



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

**TORONTO REGION NEWSLETTER**

December 2018 - January 2019

*The CAMMAC TORONTO REGION Newsletter 2018-2019*

*This issue: Focus on JS Bach legacy*

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## **IN THE SPOTLIGHT**

### **BACH CHILDREN'S CHORUS**

*Submitted by Linda Beaupré, Artistic Director of the Bach Children's Chorus*

**The Bach Children's Chorus...part of a Children's Chorus Movement!**

**Twenty-eight years and going strong**

In the spring of 1987 Lydia Adams, conductor of the Amadeus Choir, asked me to get together a group of children to sing at an Amadeus Choir spring concert. 23 children aged 6 to 12 rehearsed a few times and sang 3 songs, including Arthur Hamilton's sweet "Sing a Rainbow"...and, of course, we all felt that this new choir should continue. That fall 60 children formed the Amadeus Children's Chorus, later to become the Bach Children's Chorus (the BCC). Now in its 28<sup>th</sup> season, the BCC includes 200 children and youth aged 4 through university age, in six levels of choirs (which further subdivide into eight groups). Six-year-old boys watch in awe as tenors and basses sing a cappella music.... and envision themselves in That Amazing Group.



*Bach Children's Chorus Tour Choir in Acadian dress, after performance of "Tout Passe," a traditional song arranged by Lydia Adams, at Golden Gate Festival, Oakland, California*

This story has been repeated through the ages with millions of variations. The pull of making music together is a familiar sensation to CAMMAC members and their friends reading this article. As a child I could think of nothing I wanted to do more than to sing with other people. Now, as I approach retirement age, I cannot believe that I have had the privilege of helping children and youth to share this love for most of my life thus far.

Community youth choirs like the BCC allow children life-changing opportunities--not only to learn and sing with others, but to grow together. As one of my choristers has said, "When you go to choir, how can you NOT make friends....it's really easy and everyone includes you in everything." The BCC has children and youth who have celebrated 10 or even 15 years in the organization. Two of our choristers have been with us from grades 1-12, gone away to study music, and come back as assistant conductors (big smile on my face). Choristers work hard together, develop a quiet pride in their singing, and in their general artistic and musical literacy skills--and experience the ineffable joy and artistic lift that comes from singing outstanding repertoire.



*Bach Children's Choir I singing in a benefit concert at Metropolitan United Church, 2014*

Toronto is one of the richest hubs in the world for choral music, and the concentration of its many excellent children's choirs makes it absolutely unique. Within easy driving distance of each other are up to a dozen children's choral organizations that meet annually in the Greater Toronto Area for "Junior" (ages 8-13) and "Senior" (ages 10-18) Treble Events. World-renowned conductors and composers who have headlined these events include Lydia Adams, Stephen Hatfield, Simon Carrington, Bob Chilcott, Scott Leithead, Malcolm Dalglish, Julia Davids, Brenda Zadorsky, Sarah Quartel, Sanna Valvanne and Jing-Ling Tam. Organizations like the BCC take turns organizing a one-day festival, with a guest clinician individually workshopping each choir during the day, and conducting a full concert the same evening. Anywhere from 6 to 11 choirs might be involved in one of these non-competitive festival events, each choir singing a solo set and performing in the massed choir. The stimulation the children derive from this event is generated by the chance to interact with children from other choirs, to watch other choirs perform to their highest standard, and to meet and work with amazing new conductors and composers. The standard of choral singing has risen remarkably over the years that our own choirs have been teaching each other, and guest conductors always exclaim at the high performance standard achieved by so many choirs from one geographical area. Children go home from these events excited and often wanting to sing a song they heard sung by another choir. They develop a reverence for conductors and composers. (One of my most heart-warming moments was the first time—but not the last—that a parent told me her daughter had lined up her dolls and conducted them.)



*Toronto Centre for the Arts*

Travelling is a huge part of being in a children's choir. It could be a one-day trip to a local ranch for a choir retreat or a flight to an international children's and youth choir festival held in California or Europe! Lifetime memories are made through these trips. Over the 28 seasons of the BCC, our choristers have participated in international choral festivals in Newfoundland, Montana, California, Georgia and Florida....and they have "exchanged" (a choir term meaning hosting and visiting for several days at each others' locations) with choirs in BC, Alberta, Quebec, New Brunswick, Nova Scotia, New York and Pennsylvania. At home in this wonderful international city, they have had the opportunity to premiere music by renowned composers....Eleanor Daley, Ruth Watson Henderson, Dean Burry, Sheldon Rose, Mark Sirett, Sid Robinovitch, David Warrack, Stephan Moccio..... and to premiere songs written by our own choristers. We are *Bach Children's Choir at the*

unbelievably fortunate to have had a 20-year relationship with Eleanor Daley, our accompanist. What a wonderful thing it is to see so many children develop a reverence for this beautiful composer, through the emotional experience of singing her music!

I love my choirs, and I adore my choristers. I love their parents, who make a huge commitment to their children's well-being as healthy, well-balanced, contributing citizens when they invest their time and finances in putting their child into the BCC. As another child put it fairly simply, "It's really fun, choir singing. It's a little bit of work, but it's worth the work."



*Bach Chamber Youth Choir at the  
Toronto Center for the Arts*

Linda Beaupré  
Founding Artistic Director of the Bach Children's Chorus  
March 21, 2015

*Update to this article: This article is reprinted from 2015. Founder of the BCC, Linda Beaupré is now retired as the Artistic Director, and the choir is very ably led by Artistic Director, Charissa Bagan. Their 32<sup>nd</sup> seasonal concert, "Mystical Light," will be held on Saturday, December 8, 2018, and their annual spring celebration, "Bon Voyageurs!" will be held on Saturday, May 11, 2019. Both concerts will take place at the Toronto Centre for the Arts at 7:30 p.m. For more information on the BCC and other concerts and events of the season, contact them at 416-431-0790 or visit their website at [www.bachchildrenschorus.ca](http://www.bachchildrenschorus.ca)*

## **OF NOTE** **BACH WALK 2018**

*Submitted by Frank Nevelo*

The 4th annual Toronto Bach Walk took place March 17th and was sponsored by the Royal Canadian College of Organists in honour of J.S. Bach's birthday on March 21 (Old Style) or March 31 (New Style). The walk took place at three venues in the area just north and west of Queen's Park with an organ concert presented each hour on the hour. It started at 1 p.m. at Church of the Redeemer on Bloor Street at Avenue Road with organist Daniel Norman playing Prelude and Fugue in b minor (BWV 544) and Passacaglia and Fugue in c minor (BWV 582).

The weather was sunny that afternoon with a high of 6C, so it was no problem and, in fact, delightful for us to walk over to Trinity College Chapel on Hoskin Avenue where organist John Tuttle played Prelude and Fugue in e minor (the "Wedge", BWV 548) on the chapel's main organ. He then moved to a portative organ to accompany recorder player Rev. Andrea Budgey in the Sonata in F major (BWV 1035). This was the same Rev. Budgey who has been gaining notoriety for her protests on various governmental issues, most recently the protest in the public gallery of Queen's Park against the enacting of Bill 5 which reduces the number of Toronto city councillors. After the Bach Walk, both John Tuttle and I had a late lunch / early dinner at Real Thailand Restaurant and John explained that BWV 1035 was originally a flute sonata in E major and that the version performed that day was transposed up a semitone to F major to fit the alto recorder, which is an F instrument. This makes it much easier to play on alto recorder, but John said it makes the organ fingerings trickier.

The Bach Walk concluded at St. Thomas's Church on Huron Street with organist Elizabeth Anderson playing three choral preludes: "An Wasserflussen Babylon" (BWV 653b), "Herr Gott, nun schleuss den Himmel auf" (BWV 617), and "Liebster Jesu" (BWV 731), followed by the Prelude and Fugue in c minor (BWV 546). We then retreated to the parish hall to feast on a massive and luscious birthday cake loaded with strawberries inside and topped with a fondant icing provided by Savory Solutions Bakery of Pickering.

# FEATURE

## MUSICAL LEGACIES: BACH AND ZELENKA

*Submitted by Sheila M. MacRae*

Although J.S. Bach and Jan (Johann) Dismas Zelenka (16 October 1679 – 23 December 1745), both great musicians, were contemporaries, history has treated them quite differently.



*J.S. Bach*

One similarity they share is that fame was bestowed on them only posthumously. In his lifetime, Bach was respected but, as a composer and church cantor, was not famous, partly because by the end of his life, contrapuntal music had fallen out of favour. However, Bach's posthumous fame grew with the publication of Johann Nikolaus Forkel's 1802 biography, and the 1829 performance of the *St Matthew Passion* in Berlin, organized by Mendelssohn, clearly focused the spotlight on Bach as a great German composer at a time when German nationalism was in the ascendant. The intention of the Bach Gesellschaft (Bach Society) founded in 1850 was to number and publish all Bach's works.

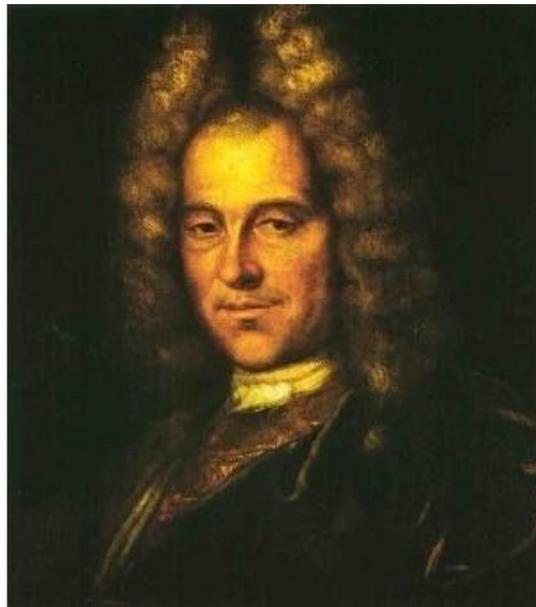
When Philipp Spitta's 1873 Bach biography was published, Bach was well known in musical circles. In the twentieth century, Bach gained even greater prominence because of the interest in historically informed performance. The result has been a place in the musical canon not only of the *cognoscenti*, but also of the general public.

Consequently, on a global scale, Bach is a household name, and the public celebrates his legacy with festivals, ensembles and events such as the multimedia *The Circle of Creation* by Alison MacKay<sup>1</sup>.

<sup>1</sup>J.S. Bach: *The Circle of Creation* An example of Bach's canonization: Alison Mackay's *The Circle of Creation* returns, following its premiere performances in 2014/15. This multimedia creation combines text, music, and projected video and images to explore the world of the artisans—papermakers, violin carvers, string spinners, and performers—who helped J.S. Bach realize his musical genius. This is an all-Bach program, performed entirely from memory, before it tours to Australia. *J.S. Bach: The Circle of Creation* blends 21st-century technology with an exploration of the tradition and skill of old-world craftspeople and artisans. Like its predecessors, *The Galileo Project* and *House of Dreams*, this presentation redefines the concert experience. **Sunday, March 18, Jeanne Lamont Hall, Trinity-St. Paul's Centre**

Zelenka, on the other hand, was not German, which may be one of the factors which resulted in the fact that his fame came so much later than Bach's. He was born in Louňovice pod Blaníkem, a small market town in Bohemia, near Prague. He served Baron Hartig, the imperial governor resident in Prague before becoming a *violone* player (the bass and largest instrument in the viol family) in the Dresden Court orchestra in 1710. He studied music in Vienna and Venice in 1715 and 1716, returning to Dresden in 1719. Apart from rare trips, he remained in Dresden until the end of his life, first assisting Johann David Heinichen, the *Kapellmeister*. Then he assumed Heinichen's duties as the latter's health gradually failed. When Heinichen died in 1729, Zelenka applied for the prestigious post of *Kapellmeister*. This post went to Johann Adolf Hasse, however; to put positions of Zelenka and Bach in the social order in perspective, Hasse and his famous wife Faustina Bordoni earned a salary sixteen (16) times that of J.S. Bach's! As for Zelenka, in 1735, he was a mere church music composer. He died in Dresden in 1745.

While Bach was a Protestant, Zelenka was a devout Catholic. Many or perhaps most of the latter's compositions were sacred works. Best known perhaps is the Magnificat in D, ZWV 108. He was prolific: there are at least three oratorios, 23 Masses, some missing, and a number of Mass movements. There are four Requiem settings, fifty- three psalm settings with some missing and numerous other sacred works. It is possible that more works will be unearthed in the future or will make their way to countries other than Czechoslovakia.



*Zelenka*

Zelenka's orchestral and vocal pieces are virtuosic and his writing for bass instruments far more complex than is the case for other composers of his era. Heinz Holliger describes the "utopian" requirements on the oboe playing. The six trio sonatas are a good example of both these aspects

of his composition. Zelenka's complete works are listed in the Wolfgang Reich's thematic catalogue *Jan Dismas Zelenka: Thematisch-systematisches Verzeichnis der musikalischen Werke (ZWV)* ("Systematic thematic catalogue of musical works"); in the Janice Stockigt monograph *Jan Dismas Zelenka: A Bohemian Musician at the Court of Dresden* (Oxford University Press, 2000); and in the digitized database of the Petrucci Music Library.

Bach and Zelenka knew each other well. A couple of reasons could be suggested, one their equal originality as composers and respect each for the work of the other; and the other, the fact that they were both involved or had an interest in the Dresden Court. Zelenka frequently visited at Bach's house. Numerous instances of cross-fertilization have been described. One account relates how Zelenka asked Wilhelm Friedeman, Bach's son, to copy some of Bach's music so that he, Zelenka, could perform it. According to John Eliot Gardner, it was a relationship that flowed in two directions, with Zelenka impressing Bach with his performances of large Neapolitan masses by Sarro and Mancini and his own works in similar style; and Bach returning the compliment in the way he styled his own work along Dresden lines. Bach played the Magnificat in D major, ZWV 108 in Leipzig (1729-1735). In addition, Zelenka arranged A. Lotti's *Missa Sapientiae* in g minor and Bach performed it in Leipzig between 1732 and 1735. Zelenka then reciprocated with his own tribute the *Missa Sanctissima Trinitatis* (1736) which owed much to Bach's *Kyrie I*<sup>1</sup>.

Notwithstanding his contrapuntal creativity, interest in almost radical harmonies, and flights of inventiveness, it took Zelenka much longer to garner musical interest than it did Bach. Zelenka is not a household name in countries outside Czechoslovakia. It was Bedřich Smetana who apparently "rediscovered" Zelenka. He rewrote some scores from the Dresden archives and introduced one of the composer's orchestral suites in Prague's New Town Theatre festivals in 1863.

It was in the twentieth century that interest in Zelenka's music grew, especially since the end of the 1950s. By the late 1960s and early 1970s, all Zelenka's instrumental compositions and selected liturgical music were published in Czechoslovakia. The most important revival involved the presentation of selected compositions by Czech conductor Milan Munclinger and his ensemble *Ars Rediviva*, between 1958-1960 (three trio sonatas) *Sinfonia concertante* in 1963 and "*Lamentationes Jeremiae prophetae*" in 1969. The music of Zelenka has become widely known through recordings by musicians such as Heinz Holliger and Reinhard Goebel.

More than half of Zelenka's works have now been recorded, mostly in the Czech Republic and Germany. recordings include the masses *Missa Purificationis*, *Missa Sanctissimae trinitatis*, *Missa votiva*, *Missa Sancti Josephi*, and secular works "*Sub olea pacis*" and "*Il Diamante*", mostly performed by new Czech ensembles on original instruments. In 1984 "The Autumn Music Festival under Blaník" was founded, and honoured Zelenka with a memorial plaque on his house. Since then, performances of Zelenka's music have regularly taken place in and around his birthplace.

1. Gardner, *Music in the Castle of Heaven*, page 488.

In conclusion, one can adduce reasons why the two composers, who were not famous during their life-times, were fated to have such different posthumous recognition. One important factor was the accident of geography: Bach's Saxony later became Germany, which was in the ascendancy in the 19<sup>th</sup> century and into whose cultural narrative Bach fit well as a German nationalist. Zelenka's Bohemia, later Czechoslovakia, did not have the same hegemony. J.S. Bach's family and especially C.P.E. copied and compiled his works; the biographers Forkel, Spitta, and composer Mendelssohn nourished the evolving legacy. Nothing like this happened in the case of Zelenka. By the twentieth century, Bach was a part of the Western musical canon. On the other hand, Zelenka's ascendancy into the pantheon of great composers has been much slower. Recordings so far have been principally by music groups dedicated to historical performance; and events associated with Zelenka have been local, or at least generally restricted to Czechoslovakia and Germany, rather than global as has been the case with J.S. Bach. Although at the present time Zelenka has a small cohort of ardent devotees, rather than a mass following, it is quite conceivable that Zelenka's legacy will continue to grow: for time does not stand still.

### **Selected Recordings**

J.D. Zelenka: Trio Sonatas ZWV 181. Ensemble Berlin Prag. Reinhold Goebel, Artistic Supervision. Supraphon.

Missa omnium sanctorum ZWV 21

[https://www.youtube.com/watch?v=RZNYtML\\_Zrg](https://www.youtube.com/watch?v=RZNYtML_Zrg)

Missa votiva, e minor

<https://www.youtube.com/watch?v=RCL2CWQaH4A>

Miserere I

<https://www.youtube.com/watch?v=Yk717tZzKkk>

Concertos and sonatas for orchestra

<https://www.youtube.com/watch?v=ANX2q47Lcgw>

### **Discography**

<https://www.discogs.com/artist/432500-Jan-Dismas-Zelenka>

### **Selected Bibliography**

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## **PREVIEW**

# **“THE CHRISTMAS ORATORIO”**

## **BY J.S. BACH**

*The following article, by Blair MacKenzie, previews the next Reading*

On November 18, CAMMAC Toronto members will come together to perform Bach’s joyous Christmas Oratorio. In the unlikely event that this will be your first time performing it, you will be *very* glad you came. Just take care not to be trampled upon by everyone else stampeding in to sing or play the Christmas Oratorio once again. Yes, it’s *that* compelling a work.

What we think of today as one giant work – the Christmas Oratorio – is in reality six cantatas, composed for Christmas and the festive days that follow Christmas. It was not performed in Bach’s day as a unified work. Part 1 was first performed on Christmas Day 1734; part 2 on the 26th; part 3 on the 27<sup>th</sup>; part 4 on January 1, 1735; part 5 on January 2; and part 6 on January 6 (Epiphany, the traditional 12<sup>th</sup> day of Christmas). The November 18th Reading will focus principally on the first and second cantatas, along with selections from cantatas 3, 5, and 6.

The Christmas Oratorio is not a traditional oratorio, and it lacks the gravitas of the St. Matthew Passion or St. John Passion. Like the great Passions, it features a tenor Evangelist who narrates the story at hand interwoven with magnificent solo arias and equally moving chorales. But the story line of the Christmas Oratorio involves the birth of Christ, rather than his death, and the ethos is completely different. During most of the year, Bach’s church music strove to assert to the faithful that humans are sinful and life is painful. Bach’s church music sought above all to convey liturgical truth, not to amuse or divert. His music could at times be painfully dissonant, all in the service of a message capable of striking fear deep into your heart. In the Christmas Oratorio, Bach chose to deliver a different message.

In contrast to most of Bach's liturgical music, much of the Christmas Oratorio has strongly secular connotations. Consider the jubilant opening chorus of the first cantata: Bach recycled it from his secular cantata BWV 214 for the birthday of Maria Josepha, queen of Poland. The text for the original version called upon 'drums, trumpets and strings to fill the air'. They certainly do so in its Christmas Oratorio iteration. The powerfully upbeat message of the Christmas Oratorio is also reflected in many places in the text. Consider the chorale which brings the first cantata to an end. The text is a very gentle exhortation: "Ah dear Jesus, make a clean soft bed within my heart so that I shall always remember you." We are far removed here from the spirit of (for example) the text of the opening chorale to a more traditional cantata, BWV 101, written for the 10<sup>th</sup> Sunday after Trinity, in early August: "Take from us, merciful Lord, the heavy punishment and great distress that we with our numberless sins have only too well deserved."

The nature of the Christmas Oratorio gives rise to some fascinating questions. In an article written in 2010, Bach scholar Julian Mincham asks:

By the time [Bach] came to put the [Christmas Oratorio] together he had already amassed cantatas for each of these six days, typically three but, in some cases, as many as four or five. If he saw the oratorio simply as a convenient way of classifying a half a dozen cantatas to be performed as a set over this period, why did he not make it up from works already composed for those days? Why go to the trouble of selecting and paraphrasing a number of secular movements and composing the additional ones he required in order to make up the sixty-four movements of the oratorio as it eventually took shape?

In Mincham's view, these questions cannot be answered definitively. Was Bach responding here, late in his career, to criticism that his music was lugubrious and passé? Had he come to see messages in the Christmas story that his previous cantatas had not addressed? It is not given to us to know. What we can do is to rejoice in his decision to bequeath us the Christmas Oratorio, and honour it with a Reading of it that is as full of joy as the music itself.

## References

- Richard Taruskin, Oxford History of Western Music, Vol. 3 ("The Class of 1685")
- Julian Mincham, The Cantatas of J. S. Bach: A listener and student guide, available at [jsbachcantatas.com](http://jsbachcantatas.com), accessed October 6, 2018
- Ryan Turner, program notes for Bach's Christmas Oratorio as performed by Emmanuel Music, Boston, Mass., available at [www.emmanuelmusic.org](http://www.emmanuelmusic.org), accessed October 6, 2018

# “COME SING MESSIAH!”

## IN OTTAWA

*Submitted by Barbara Adams*



*Come Sing Messiah, 2014*

This annual event put on by CAMMAC’s Ottawa-Gatineau Region is *Come Sing Messiah!*, a “sing-along” *Messiah*. CAMMAC’s mission is to encourage everybody, regardless of experience or ability, to enjoy making music together. There are few works more universally beloved than Handel’s *Messiah*, which is for a number of people, a part of the Christmas or holiday season. But unfortunately, not everyone is lucky enough to sing in a choir – and not all choirs choose to perform this work every year! This evening is organized so that Ottawa area musicians have a chance to sing Handel’s *Messiah*... just for the fun of it!

The event is open to everyone...the evening begins with a rehearsal (not mandatory), followed by a formal performance. This year's event takes place on **December 7** beginning at 5:30, concert at 8:00. Tickets go on sale November 1. The event is open to CAMMAC members and non-members alike.

There is no "core choir" to lead...with over 700 singers, there is lots of good sound! The conductor is the well-known Montréal conductor Louis Lavigneur. He is artistic director and conductor of the Montreal Youth Symphony Orchestra, the Ensemble Sinfonia of Montreal, the Ensemble vocal Polymnie de Longueuil and the Choeur Polyphonique de Montréal. He is associate conductor of the orchestra and director of choral activities at the Conservatoire de musique de Montréal. Teacher, consultant, adjudicator and lecturer, he has taught at Université Laval, Université de Montréal and McGill University, and has conducted choirs and orchestras in Canada, Switzerland, France and the Czech Republic.

The soloists are usually young professional singers, or talented voice students. Many up-and-coming young artists have had the opportunity and enjoyment of singing solo parts in this wonderful tradition in Ottawa. The orchestra is a "pick-up" orchestra, made up mostly of Ottawa-area professionals, with a few very strong amateurs. Most members of the orchestra are hired year after year for this event that has been running for over 20 years. Thus, the orchestra is quite experienced and knows what to expect from the conductor.

If you will be in the Ottawa area at the beginning of December, you may want to consider participating!!! More detailed information is available at <https://cammac.ca/ottawagatineau/come-sing-messiah/>.

## **CERTIFICATE HONOURING DR. KATALIN GALLYAS**

*Presented to  
Dr. Katalin Gallyas  
in recognition of her significant contributions to CAMMAC as:  
President of CAMMAC Toronto Region, Toronto Representative to the  
board of CAMMAC, major donor for the new building at Lake  
MacDonald and member of the board of CAMMAC Foundation.*

## **READING REVIEW**

### **AN EXCITING HANDEL READING!**

*Submitted by Peter Solomon, Jr.*

On Sunday September 16, CAMMAC Toronto kicked off its season of readings with a well-attended and dynamic performance of Handel's great oratorio Israel in Egypt. It was led by Daniel Taylor, conductor of the Theatre for Early Music in Montreal and Schola Cantorum at the University of Toronto and world renown countertenor. More than sixty amateur musicians, including ten students, participated and they included an orchestra of 25 players (with all sections well represented), as well as a strong enough choir to handle the double choir sections. It turned out that for most of the participants this was their first opportunity to sing or play the work—a surprise given its extraordinary popularity in the second half of the 19<sup>th</sup> and first half of the 20<sup>th</sup> century.

Israel in Egypt is unique among oratorios of Handel (and other composers) in consisting of mainly choruses, and the conductor chose to omit the relatively few numbers written for solo singers (including the bass duet). The reading also left out the original first part, the Lamentations of the Death of Joseph, which Handel himself had removed from the score after the piece's first performances. But we did perform the bulk of the long piece that once rivalled The Messiah in popularity. This included the vivid depictions of the plagues, as well as the music celebrating Israel's victory over the Egyptians. Mr. Taylor got the singers to use good diction, making the word painting carry over the large and sometimes loud orchestral sound. The orchestra itself was remarkably good, needing little help in tackling rhythmic complexities and playing as a group. Above all, singers and players alike got into the spirit of the piece and in my view did Handel proud. This would not have happened without the inspired direction of Daniel Taylor, who revealed his special love for Handel's music.

Persons interested in Mr. Taylor's approach to Israel in Egypt take note. On Saturday March 9, 2019, at St. Patrick's Church (131 McCaul St), he will lead the musicians of his various groups in a full performance of the piece, as part of the University of Toronto Faculty of Music series. For details and tickets, go to <https://music.utoronto.ca/concerts-events.php> or the Box Office at the Telus Centre.

# READING REVIEW

## HAYDN'S "CREATION"

*Submitted by Sheila M. MacRae*

After the President of CAMMAC Toronto Region Gerald Martindale the assembled musicians for the October 21 Reading of Haydn's "Creation", Dr. Elaine Choi began with an invigorating vocal warm-up. "The Creation" was sung in English. Underlying the warm and positive atmosphere which characterized the afternoon, which derives from her sunny disposition, is Dr. Choi's deep knowledge of, and evident passion for, the work. These translated to spot-on queuing of both instrumentalists and singers and great attention to the nuances of Haydn's work. For example, in the second Recitative, the quality of the sound and the gradual dynamic build-up from a piano to forte were called for and obtained, before the proclamation: "And God said, let there be light, and there was light". Of paramount importance was timing: to maintain the element of surprise, Dr. Choi had the musicians hold back to just the right moment to build the dynamic. This was only one example of Dr. Choi's meticulous conducting, which she always seemed to do with a twinkle in her eye. She also gave just the right amount of time to each section, not trying to do everything, but digging in to the arias, recitatives and choruses she deemed important to get at the musical sound for which she was looking.

The vocal solos by Olivia Lapointe (soprano), Douglas Rice (Tenor) and Luke Noftall (Bass) were lovely. Although the strings were one on a part, they performed very capably: this included a beautiful musical interweaving by solo flute player Jenny Otto Suttaby and the first violinist. The group is indebted to Marion Wilk for her capable work on the piano. And last but not least, Haydn beefed up the orchestra with a chorus of brass instruments which were ably represented by three trombone and trumpet players: they delivered with gusto the apocalyptic sounds of the world's creation.

# **SCHEDULE OF READINGS**

## **2018-2019**

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!

November 18– Bach J.S., *Christmas Oratorio*, with Joan Andrews (coordinator: Barbara Adams)

January 27– Mozart, *Coronation Mass*, with Shawn Grenke (coordinator: Lynda Moon)

February 17– Vaughan Williams, *Toward the Unknown Region*; Mendelssohn, *Magnificat in D*, with Jennifer Lee (coordinator: Gerald Martindale)

March 24– Fauré, *Requiem*, with Leonidas Varahidis, (coordinator: Marion Wilk)

April 28– Rossini, *Stabat Mater*, with Daniel Norman, (coordinator: Tim Moody)

June 2 – Dvořák, *Stabat Mater*, with Alexandra Bourque (coordinator: Marion Wilk)

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

Please copy and post.

## CAMMAC READING

	<p><b>J.S. BACH</b></p> <p><i>Christmas Oratorio</i></p>
<i>Date</i>	SUNDAY, November 18, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Joan Andrews
<i>Biography</i>	<p>Joan Andrews is a long-time singing member of the Amadeus Choir, where she is also Assistant Conductor. She was Artistic Director and Conductor of Markham's <i>Village Voices</i> for 16 years and continues to assist periodically. Her 19 years' teaching career as head of music at Dr. Norman Bethune CI in Scarborough centred on instrumental and vocal music. She is currently the flute section lead of Toronto's Encore Symphonic Band. Joan's strong belief in the value of music-making as a lifelong avocation led her to play an active role in CAMMAC. For over 25 years, she worked as a volunteer on local and national committees. She enjoyed directing choirs and chamber ensembles at CAMMAC's Ontario Summer Music Centres and attributes much of her self-confidence to experiences and associations as a long-time member.</p>
<i>Music notes</i>	<p>The <i>Christmas Oratorio</i> was written for the Christmas season of 1734 and is a particularly sophisticated example of parody music, which involves copying musical ideas, lyrics, or a particular style. In this case, Bach incorporated music from his earlier compositions, including three secular cantatas written during 1733 and 1734 and a now lost church cantata, BWV 248a. The oratorio is in six parts, each being intended for performance on one of the major feast days of the Christmas period. We will read through all but the 4<sup>th</sup> part and will concentrate on the choruses and chorales, with some arias being sung by soloists.</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>	Chorus SATB
<i>Instrumentation</i>	Flutes 1,2; Oboes 1,2,3,4; Bassoon; Trumpets 1,2,3; Timpani; Strings
<i>Information</i>	For more information: Barb 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 Barb Adams, [brbr.adams@gmail.com](mailto:brbr.adams@gmail.com)*

*Instrumentalists please bring your own music stand*

Please copy and post.

## CAMMAC READING

	<p><b>MOZART</b></p> <p><i>The Coronation Mass</i></p>
<i>Date</i>	SUNDAY, January 27, 2019
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Shawn Grenke
<i>Biography</i>	Shawn Grenke holds a Bachelor of Music degree from Mount Allison University (Sackville, New Brunswick) and a Master of Music Degree from the University of Toronto. He is Director of Music at Eglinton- St. George's United Church in Toronto, Associate Conductor and Accompanist of the Amadeus Choir, Accompanist to the Elmer Iseler Singers of Toronto and Artistic Director of the 80-voice Achill Choral Society in Orangeville.
<i>Music notes</i>	The Mass in C major K 317 was composed in 1779 in Salzburg where Mozart had taken up a position at the Archbishop's Palace. It was composed for the Easter Day service at the Cathedral of Salzburg on the 4 <sup>th</sup> of April. The popular nickname "Coronation" came later. The festive work was featured at the coronations of Leopold II in Prague in 1791 and Francis I of Austria in 1792.
<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>	Chorus SATB
<i>Instrumentation</i>	Oboes 1, 2; Bassoon; Horns 1,2; Trumpet 1,2; Trombones 1,2,3; Timpani; Strings.
<i>Information</i>	For more information: Lynda Moon, <a href="mailto:ptriovc@gmail.com">ptriovc@gmail.com</a> Phone 416-482-6562
<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 Lynda Moon, [ptriovc@gmail.com](mailto:ptriovc@gmail.com)  
Instrumentalists please bring your own music stand*

**CAMMAC OBOE WORKSHOP WITH JIM MASON**

**“STAYING ON TRACK”**

**Saturday, May 18th, 2019 10:00 am-4:00 pm**

Location: 48 Ridgevale Drive, North York, Ontario, M6A 1L1

The full-day CAMMAC workshop led by renowned oboist and reed maker Jim Mason is titled “Staying on Track”. The workshop will deal with how an oboist knows what’s wrong when things about playing the oboe seem to be getting more difficult. The question that is usually asked is, “Is it me, my oboe, or my reeds that is causing the problem?”. In this session, participants are shown how to figure out the problem and how to fix it. Jim addresses instrument problems that are easily fixed by amateurs, as well as reed problems and embouchure/blowing/ posture issues with oboists. Jim is a past Principal Oboist with National Arts Centre Orchestra, the Toronto Symphony Orchestra and the Boston Symphony Orchestra. He is presently Principal with the Canadian Chamber Ensemble, and Kitchener Waterloo Symphony. He is well known amongst oboists as an expert diagnostician and reed maker.

Registration fee (includes lunch). CAMMAC Members:\_ \$35 CAMMAC Non-Members:\_ \$45  
Workshop limit only 15 registrants First come first served. Registration deadline: April 30, 2019

Registration contact and information: Sheila M. MacRae, smmoboe@gmail.com. Please complete and mail the form below with your payment (cheque or money order, payable to CAMMAC Toronto Region):

CAMMAC Oboe Workshop Attn. Treasurer, 48 Ridgevale Drive, North York, ON, M6A 1L1

Your Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Province: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Tel: \_\_\_\_\_

E-mail: \_\_\_\_\_

Amount: \_\_\_\_\_ \$35 (CAMMAC member) \_\_\_\_\_ \$45 (non-CAMMAC member)

\*Street Parking available at Workshop site

# **PLAYING AND SINGING OPPORTUNITIES**

**TEMPO 2018-2019**

## **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>.

### **Reena**

Reena has asked CAMMAC Toronto Region to publicize the following:

“Reena is a non-profit organization that assists individuals with developmental disabilities. The individuals here are not picky when it comes to music. They enjoy upbeat popular music. Vocal plus instruments is great. If it is just instrumental that is very nice, too. We are open Monday to Friday during the day. Client programs run between 10:30AM - 12PM and 1PM - 2:30PM and go on for 45 - 60 minutes. If there were a CAMMAC member(s) who would be available to play on a specific day, I would try to accommodate their schedule.

We are located at [927 Clark Ave W](#). The major intersection is Bathurst and Steeles.”

Please contact Gil Dodick, [GDodick@reena.org](mailto:GDodick@reena.org).

## **CONCERTS NOTICES AND UPCOMING EVENTS**

**(all groups listing an event must include at least one CAMMAC member; only events received by the Editor by the Newsletter Deadline will be published )**

*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.*

***Singing Out Choir***, “Re gifted”. Jody Malone, Artistic Director. Jane Mallett Theatre, 27 Front Street East, Toronto. Tickets: \$25. [singingout.com](http://singingout.com). **Saturday, December 1, 3 pm & 7:30 pm.**

***Oakham House Choir Society***, “The Glow of Christmas.” Matthew Jaskiewicz Music Director. With soprano Christina Haldane, the Toronto Sinfonietta and the Ryerson Concert Band. Featuring *Sunrise Mass* by Ola Gjeilo, *A Little Jazz Mass* by Bob Chilcott and Christmas carol

sing-along. Calvin Presbyterian Church, 26 Delisle Ave. (one block north of St. Clair, just west of Yonge). Tickets: \$30 at the door, \$25 in advance, \$15 students, 12 and under free. Ticket orders: 416-960-5551. Information: [www.oakhamchoir.ca](http://www.oakhamchoir.ca) / [choir@ryerson.ca](mailto:choir@ryerson.ca). **Sunday, December 2, 2018, 4:00 pm.**

**Toronto Beach Chorale**, "Great Joy! Jesu Joy of Man's Desiring," Mervin Fick, Artistic Director. Guest soloists Virginia Hatfield, Lillian Brooks, Charles Davidson, and Ryan Moilliet. J.S. Bach, Cantata 147, D. Buxtehude Magnificat, motets by Hassler, Bruckner, Reger and Rachmaninov and carols. Kingston Road United Church (975 Kingston Road, Toronto). **Sunday December 2, 2018, 7:30pm.**

**North York Concert Orchestra**, Music Director and Conductor Rafael Luz. "Prize Winners' Gala". Featuring the Winners of the 2018 NYCO Youth Competition and seasonal favourites. **Saturday, December 8, 8 pm.**

**Amadeus Choir**, "Rejoice and Sing", Lydia Adams, Conductor; Joan Andrews, Conductor; Shawn Grenke, Conductor, Piano and Organ; Trillium Brass quintet; Mary Lou Fallis, soprano; The Trillium Brass Quintet and soprano Mary Lou Fallis will join us for a joyous holiday celebration presenting uplifting seasonal repertoire by Ruth Watson Henderson, Eleanor Daley, Howard Cable, John Rutter, and more. Eglinton St. George's United Church, 35 Lytton Blvd., Toronto. For more information, 416-446-0188 or [www.amadeuschoir.com](http://www.amadeuschoir.com) **Sunday, December 9, 2018, 4:00 pm.**

**The Annex Singers**, "Gloria", Maria Case, Artistic Director. Poulenc's "Gloria" is at the heart of the program with familiar favourites and new discoveries. Featuring Nicole Hume, soprano, and Stephen Boda, organ. Grace Church on-the-Hill, 300 Lonsdale Road at Russell Hill Road. Tickets: Adults: \$25, Seniors/Students \$20, Children 12 and under Free. [annexsingers.com](http://annexsingers.com). **Saturday, December 15, 2018, 7:30 pm.**

**Next CAMMAC Newsletter deadline**  
**No materials for Playing Opportunities or Concert Notices will be accepted after the date below:**  
**January 15, 2019**

<b>ADVERTISING RATES</b>	
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

## CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2018 – 2019

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Member-at- Large:	Lynda Moon	416-482-6562	<a href="mailto:ptriovc@gmail.com">ptriovc@gmail.com</a>
Member-at-Large	Terri Allen	416-488-4552	Unlisted
Member-at-Large	Laraine Herzog	Unlisted	<a href="mailto:laraine.herzog@rth-mh.com">laraine.herzog@rth-mh.com</a>
Member-at- Large:	Zhenglin Liu	647-388-7963	<a href="mailto:zhenglin.liu@mail.utoronto.ca">zhenglin.liu@mail.utoronto.ca</a>

### OTHER CONTACTS

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CAMMAC website			<a href="http://www.cammac.ca">www.cammac.ca</a>

\*Toronto Region Representative to the CAMMAC Board of Directors