



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

**TORONTO REGION NEWSLETTER**

*December 2019 - January 2020*

<u>In the Spotlight:</u> Violinist and Luthier	1	Reading Reviews	18
<u>Of Note:</u> A Unique Luthier's Creation	6	Reading Preview February 2020	19
<u>Feature:</u> Remenyi Music	12	Playing opportunities, concerts	19
Schedule of Readings	15	Management Committee 2019 -2020	21

## **IN THE SPOTLIGHT**

### **VIOLINIST AND LUTHIER:**

#### **TWO PASSIONS – ONE INSTRUMENT**

*Personal recollections by John Soloninka*

*November 1, 2019*

Growing up in the 60's and 70's in Toronto, my interest in classical music was first kindled by my wonderfully supportive but non-musician parents who frequently lulled my childhood self to sleep with recordings of Beethoven, Tchaikovsky, Schubert and more. A neighbour had played violin as a child and lent me all of his recordings of concertos by Paganini, Mendelssohn, Beethoven, Brahms, played by Kogan, Menuhin and Oistrakh. After I was able read music, this drove me to the Music library, compelled to sign out music for the Mendelssohn E minor concerto and Sauret Cadenza for the Paganini Concerto #1...It just seemed impossible that anyone could play such beautiful, incredibly complex things...it was like magic! I was hooked on the violin for life!



*2018 One of my "Messiah" Strad model instruments showing the magical grain of the Bosnian maple.*

Learning violin early in public school, I eagerly added private lessons with violist Paul Armin, sibling of the famous Armin Quartet family, and then studied with Patrick Burroughs and enjoyed several incredible years in his Bach Youth Ensemble, along with David Perry, Doug McNabney, Janice Bing-Wo, and Joseph Curtin. (These names will recur below).

I then studied with the elderly, eccentric, but fascinating Maurice Solway, who, along with Joseph Gingold and Nathan Milstein, was a student of the great Belgian virtuoso, Eugène Ysaÿe. I began playing local and national competitions and chamber music very seriously. But along came university and my second passion: Engineering Physics. I still played some master classes, chamber music and radio gigs at Queen's University, but essentially stopped playing violin after I graduated; marriage, life, work and children consumed me for the next 18 years.

My father, Harry, was not only a Civil Engineer, but also a skilled furniture maker among many talents. He taught me to use power and hand tools for woodworking. Years later, I became a professional engineer specializing in aerodynamics and acoustics. Eventually, the serendipitous accumulation of wood working, acoustics, vibration physics, and violin playing all came together when my wife bought me a gift of a subscription to "Strad Magazine". This glossy magazine of the string instrument world introduced me to the history of violins, the lineage of all the famous makers, the science and craft of violinmaking. I looked at this and thought "I can do this!". And so, I was hooked AGAIN on violins, but this time as a maker.

In 1998, I attended an inspiring course on musical instrument making at the Ontario College of Art and Design, run by local luthier Phil Davis...and was in heaven, and so thankful to Phil for his years' long mentoring! As my first violin, I chose to make one patterned after one of the most famous violins ever: Nicolo Paganini's "Cannon" Guarnerius Del Gesu of 1742. I researched the history of that violin, and all violins of the Golden Period in Cremona, Italy, and just loved converting planks of wood into the sculptures that are violins. It still amazes me that the techniques luthiers use today are virtually unchanged since the emergence of the modern violin form by Andrea Amati in the 1500s!



*Performing on my "Canon Del Gesu" model, my first violin.*

After finishing this first violin, I attended an international conference on varnishing in Puerto Rico, and on acoustics in Washington state. At that acoustics conference, I made a point to meet one of the world's leading violin makers and researchers, and MacArthur Foundation Fellow, Joseph Curtin. I went into a room and saw a fellow who played viola briefly with me in the Bach Youth

Ensemble at U of T years earlier. Lo and behold it was Joe Curtin (I had not known his name years ago nor of the coincidence)! I have been privileged to benefit from his teaching and research and inspiration ever since.

At this point, my strong urge to play returned. I called up Jacques Israelievitch, Concertmaster of the Toronto Symphony, who, over 3 years, helped and inspired me to rebuild my playing technique. That led to regular chamber music and solo amateur performances with the Koffler Chamber Orchestra, at retirement homes, long term care facilities and participating in intense chamber music retreats at Toronto Summer Music Festival (where Doug McNabney was the Artistic Direct), in Bennington Vermont, and Stanford University (our Smetana trio performance link is [here](#).), with coaching from The St. Lawrence String Quartet, the Gryphon Trio, Tim Ying of the Ying Quartet, and so many other inspiring musicians.



*Chamber music at home with Shelly Wu, cello, Tim Ying, Violin, Alex McLeod, Viola and a visiting colleague from Germany.*

I set up my workshop in my house and absorbed and applied the engineering and luthier techniques used by Joe Curtin, Sam Zygmuntowicz, Martin Schleske and so many others. I proceeded to make and perform on several models based on violins by Stradivarius, Guarnerius Del Gesu, and Carlo Bergonzi, including instruments for David Perry, former Concertmaster of the Sapporo Symphony and now violinist in Belgium, and Janice Bing-Wo, violinist and teacher in Switzerland...both of whom I met years earlier in the Bach Youth Ensemble.



*Vibrational mode analysis of violin plates*



*Carlo Bergonzi model for David Perry.*

One of the most serendipitous and exciting trajectories of my violin life began at the 2014 Indianapolis Violin Competition, jointly held with the Violin Society of America competition. Joe Curtin introduced me to Dr. Claudia Fritz. Claudia, Joseph, and Dr. Fan Tao were conducting double-blind scientific comparisons of multi-million-dollar Stradivarius, Guarnerius and other



*Carlo Bergonzi model made for Janice Bing-Wo of Switzerland.*

Cremonese instruments against the best of modern makers (with the identity of all instruments kept hidden). There were 21 violinists, competitors, and people like me, playing and commenting on many pairs of unidentified instruments. It was a once in a lifetime experience to play these amazing instruments!



*My most recent "antiqued" Messiah Strad model left, and "Clean" Cannon Del Gesu*

The results were very controversial: notwithstanding the prior reputation of Cremonese instruments as magically better than all other instruments, virtually no players could tell old instruments from new, and that the best new instruments at \$15,000-\$50,000 were judged on par and often preferred over instruments valued at \$1,000,000-\$5,000,000!! This led to a firestorm of controversy internationally online and in print, with so many saying the results just could not be true...they must be flawed. Two further, much more elaborate experiments were then run. Although not inviting controversy, I wrote detailed responses to numerous online critiques. All or parts of my responses were picked up by [Norman Labrecht's "SlippedDisc" blog](#), [National Geographic](#), the [Atlantic Monthly](#) and others. As a result, I was eventually interviewed, along with Joe Curtin and violinist

Joshua Bell, on [US NPR](#), [Bloomberg Planet Money](#)! Bloomberg's interest was that fine instruments as investments were exploding in value with auction prices of \$15M, \$18M and then \$45M (McDonald Stradivarius viola). They wanted to know whether Strads were really worth it: the evolving view was that as antiques, just like a Chippendale table owned by a famous King,

they are; but as unmatched in playing performance, no.

Anyone interested in the mystique of Stradivarius instruments, and the self-deception involved in judging instruments that is often aided and abetted by musicians, dealers, and promoters, should look at [this video](#) document Claudia Fritz's and Joe Curtin's subsequent double-blind Paris trial. It is FASCINATING!!!

My next two projects:

1) Entering the Violin Society of America 2020 Luthier Competition, just to see what happens. I have seen and played almost the entire 2014 VSA selection of top 100 violins and I feel mine are certainly in that league. And,

2) Performing the 1<sup>st</sup> movement of the Tchaikovsky Violin Concerto on my recently completed Messiah Strad model, with wonderful pianist Lisa Tahara, and much appreciating the coaching from Jon Crow, concertmaster of the Toronto Symphony Orchestra.



*Left: Wood for my Lord Wilton Model Del Gesu targeting the 2020 VSA competition. Right: Original Lord Wilton*

Looking forward to these next legs of the journey.

**OF NOTE:**

**SWEETWATER MUSIC FESTIVAL UNVEILS**

**A UNIQUE LUTHIER'S CREATION**

*Submitted by Frank Nevelo*

The 2019 Sweetwater Music Festival in Owen Sound was a special one as it marked the final year of its artistic directorship under violinist Mark Fewer. Mark had been its director since the very beginning of the festival in 2004 and he had decided to move on to become artistic director of Stratford Summer Music. The focus of the three-day festival was decidedly on Mark and his successor, violinist Edwin Huizinga.

The Friday opening night gala was an all-Handel concert featuring soprano Ellen McAteer, countertenor Daniel Taylor, violinists Adrian Butterfield and Mark Fewer, baroque flautist Rachel Brown, cellist David Hetherington, and harpsichordist Kenneth Slowik. It was an evening of sonatas and vocal duets. Adrian gave a brief talk about how baroque violins differ from modern violins, such as the neck being bent not so far back, the fingerboard being shorter, the strings made of gut, and the bow being of a different construction.

Saturday morning brought the String Instrument Showcase where some of Canada's top luthiers display their creations. It is an excellent opportunity to speak with the luthiers and to try out their violins, violas, and cellos. A list of this year's luthiers is at the end of this article.

After the Saturday noon-hour Classical Jam, where amateur musicians were invited to rehearse Edvard Grieg's Holberg Suite, it was time for the Luthier Performance and Talk. Here, professional musicians gave a small concert on the various hand-crafted stringed instruments displayed at the String Instrument Showcase earlier that day. The repertoire was based on a concert Mark Fewer had done many years ago that had given him the idea for creating the Sweetwater Music Festival. At the conclusion of the mini concert, Mark Fewer was presented with an antique-looking wooden violin case, but when he opened the case, what he saw inside visibly shook him.

Inside the case was a baroque violin, the year-long creation of five luthiers: John Newton, David Prentice, Sibylle Ruppert, Mark Schnurr and Greg Walke (Figure 6). Since the Sweetwater Music Festival had been a showcase for regional violin makers for many years, the five luthiers decided to make a special and rarer type of violin in thanks to Mark. They were looking at a type of

baroque violin somewhere between the latter half of the 17<sup>th</sup> century—when it was the most popular instrument in Europe—and the almost-renaissance type of early baroque violin.

Design specifications included a wide fingerboard rather than a veneered board on a modern neck, a baroque-style bridge, and completely gut strings. It would have a small bass bar (on the underside of the belly or top plate) and small sound post (between the belly and back plate). In early 17<sup>th</sup>-century style, it would also have high arches on the middle of the belly and back plate, and deep fluting (a narrow inverted tiny arch between the midpoint of the edge and purfling and the start of the main arch). The varnish would not be antiqued; it would age through playing and wear. The neck would be nailed onto the body with square nails custom made by a blacksmith (Figure 1). It was agreed that the reference model would be the 1649 Alard by Nicolo Amati. The wood would be from the Owen Sound area, with maple for the neck, ribs, back plate, and fingerboard/tailpiece borders, and Engelman spruce for the belly.

John Newton, with his experience in baroque music, suggested an increase in body length to 110 percent of the Amati Alard. David Prentice executed this scaling-up in the mould and rib structure (Figure 2) which was given to Sibylle Ruppert and Greg Walke to create the belly and back plate, respectively. Sibylle worked the spruce belly to an arching height of 17.8 mm while Greg worked the maple back plate to 17 mm. Three millimetres of overhanging wood was left at the edge of these pieces to allow Mark Schnurr to do the purfling and fluting. Having the violin parts passed from one luthier's workshop to the next forced some steps of the instrument-making process to be done out of their normal order and with the instrument in a modified state of assembly to allow for safer transport.

In the meantime, John Newton carved the scroll and built the neck structure which included an edge- decorated fingerboard plus a matching tailpiece. The consensus of a flurried email exchange resulted in a neck length 3 mm shorter than modern necks and a fingerboard width between 2 and 3 mm wider than modern fingerboards. However, elevation of the neck was decided to be kept at a modern height as the literature suggested this was historically accurate.

Mark Schnurr completed the overhanging edge, purfling and fluting of the belly and back plate which were then handed back to Sibylle and Greg to finish carving the arches and sound holes, and graduating (scraping out) the interior side of the two plates. The components of the violin were basically complete at this point (Figure 3), and these were given to Mark for final assembly, varnishing in an amber colour (Figures 4 and 5), attaching the tailpiece, gut strings and bridge, and adjusting it for sound. The fingerboard and neck were also varnished as was the practice in the 17<sup>th</sup> century.

Four days before the Sweetwater Music Festival, the luthiers tried to find a suitable wooden case for the baroque violin rather than a modern suspension case. They decided on a naked wooden trunk with the violin covered in a cloth to give it some protection against the rough trunk, although

the original design objective was to let the violin be subjected to wear from its case as well as from playing.

Mark graciously lent the violin to violinist Adrian Butterfield to perform Antonio Vivaldi's Gloria at the Sunday afternoon festival finale. This became the baroque violin's first public performance (Figure 7).

The 2020 Sweetwater Music Festival under the artistic directorship of Edwin Huizinga takes place September 18<sup>th</sup> through 20<sup>th</sup>.

Here is the complete list of luthiers showcased at the 2019 Sweetwater Music Festival:

John Newton, Toronto [johnnewtonviolins.com](http://johnnewtonviolins.com)

Stephen Quinney, Toronto [violinmaker.ca](http://violinmaker.ca)

Mark Schnurr, Flesherton [schnurrviolins.com](http://schnurrviolins.com)  
[facebook.com/pages/category/Professional-Service/Mark-Schnurr-Violin-Maker-499013696802305/](https://www.facebook.com/pages/category/Professional-Service/Mark-Schnurr-Violin-Maker-499013696802305/)

Johann Lotter, Toronto [facebook.com/Johann-Lotter-Luthier-324252657636701](https://www.facebook.com/Johann-Lotter-Luthier-324252657636701)

David Prentice, Flesherton [davidprenticeviolins.com](http://davidprenticeviolins.com)

Sibylle Ruppert, Paisley [acellorondo.ca](http://acellorondo.ca) (much of the content of this article is based on Sibylle's blog)

Greg Walke, Paisley [gregwalke.com](http://gregwalke.com)

Isabelle Wilbaux, Montreal [wilbaux.com](http://wilbaux.com)

Fabienne Gauchet, Montreal [fabiennegauchetluthier.com](http://fabiennegauchetluthier.com)

Guillaume Turgeon, Montreal [guillemeturgeonluthier.com](http://guillemeturgeonluthier.com)

Trevor Ewart, Waterloo (archetier/bow maker) [facebook.com/T.EwertBows/](https://www.facebook.com/T.EwertBows/)

ADDITIONALLY: Graeme Sheffield (blacksmith), Guelph [ironwoodanvil.webs.com](http://ironwoodanvil.webs.com)



*Figure 1 Custom-made nails by Graeme Sheffield. Only three nails are needed to attach the neck to the violin body*



*Figure 2 Rib structure on a mould. At the very top, a through rib strengthens the neck-to-block attachment.*



*Figure 3 Parts are ready for final assembly. Fluting is just visible in the shadows of the belly or top plate (right).*



*Figure 4 The back plate just after amber varnish has been applied.*



*Figure 5 The varnished top plate. The edge-decorated Fingerboard is also varnished unlike modern violins.*



*Figure 6 Outgoing artistic director Mark Fewer holds the completed baroque violin for the first time. The five luthiers are (front row, left to right) Mark Schnurr, Sibylle Ruppert, and (back row) John Newton, Greg Walke, David Prentice.*



*Figure 7 The baroque violin in its first public playing at the festival finale concert, performing Vivaldi's Gloria. Adrian Butterfield plays the violin in the concertmaster's seat with incoming artistic director Edwin Huizing*

## **FEATURE**

# **REMENYI HOUSE OF MUSIC A TORONTO MUSICAL TRADITION**

*Submitted by Michael Remenyi*

Music stores traditionally hold a certain mystique that fascinates both the avid and the aspiring musicians. There is always much to see, try and discover. Players' instruments are their voice of expression, so there is always an emotional connection between them. Serving music and musicians means being connected with the musical life of the community. It requires knowledge of instruments, their design and construction, and their expected tonal qualities. Because, when all is said and done, customers buy the tonal and playing qualities that most suit their taste. It

entails taking responsibility for selecting the best product and value from the gamut of merchandise produced around the world and backing it with reliable advice and guidance to the customer, based on solid experience. For four generations, this has been the Remenyi family's calling and it is a role that they endeavor to carry out within this fast changing global industry and challenging retail environment.

Facing the Royal Conservatory, the Glen Gould School and the University of Toronto's Faculty of Music on Bloor Street, Remenyi is much more than just a music store. Four departments on three floors open up the world of music to make a visit to Remenyi a memorable and enjoyable experience to every musician and music lover. Be it for a beginner or a discriminating artist, an avid music-enthusiast or a collector, we shop the world to offer a broad selection of quality instruments, supplies, print music, educational materials, and much more.

Founded in 1890, when Mihály Remenyi, a master violinmaker, opened his first violin shop in Budapest, Hungary. Over the next years, he gained a wide reputation for expertise and fine craftsmanship. An earlier family member, Edouard Remenyi was sonata partner with Johannes Brahms, and violinist to the court of Queen Victoria. Remenyi received numerous distinctions and medals for submitting his instruments to various competitions and world expositions throughout Europe. He was also responsible for multiple innovations and patents, including a "tone escalating bass bar" for violins as well as the Resonator Support which is the predecessor of the modern shoulder rest. More than thirty excellent violin makers were apprenticed to and employed by the Remenyi workshop over the years.

Eventually, two sons joined the shop. The elder son, László, trained in Paris, London, Zurich, and Hamburg to become an internationally recognized violin maker and expert. The younger son, Zoltán, became responsible for the expansion of the business into various other areas of the music industry, including manufacturing and distribution.

The shop quickly became the largest music house in the country and was appointed supplier to the Royal Court and numerous musical institutions including the famed Franz Liszt Academy. Although the shop managed to survive the two world wars, it was confiscated by the communist regime when private enterprise was terminated in 1951.

After immigrating to Canada, Zoltán Remenyi re-established the firm in 1959, growing it from a tiny shop on Queen Street until acquiring its present location. Today, Remenyi House of Music (<https://remenyi.com>) is operated by the third and fourth generation of the Remenyi family.

The current Remenyi store might be a bit of an anachronism in today's world of chain stores, mass marketing and internet retailing. Here, it is all about selection, comparison and great service.

Remenyi's violin department caters to families with children acquiring their first learning instrument, just as much as it does to professional musicians and collectors interested in the investment potential of rare old master instruments and bows. The choice in every range is truly

extensive, even when judged on an international scale. Musicians from near and far visit the shop seeking advice, learning about great instruments, and for the expert repairs and restorations offered by the workshop.

The piano showrooms, on two floors, boast of a broad range of instruments where teachers, performers and families know they will find right instrument, at the lowest price possible. Fine hand-crafted performance pianos from Europe by Blüthner, Fazioli, August Förster and others are lined up for side-by-side comparison. More modestly priced instruments in a great variety of styles and finishes, with unique custom designs are available on order, if the décor calls for a one-of-a-kind masterpiece. Today's lifestyle often leads to choosing a digital piano or keyboard, instead of a traditional acoustic one. Remenyi stocks all the most popular brands as well as the more unique specialty makes not found in most other stores.

There is a varied selection of popular instruments, guitars, and ukuleles, as well as musical accessories of all kinds in the popular instrument division on the main level. Comfortable trial rooms allow players to connect not only with the most recognized makes, but also with individually handmade guitars and products of small workshops in Europe and North America which are not found in other stores.

While print music stores have disappeared from most markets, Remenyi's sheetmusic department remains as a resource for the many educational institutions in the vicinity. Music for all instruments and voices is imported from publishers worldwide with expertise to locate hard-to-find editions. There are textbooks and early music educational materials for children, musical novelties and so much more.

Michael Remenyi reflects on 55 years of changes in the musical instrument industry, as he has watched it move from Europe and North America to Japan in the 60's, Korea in the 80's, and now China and Indonesia: The changes can be expected to accelerate with each passing decade, with new instruments, sources of production, and new directions in music education. Keeping up is not enough. Remenyi House of Music continues to lead in these changes, while upholding their mission to serve music education and encourage live music making in the community.



# **SCHEDULE OF READINGS**

## **2019-2020**

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, free for students with accepted I.D. Please arrive 15 minutes early to set up so the reading can begin on time!

January 19– Buxtehude, *Membra Jesu Nostri*, with Mark Vuorinen (coordinator: Sheila MacRae)

February 16– Jenkins, *The Armed Man*; with Matthew Jaskiewicz, (coordinator: Lynda Moon)

March 22– Brahms, *Requiem*, with Ross Inglis, (coordinator: Gerald Martindale)

April 26– Beethoven, *Mass in C*, with Robert Cooper, (coordinator: Sheila MacRae)

May 24 – Mozart, *Requiem*, with Eszter Horvath (coordinator: Tim Moody)



## CAMMAC READING

	<p><b>Buxtehude</b></p> <p><i>Membra Jesu Nostri</i></p>
<i>Date</i>	SUNDAY, January 19, 2020
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Mark Vuorinen
<i>Biography</i>	<p>Mark Vuorinen is Artistic Director of the Grand Philharmonic Choir and Elora Festival and Singers. He leads the choral music program at the University of Waterloo. A past director of the early-music ensemble Toronto Chamber Choir, Mark has given first performances and Canadian premieres of works by numerous composers. Recent concert highlights include performances of Beethoven's <i>Missa Solemnis</i>, Benjamin Britten's <i>War Requiem</i>, Arvo Pärt's <i>Credo</i> and <i>Passio</i>, John Estacio's <i>The Houses Stand not Far Apart</i> (co-commissioned with the choir) and others. Research interests include the study of contemporary choral literature from the Baltic states, and in particular, the music of Arvo Pärt and Veljo Tormis. Mark is a frequent guest conductor, choral adjudicator and clinician, and is president-elect of Choirs Ontario.</p>
<i>Music notes</i>	<p>Dietrich Buxtehude's cycle of cantatas "Membra Jesu Nostri patientis sanctissima." 1680, is comprised of 7 discrete cantatas, each a meditation on a part of Christ's body. The text is the mystical poetry of Arnulf von Löwen (c. 1200-1250). Individual parts of Christ's body become the subject of each cantata. The suffering of Christ and the despair of his followers is palpable in the harmonic and melodic material. At the centre of each cantata are three verses of von Löwen's poem, which becomes a tri-partite aria. The bass line, in the continuo, remains the same for each verse though the voices that sing each individual section of the aria vary from soloists and trios to the entire five-part chorus; each stanza is separated by a short instrumental ritornello. An instrumental sonata begins each cantata. Framing each central aria is a chorus with a Biblical text.</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 and soloists SSATB.
<i>Instrumentation</i>	Strings only; the work will be read on modern stringed instruments.
<i>Information</i>	For more information: Sheila M. MacRae, <a href="mailto:smmoboe@gmail.com">smmoboe@gmail.com</a>
<i>Cost</i>	CAMMAC members \$6; non-members \$10; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.

*Instrumentalists: please pre-register with Sheila M. MacRae, [smmoboe@gmail.com](mailto:smmoboe@gmail.com)  
Instrumentalists please bring your own music stand*

## **READING REVIEWS**

**J.S. Bach *Magnificat***  
**Lydia Adams, Conductor**  
**September 22, 2019**

*Submitted by Peter Solomon*

This was an afternoon of fun and at times inspired music making, under the baton of conductor Lydia Adams. It featured a full orchestra playing very well, which included three trumpets; a good complement of strings; strong winds with several flutes, including one bass; and a bassoon.

There was also a strong choir, with many tenors, and an impressive group of soloists. These were Soprano Karen MacLeod; Soprano Miriam Tadros; Alto Catherine Carew; Tenor Fabian Arcineagas; Bass Domenico Sanfilippo. Many newcomers attended the reading, and some committed to returning. The conductor emphasized clear diction and rhythmic precision, along with the big phrases.

**Schubert *Mass in Eb***  
**Mervin Fick, Conductor**  
**October 20, 2019**

*Submitted by Sheila M. MacRae*

Schubert's 6 movement Mass in Eb strikingly dramatic, and Conductor Mervin Fick focused on the reasons that makes it so.

Schubert brings out the dramatic possibilities of the form. The tone of the Mass in Eb is set by the dramatic Gloria. Through the mass the chorus, whose function is that of a dramatic character, as well as the soloists and the orchestra, function as actors in the drama: each is a block with its own antiphonal effects. According to Mervin Fick, this was particularly effective because of the "staging" of the work in the Salzburg Cathedral, where soloists were positioned in a group under the organ.

The Mass consists of 6 movements with transitions from Eb Major (Kyrie) to Bb in the Gloria back to Eb in the Credo (excepting in the *Et incarnatus est*, in Ab), the Sanctus in Eb, most of the Benedictus (in Eb), and the Agnus Dei which begins in c minor but resolves in Eb.

The performance in Vienna at the Dreifaltigkeits-Kirche im Alsergrund on October 4 1829 was the last of such a large dramatic work. Following that performance, the Emperor Josef forbade large works with orchestras and soloists in church performances; this tendency continued until his death; only after that date could the large dramatic masses be recreated.

With insight and patience, Mervin Fick led the singers, soloists and orchestra through the reading. Soloists were Soprano Emily MacKinnon; Alto Claudia Lemke; Tenor Mike Dodge; Tenor Chris Schack; Bass Domenico Sanfilippo. Dora Krizmanic ably played the piano accompaniment.

**Haydn and Bruckner *Te Deums***  
***Maria Case, Conductor***  
**November 17, 2019**

*Submitted by Susan Brooks*

On Sunday November 18<sup>th</sup>, I spent a very pleasant afternoon in the company of musicians and singers who make up CAMMAC, Toronto Region. This was my first time playing with CAMMAC. I'm a flute player, an amateur and I play for my own pleasure. I play with friends and in ensembles whenever I can. I am also a singer and particularly enjoy singing choral works. When I heard about CAMMAC a couple of months ago I was intrigued, and contacted the organizers, asking if I could either sing or play my flute in the November reading of two *Te Deums* by Haydn and Bruckner. I was invited to play my flute.

I have to admit to being a little nervous on the day of the reading. A new environment, new people, new conductor and, of course, sight reading two works, which I can't confess to knowing. The venue, Elliott Hall, at Christ Church Deer Park on Yonge Street, was easy to find and I followed a violinist in, who seemed to know where he was going. I had remembered to bring \$10.00 and a music stand and was pleased to be welcomed at the door with a smile. I spotted a flute-playing friend and she pointed me in the direction of the flute seats. Music was spread out on a table and the room was full of happy chatter. I found my flute music and settled into my seat.

There was a lovely feeling in the room. No one would be at this event if they didn't want to be and if they didn't like singing or playing music. To be surrounded by like-minded people coming together for a common cause is wonderful. I didn't feel nervous and, in fact, felt very at home.

Our conductor for the afternoon was introduced to us...Maria Case. Pianist, choral conductor, composer and teacher. Maria set about introducing us to the two works to be read. We started with the Haydn. I appreciated the approach Maria took to working through this piece. We started at a cracking tempo so as to appreciate the feel of the piece and then worked through choral parts, orchestral parts, the ending, middle, beginning and finally we put the whole work together. Considering the relatively short amount of time spent on the reading, I thought we sounded quite grand!

A short coffee break was spent mingling and meeting new friends.

The Bruckner *Te Deum* was a different piece altogether. It seemed, on paper, less complicated than the Haydn but actually was quite intricate. I enjoyed hearing the four soloist singers (soprano Shannon Halliwell-Macdonald, alto Chris Schack, tenor Will Ford, and bass David Graham). Bravo to the alto soloist who had just turned up to sing but found herself volunteering to be the soloist after hearing that the

alto soloist was ill and couldn't make the event. The soloists, musicians and choral singers melded together well under the expert guidance of Maria Case.

Two and a half hours passed quickly. I found myself wishing I could stay longer.

I am very happy to have found this outlet for making music and hope to spend many more Sunday afternoons making music and enjoying the company of everyone at CAMMAC, Toronto Region.

## **FEBRUARY READING PREVIEW:**

**Jenkins, Karl**

**“The Armed Man: A Mass for Peace”**

**February 16, 2020**

“The Armed Man: A Mass for Peace”, composed in 2000, has become one of the most successful and often performed contemporary works. Commissioned by the Royal Armouries to commemorate the start of the new millennium, it continues the tradition of masses dating to the 15<sup>th</sup> century based on the French song “L’homme armé”. Featuring four standard parts of the Christian mass – Kyrie, Sanctus, Agnus Dei and Benedictus – the work also includes nine movements from a wide range of biblical and poetic texts and texts from other religions. It is scored for standard orchestral instruments as well as an eclectic mix of world percussion instruments.

In the words of the composer Karl Jenkins: “The Armed Man” is probably the most important work I have written to date. It is dedicated to the victims of Kosovo. The tragedy of the Balkans was unfolding as I composed, and was a constant reminder of the sentiment that was at the core of this work. The work was written in the hope that the 21<sup>st</sup> century would herald a new beginning but, sadly, the past years have proved otherwise. However, from much of the correspondence I’ve received, it appears the music has brought comfort and solace to many. “The Armed Man” is meant to be an all-embracing and universal work with a message for all”.

Matthew Jaskiewicz will lead us in our reading of “The Armed Man” on February 16. He is very familiar with the work, having conducted it on a number of occasions, most recently in 2018 in Toronto in a special performance to commemorate the centennial of the end of World War I. Members of the Oakham House Choir, which Matthew directs, have also participated in massed choir performances of the work in Carnegie Hall in 2016 and in Berlin in 2018 with Jenkins conducting.

For our reading we will be using the full score version – a wonderful opportunity for singers and instrumentalists to experience this dynamic work. If you want to listen to the music ahead of time, the Toronto Public Library has audio recordings which can be borrowed or streamed online and there are also YouTube videos. The reading flyer will be in the February/March newsletter.

For further information or questions, contact Lynda Moon, the reading co-ordinator, at [ptriovc@gmail.com](mailto:ptriovc@gmail.com) (416-482-6562).

# **PLAYING AND SINGING** **OPPORTUNITIES**

TEMPO 2019-2020

## **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**

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.*

***Oakham House Choir Society.*** Matthew Jaskiewicz, Music Director. Performing with the Toronto Sinfonietta and professional soloists. Beethoven, *Mass in C Major*; Vaughan Williams, *Fantasia on Christmas Carols*; Christmas carol sing-along. Knox Presbyterian Church, 630 Spadina Ave. Two streetcar stops south of Bloor. \$30 at the door, \$25 in advance, \$15 students, 12 and under free. Tickets: 416-960-5551. [oakhamhousechoir1@gmail.com](mailto:oakhamhousechoir1@gmail.com)/[www.oakhamchoir.ca](http://www.oakhamchoir.ca). **Saturday, November 30, 2019, 7:00 p.m.**

***Singing Out***, "Your Holiday Playlist". Jody Malone, Artistic Director. Holiday favourites old and new. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. East. Tickets: Adults \$27, Students \$15, At door \$32. Available from [singingout.com](http://singingout.com). **Saturday December 7, 2019, 3:00 and 7:30 pm.**

***North York Concert Orchestra***, "Prize Winners' Gala" Music Director. Rafael Luz  
Featuring the Winners of the 2019 NYCO Youth Competition and seasonal favourites. This concert includes an arrangement of the "Nutcracker Suite" by Duke Ellington. Tickets and subscriptions [www.nyco.ca](http://www.nyco.ca). Yorkminster Citadel, 1 Lord Seaton Rd., North York (Yonge & 401). **Saturday, December 7, 8:00 pm.**

***VOCA Chorus of Toronto***, "Comfort & Joy". Jenny Crober, Conductor. This seasonal concert features the Vivaldi *Gloria* (Dallas Chorley and Lindsay Connolly, soloists), Vaughan Williams' *Fantasia on Christmas Carols* (Parker Clements, soloist), and works by Gjeilo, Pentatonix, Letourneau, Sirett and others. Elizabeth Acker, accompanist; VOCA Chamber Orchestra, guests. \$30 Adults; \$25 Seniors; \$15 Students. Eastminster United Church, 310 Danforth Ave. [www.vocachorus.ca](http://www.vocachorus.ca). 416-947-8487. **Saturday, December 7, 2019, 7:30 pm.**

***Rosewood Consort***, Hamilton, welcomes in the Christmas season with *Six Christmas Stories*, at Grace Lutheran Church, 1107 Main St West, Hamilton. More information can be found on [www.rosewoodconsort.ca](http://www.rosewoodconsort.ca). **Sunday, December 8, 3 pm.**

***Toronto Community Orchestra***. Leonidas Varahidis, Music Director. Eastminster United Church, 310 Danforth Ave., Toronto (Chester Subway). **Tuesday December 10, 7:30 pm.**

***Annex Singers***, "Winter Light" featuring the Franco-Ontarian fiddle trio Ariko. Maria Case, conductor. Grace Church on-the-Hill, 300 Lonsdale Road. Tickets: 12 & under free, Students \$15, Seniors \$25, Adults \$30. **Saturday, December 14, 7:30 pm.**

***Amadeus Choir***, "Mystic Light: Solace in the darkest days", Kathleen Allan, Conductor. On the night of the Winter Solstice, join the choir for an evening of music that celebrates the promise of coming light. The evening is certain to feed your soul and refresh your perspective during the bustle of the holiday season. All works on the program were composed or arranged by women or non-binary composers. Eglinton St. George's Church, 35 Lytton Blvd. Information, 416-446-0188 or [www.amadeuschoir.com](http://www.amadeuschoir.com). **Saturday, December 21, 2019, 7:30 pm.**

***Home Music Club of Toronto***, "An Afternoon of Chamber Music". A selection of works including the first movement of Tchaikovsky's violin concerto in an arrangement for violin and piano by the composer. Free admission. Northern District Library, 40 Orchard View Blvd. (one block north of Yonge and Eglinton), 416-393-7610. **Saturday January 25, 2:00 pm.**

**Next CAMMAC Newsletter deadline**  
**No newsletter materials including Playing Opportunities or Concert Notices**  
**will be accepted after January 15, 2020**

**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

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\*Toronto Region Representative to the CAMMAC Board of Directors