



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

TORONTO REGION NEWSLETTER

April May June 2020

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In this edition the Newsletter features three articles presenting differing perspectives on Music Therapy (MT: In the Spotlight is an interview with a certified Music Therapist working in a Toronto medical facility; Of Note is written by a musician engaging in Music with Seniors. The Feature describes reactions of patients in a Cornwall hospice.

IN THE SPOTLIGHT **MUSIC THERAPY**

Submitted by Justine Stehouwer



Justine Stehouwer

Hello! My name is Justine Stehouwer, I'm a certified music therapist (MTA) and a Registered Psychotherapist (RP) working at Baycrest Health Sciences in Toronto. My training involved two years studying music as a flutist at Western University, before transferring to Capilano University and specializing in a Bachelor of Music Therapy. I completed my internship at St. Joseph's Healthcare in Hamilton, working in inpatient adult psychiatry, and worked in Toronto with adults and seniors in the community through the Music Therapy Centre for five years before joining the team at Baycrest. I currently work with seniors in long term care, complex continuing care, day centres and behavior neurology as part of the [Culture & Arts Department](#). Our unique department serves the long-term care centre and hospital with creative arts, recreation therapy, arts in health initiatives and the onsite museum.

NSL

- Who benefits from Music Therapy (MT)?
- What populations benefit from MT and why?
- What types of mental health challenges can be successfully addressed with MT?

JUSTINE

Music therapy can be beneficial for a diverse range of people – you'll find us working anywhere from neo-natal intensive care units (NICU) to adult day programs or group and private homes to elder and palliative care, and everything in between. Essentially, music therapy involves a trained therapist, the client, and the music in either a group or individual setting. The therapeutic relationship that develops, the goals that are worked on, and the music itself all come together to make a unique interaction that supports the client. Since music is such an intrinsic part of our culture and experience as humans, it has the potential to be very effective, helpful and adaptable to each client's needs. We also know the ways that music can interact with our physiology – from our heart and breathing rate, to our gait and speech – we are rhythmic and melodic beings. Music therapists are specialists in bringing the physical, social and emotional clinical elements together.

In the mental health field specifically, research has shown that music therapy can reduce depression, stress and anxiety; reduce responsive behaviours in persons with dementia; have beneficial outcomes for people with severe mental health disorders; and can be effective for individuals with schizophrenia and post-traumatic stress disorder. In my experience working in psychiatry and dementia care, there is great opportunity in the space and relationship that music provides outside of the physiological impact, to connect and perhaps simply create and exist as humans. Along with a clinical framework and an effect on the physical or mental experience, the beauty and accessibility that music creation can bring has transformative effects.

NSL

There are many ways of listening to music. Could you please describe ways in which music is used by Music Therapists and why these methodologies are effective?

JUSTINE

It can be challenging to define or provide specific examples because, as any musician knows, music is so diverse and has so much variability in how it can be expressed and received. In sessions, we are guided by our clients primarily, and are using their preferred music to reach the goals established during initial assessment. For example, if someone is in their 60s, I cannot assume that they will enjoy the Beatles, because they could really prefer BB King or Tchaikovsky; and the music I use will impact the efficacy of sessions. We are trained in music therapy techniques that are established in the literature and developed through experience, from improvisation to how we use the elements of music to adapt to client needs. We bring our knowledge of physiology and psychology together with that wide range of adaptive experiences in music making and experiencing. That can end up looking like any of the following, which may be an entire session or combined with other techniques:

- The music therapist plays guitar, and together client and therapist sing the client's favourite songs, sometimes leading to discussion and verbal counseling, or supporting different emotions and memories that come up
- Together, a client and music therapist improvise at a piano after deciding on a theme or subject - or the therapist plays guitar or piano while the client freely sings, plays a percussion instrument, or moves to the music
- A group of seniors with dementia sing and play small percussion to carefully chosen songs from their adolescence with the therapist singing and playing guitar or keyboard
- A group of adults from the inpatient psychiatry unit write a song with the therapist about their hopes for the coming week, based on the melody of an existing song, and have a supportive discussion about goals
- A small group of children on the autism spectrum are led in singing and music activities, highlighting nonthreatening social interaction, expression, and communication
- An adult with a traumatic brain injury uses the session as an opportunity to have choice and freedom, selecting instruments and songs to support what they want to express or create that day

NSL

What about individual music listening? What responses might be noted by therapists, and how do those responses guide the therapist in further sessions?

JUSTINE

There is a lot of publicity around music listening and health, especially in the field of dementia care. Music can be a wonderful tool for all health professionals, for family members struggling to connect with a loved one, and for shifting the atmosphere in a highly medical or stressful space. I'm sure many readers can relate to using music to boost their mood, increase their energy level for a workout, to support relaxation, or to connect to family, friends, or faith communities. It's a beautiful thing! At the same time, music can be associated with traumatic

memories, can lead to overstimulation or agitation, and can have a negative impact. I always caution against leaving someone to listen to a general playlist unattended, as our reactions and tolerance can change in a moment. In complex situations, it can be beneficial to consult a music therapist since, as professor and music therapist Dr. Wendy Magee has said, “Music therapists are experts in complexity”. We are trained in nuance, our modality of music is highly adaptable, and we have honed the important skill of watching for client responses. They may show us a physical or emotional response that leads us to engage in supportive counseling, or shift away from overstimulation or a problematic song; another person may show a regulated or relaxed breathing rate or a peaceful sigh that indicates we are successfully decreasing stress or anxiety. Many of our clients communicate non-verbally, so we are aware and looking for these sometimes subtle messages throughout sessions. Sometimes we don’t know the reason things have shifted, but our priority is always being client-centered. This is why we have a clinical assessment with each client, to learn music preferences from them or their caregiver, and to try different types of musical interaction to find the most suitable approach for their needs and preferences. That’s also why we aren’t generally using music as a performance that highlights our own skill, or that we enjoy the most. We adapt whatever we can - I recently started working with a client who loves gospel music, and we sing hymns together in a very low range that is more comfortable for them, but that I wouldn’t sing in typically. I sometimes joke that I spend my days singing other people’s favourite songs and having them stuck in my head! Of course, an individual’s responses can change in a moment or week by week, perhaps a song enjoyed one week isn’t the next, or the volume of sound one week is irritating the next. It’s all about nuance; I know I rarely listen to the same music or want the same sensory input every day, and it’s essential that I don’t assume this of my clients. I plan for the next session, but am always ready to throw that plan out the window and go with what’s needed in the moment.

NSL

- In what way does music affect the brain?
- What part of the brain responds to music? Can response be predicted or is it more complicated?
- Why can music be so effective a tool in the hands of a trained music therapist?
- Do other art forms (visual, tactile) have effects similar to those of music? Why or why not?

JUSTINE

In terms of the brain, we know that our body responds to rhythm with breathing rate, heart rate, gait, and movement. We also know that speech is composed of many elements of music. We understand that memories are very closely linked to music as well as other senses, and that music can provide another way to access function and memories that have been restricted by disease process. Many music therapists, including those in the Neurologic Music Therapy framework, use this knowledge to target music interventions specifically. For example, when I work with someone

with dementia, I know that I can often stimulate reminiscence using music from their adolescence. Sometimes a person who typically has difficulty with conversation will tell me stories about their family or hometown after we sing a few songs from their teen years. Many of my colleagues have worked with individuals in stroke and Parkinson's disease support, using these physical effects of music to help with bilateral strength, confidence in walking, or voice strength. Responses are individual, depending on the circumstances, but these methods are established because there has been enough consistency in results.

There is also incredible work and research in the fields of Art Therapy, Dance & Movement Therapy, and Drama Therapy. They all have professional associations and training programs that I would recommend as a source of information on each discipline. It is encouraging to see so many people understanding the value of bringing together the arts with intentional support to access nonverbal processing and move into rich quality of life and/or deep work and exploration of self.

NSL

Do the individuals you work with respond to music in the same or different ways than the general population?

JUSTINE

Just as every audience member at a symphony will have their own images in their mind but might be likely to tap their toes to the same beat or sway at the same points, every client in music therapy is unique but driven by the music. The individuality of the response is what makes music therapy so unique! Because experience of, and response to, music can be so varied, there is a lot of opportunity – some clients I have seen had fewer inhibitions than neurotypical or typically developed people might, meaning a more visible response to music and emotions in either movement or participation. Some clients have limited opportunities to connect socially and the way we use music provides a source of connection and expression that is so meaningful and this can lead to loud singing, vocalizing, movement or playing. In the improvisation setting, absolutely anything is possible! There are music therapists who work as counselors with generally “well” people (whether musically trained or not), because the nonverbal expression found in music improvisation leads these clients to deeper personal exploration and therapy work than they may have experienced with talk therapy alone. Music provides opportunities for connection, learning, growth and presence. Possibly the most important element is that music brings us into the present moment, into the senses and the body, and into deep connection when we participate together. I knew a client who was living with dementia and struggled to connect with conversation, could be distracted and seek attention from staff in a disruptive way. But each week, as soon as we got into our greeting song and improvisation she was so focused – direct, steady eye contact with me, and she would sing call and answer (mostly scatting and vocalizing) for between five and fifteen minutes with me. We really connected in that space because I was meeting her exactly where she was, with the abilities she had in that moment, and holding space for her to be herself.

NSL

Training

- What training is required for Music Therapists?
- What kinds of courses would the aspiring therapist follow?
- Is a practicum part of the training?
- Who typically hires Music Therapists?
- What different types of work might MT do?
- How do I know if I'm working with a certified music therapist?

JUSTINE

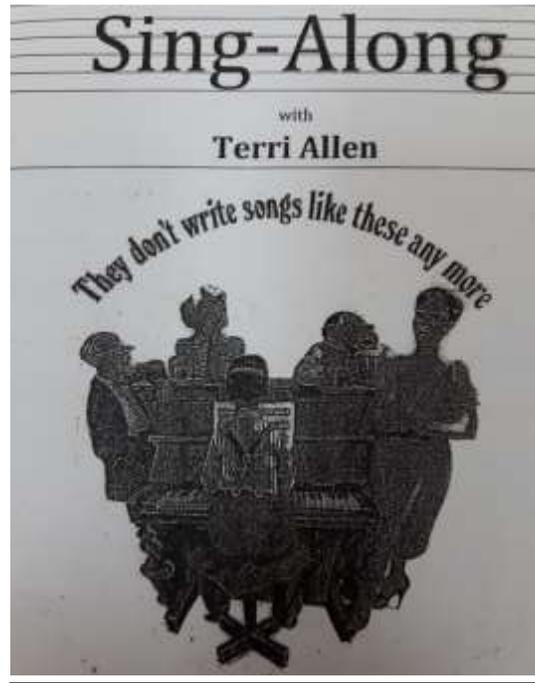
There are 6 training programs in Canada, at both undergraduate and graduate levels. These include training in psychology, a basic understanding of the diseases and populations with which we work, music therapy techniques and models, statistics and research, as well as musical skill at a university level and in improvisation. There is a practicum component to every program, and an internship required for certification and/or graduation. Music therapists may work in hospitals, long term care and other health facilities, schools, or in private practice serving a variety of settings. The certification process in Canada is managed by the Canadian association of Music Therapists and you can find all the information about the programs and requirements at the [CAMT website](#). The certification, MTA, is the standard in Canada because it means a music therapist is properly trained, having completed a degree and internship and board exam, and is accountable to a code of ethics, continuing education, and professional development. In Ontario, the act of psychotherapy is regulated and many music therapists are qualified as Registered Psychotherapists to use this element in our practice. Because of the vulnerable and complex populations we support, these standards are taken seriously and certification is granted to those with the appropriate training.



OF NOTE:

Music: The Gift that keeps giving

Submitted by Terri Allen, B.A., A.R.C.T.



The following article is a personal overview of my approach to music.

I am a classically trained musician, music educator and have also developed music programs for seniors, but I am not a music therapist. However, in all my musical endeavours, I have always used “music as therapy” whether in a music class, orchestral setting, choir, or sing-along for seniors. Making music in groups gives everyone a feeling of being a part of a community, a sense of belonging, and sharing our love of music. No matter what musical hat I am wearing I use “music as therapy” as my “raison d’être”

The following quote is the reason I believe it works:

It is known to psychiatrists that you can reach a person through music when everything else fails. Music is the only art-form that reaches the heart without having to pass through the brain.

*Elizabeth Söderström**

*From The Gift of Music. A Compilation of Musical Quotations, by Suzanne Beilenson (1990). This work is based on the 1975 compilation of classical music quotations by Louise Bachelder

Mine is a before and after story. My career began as a high school music teacher (and piano teacher) and eventually transitioned into developing interactive sing-along programs for seniors in Retirement Homes and seniors' Community Centers. It would appear that I went from one extreme to the other, but that's not the case as I have always held the same approach for all ages, young and old alike.

All orchestral music played in class involved music that was slow, fast, happy, sad etc... Our feelings were always involved – just like the seniors; with their clapping, toe-tapping, and singing along to all their old favourites. “Golden Oldies” such as “Alexander’s Ragtime Band”, “Sing”, or “Harvest Moon”, “Side by Side”, and “Take Me Out to The Ball Game”. It’s really a community sing-along with me singing along with them. I am surrounded by the Seniors sitting in a circle around the piano as I play.

As I mentioned before, these senior programs are interactive; I am always connected to the “audience”. This is not a recital where even the program helpers and personal assistances all take part – just like in the school music room. We all take part.

We play “Name that tune” who made the song famous, what we remember when singing a certain song; if you would like to share, we would be happy to listen to your story. Each senior has his or her own songbook with the lyrics for all the songs we sing. Most try to follow along.

To close, I will endeavour to explain why I have chosen to end my “musical career” with the seniors. Many of them cannot speak, but they can sing. Perhaps they don’t know their own name or names of family members, but they remember the words and tunes of all the songs they sang or heard when they were young. It amazes me to this day! It’s a pleasure to see the joy on their faces and hear the joy in their voices when they are involved in the familiar songs that bring back so many memories because music brings back memories that last a lifetime. To share our enthusiasm and love of music together always makes my day. It is a beautiful gift my music students, and lately the Seniors, have given me. I am very blessed!

I’ll close with a paraphrase of my own:
“Music is the gift that keeps giving”.



FEATURE

CAREFOR CORNWALL HOSPICE CARE



My name is Shannon Ball, I work as the Patient & Family Supportive Services Coordinator at Carefor Hospice Cornwall.

When thinking about the impact music has on Hospice clients and for Hospice itself as an organization, many different memories come to mind.

I think of the smile on our patient's faces as Christmas carolers tour the rooms, singing some of their favorite holiday songs. This act, which happens every year, keeps our clients connected to the community and brings so much joy to everyone listening.

When reflecting on music I also think about the many patients who play music to bring them comfort in times of fear and stress. Some residents play music to help them fall asleep, while others play it during the day to relax and pass the time. I have seen many families listening to their loved one's favorite bands and singing along to the tunes together.

I think of our Hospice Day Program, where community palliative clients come to Hospice to spend the afternoon together and socialize. We often have community musicians come in for entertainment and the participants are captivated, tapping their legs along with the rhythm, and reminiscing about the memories throughout their lives.

I think of the many Hospice fundraisers which community members graciously organize for us; where local musicians bring people together for a very important cause.

I reflect on the impact of having patients and their families choosing a meaningful song to play as patients leave our facility. Something so small is so personal and takes away from the silence during these very difficult losses.

Music is also such a powerful tool to use for grief work as well. Music Therapy allows people to

express the emotions that they sometimes cannot find the words to describe. It connects people and shows them they are not alone.

Music remains just as important throughout a person's whole life journey, right up to end of life. With this being said, the value of music carries on after a person's death and continues with the person's loved ones left behind.



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!

Both readings subject to possible cancellation. If in doubt please check with one of the Management Committee listed at the end of the newsletter.

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

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

Please copy and post.

CAMMAC READING

	<p style="text-align: center;">Beethoven</p> <p style="text-align: center;"><i>Mass in C</i></p> <p style="text-align: center;"><i>Reading may be cancelled. Please check.</i></p> <p style="text-align: center;"><i>Contact coordinator</i></p>
<i>Date</i>	SUNDAY, April 26, 2020
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Robert Cooper
<i>Biography</i>	<p>One of Canada’s foremost choral musicians, Robert Cooper is Artistic Director of Chorus Niagara, Orpheus Choir of Toronto and the Opera in Concert Chorus. He has taught Choral Music at the University of Toronto and has conducted choirs such as the National Youth Choir of Canada and the Ontario Youth Choir (1979, 2007, 2016). In addition to his work with choirs, Mr. Cooper has been involved with the presentation of more than 150 operas and has conducted symphony orchestras in numerous Canadian cities as well as Toronto Operetta Theatre and Opera in Concert.</p>
<i>Music notes</i>	<p>While the <i>Mass in C</i> is often overshadowed by the immense <i>Missa Solemnis</i>, written some 15 years later, it is still no less significant. It is a masterpiece of sacred music. Restrained and dramatic with short brilliant outbursts contrasted against intensely personal reflections, excellent fugues alongside the best of Handelian homophonic moments, and demanding solos interwoven throughout, the <i>Mass in C</i>, taken altogether, is a vividly dramatic response to the liturgical text. Upon receiving the score his publisher wrote: “My dear Beethoven what have you done?” To which he replied: “I do believe I have treated the text as it has been treated only rarely before.”</p> <p>In this 250th anniversary of Beethoven’s birth, it is time to experience again this glorious and innovative work initially greeted with shock and dismay.</p>
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)
<i>Singers</i>	Chorus, soloists SATB
<i>Instrumentation</i>	2 flutes; 2 oboes; 2 clarinets; 2 bassoons; 2 horns, 2 trumpets; timpani; strings; keyboard.
<i>Information</i>	For more information: Sheila M. MacRae smmoboe@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 Sheila M. MacRae smmoboe@gmail.com

Instrumentalists please bring your own music stand

Please copy and post.

CAMMAC READING

	<p style="text-align: center;">REQUIEM WOLFGANG AMADEUS MOZART <i>Reading may be cancelled. Please check Contact Coordinator</i></p>
<i>Date</i>	SUNDAY, May 24, 2020
<i>Time</i>	2 PM SHARP to 4:30 PM (Please arrive 15 minutes early to set up.)
<i>Conductor</i>	Eszter Horváth
	<p>Eszter Horváth grew up in the orchestra as a violinist and violist, and added choral singing in university. Originally from Hungary, she settled in Canada with her parents when she was 8, speaking Hungarian and German before learning English and French. Eszter started conducting in high school, and has been enjoying working with orchestras and choirs in Halifax and Toronto (including Orchestra Toronto, Hart House Orchestra, Nova Sinfonia, and the Nova Scotia Youth Choir). She is especially fond of combining her orchestral and choral experiences in choral-orchestral repertoire. She received her MMus in Orchestral Conducting from the University of Toronto in 2018, studying with Uri Mayer and Dr Gillian MacKay, and is a founding member of the Halifax-based professional a capella quintet Helios Vocal Ensemble.</p>
<i>Music notes</i>	<p>The Requiem Mass in D minor K.626 by Wolfgang Amadeus Mozart was composed in Vienna in 1791 and left unfinished at the time of the composer's death. Franz Xaver Sussmayer completed the work in 1792 and Robert Levin did so in 1991. We will read Levin's version</p> <p>At the time Mozart was writing the Requiem, he was also deeply engaged with the writing of two operas, "The Marriage of Figaro" and "The Clemency of Titus." When Mozart died he had only finished the "Introit" of the Requiem. The "Kyrie," "Sequence," and "Offertorium" were sketched and the last three movements remained unwritten.</p>
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Ave.) in Elliott Hall (enter from Heath St.)
<i>Singers</i>	SATB Chorus with Soprano, Alto, Tenor, and Bass soloists.
<i>Instrumentation</i>	Clarinets 1 & 2 in Bb; Bassoons 1 & 2; Corno di Bassetto 1 & 2 in F; Trumpets 1 & 2 in F, Trumpet 3 in Eb; Trombones 1, 2, & 3; Timpani, Strings.
<i>Information</i>	For more information: Tim Moody tim@timmoodys.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@timmoodys.com

Instrumentalists: please bring your own music stand.

READING REVIEW

Jenkins "The Armed Man: A Mass for Peace"

Matthew Jaskiewicz, Conductor

February 16, 2020

Submitted by Miriam Webster

Imagine it. A sunny, wintry afternoon in February. One hundred and one congenial strangers happily making room for each other and readying themselves for an epic journey called, **The Armed Man: A Mass for Peace**, by Karl Jenkins.

Maybe Matthew Jaskiewicz's singers who had joined us knew what was coming, but not me. I'm new to this one. I was about to be blown away. Mr. Jaskiewicz, our captain, took quick control and marched us through our paces. He had us on our feet and limbering up our vocal chords within minutes of taking the podium. He was Master of the terrain ahead. He was determined to lose no one to battle fatigue.

With a decisive rap on the snare, Stefan Hegerat called us sharply to attention. Alexander Katz was fearless at the keyboard. He let no one lag behind Jaskiewicz's fevered pace. Montserrat Saborio added tension with every percussion instrument she could reach. Julia Frodyma and Kai Leung drew us in with their fine voices. It was too late for retreat. We braced ourselves for conflict. The Battle Charge cried out! The room shook with the crash of every instrument. Shrill notes of panic cut through. Horrible, horrible. War is a curse. We cried out for peace.

The clouds of battle gloriously parted. The men's voices united like a monastery choir. Our cellist, Miriam Castellanos calmed our frayed nerves with her serene Benedictus. We began to breathe more deeply. Mr. Jaskiewicz had guided us marvelously through this epic maze of imagery and alarm, safely back home. Not quite back to earth yet myself, I remember marveling that the sun shone. It had just been so very dark.

What an afternoon! I had been called to arms, rallied forces with like minded people, run panic stricken into enemy fire, witnessed the bloodied battle fields, decried the evils of war and implored the God of the universe to bring us peace. This was a wonderful way to spend a Sunday afternoon; and such a bargain. - only \$6!

Thank you CAMMAC! See you again soon :)

[Miriam Webster was introduced to CAMMAC early by her parents, Nancy and Peter, who took her to Lake MacDonald one summer. Now that she is less consumed with the silly business of earning a living, fond memories have brought her back.]

CAMMAC TORONTO REGION

NOTICE OF ANNUAL REGIONAL MEETING (ARM)

The Annual Regional Meeting of CAMMAC Toronto Region will be held at the next reading which can be scheduled. The ARM will be held 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](#). 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). Rehearsals cancelled until BOAA reopens.

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. Mendelssohn, "Elijah". With the Toronto Sinfonietta; soloists Julia Frodyma, Jennifer Krabbe, Michael Nyby and Lyndsay Promane; and Iain Scott, narrator. Knox Presbyterian Church, 630 Spadina Ave., Toronto (south of Bloor at Harbord). \$30 at the door, \$25 in advance, \$15 students, 12 and under free. Tickets and information: 416-960-5551. www.oakhamchoir.ca **Saturday, April 25, 2020, 7:00 p.m.**

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 artist: Sharon Smith, vocalist. Yorkminster Citadel, 1 Lord Seaton Rd., North York, (Yonge & 401). Tickets \$10 at the door. **Saturday, May 30, 3:30 p.m**

North York Concert Orchestra, Music Director Rafael Luz. "Arabian Nights". Rodrigo, "Concerto di Aranjuez"; Rismky-Korsakov, "Scheherazade". Soloist Drew Henderson, guitar. Tickets at www.nyco.ca. Yorkminster Citadel, 1 Lord Seaton Rd., North York (Yonge & 401) **Sunday, June 6, 3.00 pm.**

North York Concert Orchestra, Music Director Rafael Luz, JURASSIC FUN. John Williams' *Highlights from Jurassic Park*, Dean Burry's *Carnival of the Dinosaurs*. Tickets at www.nyco.ca. Adath Israel, 37 Southbourne Ave, North York (Bathurst & Wilson). **Sunday, June 21, 3.00 pm.**

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

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