



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

TORONTO REGION NEWSLETTER

February – March 2020

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IN THE SPOTLIGHT

It is impossible to overstate the contribution of new Canadians in every walk of life, including in music. In this issue, the Newsletter highlights the contribution of new Canadian conductors to our country and our region. Featured are three different conductors: from The Vancouver Chamber Choir, Kari Turunen; an active conductor in the Toronto area, Oliver Balabuski; and a versatile Toronto-based pianist, chamber music performer, and composer, Saman Shahi.

SAMAN SHAHI



Shahi at the piano (2017)

Saman Shahi is an award-winning and published composer, pianist, conductor and educator based in Toronto. As freelancer with a vast array of interests, his varying activities include classical and contemporary music, Iranian traditional music, rock and electronic music. Because of his constant activities in Canada and abroad he has become a sought-after performer and composer.

He holds an MA in composition from the faculty of music at the University of Toronto and is an affiliate member of the Canadian League of Composers, Associate Composer at the Canadian Music Centre as well as a SOCAN member.

Upon graduation he and four of his colleagues formed the Iranian-Canadian Composers of Toronto (ICOT) in 2011, a non-profit organization that bridges cultural barriers through music and art. Under his tenure as executive director and co-founder, ICOT have produced and curated over 40 concerts, including commissions by the National Ballet of Canada, Tirgan festival, two operas and many chamber and vocal pieces.

Saman's activities as a conductor began during his postgraduate studies in Toronto, and soon after he found a special interest in working with larger groups in creating music. His first important role as a conductor took place at the Richmond Hill Centre for the Arts in 2016 with Cultural Interchange 360 and a night of musical tribute to “Farhad”, a well-known Iranian Rock singer.



Richmond Hill Centre for Performing Arts (September 2019). Saman conducted a concert organized by Cultural Interchange 360, where he also played piano solo. Artists performed original music by Iranian composers in Toronto

A full house, and an impeccable performance led the CI360 and Tirgan festival to partner up for their 2018 Nowruz festival to bring Grammy Nominated Hussein Alizadeh's "Neynava" to the stage at George Weston Hall in Toronto for their opening ceremony, where Saman was given the weighty responsibility of giving the North American premiere of this 40 year old piece. Another full house, and another electric performance with reviews applauding this daring performance moved Saman's career as a conductor to the next level. In 2019, Saman was appointed the new Music Director at the Peterborough Concert band, one of Canada's oldest continuously operating concert bands. Starting in January 2020, he will contribute to the group's legacy with innovative and gratifying programming.



*Saman's performance with Rogue Duo
(violin piano ensemble with Bijan Sepanji)
from a performance at the Harbour Front
Centre during Tirgan Festival*

As a composer, Saman's music, including some of his short film scores, has been performed in North America, South America, Europe and Asia. His works include 8 orchestral pieces, two operas, two ballets, 4 song cycles and 20 chamber and solo works. His debut album, "Breathing in the Shadows", which features three of his most recent song cycles, will be recorded and released in 2020 by the Nova Scotia label, Leaf Music.

As a pianist, Saman has been active in the past decade with a variety of projects such as contemporary music, chamber music, rock and jazz and even occasionally as a solo performer. Saman's most recent solo recital tour in Ontario "in Search of Polarity" in 2019 included pieces by Iranian composers in *Diaspora for Piano Solo*. He has also given solo performances in the past, exploring the music of Fikret Amirov as well as the music of F. Schubert, J. Corigliano and W. Lutoslawski.

Saman has been an active member of The Circle band, an Iranian fusion Rock band in Toronto, as a piano player, keyboardist and arranger since 2011. This band have collectively released 3 albums while he was playing with them, which have been received internationally with considerable acclaim.

As an educator, Saman has been teaching piano and music theory for nearly a decade and a half. He enjoys the growth of his busy studio. In 2019 he joined the Canadian Opera company as a Lead Artist and Teacher for their After School Opera Program, where he teaches and creates operas with children of varying ages.

He is also active in the music community both as a board member in the Alliance of Canadian New Music Projects, ACNMP, and as a juror on a variety of grants and competitions including the 2019 Junos, in the Classical Orchestral section.

Saman recently won second prize in the inaugural CAMMAC composition competition for the song cycle "Orbit" that will be recorded and released in his debut album by the Leaf Music label this year. Songs in the cycle are based on the poetry of Jelena Ciric, a Canadian singer and songwriter living in Iceland. They tackle the bittersweet nature of human relationships, and the grey areas with which it is difficult to come to terms.

Orbit Song Cycle soundcloud links:

Eve:

<https://soundcloud.com/samanmusic/eve>

Orbit:

<https://soundcloud.com/samanmusic/orbit>

Smile:

<https://soundcloud.com/samanmusic/smile>



OF NOTE:

OLIVER BALABURSKI

Oliver Balaburski combines an impeccable training, talent, and professional experience to provide artistic vision in performance in the Toronto orchestras he conducts.



Oliver Balaburski conducts Bohemian Rhapsody (Rose Orchestra)

In this interview, Oliver Balaburski (**OB**) responds to question asked by The Newsletter's (**NSL**) Editor:

NSL: You have pursued musical opportunities in different countries, Macedonia, the United Kingdom, Yugoslavia, Canada, others. Could you please describe this international trajectory?

OB: I was born in Skopje, Macedonia; and my conducting career started when Macedonia was part of Yugoslavia and continued in the time of independent Macedonia. I attended the so-called Music Ballet High School, where music education was central and very extended. This led me to the Faculty of Music, where I graduated in Music Theory and Pedagogy, with a major in Choral Conducting first, then with Orchestral Conducting as a separate second degree. After that, I had an amazing opportunity to specialize in conducting at the Royal College of Music with distinguished professor John Carewe, and I had many Master Classes with others such as Michael Tilson Thomas and Sir Roger Norrington,

which led me to opportunities to conduct in UK. Coming to Canada came much later in my career, to pursue better opportunities with my wife, who is a professional soprano. The greatest educational benefit in this country was graduating with a Masters in Conducting at the University of Toronto, where my mentor was professor Raffi Armenian. During these years, I was guest conductor in Serbia and Bulgaria with the Macedonian Opera Company, performing operas such as “Turandot”, “La Forza del Destino”, “Il Trovatore” and others.

NSL: How have your international background and experiences contributed to who you are as a musician?

OB: Being able to live in different countries and work with different ensembles is a blessing for a musician. I was able to hear and learn from everybody all kinds of details about music and that combined with my own experience created a good blend of diverse knowledge. For sure, I have changed and grown as musician but still have more and more questions about everything in music.

NSL: You have perfected your conducting skills with eminent teachers and conductors. Could you please comment on differences in approach of one or more of the individuals with whom you have worked, which you would attribute to the national musical and cultural ambience of the country in which you were working?

OB: When doing master classes. the relationship is not as deep as when you have a professor or mentor for one or five years. Of course, even in these cases you always take something as guidance for the future. I was lucky that what I learned from my two professors in Macedonia, Prof. Fimcho Muratovski and Prof. Dragan Shuplevski was the very serious basis upon which I have upgraded my knowledge. That was the solid Eastern-European old school with courses, which are very important for a conductor and that I haven't seen in Canada. In London, UK, the approach from Prof. John Carewe was completely different and that was good since that was a continuation in my education. He was going much deeper into the harmonic structure of the pieces and that connected with the micro and macro musical idea that one would have. It was expected that one would have a clear idea and solution about what one was doing and why. That opened many doors, many of them unknown and helped me to realize that as young conductor you have a responsibility and duty to respect the composer's score but also question everything else. This questioning in performance had its climax during my Master studies. It was easy to question and very hard to answer. Still it is because the responsibility of doing something wrong is great. We are always in the situation where we have to make sure we do justice to the piece we are performing. This gave me freedom to decide what and how to perform a certain piece, how to discover something new if possible and perform pieces differently. not necessary traditionally. One should always be ready to justify the decisions that are made.

NSL: At the present time you have a busy conducting schedule with a varied repertoire.

OB: I am relatively busy. I work with two orchestras and a choir, Huronia Symphony and King Edward Choir in Barrie and Rose Orchestra in Brampton. Occasionally I conduct in

the GTA. I am very happy for these opportunities; however, it is very difficult to get any engagements with professional ensembles, for reasons unknown to me. Maybe in the future there will be a possibility, even though everything looks very closed and hard to get.



Oliver Balaburski

NSL: You have been involved in different genres of music from opera, chamber, symphonic and the silent movie. Which genre do you consider the most challenging in which to work? Why? Is it also the most rewarding? Why or why not?

OB: All the genres that you have mentioned have very specific challenges. Chamber music is very sensitive and delicate. It needs a special approach, but I always use that approach even when I work with a large ensemble. On the other hand, a large form such as opera has challenges in the process of preparation until the moment everything comes together and then trying to bring all together as organically as possible. A symphony orchestra is different, slightly easier to organize than opera, but the intensity is focused on the orchestra only. The music is written in such a way that everything happens in one ensemble, not as in the opera, where the orchestra sometimes is merely a guitar or piano accompaniment. Ha, silent movies... that was a unique and a very challenging experience. To have everything absolutely synchronized with the action of the screen in a split second without a click tape or another available device was a real time roller coaster. Very exciting, but satisfying. Obviously, I can't answer which one is the most rewarding, since they are all challenging, a pleasure to do, and when there is a success, it is very gratifying for everyone.

NSL: Please describe one conducting experience that stands out in your memory? Why is it notable?

OB: I think that almost always all the first experiences are memorable. There are many but one unexpected one stands out. When I was still a student in conducting, there was a very successful Macedonian conductor named Vancho Chavdarski, who lived and worked in Australia. He was invited to Skopje to help as Music Director and work in order to develop the company significantly, which he did. At that time, he was working with the opera orchestra in preparation of the New Year Concert and one of the pieces was “Radetzky March” by Johann Strauss. I expressed my interest in being present for all his rehearsals which was approved by him, and that was an amazing learning experience. On this one occasion, he wanted to see if I could conduct and invited me to do the march. As result I got into the opera house as his assistant and I was getting ready to conduct my first big production of “The Merry Widow” by Franz Lehár. That is something I will never forget. I couldn't sleep or eat. It was a dream come true for a young conductor.



Oliver Balaburksi, Rose Orchestra (2014)

NSL: In addition to conducting, you are also composing. Could you please shed light on how you compose, providing examples in “Sadie’s Door” and/or “Bagosenim. A Rhapsody for Orchestra”? In the latter case what is the meaning for you of the title “There is Hope”

OB: I've always wanted to become a composer. When I was very young, I thought I could do both, conducting and composing. Well, at that time, I was wrong. It took years to be able to come back and try again.

I am interested in using the "Brahms" orchestra size and make the maximum out of it. I was always fascinated by how a “Mozart” size orchestra could sound almost as powerful

as one that is double that size, so I thought the standard orchestra size in Canada would be more than sufficient for my ideas. But that is just the technical side.

Both pieces were commissioned by the Huronia Symphony, for which I am very grateful, since opportunities like this don't happen that easily. "Sadie's Door: A Musical Narrative in Five Parts" was an idea I had to compose a piece with an element that had something to do with Christmas and Canada, but it was not an expected Christmas story for that time of year. The story was fictitious, inspired by the baggage tag on a steamer trunk, and written by the very talented Edward Moll. It was about an Irish lady who immigrated to Canada, about her life, and the end around the winter solstice. With the music I tried to depict the story, enrich the moods that were created and introduce the atmosphere of the time in which she lived.

"Bagosenim. A Rhapsody for Orchestra" uses a full symphonic orchestra. The idea was to present the history of the Indigenous People and their struggles throughout time. When I came to Canada my knowledge of this was very slight, but I have learned a lot and somehow it hit a spot in me, as the history of my people was similar if not the same. I was trying to convey and tell an unwritten story, but maybe relating true events through the music, which depicts the custom of the drum circle, a traditional lullaby, a dream, conflict and resolution with an ending that warns us that this might happen again. All the themes are original, composed by me, and I was using only western European instruments.

NSL: In addition, what would be important for our readers to know about you as a musician, conductor and composer?

OB: This is very hard question to answer. The best would be if they come to my concerts and enjoy the performances. Hopefully that would be enough to know me because the music can be most intimate and personal when it is performed properly.

Link to compositions:

<https://www.oliverbalaburski.com/compositions>



FEATURE

ON KARI TURUNEN, NEW CONDUCTOR OF THE VANCOUVER CHAMBER CHOIR



Kari Turunen

Submitted by Peter H. Solomon, Jr.

The Vancouver Chamber Choir, formed by Jon Washburn in 1971 and conducted by him until last year, is one of Canada's finest chamber choirs, and it has an enviable history. Over the years the choir has performed hundreds of commissions and premieres of new choral works, many by Canadian composers. It has sponsored an annual conductors' symposium for advanced choral conductors, workshops for choral composers, and a program for student singers; and toured dozens of countries. It performs new concert programs on a monthly basis.

To replace its retiring conductor Washburn the Choir did something unusual. It recruited and hired a distinguished multi-faceted conductor *from abroad*, 57-year old Finnish conductor Kari Turunen. For more than two decades, Turunen has conducted many choirs, taught choral conducting in Tampere, and promoted early music in Finland through his eight-voice ensemble Lumen Valo. He has also directed an annual Renaissance Music

Festival in Helsinki and refined his approach to conducting early music by writing a PhD thesis on the history of performance practice of Palestrina's music, from the composer's time to the present day. Turunen also served as chairman of the Finnish choral directors' association from 1997 until 2018.

Going international in the appointment of a choral conductor is unusual, at least in Canada. In contrast to the appointment of conductors to major orchestras, where international competitions are the norm, most conductors of choirs here are Canadians. Sometimes they have had training outside Canada, and there are instances of American conductors leading choirs in Canada part time (while retaining a base south of the border), but the appointment to a choir of a music director from abroad who has committed to spending most of his time here is a novelty. An important part of the equation may be Turunen's acquiring another new post in Vancouver, as teacher of conducting at the Vancouver Academy of Music.

In his first year with the Vancouver Chamber Choir, which he describes as a "transition year", Turunen is continuing the Choir's traditions of performing contemporary music from many countries (UK, USA, and of course Finland) and running the workshop for choral conductors. His programs also include two major works by J.S. Bach (the Christmas Oratorio and the St. John Passion) and works by Schütz and Monteverdi. Moreover, the choir will do a concert jointly with Toronto's Elmer Iseler Singers (conducted by Lydia Adams), featuring two new commissioned works by young composers (Charles van Hemelryck of France and Alex Freeman of the US/Finland), as well as pieces by Finnish late romantic composer Toivo Kuula and Vancouver's Stephen Chatman. Not long after, the Vancouver Chamber Choir will take part in a whole concert of Chatman's music to celebrate his 70th birthday. CAMMAC musicians in Toronto may remember reading Chatman's "Proud Music of the Storm" in March 2014 under the direction of Lydia Adams.

To hear Turunen conduct a choir back home, go to
https://www.youtube.com/watch?v=yr9zvnvnn_DU

For his thoughts on teaching choral conducting, see
<https://www.youtube.com/watch?v=w21-1XuDBBw>

To access his dissertation on performing Palestrina, use
<https://helda.helsinki.fi/handle/10138/235062>

For Turunen's blog on his current activities and thoughts, go to:

<https://kariturunen.com/blog/>

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!

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 M. MacRae)

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



FEBRUARY READING PREVIEW:

Jenkins, Karl

“The Armed Man: A Mass for Peace”

February 16, 2020

Reprint from December-January 2019 Newsletter

“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 15th 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 21st 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

CAMMAC READING

	<p style="text-align: center;">Karl Jenkins</p> <p style="text-align: center;"><i>The Armed Man: A Mass for Peace</i></p>
<i>Date</i>	SUNDAY, February 16, 2020
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Matthew Jaskiewicz
<i>Biography</i>	Since 1984, Matthew Jaskiewicz has been director of the Toronto Sinfonietta Orchestra and the Oakham House Choir (based at Ryerson University) of which he is founder and co-founder respectively. Before coming to Canada, he was the director of several prestigious ensembles in Poland and France. He has conducted “The Armed Man” on a number of occasions, most recently in 2018 in Toronto for a special performance to commemorate the centennial of the end of World War 1.
<i>Music notes</i>	“The Armed Man”, written by the Welsh composer Karl Jenkins in 2000, has become one of the most successful and often performed contemporary choral works. Commissioned by the Royal Armouries to commemorate the start of the new millennium, it continues the tradition of masses dating to the 15th century based on the French song “l’homme armé”. Featuring four standard parts of the Christian mass, 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.
<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
<i>Instrumentation</i>	2 flutes (both doubling piccolo); 2 oboes; English horn; 3 clarinets (2 Bb and 1 bass clarinet); 2 bassoons; contrabassoon; 4 horns in F, 4 trumpets in Bb; 3 trombones; tuba; timpani; percussion -snare drum, tom toms, field drum, surdo, tambourine, triangle etc.; strings (including cello solo)
<i>Information</i>	For more information: Lynda Moon, ptriovc@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 Lynda Moon, ptriovc@gmail.com, 416-482-6562
Instrumentalists please bring your own music stand*

CAMMAC READING

	<p style="text-align: center;">Johannes Brahms <i>A German Requiem</i></p>
<i>Date</i>	SUNDAY, March 22, 2020
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Ross Inglis
<i>Biography</i>	<p>Ross Inglis began violin studies at the age of three, and added piano the following year. Mr. Inglis completed his ARCT diploma in performance piano from the Royal Conservatory of Music in 1989. He then entered the Eastman School of Music, receiving his Bachelor's degree in 1993. Mr. Inglis was the Assistant Conductor and Assistant Accompanist of the Toronto Mendelssohn Choir. At Knox United Church in Scarborough, he is the Director of Music. In addition, he conducts the professional choir for the High Holy Days at Temple Sinai. Ross has run 25 marathons, including four Boston Marathons.</p>
<i>Music notes</i>	<p>The idea of composing a requiem in the German language based on texts from the Bible and the Apocrypha began to take shape in Brahms' mind in 1857, a year after the death of his friend and mentor, Robert Schumann. But it was not until 1865, following the death of his mother, that he took up composition of the music in earnest. Brahms' seven movement Requiem for chorus, soloists and orchestra became the central work of the composer, the one that established him as a figure of major stature. Rather than dwelling on the judgement of the deceased as other composers did when setting their requiems, Brahms was intent on consoling those left behind.</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>	Singers: Choir SATB, soloists Soprano, Baritone
<i>Instrumentation</i>	Fl 1,2 (doubles piccolo); Ob 1, 2; Cl 1, 2 (Bb & A); Bassoons 1,2; Horns 1,2,3,4; Tr 1,2; Trombones 3; Tuba 1; Harp; Timpani; Strings; Organ.
<i>Information</i>	For more information: Gerald Martindale, gmartindale76@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 Gerald Martindale, gmartindale76@gmail.com
Instrumentalists please bring your own music stand*

READING REVIEW

Buxtehude “Membra Jesu Nostri”

Mark Vuorinen, Conductor

January 19, 2020

Submitted by Sheila M. MacRae

Dietrich Buxtehude’s music is too little known. Buxtehude (b. 1637, Oldesloe, Holstein; d. 1707 Lübeck, Germany) was an influential Danish German mid-Baroque church composer who influenced many others. Although his principal legacy consists of works for the organ, Buxtehude composed in many idioms.

“Membra Jesu Nostri” is a cycle of seven cantatas, each of which addresses one of the parts of the body of Christ. The work is written for Soloists, Choir, Violins, Violone, and Basso Continuo; each cantata is scored for a variety of tutti and soli parts. Vocal solos – which may be single voice, duet, trio and quartet (the work is scored SSATB) alternate with choral and string interludes. Variety is also caused by frequently changing rhythmic sequences.

The sixth Cantata is scored for Viols. We were lucky to have a full complement of those lovely instruments, thanks to Frank Nevelo who made all arrangements. By pre-arrangement all strings were tuned to A=440, so that the viols and modern strings could play together as musically pleasing, and possible.

Mark Vuorinen provided clear direction, at the outset outlining the structure of the work and later, as needed commenting on a rhythmic passage, text affect, or pronunciation of German Latin. In general, however, this was a straight-through reading with impeccable timing, ending at the end of the seventh cantata at precisely 4:30 pm. D.J. Clary capably accompanied on a Roland Classic 50 portable organ, and the vocal soloists were well prepared and sang beautifully: they were Karen MacLeod (Soprano); Corey Cotter-Linforth (Soprano); Wendy Simone (Alto); Charley Davidson (Tenor); Peter Solomon (Bass).

Mark concluded by announcing that he would be performing the Buxtehude “Membra Jesu Nostri” with the Grand Philharmonic Chamber Choir, back to back with a contemporary musical “response” to this transparent and breathtaking work, on March 7, 2020 in Waterloo. The work will be performed on period instruments, with the Cardinal Consort of Viols.

<https://grandphilchoir.com/event/membra-jesu-nostri/>

One of the violinists, for whom this was a first time CAMMAC reading, exclaimed to me at the end that she was so excited to have been part of this musical experience, that she had just joined CAMMAC, and could not wait to come for more. We are delighted that this musical experience can be so rewarding.

CAMMAC TORONTO REGION **NOTICE OF ANNUAL REGIONAL MEETING (ARM)**

The Annual Regional Meeting of CAMMAC Toronto Region will be held on Sunday, March 22, 2020 in the Elliot Hall of Christ Church Deer Park, 1570 Yonge St. Toronto at 3:15 pm.

AGENDA

1. Approval of Agenda
2. Adoption of Minutes of the Annual Regional Meeting of March 24, 2019
3. Business arising from the Minutes
4. Reports:
 - Regional President
 - Regional Treasurer
 - Regional Representative to CAMMAC National Committee
5. Nominations and Elections

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](http://927ClarkAveW.com). The major intersection is Bathurst and Steeles. Please contact Gil Dodick, GDodick@reena.org

Faustina Chamber Music

Faustina Chamber Music meets Sunday afternoons every second Sunday, between September and June in Bowmanville, at the Bowmanville Older Adult Association (BOAA) <https://bowmanvilleolderadults.com/> just North of the 401. The group, which focuses on chamber music combining strings and winds, plays from 2:00 to 4:00 pm. If you would like to visit as a guest, please contact info@faustinachambermusic.ca. (705-559-7672).

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.

North York Concert Orchestra. Music Director, Rafael Luz. Featuring pianist Alexander Panizza “Beethoven’s Birthday Bash”. Beethoven, Coriolan Overture, Piano Concerto No. 3, Symphony No. 5. Tickets and subscriptions www.nyco.ca. Yorkminster Citadel, 1 Lord Seaton Rd., North York (Yonge & 401). **Saturday, February 29, 8:00 pm.**

Toronto Chamber Choir. Rosenmüller @ 400: A rising star in 17th century Germany, Johann Rosenmüller ultimately found his place in Venice composing sacred concertos that rival those of Monteverdi in magnificence and expressive power. This special celebration of his 400th birthday features the voices of the TCC, together with an ensemble of sackbuts, violins, dulcian, theorbo, and organ. Calvin Presbyterian Church, 26 Delisle Ave, Toronto. www.torontochamberchoir.ca. **Saturday, March 14, 2020, 8 pm. Pre-concert chat with sackbut specialist Linda Pearse of ¡Sacabuche! 7:15 pm.**

Next CAMMAC Newsletter deadline
No newsletter materials including Playing Opportunities or Concert Notices
will be accepted after March 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

CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2019 – 2020

President:	Gerald Martindale	647-458-0213	gmartindale76@gmail.com
Past President:	Tim Moody	416-605-2793	tim@timmoody.com
Treasurer:	Marion Wilk	416-386-0258	marion.wilk@gmail.com
Secretary:	Marion Wilk	416-386-0258	marion.wilk@gmail.com
Newsletter Editor:	Sheila MacRae	705-559-7672	smmoboe@gmail.com
Publicity Coordinator*:	Barbara Adams	905-877-0671	brbr.adams@gmail.com
Musical Chairs:	Gerald Martindale	647-458-0213	gmartindale76@gmail.com
Soloist Coordinator:	Peter Solomon	416-781-4745	peter.solomon@utoronto.ca
Member-at- Large:	Lynda Moon	416-482-6562	ptriovc@gmail.com
Member-at- Large:	Zhenglin Liu	647-388-7963	
Member-at-Large	Terri Allen	416-488-4552	Email Unlisted

OTHER CONTACTS

Webmaster:	Barbara Adams	905-877-0671	brbr.adams@gmail.com
CAMMAC membership	Toll Free	888-622-8755	national@cammac.ca
CAMMAC website			www.cammac.ca

*Toronto Region Representative to the CAMMAC Board of Directors