



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

TORONTO REGION NEWSLETTER

February-March 2021

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IN THE SPOTLIGHT:

STRAVINSKY'S CHORAL MUSIC

Submitted by Peter H. Solomon, Jr.

If COVID-19 had not led to the cancellation of scheduled CAMMAC readings for choir and orchestra, we were set in spring 2021 to perform Igor Stravinsky's masterpiece The Symphony of Psalms. So, this seemed like a good time to review the choral music of the master and to suggest pieces worthy of exploration by musicians and music lovers—activity that many of us have more time to pursue. Stravinsky wrote major works of this kind in each period of his long musical life—the Russian, the neoclassical, and the serial phases. The works always include instruments along with voices, though often in sparing and unusual combinations.

Here I will focus on four pieces of music—Les Noces (The Wedding), first performed in 1923 and the culmination of Stravinsky's Russian music; the Symphony of Psalms, 1930, perhaps the most beautiful of his neo classical pieces; the Mass, 1948, the most fully choral of his major works; and the Requiem Canticles, 1966, his last large composition.

Les Noces (The Wedding or Svadebka) represents to some observers, including me, the pinnacle of Stravinsky's Russian phase, a piece that is wilder than the Rite of Spring, though continuing in its vein. Not an opera and not a ballet, the work recreates the spectacle of a Russian peasant wedding, a sacrament that it depicts from the first preparations by women and men alike through the bride's departure from home and the celebratory meal. The reproduction of peasant singing (solo and group), including ritual plaints, is extraordinary, full of rhythmic vitality (and irregular rhythms), but also "prickly and ascetic" (to one listener). The style of singing is anticipated to a degree in the wonderful short work from 1917 "Four Russian Peasant Songs" (for four-part women's chorus accompanied by four horns). In Les Noces

too, unusual instrumentation reinforces the mood; the piece calls for four pianos and a wide variety of percussion instruments (at least six players).

There are many fine recordings of *Les Noces*, conducted for example by Leonard Bernstein and by Pierre Boulez, but there is also a special rendering by the Pokrovsky Choir of Moscow that specializes in “authentic” performance of Russian folk music. This group imposes on Stravinsky’s stylized rendering of peasant song its experience with reproducing actual peasant singing, and the result is memorable. The recording is available through Youtube, as well as on CD. For another fine performance with visuals as well as audio, making the unusual instrumentation especially vivid, listen to the Valery Gergiev version (also on Youtube). Another option is listening while following the score on the screen, through yet another Youtube link. The full score of Les Noces is also available in an inexpensive Dover edition.

In the main Stravinsky’s compositions in the 1920s developed his new neo-classical style, and were mainly instrumental. But in 1926 the composer rejoined the Russian Orthodox church and started writing short a cappella liturgical pieces. When approached by conductor Serge Koussevitzky with a commission to write something to commemorate the fiftieth anniversary of the Boston Symphony Orchestra, Stravinsky himself suggested a religious piece for chorus and orchestra, something he already wanted to try. The result would be the Symphony of Psalms.

As choral writing, this is undoubtedly the composer’s finest work, featuring a lot of polyphony including fugal counterpoint and offering slow-moving stately music of harmonic depth and sheer beauty. There are reminders of his earlier music, in the form of shifting accents and ostinato rhythms, but the mood is always religious and there is much calm. Once again, the orchestration is distinctive. Though the orchestra is large, calling for inter alia for five flutes, four oboes, four bassoons etc., there are no clarinets and no upper strings, only cellos and double bass, so that the passages for instruments alone have an edgy acid quality. All the same, when the chorus is singing, the accompaniment is spare. The second part of the piece features a double fugue (with different fugues in the orchestra and choral parts), but the heart of the piece is the third part, the moving setting of Psalm 150, which Stravinsky composed first.

Especially good recordings of the piece include those conducted by Karel Ancerl, Michael Tilson Thomas, and John Eliot Gardiner, but there is also a fine performance conducted by Igor Stravinsky himself and featuring the Toronto’s Festival Singers and the CBC Symphony Orchestra. On Youtube the recent performance of the Netherlands Radio Choir and orchestra can be recommended, along the version with score. (Avoid the recording by Pierre Boulez).

Our third major choral work by Stravinsky is his Mass for Mixed Chorus and Double Wind Quintet, with the Kyrie and Gloria drafted by late 1944, but the work as a whole was completed in 1948. This is actually a mass meant for liturgical use in the Roman Church, of which Stravinsky had recently become a member. Although still considered a product of Stravinsky’s neo-classical period, the work might well be described as neo-medieval, as large parts of the four-part work feel chant like, and the work uses extensive melismata. This is an austere and beautiful work dominated by the chorus, largely homophonic and using bitonality. Stravinsky calls for boys to sing the upper parts, though this is rarely done. There are even a

cappella passages, though most of the time instruments play to ensure that singers stay on pitch. The orchestra is spare indeed, calling for two oboes and one English horn, two bassoons, two trumpets, and three trombones (again no clarinet and also no flutes). While Stravinsky claims to have followed the example of Mozart's shorter masses, he was clearly influenced even more by older music. Stravinsky's collaborator Robert Craft recalled the composer's immersion at the time of composition in works of Guillaume de Machaut and Jacopo da Bologna. (Stravinsky's interest in the early baroque master Carlo Gesualdo, some of whose work he completed, started even earlier).

Two performances on Youtube make good introductions to the work—the one with score (RIAS Kammerchor); and another from the Eastman School. Among the better recordings are those led by Philippe Herreweghe and Edward Higginbottom.

We come finally to Stravinsky's serial phase, during which the bulk of his music was religious and vocal, and often choral in nature. Choosing a piece to highlight is not simple, as there were a number of candidates, including the Canticum Sacrum that was composed for performance in Venice at St. Mark's Cathedral. There is also his striking contribution to settings of the Lamentations of Jeremiah, the Threni: id est Lamentationes Jeremiae Prophetarum. The latter work has more extensive solo passages than those for chorus, which mainly vocalizes the Hebrew letters that organize the piece, but at least to Walsh this is still a choral piece. I chose instead the Requiem Canticles, the last major piece that Stravinsky wrote, one with four choral sections (along with two vocal and three instrumental).

But first a word about Stravinsky's serial music. Although its main source of reference is Anton Webern, whose economical writing dovetailed with Stravinsky's own inclinations in the latter parts of his career, Stravinsky's serial pieces are different and recognizable as his own work. Partly this reflects continuities with earlier non-serial works, including the use of ostinatos and other typically Russian techniques (a theme developed by musicologist Richard Taruskin at the end of Stravinsky and the Russian Traditions). Partly this reflects original contributions of the master to serial technique, including his new and unique construction of tone rows and combinations that produce recognizable harmonies. To the author of Stravinsky's Late Music, Joseph Straus, Stravinsky went well beyond the founding fathers of serialism to write a whole series of unique pieces, which deserve far more attention than they have received so far. Another aspect of this Stravinsky's late serial religious works is a connection to music of the Renaissance that the composer heard and studied in this period of his life. In this he was not new. His friend and now serial composer Ernst Krenek had written a book on Johannes Ockeghem, and his model Webern had prepared an edition of music by Heinrich Isaac as his doctoral dissertation.

The Requiem Canticles (1966) is a short and concentrated work (fifteen minutes in total) of nine sections, for alto and bass soloists, chorus, and an orchestra that features four flutes (including an alto) and has no oboes or clarinets. It represents a partial setting of the Catholic requiem with six vocal sections (four for chorus) and three instrumental ones. While each short section is unique in character and mood, the overall effect of the piece is riveting, and to some listeners this is Stravinsky's masterpiece, at least of the serial period (although the ballet Agon makes a worthy competitor). From the opening ostinato in the lower strings to the calm homophonic choral passages, to the vigorous tuba mirum for bass solo, and so on, the

piece is clearly Stravinsky's. He was eighty-three at the time of composition, and although written in memory of Helen Buchanan Seeger, the piece was performed five years later at Stravinsky's funeral. Like Mozart, Igor Fedorovich wrote his own requiem.

I recommend listening to the Youtube version with the score (performers not given), as this makes the unusual combinations of instruments and voices especially vivid. Another performance worth exploring is by choir and orchestra from Torino.

LINKS

Les Noces	Pokrovsky Gergiev with score	https://www.youtube.com/watch?v=0bzbqV6lv0a0 https://www.youtube.com/watch?v=QAXanZ1B7wI https://www.youtube.com/watch?v=gNBDJNHeZmo
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Symphony of Psalms

Netherlands Radio with score	https://www.youtube.com/watch?v=AEx9NxFJ09Y https://www.youtube.com/watch?v=VUSfrgPQjRM
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Mass	Eastman with score (RIAS)	https://www.youtube.com/watch?v=QhSOTVQ20Pg https://www.youtube.com/watch?v=iRi_MDv_ks0
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Requiem Canticles

with score Torino	https://www.youtube.com/watch?v=HzR6NK2YMwE https://www.youtube.com/watch?v=2TCAY-Fg3SU
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OF NOTE:

INTERVIEW WITH GEORGE MEANWELL

<https://linktr.ee/Meanwell>

Submitted by Sheila M. MacRae

Since Stravinsky is one of the foci of this issue, I want to ask you about your first experience playing the Rite of Spring. Was this a formative experience for you, and if so, in what way?

Sadly, I have never actually played the *Rite of Spring*. However, the very first time I performed as a professional cellist was the opening concert of The Winnipeg Symphony's 1980-81 season, with Stravinsky's *Firebird* on the programme. Due to some confusion the contractor only reached me on the phone the evening before the concert, so I only had time to collect the music and go through it a few times before the dress rehearsal and concert the following day. At the time I had hardly any orchestral experience, so the unfamiliarity of every aspect of the situation - white tie and tails, colleagues, conductor, building, audience - was heightened by the fact that the *Firebird* is a famously difficult score that I had had effectively no time to prepare. In any event, it went ok but the takeaway definitely was: I really like Stravinsky, but get me the music earlier.

Your musical career began as guitarist in the Toronto folk trio Short Turn. You were an orchestral cellist in Canada and England, and became founding cellist, guitarist and mandolinist of Quartetto Gelato, and NPR's Debut Artist of the Year (1996). Should we think of you as a true fusion artist, working across musical genres? In your experience, is each form of musical expression separate, or does one musical genre inform the others?

The experiences I have had in different contexts (church choirs, a piano trio tour of Portugal, Quartetto Gelato, busking outside Honest Ed's, playing guitar and my own songs at an open mic, playing mandolin in a gala concert of Boulez works under the baton of the composer) confirms my belief that the thing we call music manifests itself in infinite ways. All these ways draw from each other, and influence each other to a greater or lesser extent, so in a sense all music is fusion music, from the folk music in Haydn string quartets to the Baroque homage that is *A Whiter Shade of Pale*, and consequently every style of music one plays or hears will influence and inspire every other style, however subliminally.

In addition to playing and singing in different genres, you play many and varied instruments - cello, guitars (acoustic, classical, electric, steel, and bass); banjos; fiddle; mandolin; concertina; accordion; recorders, harmonicas; piano. Is there one instrument or group of instruments, on which you feel you can express your inner voice best? Why?

This is a long list of instruments. I do not claim to actually “play” them all, because that requires a definition that varies by situation. Better to say that I have on certain occasions been paid to make a sound while holding onto different instruments, which is a slightly lower bar.

I have always, from the first time I heard his work as a child, loved Bach, and of course this love has only grown. After so many years I am still on an almost daily basis staggered by the grace and ease with which he writes. For me he exists in a category of one. The sonatas and partitas for violin defy belief and beggar description. He also wrote six suites for unaccompanied cello, and that has been the mainstay of my practice on that instrument through the years.

The metaphor of an electrical cord and socket is a useful one - you plug in the cord, and the light goes on. I’m not sure I have an “inner voice”, but I know that what continues to draw me on is sound itself - whether a bow on the string, or breath through a recorder, fingers on a drum or banjo - it is just so amazing to me that there is sound, and I am helplessly addicted to the magic of its production. Sound plugs me in. The different instruments shine like different coloured bulbs.

I would like to ask you about your music as a singer songwriter. I have recently heard your beautiful song “Late”. Can you tell us what inspired you to write this work? Was this typical of the creative process for you? What are one or two favourites that you have composed, and why are they favourites?

Thanks! I’m glad you like it. I am not a very prolific songwriter, by most standards - I’ve recorded maybe forty songs over the years, and there are not very many more that I still would perform now. I tend to write a song at the point where the falling curve of my desire to write a good song intersects the rising curve of my desire to write any song at all!

The immediate stimulus for “Late” was the so-called Boxing Day tsunami in the Indian Ocean in 2004, although there is hardly anything remaining in the finished song that would suggest that. It lingers in the first couplet “Caught in the rain in a terrible state / He checks that his tie and his jacket are straight” before moving on to being almost entirely about dining as a metaphor for the attempt to respond to disaster.

A completely unrelated challenge I set myself early on in the writing of the song was that I decided to have the last word of every line in the song rhyme. This has nothing to do with the images of the song, but does have to do with a sort of extreme effort to impose order on chaos, which is what rhyming is always anyway. I think that to make something meaningful you need something to offer resistance.

The title comes from the refrain “This evening let’s eat a little bit late” which is the kind of mild understatement you can pull out when something unusual or disorienting or terrible has happened. So what evolves is a song about quite serious things; And the very restricted rhyming scheme is a kind of dam meant to contain them. As a result, the listener is perhaps a little off balance.

<https://georgemeanwell.bandcamp.com/track/late>

I wrote a song more recently that came out of the increasing work I have been doing in theatre, and that contrasts in a number of ways from how I usually write. I was asked to join the Blyth Festival for two productions in the summer of 2017, one of which was a play with music treating the self styled “Pigeon

King” Arlen Galbraith, who in the mid 2000s defrauded farmers in Canada and the midwestern United States in a pigeon breeding Ponzi scheme. The play was a collaborative co-creation involving a group of actor/musicians, of which I was one.

One of the songs I contributed to the show was “Well, Well”. It’s an interesting challenge to write for a project (“applied” writing, I guess you could call it) where telling the story takes priority over letting the song go where it will. In my experience I end up writing a song sort of half way between what the play needs and what I would have written for myself, and if it’s good enough, the powers that be will forgive me.

I began this particular song one spring day a week or so before I went to Blyth. I had gotten as far as an approximate tune and the first line of the lyric (“Look at those birds up there”) before being forced to abandon it as I was preoccupied with learning enough piano to music direct the jazz combo in the other show I was in that summer, Mr. New Year’s Eve, the Guy Lombardo Story. (I had studied piano intensively at the Conservatory in the early seventies, but this was forty years after the fact.)

It was only when we were in rehearsal for Pigeon King in August and everyone was bringing in their beautiful songs that I panicked and said “Wait, I have a sketch here somewhere on my phone!” Which I played - and discovered worked, and then that evening wrote the rest quite quickly, helped greatly by having at that point learned something about pigeons and the play we were writing. I’m happy with how it turned out, and happy to have my cast mates help sing it. The production was mounted twice in Blyth, and most recently at the National Arts Centre theatre in Ottawa in 2019. The full song actually was never heard in the show; exigencies of plotting and dramaturgy meant that the first and second verses were sung in the show the first year, and the first and third verses were sung in subsequent years, after the play was reworked. With all three verses the song stands alone as a précis of the arc of the narrative.

<https://thepigeonking.bandcamp.com/track/well-well>

Because I’m a songwriter, I tend to write incidental music for theatre a little bit eccentrically. Normally if the director wants twenty seconds of music, the composer writes twenty seconds of music. I tend to write a whole tune, or song, even though only a small part of it may end up being heard as a cue in performance. I like to think that some sense of the whole tune still reaches the audience, like a whale seen through a porthole.

For many years, you have been very active at Stratford. Can you please tell us how you got started, in Jacques Brel is alive and Well in Paris? Which Stratford plays have you enjoyed being in most, and why?

The connection to Stratford can be traced back to 1989 when I was hired as a cellist to play in the orchestra of the Toronto production of The Phantom of the Opera. At the time (hard to imagine now) there were so many big musicals running in Toronto that the orchestra contractors, who normally proceeded by hiring people familiar to them, had run out of people to call and so had to hold auditions for the twenty-nine positions required by the Lloyd Webber score. We had just arrived back in Toronto after eight years in Winnipeg and Cambridge, UK. I heard about the auditions from the oboist and subsequent Quartetto Gelato partner Cynthia Steljes, who I had met touring with the Royal Winnipeg Ballet orchestra, and got

one of the two cello positions. The callback audition interrupted a week long baroque course I had signed up for that Tafelmusik principals were running in Waterloo, so it represented a significant fork in the road. Rick Fox was first keyboard / assistant conductor in the Phantom orchestra, and in the course of the four years that I played the show he learned that I also played guitar. Twenty years later in 2009 he had become the music director at the Stratford Festival, and had the idea of reworking the late 60's off-Broadway Brel show, which had been originally scored for a pop ensemble, into one with a quartet of musicians playing acoustic instruments in a style closer to Jacques Brel's own. He asked me (cello and guitars), Anna Atkinson (violin and accordion), and Luc Michaud (double bass) to join Laura Burton, a pianist and conductor already with the Festival, to play his new arrangements on stage in the Tom Patterson theatre for the extraordinary cast of Brent Carver, Jewelle Blackman, Mike Nadajewski, and Nathalie Nadon. It was an astonishing and life changing introduction to the theatre for me.

Since then I have been in six other productions at the Festival (and was to be in another in 2020), all of which have called for me to be a musician on stage. I've always loved text (and Shakespeare, of course), and being asked to participate in a rehearsal hall with actors, directors, stage management and crew of the highest calibre has never failed to create a heady mix of emotions for me. Another high point was Shakespeare in Love in 2016. A wonderful Lee Hall play, the legendary Declan Donnellan directing, a great composer in Paddy Cunneen, a delightful company, and the opportunity to speak text (I had a scene with Tom McCamus!) for the first time on a Stratford stage, as well as playing cello, guitar, recorders, fiddle, button accordion, and hurdy gurdy (and singing counter tenor). A full plate, challenging and completely absorbing throughout every performance.

Is there a symbiosis between Stratford's actors and musicians?

I can't speak for others, but in my experience as an on stage musician I am certainly inspired by actors (many of whom are of course very fine musicians), and they seem happy to have live music as part of the storytelling. In Chris Abraham's production of "The Taming of the Shrew" each performance began with Deborah Hay singing to my accompaniment on lute. A beautiful way to start a show.

Would you be willing to tell us the story behind "The Easy Straight"?

"The Easy Straight" is a CD/DVD I recorded in Stratford towards the end of the 2012 season with several brilliant musicians I am fortunate to call friends: Anna Atkinson (voice, violin, accordion), Ian Harper (reeds), Mike McClennan (double bass), and Graham Hargrove (percussion), all of whom were working at the Festival that season, and the Toronto guitarist Eric St-Laurent, whom I had first met a few years previously through a connection made at an open mic session at the Free Times Café.

One of the features of working at the Festival is that there is lots of time after performances for late night cabarets (formal or otherwise) or simply living room decompression. We had all spent a lot of time playing together by this point, both on and off stage (Ian had introduced me to Celtic music after I acquired a concertina for The Pirates of Penzance that year; we had supported Anna in her own series of concerts in Stratford) and I had an idea that we could make a recording that would capture in some way the quality of those wonderful late nights. We would record together in full takes and accept any vagaries of

performance as the price worth paying for that intimate immediacy. We decided on a list of my songs, booked Factory 163 (a warehouse space in Stratford) for two evenings, and recruited Festival sound technicians and friends Andy Allen, Mike Walsh, and Jennifer Schamehorn to record audio and video. Going into the process, I kept my expectations in check; there is never any certainty in these undertakings, and there are always innumerable confounding variables. I told myself I would be happy to end up with one usable video. In the event, the stars shone on the project, and nothing interfered with Andy, Mike and Jennifer capturing my friends as they draped the most beautiful materials on the wooden hangars of my songs.

There are ten tracks on the CD. Nine are unedited single takes (the tenth and last track required a small edit due to the fact that the - English, since you ask - concertina, a completely counterintuitive instrument, was still new to me). All these performances will always be definitive for me, and I feel very fortunate to have this snapshot of that magical time, ambient thunder and all. The title of the CD comes from the third track, a banjo tune I had written the previous year which was used for the bows music of *The Grapes of Wrath*. "The Easy Straight" is a phrase from a eulogy within the play.

Video playlist here: https://youtube.com/playlist?list=PLA1A4n4KGtvQ5grHE9fS2yZOaY1CFVT_k

Without being modest (you are reputed to be very modest), could you please tell our readers about solo performances, either at Stratford, or elsewhere? Do you have one that stands out, and why?

Modest? Shucks. I have had many happy experiences of playing my own songs at various places including Hugh's Room. Being able to perform such an evening with Tom Rooney and Michael McClennan two years ago in the Festival theatre lobby was magic. Needless to say, the other musicians I've been able to collaborate with make solo a relative term. But as an absolute term...

Revel is a coffee shop in Stratford which is a much loved meeting place, due both to the excellent fair trade coffee and pastries and the welcoming generosity of its owner Anne Campion. Ian and Mike and I with Anne's blessing had gotten into the habit of playing Irish music on the patio while we had our morning coffee, and in the summer of 2015 I asked Anne if she would mind if I did a midweek morning concert - inside - of one of the Bach cello suites. She graciously agreed, and so on July 15 at 11:30am I played the sixth suite for a small but attentively caffeinated group. Both I and the audience were pleased with how it went, and so I continued in the following years to work my way - not in order - through the suites, some of which I had performed previously, and some of which I had not. I am still glad that I started with the most technically challenging one! The suite that remains is the fifth in C minor, which calls for the top string to be tuned down a tone. It is rarely performed with this adjustment, and I look forward to the day when I can complete the cycle.

It is a perfect situation to perform in. The closer the listener is to an instrument, the fuller the representation of that instrument is that reaches the listener's ears. I have always been disappointed in hearing a cello played in chamber music settings, even in small halls - piano trios especially, to say nothing of concertos.

I know what the cello sounds like under my ear, and your readers may be surprised to learn that it is not, in fact, almost inaudible. Well, unless you're in a pit orchestra.

The other thing that communicates in small spaces is the physicality of performance - the extra sounds – noises - that accompany performances, and the direct connection between the gesture and the music.

And lastly, performing in a coffee shop connects these now three hundred year old suites of dance music written by one of the most remarkable humans ever to have lived to their roots in the simplest and most direct expressions of movement and celebration.

I also should mention that Graham Abbey attended that first performance of the sixth suite, which led him to invite me to write and perform music for four subsequent productions of his Groundling Theatre company, another amazing opportunity.

What are your ideas on recording versus live music?

Some of your readers may remember the 1981 French film *Diva*, which is set in motion by an opera star who refuses to record, and record executives who pursue a bootleg recording of one of her performances. The late Brent Carver recorded an album which he never released, although he is heard on other musical theatre recordings. Quartetto Gelato briefly considered not recording, but it was a time when one could still sell CDs (cassettes!), so of course we did.

The reality is that while nothing replaces live performance, being in a room with the originators of the sound, recordings come very, very, close. Especially when the artist in question is a continent, or a century, or a pandemic, away. [Brent Carver: https://www.nfb.ca/film/brent_carver_home_through_the_night/]

Why is being a musician so important to you that you have dedicated your life to music?

I actually came to the realization that I was someone whom people thought of as a musician very late. Although I grew up in a musical household - we sang Latin graces in three parts at dinner(!) - I didn't have any immediate examples of professional musicians in the family. I began playing guitar and cello at approximately the same time (around Grade 6 - THANKS TO MUSIC EDUCATION IN THE SCHOOLS), and the latter suffered from my preoccupation with the former. I actually quit cello at the beginning of Grade 13, and didn't start again until four years later, when, after dropping out of Chinese Language and History studies at McGill, I began taking piano lessons at the Royal Conservatory, first from Pat Lemoine, and then from Patricia Blomfield Holt. Near the beginning of these studies, I had a sort of conversion moment where I suddenly realized that however quixotic or ill-advised this decision was, I had to find a way through life that kept me immersed in music. This led me back to the cello, and lessons with Marcus Adeney and David Hetherington. They, and smiling stars, put me on a path that led to the opportunities I have been fortunate to enjoy.

But still, today, even as I type this, I am always happier playing an instrument - creating sound, experiencing my physical connection to it - than not, and my sense of well-being is very closely tied to

that experience, and the experience of making music with others, which in the present constraining moment I feel very acutely.

What should we, or might we, have asked? What should we know about George Meanwell that has not yet come out through these interview questions?

Thank you for this opportunity to publicly count some of my blessings.

As should be obvious, I was born into privilege as a straight white cisgender man, with supportive parents, and a supportive spouse, and, as such, I have enjoyed benefits and opportunities not afforded to others in more difficult circumstances who are as, or more, talented than I am. I am doing my best, but certainly not everything I could, to address these inequities in our profession, and our society.

I'd like to acknowledge that I live in Toronto, the traditional land of the Mississauga, the Mississaugas of the Credit First Nation, the Anishinabewaki, and the Haudenosaunee. I was born in Windsor on Treaty 2 land, and have summered on lands of Treaty 29, and Bond Head and Robinson Huron Treaties.

My childhood was steeped in a romanticized and paternalistic view of First Nations peoples which masked, and continues to mask, a harsh reality. An example of the disconnect I lived through is that my mother, thinking it was a good thing she was doing, bought fundraising Christmas cards from the Grenfell Mission in Labrador whose residential schools I later learned were among many sites of abuse throughout the country. I have been helped in my understanding of these and other issues by a number of Indigenous writers, among them Cherie Dimaline, Alicia Elliott, Lee Maracle, Tanya Talaga, Katherena Vermette, and Jesse Thistle.

An immediate, substantial, comprehensive, and effective investment in clean drinking water for all First Nations people would be a good place to start in redressing these and other injustices.

NEWSLETTER READER FOLLOW UP ON

THROAT SINGING ARTICLE (DR. BEAUSOLEIL)

The Newsletter received a comment from Alberto Behar, P. Eng., C.I.H., INCE Bd. Cert. With respect to the January- February 2020 article on Indigenous Singing by Dr. Rachel Beausoleil, Behar noted the connection between the North American tradition of throat singing and that art form in other parts of the world. He referred to an article he authored with a student on Mongolian throat singing. He also referred to Wikipedia, which lists Throat Singing in Asia (Tuvan and Tibetan) as well as in Europe (Sardinian). Under Duet Singing (such as the Inuit style), Wikipedia also notes the Rekuhara form (earlier practiced by the Ainu of Hokkaido.)

Newsletter Editor

SCHEDULE OF READINGS

Submitted by President of CAMMAC Toronto Region, Gerald Martindale

Because of the COVID-19 virus, readings will not be held in January and February. The Management Committee hopes that readings may be held in April, May and June depending on the health and safety guidelines in place at that time.

CAMMAC AND TORONTO REGION **LINKS**

1977 National Film Board Documentary Film

(Courtesy Kim Duhaime, CAMMAC National)

<https://www.nfb.ca/film/harmonie-fr/>

Wilk Family Trio

Submitted by Roland Wilk

Trio Pathétique by Mikhail Glinka (1804-1857)

https://youtu.be/fG_3HmxNeRI

Artists:

Clarinet - Gideon Wilk

Bassoon - Roland Wilk

Piano - Marion Wilk

Untitled Ensemble

Submitted by Elizabeth Brown

Website: <http://www.untitledensemble.ca/>

Main Channel YouTube

https://www.youtube.com/channel/UCmSMk7kKAZYYi_UqOOnML5g?view_as=subscriber

Utter Zoo Part 1 by Emily Shapiro on SPO's YouTube: https://youtu.be/BV8eU_HAfc0

Utter Zoo Part 2 by Emily Shapiro on SPO's YouTube: <https://youtu.be/ExKTIRMOjP8>

Comic Carnage by Chris Sivak playlist (premieres happen on Wednesdays at 6:30pm EST): <https://www.youtube.com/playlist?list=PLgSvGlyTxaLv8PzcVgi5N74mfTP6TCsx2>

WHAT IS CAMMAC?

CAMMAC (Canadian Amateur Musicians/Musiciens amateurs canadiens) is a National organization with regional sub-groups in Montreal, Ottawa and Toronto. CAMMAC helps amateur musicians of all ages (both singers and instrumentalists) improve their abilities by offering programs which allow them to make music together in a relaxed and non-competitive environment under the guidance of qualified professional musicians. The CAMMAC Music Centre, in the Laurentian Mountains just North of Montreal on Lake MacDonald, offers seven summer workshop weeks as well as other activities during the year. We also offer online programming and classes throughout the year. It is possible to rent the centre's facilities for events.

TIME ON YOUR HANDS?

**DO YOU WANT TO CONTRIBUTE TO THE NEWSLETTER AS A WRITER
EDITOR OR PROOF-READER?
CONTACT THE NEWSLETTER EDITOR.
SEE MANAGEMENT COMMITTEE
LAST PAGE OF THIS EDITION FOR CONTACT INFORMATION**

PLAYING AND SINGING OPPORTUNITIES

TEMPO 2019-2020

Toronto Early Music Players Organization

"The Toronto Early Music Players Organization (TEMPO) holds nine Sunday afternoon meetings between September and May. We play under the guidance of a professional coach and welcome intermediate and advanced recorder and viol players. Due to restrictions on gatherings because of Covid-19, all the sessions for 2020-2021 will be held online. Please refer to our website for details on how to participate: <http://tempotoronto.net>."

CONCERT 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.

Join **Amadeus Choir of Greater Toronto** for our annual Celtic celebration *Songs from a Celtic Heart*, virtually this year. Music from Cape Breton, Newfoundland, and the British Isles! Featuring pre-concert and post-concert activities, and fundraising opportunities including raffle prizes and a 50/50 draw.

Tickets are available from February 1, starting at \$10 on Eventbrite at www.eventbrite.ca/e/129942414259 . For more information, please visit www.amadeuschoir.com/songs-from-a-celtic-heart

Saturday, March 20, 2021 at 7pm

**Next CAMMAC Newsletter deadline
No newsletter materials including Playing Opportunities, Concert Notices or links
will be accepted after March 15, 2021**

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 2020 – 2021

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*Toronto Region Representative to the CAMMAC Board of Directors