual Financial Statements)
 - Regional Representative to CAMMAC National
5. Management Committee
6. Nominations and Elections
7. Appointment of Nominating Committee
8. General Discussion
9. Adjournment



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!

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)

There will be a special concert at the Church of St. Mary Magdalene, [477 Manning Avenue on Friday February 16 at 8:00 p.m.](#), to celebrate Healey Willan on the 50th anniversary of his death (February 16, 1968). Healey Willan served as the church's organist and choir director from 1921 until 1968. See announcement below. Furthermore, the April May June newsletter will feature composer Healey Willan on the fiftieth anniversary of his death.

A CAMMAC (Canadian Amateur Musicians /Musiciens Amateurs du Canada) Toronto Region Event.

Please copy and post.

CAMMAC READING

 <p>Brahms</p>	<p style="text-align: center;">BRAHMS</p> <p style="text-align: center;"><i>Schicksalslied, 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>	Schicksalslied (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 Schicksalslied was given on October 18, 1871 Nänie 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".
<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 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.
<i>Information</i>	For more information: Barbara Adams, brbr.adams@gmail.com
<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

Instrumentalists please bring your own music stand

A CAMMAC (Canadian Amateur Musicians /Musiciens Amateurs du Canada) Toronto Region Event.
Please copy and post.

CAMMAC READING

	<p>BRUCKNER</p> <p><i>Mass in e minor</i></p>
<i>Date</i>	SUNDAY, March 25, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Ori Siegel
<i>Biography</i>	Ori studied music at the University of Western Ontario where he started playing bassoon and contrabassoon. Due to an unfortunate circumstance, he switched to singing and pursued his interest in conducting. He has conducted musicals for which he received several award nominations culminating with a THEA Award for his production of A Chorus Line. He made a name for himself as a Gilbert & Sullivan conductor who performed all but two of their canon. He twice conducted at the International G&S Festival then held at Buxton, England. This is Ori's second reading session with CAMMAC: he conducted the Brahms German Requiem 3 years ago in an event which he describes as having been the most fun he's ever had with his clothes on.
<i>Music Notes</i>	Anton Bruckner was born near Linz, Austria, in 1824 and became a renowned organist, composer, and teacher. His nine symphonies (the ninth was incomplete at the time of his death) are monumental in size and structure and he is regarded as one of the leaders of German Romanticism. His choral music is exquisite. A devout Catholic throughout his life, he devoted much attention to music for the church and left behind an extraordinary number of great works, that range from intimate motets to a huge Te Deum. In an era where composers were slotted by their devotion to either Wagner or Brahms, he was an unwavering Wagnerite thus incurring the unintentional wrath of such influential critics as the notorious Eduard Hanslick, a devoted Brahms supporter. Nevertheless, Bruckner developed friendships with artists such as Gustav Mahler and had his own supporters.
<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>	Double 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: Marion Wilk, marion.wilk@gmail.com
<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 Marion Wilk, marion.wilk@gmail.com

Instrumentalists please bring your own music stand

A CAMMAC (Canadian Amateur Musicians /Musiciens Amateurs du Canada) Toronto Region Event.

Please copy and post.

CAMMAC READING

 <p>Haydn</p>	<p style="text-align: center;">VIVALDI <i>Gloria</i></p> <p style="text-align: center;">HAYDN <i>Little Organ Mass</i></p>
<i>Date</i>	SUNDAY, April 22, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	David Weaver
<i>Biography</i>	David Weaver holds a Bachelor of Music from the University of Windsor, a Master's degree in Choral Conducting from the University of Cincinnati, and an Associate Diploma in piano performance from the Western Ontario Conservatory of Music. He teaches vocal music at H.B. Beal Secondary School in London, Ontario and is the conductor of the London Singers and Orchestra. At St. Aidan's Anglican Church he is the Organist and Director of Music. His school choirs have won many awards.
<i>Music notes</i>	Antonio Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher, and cleric. Born in Venice, he is recognized as one of the greatest Baroque composers. His best-known work is a series of violin concertos known as the Four Seasons. Vivaldi had some success with expensive stagings of his operas in Venice, Mantua, and Vienna. Joseph Haydn was an Austrian composer of the Classical period. He wrote chamber music, string quartets, masses, and symphonies. Haydn was a friend and mentor of Mozart, a teacher of Beethoven, and an older brother of Michael Haydn.
<i>Singers</i>	Vivaldi: SATB, soprano, mezzo-soprano, and alto solos Haydn: SATB, soprano solo.
<i>Instrumentation</i>	Vivaldi: Oboe, trumpet, strings Haydn: Violins, organ
<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>Information</i>	Information: Gerald Martindale bellman@rogers.com
<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 Gerald Martindale bellman@rogers.com.

Instrumentalists please bring your own music stand

READING REVIEW

November 19, 2017

Submitted by Andrew Wolf

The CAMMAC Toronto reading on November 19 was conducted by Jenny Crober with accompanist Elizabeth Acker. They are respectively the artistic director and accompanist of VOCA Chorus of Toronto, and both are on the faculty of Lake Field Music camp. This reading focused on the music of Ola Gjeilo, a living New York City-based Norwegian composer that is responsible for some of the most popular choral works being performed today. About 50 singers and 11 string players attended, including many representatives from VOCA and LFM contributing to a warm reunion-like atmosphere. It was also clear that Ola's music appeals to a wide range of ages, which was very nice to see!

We read through six of Ola's works, including the popular pieces; Tundra, Northern Lights and Ubi Caritas. Most of the music included piano and/or strings and the text was in either English or Latin. There was a wonderful flow to this lush classical music with a modern flare. We benefitted from Jenny's insight from having worked with the composer on these pieces, and it was great to have the support of Elizabeth and the VOCA choristers who were also familiar with the music. Even though the string ensemble was out-numbered, the balance with the choir was quite good due to their confident playing... well done. A lovely afternoon of music-making, thanks Jenny and Elizabeth, and Barbara Adams for organizing the event.

Videos of the Ola Gjeilo works, which were sung at the CAMMAC reading:

- **The Ground** (w. strings & piano):

<https://www.youtube.com/watch?v=4lf26JLbVF4&list=RD4lf26JLbVF4&t=4>

- **Across the Vast, Eternal Sky** (w. strings & piano):

https://www.youtube.com/watch?v=61FaBl-5R_k&list=RD4lf26JLbVF4&index=5

- **Tundra** (w. strings & piano):

<https://www.youtube.com/watch?v=LilsZr5hFvQ&list=RDLilsZr5hFvQ&t=2>

- **Ubi Caritas III - Sacred Heart** (w. strings):

https://www.youtube.com/watch?v=QxpO_G1aovA&list=RDQxpO_G1aovA&t=2

- **Northern Lights** (a cappella): https://www.youtube.com/watch?v=-s4_FsuOvG4&index=2&list=RDLilsZr5hFvQ

- **Ubi Caritas** (a cappella): 19

<https://www.youtube.com/watch?v=zvI5sNucz1w&list=RDzvI5sNucz1w&t=8>

Ubi Caritas, with Ola Gjeilo's live (unedited) improv. (which he has since transcribed and made available in a piano/choral score): https://youtu.be/8_7mcGqsKP8

The Lake Isle: <https://youtu.be/ao11wqXm2d4>

Videos of 2 pieces which VOCA will be performing at their spring concert (including Song of the Universal, which some of the choir will also be performing with Ola Gjeilo at Carnegie Hall April, 2018): **Song of the Universal:** (Sop/Alto setting... They will be doing his new Sop/Alto/Tenor/Bass setting in Spring 2018):

https://www.youtube.com/watch?v=085XVzI4AnI&index=2&list=RDQxpO_G1aovA



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>.

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, "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. **Saturday, February 3, 2018, 2:00pm and 7:00pm.**

Northumberland Orchestra and Choir, John Kraus, Music Director, presents guest artists The Sultans of String. Trinity United Church, 284 Division St., Cobourg. For tickets prices and purchase, www.northumberlandmusic.ca. **Saturday, February 10, 2018, 7:30 pm.**

Willan 50. A concert to celebrate the fiftieth anniversary of the death of Healey Willan, featuring the choir of St Thomas' Anglican Church and the Church of St. Mary Magdalene, with organists Matthew Larkin, Simon Walker, and Andrew Adair. The Church of St. Mary Magdalene, 477 Manning Ave., Toronto. Pay what you can. **Friday, February 16, 2018, 8:00 pm.**

Camerata, The Annex Singers Chamber Choir with guest artist Mark Chambers. An eclectic program highlighting jewels of the chamber repertoire by Dufay, Tallis, Rheinberger, Sirett, Gershwin, and others. St. Andrew's United Church, [117 Bloor St. East](#). Tickets: Adults \$25, Students/Seniors \$20. annexsingers.com. **Saturday March 3, at 3 & 7:30 pm.**

North York Concert Orchestra, conducted by Rafael Luz, presents *Kara Huber plays Rachmaninoff*. The program includes Rachmaninoff's Second Piano Concerto and Sibelius' Symphony #2. Tickets \$25/20/10 available at nyco.on.ca or at the door. Yorkminster Citadel (Yonge and 401). **March 3, at 8pm. Pre-concert chat, 7:30pm.**

The Wychwood Clarinet Choir, Artistic Director and Clarinet Soloist Michele Jacot, presents **Midwinter Sweets** featuring *Five Bagatelles, op. 23* by Gerald Finzi, arr. by Roy Greaves, Michele Jacot Clarinet soloist, *Minuet from "A Downland Suite"* by John Ireland, arr. by Richard Moore, *Georgia on my Mind* by Hoagy Carmichael, arr. by Calvin Custer, transcribed by Alan Witkin, Steve Macdonald Tenor Saxophone soloist, *Rikudim, Four Israeli Folk Dances* by Jan Van der Roost, *Baby Elephant Walk* by Henry Mancini, arr. by Frank J. Halferty. Church of St. Michael and All Angels, 611 St. Clair Ave, W. Adults \$20, Seniors \$10, Students/children \$5 www.wychwoodclarinetchoir.com **Sunday, March 4th, 2018 3:30 pm.**

Amadeus Choir, "I Saw Eternity" Lydia Adams, Conductor; Naomi Barron, Cello; Shawn Grenke. Conductor and Piano. Choral works by contemporary composers inspired by the beauty of nature and the idea of eternity. Eglinton St. George's United Church, [35 Lytton Blvd., Toronto](http://35LyttonBlvd.com). For more information, [416-446-0188](tel:416-446-0188) or www.amadeuschoir.com **Sunday, April 29, 4:00 pm.**

Next CAMMAC Newsletter deadline
No materials for Playing Opportunities or Concert Notices will be accepted after the date below:
March 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 25th. 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. Please see notice in this Newsletter.

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