



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

TORONTO REGION NEWSLETTER

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WOMEN COMPOSERS IN THE SPOTLIGHT

ELIZABETH RAUM

Submitted by Elizabeth Raum

1. How and when did you start writing opera?

The first thing I wrote was an opera, The Final Bid. It's a rather interesting story. I got my degree in oboe performance from the Eastman School of Music and at that time, I had no thoughts of being a composer since all the composers I had ever heard of were men! There were only boys taking composition and the composition faculty were men. I don't believe I knew of any women who were writing music, and surprisingly, the going theory was that women didn't have the depth of soul to be composers or jazz musicians. We think of this as ridiculous today, but this was in the early sixties. In fact, when I would look at the notices for orchestral openings, as often as not (and always with the big orchestras) there would be an asterisk next to the position which led to the bottom of the page where the information "women need not apply" was written. I played for seven years with the Atlantic Symphony, principal oboe, but it became impossible when I had my third child, Erika. We were on tour so much of the time that eventually I decided to resign my position and stay home. Fortunately, my husband, Richard, found a job as Professor of Theory and Lower Brass at the University of Regina and we moved there in 1975. Needless to say, this left a big hole in my life, going from full time performing oboist to housewife and part time oboist but that space



Garden of Alice Poster

soon became filled with composition. I got to know Dr. Thomas Schudel, the composition teacher at the university who had always had a desire to write pop tunes, so we decided to collaborate on songs with him writing the music and me, the words. We were not successful in this endeavour, so we decided to try an opera and I wrote my first libretto for a one act opera called The Final Bid. I included four singers, SATB, each of whom gets a chance when dummy to sing an aria that gives insight into his or her plight. The libretto sat around for a year before Tom suggested that I write the music as he didn't feel he had time. To my surprise, composing came naturally and I was hooked. From then on, I have been driven to compose.

2. *Can you please give one or two examples from your work, of the impetus for the creation of a new opera?*

I already gave the background for creating my first opera. The Final Bid. The University of Regina produced it followed by a CBC recording. Soon after, the Canadian Music Centre contacted me

about becoming an associate composer. Philip May, the head of the vocal department, suggested a good follow up would be something based on Alice in Wonderland which would be a good topic for school concerts. As I mentioned above, by now I was driven to compose, so I embarked on another opera based on the Lewis Carroll story. I wrote the libretto first and then started on the music. This time I opted for two percussion and piano as it would be more wieldy for school concerts. As I worked on the piece, however, various events in my life caused the libretto to take on a life of its own, to darken and become somewhat Kafkaesque in nature. I should mention that there was no formal commission for my first two operas and no guarantee that they would be performed. I wrote them because the urge to write music was too strong to ignore so upon finishing Garden of Alice, I was confronted with the dilemma that I had an opera but no production. I rewrote it as a chamber work lasting 45 minutes with four singers and a narrator and arranged a concert performance for the Contemporary Directions Ensemble, a new music organization that I had help found. It sold out and in the audience was Ken Kramer, artistic director of the Globe Theatre in Regina. He said five minutes into the piece, he was staging it and called me that night to tell me he wanted to produce the full opera. This was, for me, one of the highlights of my career! We went to Toronto to audition singers and assembled the perfect cast which included the now famous soprano, Tracy Dahl, in the lead role of Alice.

3. What is the inception of a specific opera? Typically, for you, does the libretto or the music come first?

I have generally written the libretto first although often as I write, I find myself altering the libretto, sometimes because of where I want the music to go, or sometimes because the opera takes on a life of its own and I feel I must change the words. The libretto for The Final Bid was written a whole year before I started on the music because I hadn't expected to write the music, but in Garden of Alice, I made a great many changes from my original libretto as my viewpoint evolved and darkened until it was no longer a children's work. I should mention that the end of the original version was so depressing that Tracy (Alice) said she didn't want to sing that every night, so I modified it.

4. Have you been inspired by a previous artist or artists? If so, by whom and why?

I've been inspired by a great many composers, most of whom are the traditional ones we hear all the time. Perhaps this is why I write mainly traditional music. I think most composers will say Bach was an influence to their writing, and I would have to add the likes of Mozart, Beethoven, Brahms, (too many to name) and the more modern Shostakovich, Prokofiev, Copland (and again, many more). As you can see, I prefer tonal music with a rhythm that can be deciphered without a degree in higher mathematics! I have played in orchestras for over 50 years and this was the best orchestration education I could have had so I know the instruments and try to write for them as was intended. So often in contemporary composition, you'll find music that is next to impossible to play and even damaging to the hands. Sometimes alternate notation is used although the same

effect can be achieved with normal notation if the composer is clever. Although it can be entertaining to try to figure out what the composer intended and perform it so it is acceptable, I generally don't agree with this concept of "challenging" the musicians and the audience.

The leitmotif concept is strong in my music with the characters identified as much by theme as by costume. I also employ a complex inner structure of themes taken from other parts of the opera to imply thoughts and actions previously taken, but I like to work all this intricacy into the music to sound natural and take great care in doing so. Unfortunately, music that sounds like music is often criticized as being simple when in fact, it is far more complex than notes that are put together with no thought of how they fit harmonically. It's a bit like performers who play the most difficult music effortlessly as opposed to those who show the struggle. Some in the audience view that struggle as a sign of virtuosity when it's actually the other way around.

5. You had a very successful collaboration with Rex Deverell in "Time of Trouble". Do you prefer to work with a librettist, or write your own libretti? Why?

This was the first time I worked with a librettist and while it was interesting, I found it difficult in many ways. The libretto wasn't always clear which often caused me to be trying to figure out what was intended. For instance, Rex appeared to have written for three characters as they had different names, and since we wrote in tandem with him giving me a few pages at a time, I didn't really have a grasp of the entire story. I had written quite a bit of music before I realized the three characters were really only one who had progressed from a young girl called Mary McGuire to Sister Mary Francis to Mother Francis. I had written for three voices but now had to rewrite to put the singer in her proper range, something that might be easy in a play with a costume change but extremely difficult and time consuming when writing music. It meant writing transitions, transposing and then rescoring all the parts for that singer up to the point where I realized it was one person. There were other areas of confusion that wouldn't have occurred if I had written the libretto myself, but this opera was originally Rex's concept.

6. How do you decide which voice to use for each character, other than variety?

An interesting choice, for example, is the countertenor for Archbishop Hannan (Andrew Pickett, first seen as Father, in the Maritime Concert Opera's 2017 production of *Time of Trouble*).

This came about originally because my son-in-law, Omar Danial, had recently written an opera, *The Shadow*, for Tapestry and had a counter tenor as a threatening character which I thought was very effective. I mentioned this to Nina Scott-Stoddart, artistic director of the Maritime Concert Opera and as it turned out, she had worked with Andrew Pickett, an excellent counter tenor, in her productions and wanted to be able to use him again. He was wonderful in the part! When I wrote *Eos: The Dream of Nicholas Flood Davin*, I had a particular singer, baritone Philip May, in mind and wrote specifically for his voice. Generally, I look at the type of character I'm trying to depict and choose the voice type to go with it. For instance, I don't think an alto would have worked for Alice. At the same time, the Knave of Hearts, who one might feel as a somewhat romantic figure,

needed to be a tenor for the type of arias I gave him. Likewise, the Queen of Hearts needed to have a lower, heavier voice.

7. How do you decide which instrument(s) should be used in an opera (or in each specific scene)?

I score the music according to practicality depending on the budget of the opera company and the venue. The Final Bid, my first opera had the biggest orchestra simply because I had never scored for instruments before and happened to be playing in the orchestra for Menotti's Medium which has a similar orchestra so that's what I used. When I wrote for Garden of Alice, I originally thought it would be for school concerts so I kept the orchestration small since it would be going from school to school. I intend to rescore that opera this year using the same ensemble I used for Time of Trouble, or violin, cello, clarinet, bassoon, percussion, and piano.

8. How would you compare writing the music for opera and ballet?

When writing for opera, you have to keep in mind that you are writing an accompaniment to a singer, much like writing a concerto, so the orchestration should be lighter. (Certainly, Wagner didn't worry about that but it was a requirement to be in his operas that you had a monumental voice). You also have to take into consideration the vocal range of the particular voice and be sure to keep within that range.

Writing for ballet, on the other hand, allows free rein in orchestration limited only by the size of the orchestra you're given. You must, however, keep in mind the physical limitations of the dancers who can't be dancing full out for long periods of time simply because it would be too exhausting, so you have to section out the solos. A ballet also has a "libretto," or story to which the composer must write the descriptive music, and often, as with opera, there can be similar confusion with the choreographer's story line.

9. Would you say that contemporary social and political reality can work their way into your operas? If yes, could you please provide an example?

I would say absolutely: contemporary social and political reality can become a part of the opera, perhaps even the whole point. Consider the controversy over Mozart's Marriage of Figaro: it was based on Beaumarchais' earlier play The Barber of Seville which was banned in Vienna because it made fun of the aristocracy and put the servants in a superior position. Mozart's librettist, Da Ponte, managed to rewrite it so it was acceptable. Garden of Alice ended up being a social and political commentary in that in the story as it evolved in my opera, Alice gradually realizes that her utopia (Garden of Alice is the Garden of Eden), is a horror story because it lacks reason. She thinks she is in a wonderful place but soon learns that the inane demands of the Queen of Hearts is the ruling protocol. In my original ending of the opera, Alice was taken away in a straitjacket because she cannot accept this condition, but Tracy Dahl, who sang the role of Alice, felt it was too depressing to go through that scene every night so I changed the end to have the Knave of Hearts, who was the symbol of reason, shield her from the characters and allow her to escape. A

more obvious influence of politics occurred in my opera, *Eos: The Dream of Nicholas Flood Davin*. Davin was an MP from Regina, Sask. in 1887 and the opera is about the time between his being defeated at the turn of the century and his suicide soon after. The second act begins with a political debate symbolically set in a boxing ring. The referee-master of ceremonies and the crowd-fans underline the carnival atmosphere that is part of a political rally and the words of the crowd are “do they rule us or do we rule them...it’s all rhetoric.” Certainly, this is prevalent in today’s politics.

10. How much room for interpretation do you like to see go to any personnel involved in production (stage manager, dramaturg) or individual soloists?

My philosophy is that once the work goes to the performers, it’s theirs to do with as they wish according to their own artistic interpretation. Of course, if they go completely astray according to what I originally intended, I’m not happy, but I generally like to let them do their thing.

11. Opera could be said to be to music what sculpting is to the visual art: it is complex and multi-dimensional, and can incorporate all aspects of the music, theatre and even dance. The opera composer must be able to visualize the story unfolding on the stage, as well as provide all details for effective story-telling. For you as a composer, what are the one or two biggest challenges of this largest of musical forms?

How I begin working on an opera depends on a variety of circumstances: the requirements of the commissioner, the budget, the number of singers, orchestration, staging, and the story, itself. My first two operas, *The Final Bid* and *Garden of Alice* were written without commission, simply because I wanted to, so I had complete freedom in my writing. However, since I am a performing musician in symphony, opera, theatre, and ballet, I know what works so I’m always careful to consider the above. I always have a nebulous image of the finished product in my mind and then I work to make that image solid. I can’t really say one thing or another is more difficult. When I begin the work, developing ideas is the first challenge but often, once I begin, it’s like priming the pump and ideas flow. Then I have to worry about the voice and how to write music that’s comfortable to sing, and likewise for the musicians. I believe many of the contemporary composers ignore this concept and let the performers worry about it, but since I’ve been an oboist for so many years, I am sensitive to the annoyance that’s expressed when a new work asks for the near impossible.

Surprisingly, one of the most difficult steps is the copying of the music when it’s all written. There are hundreds of pages that have to be written down and formatted so the performers have legible parts and that can add up to a lot of hours of work. The proof reading, the discovery of mistakes, scenes that need rewriting, all come at this stage. I use the music notation program, *Finale*, into which I painstakingly enter every note, dynamic, articulation, and so forth until the whole work is entered. Then I have to format it so things are spaced correctly and not on top of each other. Then

I extract the parts and format them. Many composers simply write the music on a piano score and hand it over to an arranger, orchestrator, and copyist but I do all this myself.

I have spent a great deal of time lately entering my first three operas into Finale as they were written before music notation programs became practical and are in my own manuscript. That is no longer acceptable, unfortunately.

12. The opera audience tends to be older, more affluent. What is the best approach in your opinion, to make opera relevant to younger people and individuals?

To be honest, I find that the audiences often contain a large number of young people. The Canadian Opera Company has a special rate for people under 30 but it's still rather expensive for some. Fortunately, in Toronto there are many smaller companies that give excellent productions of full operas, often with reduced orchestras and less elaborate sets but the music is wonderful. I've been to many of these productions and they are well attended.

13. With respect to the previous question, how would you evaluate the effect of the Metropolitan Opera's popularization of the form through its multinational film presentations of their performances?

I would say it's brought grand opera to people who would never be able to go otherwise, and they get the best seats in the house with nobody in front of them blocking the view. We've been to those presentations and enjoyed them immensely.

14. In addition to creating operas, you have an intensely busy musical life. What are the advantages, and perhaps disadvantages, of a musical performance career for an opera composer?

I am able to draw from my other activities to compliment my composition for opera. I can't think of any disadvantages other than being too busy sometimes to spend the time I need to on composition, although since I retired from my position with the Regina Symphony Orchestra, I have much more time. I also have a chance to network among other musicians, conductors, and singers.

15. Which of the operas you have composed do you hold particularly dear? Why?

The Garden of Alice will always hold a special place in my heart. I had a terrific cast and such excellent support from Ken Kramer and the Globe Theatre. This was the first time, as a theatre company, they had ventured into opera so it was exciting and fulfilling for everyone. The CBC recorded it for broadcast so I can listen and remember the excitement of the production. This is perhaps one of the reasons I am going to fill out the orchestration from two percussion and piano to a chamber ensemble.

16. Would you be kind enough to provide some links so that our readers can listen to some of your works. Thank you.

Regarding links, since Garden of Alice and Eos: The Dream of Nicholas Flood Davin were recorded by the CBC, I believe I can give you links to sections. However, Time of Trouble was an archival recording and I'm not supposed to let it out so that can't be used. You can see the political debate from Scene 1, Act 2 from Eos: The Dream of Nicholas Flood Davin on Youtube here.

<https://www.youtube.com/watch?v=WtXwLKHh8MA&t=12s>

You can hear Garden of Alice, Act 1 and Act 2 from the links to my dropbox below.

Act 1

<https://www.dropbox.com/s/m4lgfk0tgiw8uis/Garden%20of%20Alice%20Act%201.mp3?dl>

Act 2

<https://www.dropbox.com/s/mgsszgbkp96zx3n/Garden%20of%20Alice%20Act%202.mp3?dl=0>
OF

OF NOTE

STEPHANIE MARTIN INTERVIEW

Submitted by Sheila M. MacRae

1. These questions relate mostly to you as composer, although you are also a conductor, a teacher, and a scholar and writer. The first question relates to how you started composing? Under what circumstances did you create your first work? Do you have vivid memories of the process of that first creation?

Thanks for the questions: I was always a composer. According to my Kindergarten report card, I was creating stories and music as a tiny kid. But that makes sense, growing up as I did in a household filled with books, music and regular chores. Language, music, reading, creating, observing, working are seamless activities. Every life experience contributes to what comes out in our music making. I've discovered the trick about composing is not so mysterious. It's no trouble getting that initial idea, but it's following through, developing the idea, and then just devoting many, many focussed hours to getting the work done. Musicians understand this. Mastering an

instrument, or developing your voice is less about talent, and much more about hours of practice and commitment. As J.S. Bach said (perhaps a tad naïvely) anyone who works hard can accomplish what he did.



Stephanie Martin

2. You are a Canadian composer. Chicago you describe as your second musical home. What accidents of life and personal history led you there? What impact does or did Chicago have on your life?

The musical community based at St. John Cantius church in Chicago is led by Fr Scott Haynes who commissions, performs, records and publishes my music. If not for Fr Scott this body of a dozen works would not exist. Fr Scott was led to Toronto to resurrect the works of Healey Willan that had gone out of print. It was by seeking Willan that Fr Scott found me. Their upcoming Martin piece is a complete setting of the Tenebrae Responses in Latin for Holy Week.
<https://www.birettabooks.com/stephanie-martin/>

3. Your opera, “Llandoverly Castle”, is about fourteen Canadian nurses killed on a ship torpedoed in World War I. What drew you to this story? What seemed most important in putting it to music? (Note: YouTube excerpt will be appended to the article).

I was drawn to this story of forgotten Canadian women whose lives were taken, who were non-combatants, healing rather than killing. Their story seemed to be completely forgotten, even to many WW1 historians. In 2014 I travelled to France with friends in search of their lost relative who died in World War 1. You cannot really feel the impact of that conflict until you literally see the crosses, row on row, that mark the place of tens of thousands of young Canadians buried far away from home. I returned with a heightened awareness of our loss; how that distant conflict devastated so many Canadian families, snuffing out the dreams of an entire generation. I started to pay more attention to memorials here in Toronto. When I took the time to read a plaque in Calvin Presbyterian Church, I was astonished, since it memorialized a woman killed in the war - and 13 other nurses who died on the Canadian hospital ship Llandoverly Castle. That inspired two years of historical research. I was lucky enough to find a librettist equally interested in writing an opera on this subject, and an opera production company interested in a collaboration. What was important to me in setting the music was to effectively tell the story, communicate the text in a meaningful way, to make the characters believable, to draw the listeners into the drama of the story. I wanted to fold in some source material, so the orchestra plays an important role in carrying music that would have been heard at the time, sometimes intersecting or contrasting what’s being sung. I felt it important to cross genres so the piece would resonate not only with seasoned opera-goers, but also with listeners less familiar with the sung-story form. So I tried to break down barriers between classical music, folk, and popular genres. The entire workshop performance is now available for viewing on YouTube <https://www.youtube.com/watch?v=vJHIDtK5zgg>

4. Schola Magdalena is dedicated to the performance of Gregorian chant and medieval music, but also to modern compositions for women. Could you tell us about some commonalities, or how you view the relationship between the medieval and the modern idiom?

Medieval polyphony is strangely beautiful, since it stands outside of ‘common practice harmony’ and what our jaded ears expect. Modern composers could be described in the same way. Since we are bombarded by recorded music everywhere we go, it is refreshing to step back and hear music written 1000 years ago when music was so precious - it could only be heard when performed live. We love singing chant and Hildegard, since it defies the tyranny of rhythm. To perform in perfect unison, you must surrender to the group. It’s a wonderful and demanding way to work, but the rewards are unique. Schola Magdalena has travelled from Chicago to Chicoutimi, and we are always surprised how this ancient music speaks to modern souls.

5. Your work has been popular in England – for example, the commission by the British Choir Ex Cathedra of “The Portinari Nativity”, which was given seven performances in December 2012,

including in St John's Smith Square. Would you attribute this to a propensity for choral music in Britain? Are there other factors which might account for the great popularity of your music in the United Kingdom?

I think you are right Sheila. Choral societies and semi-professional choirs are abundant in the UK, and on any given day there are hundreds of services sung in schools and college chapels, cathedrals and parish churches. We do have a thriving choral scene in Canada, but our musical training in schools is precarious. We've lost what was once the robust support of our national broadcaster. We need arts councils, willing volunteers, steadfast audiences, donors and singers to build choral organizations if we want our tradition to grow. My music is performed in the UK because of relationships. I started attending the Three Choirs Festival in 2004 and became hopelessly addicted. I've made many friends as an audience member, and those friends have been kind enough to pursue commissions.

6. We were lucky enough to read through Parry's "Judith" in one of our CAMMAC Readings. Could you please tell us more about this work, and why you choose to make it part of your repertoire?

As you may have noticed, I have a soft spot for the underdog - for forgotten and neglected things. I think this is a Canadian trait. When a choir member drew my attention to "Judith", I was struck that a major work by such a musical giant as Parry could have fallen into obscurity. With the help of a team of student researchers at York University, we reconstructed the score and parts necessary for a full performance of this masterwork. Four years later, a young conductor in England has taken up the challenge and is presenting the first UK performance in half a century. Of course - I have to be there! <https://www.southbankcentre.co.uk/whats-on/125753-parrys-judith-revival-2019>

7. You are an accomplished composer both for voice and instrument. What motivates your selection of a specific voice, instrument ("My love is like a red, red rose" - Tenor solo and violin) or instruments ("God so loved the World" - SATB choir, flute oboe)?

I write for the people around me. I'm fortunate to have accomplished friends who play these colourful instruments. Writing choral music with a specific group in mind is always more successful, since choirs vary in character. When I write a solo aria, I have a specific singer in mind, and write to their strengths.

8. Your blog reveals that you are not only a musician, but also a writer – one with a hearty sense of humour (as examples, "Cat's Eyes", "The blog less traveled"). How does writing fit into your life?

The blog has been a very cathartic outlet over the years, particularly through my imaginary friends Stephanus and Maximus whose dialogues help me sort out problems that I can't express. My blog poetry might be classed as 'doggerel verse' but sometimes it's just fun to work out a poetic puzzle.

The blog has become a little community, and I've had responses from unexpected quarters. In 2020 the blog will be 10 years old; and having an online diary for a decade full of change is super valuable.

9. What should we know about you as a composer which has not been covered by these questions?

Hmmm...Over the last few years I've reflected a lot on negotiating transitions. They say that change is the only constant, and I am fearful for folks who don't recognize that adapting to change is constantly necessary. Constantly. For me it was dicey transitioning out of the extroverted roles of performing, conducting, and leading music, into the introverted role of a solitary composer. But it has turned out OK. I'd like to pass on to anyone reading this, who is thinking about a change in their life, to embrace that and make a plan. If you know you want to do something, recognize that life is short, and you don't get a second chance. Carpe Diem! Seize the day.

Published Scores

[Alleluia](#) |SSAAA, Cypress Choral Music 1216

[Ave verum corpus](#) |SATB, Cypress Choral Music 1149

[Tantum Ergo](#) |SSA, Cypress Choral Music 1216

[Drop Slow Tears](#) |SATB choir, free download

[Kontakion](#) |SATB choir, Cypress Choral Music 1158

[Children of the heavenly father](#) |SAB choir, organ, RCCO

[God So Loved the World](#) |SATB choir, flute, and oboe, Renforth Music

[Mass for Three Voices](#) |SAB, TBB, SSA, Cypress Choral Music 1165(SAB), 1166(TBB), 1167(SSA)

[My Love is Like a Red, Red, Rose](#) |SATB choir, tenor solo, and violin, Kelman Hall Music

[Winter Nights \(Cantata in four movements\)](#) |SATB choir, strings, percussion, tenor solo, Cypress Choral Music (1st movement only)

[String quartet: From a distant island](#) | Canadian Music Centre

[Rise up my Love](#) |SATB choir, Canadian Music Centre

[Hear my prayer](#) |SATB. Cypress Choral Music CP1170

[Legend of the Bird](#) |SATB choir & children's choir CP1252

[Four Motets](#) |SATB. CP1254

[O salutaris hostia](#) |SATB. CP1157

[O sacrum convivium](#) |SATB. CP1158

[Sicut cervus](#) |SATB CP1156

[Portinari Nativity](#) |SATB Canadian Music Centre

[Colours of the Heart](#) |Sonata for trumpet, clarinet and piano/organ 1. Red (Courage), 2. Blue (Longing), 3. Gold (Triumph) Canadian Music Centre

[The Selwyn Service \(Magnificat & Nunc Dimittis\)](#) |SATB and organ. CMC

[Ring out wild bells](#) |SATB Text: Tennyson. Kelman Hall

[And as I wake](#) |SATB and organ. Text: Milton. Kelman Hall

[They will pass through the land](#) |SATB and organ, Text: Isaiah. Kelman Hall

[Of the Glorious City](#) |SSATB choir Text: Julian of Norwich. CMC

[Canterbury](#) |Baritone solo and piano Text: Douglas LePan. CMC

[BABEL: a choral symphony](#) |Orchestra, choir, SSATB, soloists (45 minutes) Text: Cori Martin. CMC.

[\(click to see video\)](#)

[When you are old](#) |Voice and piano/TB and piano/SA and piano. Text: W.B. Yeats. Renforth Music

[Missa Chicagoensis](#) |SATB choir a cappella 5 mvts in Latin (20 minutes). Biretta Books, Chicago. [\(click to see video\)](#)

[Dum complerentur](#) |SSATBB choir a cappella, Pentecost motet in Latin. Biretta Books, Chicago. [\(click to see video\)](#)

[Ascension](#) |SATB and organ, Text: John Donne. Biretta Books, Chicago

[The Arrow and the Song](#) |SATB, text by Longfellow. Cypress CP1582

[Be the river](#) |SATB choir, SATB soloists, orchestra. Text by Maureen Scott Harris CMC

[Sedebit Dominus Rex](#) |SATB choir and organ. Biretta Books

[Requiem for All Souls](#) |SATB choir divisi a cappella 8 mvts (25 minutes). Biretta Books

[Te Deum Laudamus](#) |SATB choir and organ. Biretta Books

[Sacred Songs for Small Choirs](#) |An anthology of useful canons, additive songs, introits and antiphons.

Contents: 1. Alleluia 2. Magnificat 3. When all things were in quiet silence 4. Christmas chaconne 5.

Bread of Heaven 6. Agnus Dei 7. YWCA song 'A place where I am home' 8. A new commandment 9. Easter

10. Pentecost 11. Trinity 12. rest eternal 13. At thy great name 14. O Lord support us 15. Stand by me

(From the opera Llandovery Castle) 16. I will lay me down in peace. Renforth Music

[Gloria](#) (for Mass for three voices) |TBB/SSA/SAB. CP1579

[Now the Queen of Seasons](#) |SATB, organ and brass. Easter anthem. CP1330. [\(click to see video\)](#)

[Ingrediente Domino](#) |SSATBB, Motet for Palm Sunday. Biretta Books [\(click to see video\)](#)

[The Rock Dove](#) |SATB, children and flute. CMC

[Christe qui lux es et dies](#) |TTBB or SSAA. Biretta Books

[An Earthly Tree](#) |SATB with divisi. Biretta Books

[Ave Maria](#) |SAA or TBB. Biretta Books

[Missa Lumen](#) (Missa Brevis for women's voices) |SSAA. Biretta Books

Unpublished Scores

Winter Nights (cantata) SATB, strings, piano, tenor solo & percussion 1. Cold is the night (a cappella) 2.

Loud rings the frozen earth 3. Christmas Cattle 4. Now winter nights enlarge

Little Organ Mass |SA and organ

I sing the mighty power of God |SA and organ

Alpha and Omega |SA soloists, SATB choir (div.), children, three organs

The Garden City |piano solo

Make a joyful noise |SSA, divisi and piano

Glorify the day |SATB choir, soloists, children, organ, piano, two trumpets

Advent Song |SATB, organ and brass quintet

Stanza for Music |Tenor solo, choir, piano. Text: Lord Byron

A Great Light |SATB Text: Patricia Wright and Malcolm Sinclair

Llandovery Castle |Opera (1 hr, 20 minutes) for 9 singers and 9 instruments, concerning 14 Canadian

nurses killed in WW1

Tenebrae Responsories |SATB Text: Latin liturgy for Maundy Thursday

Let all mortal flesh keep silence |SATB,SATB double choir

The Sun, the Wind and the Man with the Cloak |Oratorio in progress for Pax Christi Chorale

Let all mortal flesh keep silence"

Free Score *Unpublished Scores*

Winter Nights (cantata) SATB, strings, piano, tenor solo & percussion 1. Cold is the night (a cappella) 2. Loud rings the frozen earth 3. Christmas Cattle 4. Now winter nights enlarge

Little Organ Mass |SA and organ

I sing the mighty power of God |SA and organ

Alpha and Omega |SA soloists, SATB choir (div.), children, three organs

The Garden City |piano solo

Make a joyful noise |SSA, divisi and piano

Glorify the day |SATB choir, soloists, children, organ, piano, two trumpets

Advent Song |SATB, organ and brass quintet

Stanza for Music |Tenor solo, choir, piano. Text: Lord Byron

A Great Light |SATB Text: Patricia Wright and Malcolm Sinclair

Llandovery Castle |Opera (1 hr, 20 minutes) for 9 singers and 9 instruments, concerning 14 Canadian nurses killed in WW1

Tenebrae Responsories |SATB Text: Latin liturgy for Maundy Thursday

Let all mortal flesh keep silence |SATB,SATB double choir]

The Sun, the Wind and the Man with the Cloak |Oratorio in progress for Pax Christi Chorale

FEATURE

AMERICAN COMPOSER JOAN TOWER:

Fanfare for the Uncommon Woman

Submitted by Peter Solomon, Jr.

One of the finest composers in the United States today is Joan Tower, also “one of the most successful woman composers of all time.” Now 80 years old and still teaching composition at Bard College, she has been composing since graduate student days in the 1960s. Although trained as a serialist at Columbia, she soon moved away from its strictures, developing her own musical voice. Described by some as “impressionistic” (think Messaien) and by the composer herself as a “choreography of sound”, her music is marked by rhythmic vitality, bold and attractive ideas, and clean lines, where individual instruments (especially winds and brass) often shine. To a degree this

stems from her early experience as a pianist playing chamber music, especially in the Da Capo chamber players, a New York based group that she founded.



Joan Tower

Her best-known early works were written for and played by Da Capo, including *Petroushkates*, a short work for flute, clarinet, violin, cello and piano based on the Shrovetide Fair scene from Stravinsky's *Petrushka* as well as the movements of ice skating, *Platinum Spirals*, and *Wings*. Many of Tower's compositions bear descriptive titles but stand on their own as pieces in traditional forms (such as the five string quartets). As she explained in an interview, she would write the pieces first for whatever combination of instruments and only afterwards search for an appropriate descriptor—just as Debussy did with his *Préludes* (for example the resonant *La Cathédrale Engloutie*). Some of her pieces bear the names of minerals (e.g. *Silver Ladders*), a tribute to her mineralogist father.

Starting in the 1980s, Tower held a series of positions as composer in residence with major US orchestras, including the St. Louis Symphony, and started writing major pieces for orchestra, starting with *Sequoia* (1981) and going on to a series of concertos, for cello, piano, clarinet (a favorite instrument), flute, oboe, violin, bassoon, and viola (the sensuous “*Purple Rhapsody*”). She also wrote a concerto for orchestra and pieces for chamber orchestra, including the well known “*Made in America*” (2004).

Throughout her career Joan Tower has been concerned about the lack of attention given by orchestras to the work of current composers and even more the conservatism of audiences for classical music. Any serious remedy for this, she insists, must start with the musical education of children. But along with this, adults who play classical music as amateurs represent an important target for promotional efforts. This belief led her to join with the “*Ford Made in America Project*” (a partnership with the American Symphony Orchestra League) to write the piece “*Made in America*” aimed specifically for amateur orchestras. It was performed in 2005 and 2006 by more than sixty such orchestras across the USA usually with the composer in attendance to explain the work (which begins with a quotation from the song “*America the Beautiful*”). Happily, this is also a work of great quality. The recording by Leonard Slatkin and the Nashville Symphony received the 2008 Grammy Award for Best Contemporary Classical composition, as well as those for Best Classical Album and Best Orchestral Performance.

Joan Tower has also been acutely aware of the problems faced by women in many fields, including her own one of musical composition. From this came her series of pieces celebrating women who were risk-takers and adventurers. Starting with a commission from the Houston Orchestra in 1986, she wrote the first of six (so far) *Fanfares for the Uncommon Woman*. As many readers will surmise, the piece was a take off on Aaron Copland's well known and popular *Fanfare for the Common Man*. Tower's first *Fanfare* achieved great popularity and has been performed worldwide by more than 500 ensembles. Some of the *Fanfares* were written for brass alone, and the most recent one, number 6 (from 2016), has both orchestral and piano versions.

To get a sense of the quality of Joan Tower's music, one needs to listen to it. Fortunately, there are various recordings of her chamber and instrumental music alike, especially on the Naxos label, and there are also performances available on YouTube (just google the titles), including of many of the pieces mentioned here. There is also a long Wikipedia entry, with references and links to:

- <https://www.youtube.com/watch?v=w1ipSyzKWaM> Petrushskates (1980)
- <https://www.youtube.com/watch?v=M8WLdNJBBCo> Made in America (2004)
- https://www.youtube.com/watch?v=3_UtCfH4L0s Fanfare for the Uncommon Woman 1 (1987)
- <https://www.youtube.com/watch?v=55mFOvGmzMU> Purple Rhapsody (viola concerto) (2005)
- <https://www.youtube.com/watch?v=t-C5MzZd2VM> String quartet 3 (Incandescent) (2003)

READING REVIEW

Music Reading Review of Mozart's *Coronation Mass*

Submitted by Lori Morgan

On a blustery, snowy Sunday in January, a large crowd of people with a love for music warmly gathered together at Christ Church Deer Park. Singers and Instrumentalists all shared one passion which was to make music with one another. Under the accomplished leadership of Shawn Grenke, the chorus and orchestra were invited to take part in the reading of Mozart's *Coronation Mass*. His gentle and kind conducting approach invited everyone to work hard by attending to musical details and listening to each other. During the first part of the rehearsal, the chorus and orchestra were encouraged to work as one group or in parts to master each section of the Mass. Shawn's clear instructions relating to pitch, tempo, dynamics, articulation and structure helped everyone to strive to do their best and enjoy the brilliant sounds of the music. After the break, a complete run-through of this festive work allowed all musicians to feel the wholeness of Mozart's *Mass*; they could hear the beautiful solo passages weaving in and out of the choral and instrumental lines; they could learn how masterful Mozart was in making each section of the orchestra, chorus and soloists, a crucial and important part of the whole.

It is worth adding that there was a wonderful turnout of musicians for this reading. Singers and players came from all over the GTA including as far away as Orangeville. Many members of the Achill Choral Society, which is currently directed by Shawn, enthusiastically joined in the Sunday reading. Also, the four soloists and pianist did an outstanding job, adding to the overall success. Finally, a special shout-out goes to Shawn Grenke for his artistic leadership and skillful conducting of the beautiful Mozart's *Coronation Mass* in C Major. Mozart himself would have been a happy man, knowing that this performance occurred on a special day, that being his birthday! Happy Birthday Mozart!

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!

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)

PRESIDENT’S REPORT

In September 2018 I became the President of CAMMAC Toronto Region.

During 2018 eight readings were held, all with singers and instrumentalists. Among the highlights were readings of the “Gloria” by Vivaldi and “The Creation” by Haydn. No workshops were held although there is one scheduled for May 2019. Attendance at readings has varied but is steady. We continue to hold our readings at Christ Church Deer Park which is just a short walk from the St. Clair subway station in Central Toronto.

I would like to thank my committee which includes Marion Wilk, secretary/treasurer, Sheila MacRae, newsletter editor, Barbara Adams, representative to the CAMMAC national committee, Lynda Moon, Peter Solomon, soloist coordinator, Terri Allen, Zhenglin Liu, and Laraine Herzog. Also, I appreciate the assistance of Chris Shack and Terri Allen who check people in at the readings. DJ Clary helps out when needed. For now, I prepare the snacks but would welcome another person to take on this responsibility. As usual, five newsletters were produced. Sheila MacRae does an excellent job as editor, and always includes many fascinating articles.

Most members of the committee have served for many years. We warmly welcome people to join our committee. By volunteering, you connect with people and learn new skills. Also, you contribute in a tangible way to helping people discover the joy of making music.

Gerald Martindale

CAMMAC READING

	<h1>Rossini: <i>Stabat Mater</i></h1>
<i>Date</i>	SUNDAY, APRIL 28, 2019
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early to set up.)
<i>Conductor</i>	DANIEL NORMAN
<i>Biography</i>	Sought after for his musical versatility and collaborative creativity, Daniel is an active artistic director, conductor, and keyboardist. His love of music began with the melodious songs of Ariel the Mermaid and the danceable beats of the Mini-Pops. This gave way to grunge and the smooth R n B tracks of the early 90s, which created a natural segue into choirs, orchestras, and the realm of classical music. Daniel is the Conductor of the Hart House Chorus, Associate Conductor with Pax Christi Chorale, and is the Music Director at Church of the Redeemer, and the Convent of the Sisters of St. John the Divine. According to his daughters, Daniel also makes the best fried-egg sandwiches.
<i>Music notes</i>	The <i>Stabat Mater</i> was performed complete for the first time in Paris at the Théâtre-Italien's Salle Ventadour on 7 January 1842. The Escudiers reported that: 'Rossini's name was shouted out amid the applause. The entire work transported the audience; the triumph was complete. Three numbers had to be repeated and the audience left the theater moved and seized by an admiration that quickly won all Paris'. Wagner, who had yet to achieve much success, was less impressed declaring "O ye foolish people, have ye lost your liking for your [Rhein?] gold? I know somebody who for five francs will make you five waltzes, each of them better than that misery of the wealthy master's!"
<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. (Note: Singers do not need to pre-register).
<i>Instrumentation</i>	Flutes 1,2; oboes 1,2; clarinets 1,2; bassoons 1,2; horns 1,2,3,4; trumpets 1,2; trombones 1,2,3; timpani; strings.
<i>Information</i>	For more information: Tim Moody tim@timmoody.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 Tim Moody tim@timmoody.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

	<h1>DVOŘÁK: <i>Stabat Mater</i></h1>
<i>Date</i>	SUNDAY, June 2, 2019
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early)
<i>Conductor</i>	Alexandra Bourque
<i>Biography</i>	<p>Recognized for her energy, musicality and charisma, French Canadian-born conductor, Alexandra Bourque has worked in the Toronto music scene since 2015. She was the Music Director and Conductor of the Toronto Community Orchestra for 2017-2018. She teaches string, band, music history and composition at Branksome Hall. She holds a Bachelor of Music and a Bachelor of Education from McGill University with distinction, and a Master in Music Performance (conducting) from the University of Toronto. As a violinist and trombone player, her experience extends to both wind bands and ensembles, as well as symphonic orchestras. Prior to attending the University of Toronto, Ms. Bourque was the assistant choir director for the DOXA Choir in Terrebonne from 2012-2014, the assistant conductor for the Cercle Philharmonique de St-Jean in 2014-2015, and the student conductor for the 2014 Denis Wick Canadian Wind Orchestra. Ms. Bourque has had the opportunity to conduct the McGill Wind Symphony, the McGill Beethoven Orchestra, the Ensemble à Vents de Sherbrooke (EVS), the Royal 22e Regiment, the Orchestre à Vents Non Identifié (OVNI), and the University of Toronto Symphony Orchestra.</p>
<i>Music notes</i>	<p>Czech composer Antonin Dvořák (1841-1904) was a prominent composer of the Romantic era and a major figure of nationalism. His colorful music incorporates rhythms and stylistic elements of the folk music of Moravia and Bohemia. <i>Stabat Mater</i> is the expression of a father mourning the death of his children. A religious Roman Catholic, Dvořák parallels the death of the Christ and sorrow of Mary with his own pain through his music. This work for chorus, orchestra and 4 soloists, brings together 10 unique movements, each depicting different emotions, in an emotional whirlwind of sorrow, pain, questioning, acceptance and peace.</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. (Note: Singers do not need to pre-register). Soloists SATB
<i>Instrumentation</i>	Flutes 1,2; Oboes 1,2; Clarinets 1,2; Bassoons 1, 2; Horns 1,2,3,4; Trumpets 1, 2, Trombones 1,2,3; Timpani; Strings.
<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

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.

Openings available for tenor and bass choristers for April 27 performance of Mozart *Requiem* and excerpts from *The Magic Flute* at St. Andrew's Church with Oakham House Choir and Toronto Sinfonietta. We rehearse Mondays from 7:00 to 9:00 on Ryerson campus. For information, please e-mail us at oakhamhousechoir1@gmail.com or visit www.oakhamchoir.ca

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](http://www.927clarkave.com). The major intersection is Bathurst and Steeles.”

Please contact Gil Dodick, GDodick@reena.org.

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*

The Annex Singers, “Immortal Mozart,” Maria Case, Artistic Director. The astonishing scope of Mozart's unfinished *Great Mass in C minor* is paired with the concise perfection of Haydn's *Te Deum* and the shimmering beauty of Elgar's *Lux Aeterna*. Featuring the Talisker Players and four stellar soloists. Grace Church on-the-Hill, 300 Lonsdale Road at Russell Hill Road. Tickets: Adults: \$30, Seniors/Students \$25, Children 12 and under free. www.annexsingers.com.

Saturday April 6, 7:30 pm.

Achill Choral Society, “In the Heart of the World” (including Mozart’s Coronation Mass). Shawn Grenke, Music Director. Strings, Piano and Soloists. Adults \$25 / Students \$10 / Children \$5. Tickets from members, and online at achill.ca. Contact: info@achill.ca
Westminster United Church, Orangeville, 247 Broadway, Orangeville, L9W 2Z5.

Saturday May 4, 3 pm.

Knox Presbyterian Church, Alliston, 160 King St S, Alliston, L9R1B9.

Sunday May 5, 3 pm.

Amadeus Choir, "Mass in B Minor", Lydia Adams, Conductor; Leslie Fagan, soprano; Catherine Wyn-Rogers, mezzo-soprano; Andrew Haji, tenor; Alexander Dobson, baritone; with orchestra. Yorkminster Park Baptist Church, 1585 Yonge St. (one block north of St. Clair Ave.) For more information, 416-446-0188 or www.amadeuschoir.com **Saturday, May 11, 2019, 7:30 pm.**

York Chamber Ensemble and the York Festival Chorus, “The Age of Elegance and Romanticism”, with guest conductor Michael Berec. Works include Schubert’s Mass in G Major, Schubert, Symphony No 3, and the Fauré Elegie featuring Barbara Dickson, cello. Trinity Anglican Church 79 Victoria St, Aurora. Tickets \$25/\$20/\$10. <https://yorkchamberensemble.ca>. **May 11, at 7:30 pm.**

Singing Out, “Changing Currents,” Jody Malone, Artistic Director. Songs regarding rain and change. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. East. Tickets: \$25. www.singingout.com. **Saturday June 1, 3 pm. & 7:30 pm.**

North York Concert Orchestra, “Ode to Joy” (Beethoven’s Symphony No. 9). Collaboration with Jubilate Singers & Soloists. Tickets: \$30/25/10. Go to www.nyco.ca Yorkminster Citadel, Yonge & 401. **Saturday, June 1, 8 pm.**

North Toronto Community Band, "Spring Rhythms". Danny Wilks, Music Director. Join us for our annual Gala concert featuring marches, classics, show tunes, big band and more. Guest artists: Phil Coonce, violinist, and Sharon Smith, vocalist. Silent Auction. York University, Tribute Communities Recital Hall, Accolade East Building, 83 York Blvd. (TTC accessible) Tickets \$20 at the door and on line. **Sunday June 2, 3:30 pm.**

Faustina Chamber Music, “Composers from A to Z: Music from the Baroque Era”. Dora Krizmanic, Keyboard. Soprano Soloist, Iris Krizmanic. St Paul’s Anglican Church, 59 South Toronto Street, Uxbridge. www.faustinachambermusic.ca. **Sunday June 9, 2:00 pm.**

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

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

CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2018 – 2019

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Soloist Coordinator:	Peter Solomon	416-781-4745	peter.solomon@utoronto.ca
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Member-at-Large	Terri Allen	416-488-4552	Unlisted
Member-at-Large	Laraine Herzog	416-924-5608	laraine.herzog@rogers.com
Member-at- Large:	Zhenglin Liu	647-388-7963	zhenglin.liu@mail.utoronto.ca

OTHER CONTACTS

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*Toronto Region Representative to the CAMMAC Board of Directors