



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

**TORONTO REGION NEWSLETTER**

*April May June, 2021*

<u>In the Spotlight:</u> Online lessons	1	Schedule, Reading April 18	13
<u>Of Note:</u> Sweetwater	5	Playing and singing opportunities	17
<u>Feature:</u> <i>Suspended Doorways</i>	9	Concert Notices Newsletter Deadline	18
<u>Feature:</u> Untitled Ensemble	11	Management Committee	19

## **IN THE SPOTLIGHT:**

# **ARE ONLINE LESSONS HERE TO STAY?**

*Submitted by Blair Mackenzie*



*January 18, 2021. Jasper Fay's violin lesson*

Thanks to COVID, the Mackenzie household (Kathleen and Blair) tripled in size for much of the past year. Our 'bubble' expanded over time to hold our two sons, our daughter-in-law and our grandchild (plus an extra dog.) We have learned a lot about living together as a three-generation family. Having a mutually agreed daily schedule, and sticking to it, is key! Our house is now a giant mess from top to bottom, but it is mostly a happy sort of a mess, and certainly a busy one.

An indirect consequence of COVID is that our home has been turned into a three-generation music conservatory. Seen above is Jasper, age 4, taking a Suzuki violin lesson online. His mother and father, both professional musicians, teach music at different universities while also teaching private students. All of our son's teaching is now taking place online. Our daughter-in-law teaches in a mixed online / in person teaching environment. Grandfather, i.e. yours truly, is once again taking violin lessons...online. What can be learned from all this activity?

### *Important things do get lost*

There is much the teacher cannot do in an online environment. The teacher cannot check the student's instrument or make adjustments to it. The teacher may not be able to detect and correct small but important flaws in how an instrument is being held. The teacher may not be able to play simultaneously with the pupil. This limits the ability of the teacher to (amongst other things) communicate the difference in energy level between a pedestrian reading of a piece of music and an emotionally intense, fully committed reading. For teachers who have a dedicated teaching studio, the studio provides a teaching space in which the student is removed from the home environment and has few if any distractions. When students are in their own home environment, distractions and background noises may be everywhere.

The younger and/or less advanced the student is, things can paradoxically be easier and harder at the same time. Some issues that younger students need to address (e.g. basic rhythm and pitch issues) are easily heard in an online environment. However, the younger the students, the more help they will need with positioning the camera properly or using the technology effectively. It's exactly the other way around for high level students.

### *Technology plays a big role*

In an online teaching environment, having the right equipment is important. The student will often benefit from a large screen, perhaps even using a wide screen television as the monitor. Especially for younger students, when the teacher's head appears life size or close to it, the teacher will seem to be more present. The teacher should have a good quality video camera. For many applications, the camera needs to be on a tripod capable of holding the camera pointed at an acute angle or downwards, e.g. towards a keyboard. For best results, a more advanced student needs to have a good quality tripod-mounted video camera of his or her own. More on this below! Ideally, each participant needs a decent microphone. A camera which has been designed to optimize sound quality is ideal; a Q4N Zoom camera is one example.

The speed and the stability of the internet connection are crucial issues. Problems with speed and the stability of the connection can cause an otherwise smooth teaching session to become a frustrating exercise

when transmission is slowed or interrupted at critical moments. For both the teacher and the student, having a stable, wired connection to one's router will almost certainly be better than using a wireless connection. Experience suggests that having a stable, wired connection to the router at both ends will be even more important than the quality of one's camera and microphone or having a fast connection.

*The benefits of online lessons can be remarkable:*

*Students see and hear themselves performing*

In an online teaching environment, once the student is competent enough to operate the technology, he/she may be asked to video record himself or herself playing. This video will be shared with the teacher ahead of the lesson. Not all teachers do this, but there are very good reasons to try it. For starters, doing so avoids the loss of quality inherent in live transmission of the student's playing. More importantly, from the student's perspective, recording oneself and studying the video is an incredibly powerful learning tool. Too many of us who are older have stumbled through our musical lives never having experienced this. It is one thing to be told by a teacher that one is slouching, but seeing is believing and creates a mental image that will not be forgotten. As one progresses on an instrument, video recordings can create a record of clear and unmistakable progress. This, in addition to being a powerful teaching tool, is a real confidence builder, and a spur to greater achievement.

*Students may be better prepared for their lessons*

No student who is even moderately conscientious wants to send his or her teacher a video that contains problems that the student can identify and fix on his or her own. The student may re-record, perhaps several times, until he or she is comfortable with the recording. In the course of doing so, the student will almost inevitably identify and self-correct some issues. This too is a powerful form of learning. Problems that we identify and fix on our own can be some of the best, most satisfying and most indelible learning experiences we ever have. This also frees up lesson time to work on issues that students *cannot* resolve on their own, maximizing the effective use of the teacher's time.

*Students and teachers can record and review entire lessons, frame by frame*

How many times, when taking a lesson as a student, have you asked to stop the lesson to take notes? Or later regretted not taking them? Yes, you can take a recording device to a traditional, face to face lesson and keep a record that way, but the technology used in online teaching can easily record the entirety of the lesson for both student and teacher. The recording function is built into (for example) Zoom. And such a recording is very easy to review, frame by frame. Here is a link to Jason Haaheim, principal timpanist of the Met Opera orchestra, talking about why he thinks that it's critically important to review (and, in his view, transcribe) lessons after the fact: <https://bulletproofmusician.com/jason-haaheim-on-deliberate-lessons-and-how-to-become-a-better-teacher-to-yourself/>.

### *More choices for teachers and students alike*

In an online learning world, if your dream is to become adept at bluegrass guitar and you need a teacher, the world is at your doorstep. Likewise, if you are a bluegrass guitar pro looking to find more students. This is especially a boon for students and teachers who choose to live in smaller communities. Depending on how far afield you look, time zone differences may get in your way, but little else. Students and teachers who wish to travel need not interrupt their scheduled classes – so long as they are going to a place where they can play their instrument. Payment for lessons can easily and securely be made and received online. Finally, no one has to travel, a definite consideration in a Canadian winter.

### *There are workarounds for some of the problems*

Teachers can learn techniques that will greatly help improve an online learning environment. With practice, and with the camera positioned close up, the teacher can comfortably demonstrate finer details of fingering and related issues almost as effectively as if the student were present in person. Teachers can replace simultaneous playing with the teacher and student alternating in playing short phrases and excerpts over and over, back and forth. Alternatively, Jamulus is one example of free, open source software that enables quite a good approximation of synchronous playing. At Wilfrid Laurier University, Jamulus is being used to allow entire ensembles of musicians to play together.

Noise in the student's home environment can usually be addressed somehow. Where an instrument is portable, students can try to move the location of their lessons to a quieter area of the house. Even a furnace room might do. In winter months you might want to turn the furnace off temporarily to reduce background noise, but if you do, remember to turn it back on at the end of the lesson! Been there, done that.

Teachers may find other advantages in online teaching, including things like the built-in whiteboard tool in Zoom, as well as its share screen function, which makes it easy to share a relevant recording or resource in the lesson.

### *Online music lessons are here to stay*

Where learning to play an instrument is concerned, online lessons are never going to fully displace in-person learning. The benefits of face to face, in person instruction are undeniable and crucial. But distance or online learning has huge benefits too. The benefits are ones that many of us have been slow to recognize or take advantage of. It's time to embrace them.

*Article by Blair Mackenzie, with invaluable additions from my son Graham Mackenzie (oboe)*

**OF NOTE:**  
**THE SWEETWATER MUSIC FESTIVAL**  
**SURREAL OF 2020**

*Submitted by Frank Nevelo*



Edwin Huizinga’s first year as music director of the Sweetwater Music Festival in Owen Sound was faced with the challenge of holding this festival safely in an ongoing COVID-19 pandemic. In order to reduce audience sizes, the festival was extended an extra day and a half to allow more concerts to be held. The number of performers and luthiers was also cut to about half the normal number. Concerts were shortened to last about an hour and were held entirely outdoors. Appropriately-spaced seating places were marked with foam plastic tiles, and audience members had to bring their own chairs or use whatever outdoor seating was available. Alternate protected venues were arranged in case of rain. This entirely new experience was renamed Sweetwater Surreal.

There were only four musicians at this year's festival. On violin were Edwin Huizinga and Marc Destrubé. Keith Hamm was on viola and Julie Hereish was on cello. They presented a number of string quartets, including Haydn's Opus 76 No. 1 in G major, Claude Debussy's quartet in G minor, Beethoven's Opus 18 No. 2, and Mozart's Opus 10 No. 15 in D minor K. 421. Works by the Danish String Quartet founded in 2002 were also featured, including *The Dromer*, *Staeddelil*, and the *Polska* from *Doretea*.



There were matched duo performances of a Jean-Marie Leclair sonata for two violins, and Sergei Prokofiev's sonata for two violins in C major Opus 56. Other duos included Zoltán Kodály's duo for violin and cello Opus 7 from 1914, Witold Lutoslawski's 1952 duo for viola and cello "Bukoliki", the duo by Walter Piston for viola and cello from 1949, and "Grotesque" for viola and cello by Rebecca Clarke from about 1916. To

round it off, there were some solo performances of unaccompanied works by J.S. Bach including the partitas and cello suites. As there were only four musicians preparing repertoire to last for four days, it was inevitable that some pieces had to be played more than once. Repetition is good for musicians, but it is especially useful in the Leclair duo written in two matched parts for two violins, where the bass line is produced from the combination of the parts, and this synthesis of the bass line is affected by differing acoustics at different venues. Also, just before the *da capo* in the Scherzo-Allegro of Beethoven's Opus 18 No. 2, the viola and cello play eight bars of double-stopped chords which came across as a synthesized hurdy gurdy in one venue and a synthesis having a different drone-like quality in another venue.

Luckily, the weather was dry and pleasant for the four-day event, with temperatures averaging 12C for the first three days and climbing to 16C on the final day. I asked the performers how they prepared for and experienced the cooler temperatures. Keith said his fingers were affected a little but he was more worried about the instruments. It was mostly fine, and the coldness created such a specific performance experience for them. The low temperatures helped in the performance of Mozart's D minor string quartet which is one of the saddest pieces Mozart ever wrote, being full of pain and discomfort. Feeling the coldness, especially the cold steel strings under his fingers, made Keith really get into the piece. The pain in the music is manifest in this cold performance experience. It is one of Keith's favourite moments in the festival because it really hit him emotionally and the music took on a new meaning emotionally, becoming a fantastic and fun memory. The coldness provides a shared perspective between the performers and the audience which was made all the more real by the pandemic. Julie dressed in many layers and said the trick is that you don't prepare for low temperatures. You have to accept whatever is going to happen, go with it, and then you're OK. Edwin felt an outdoor concert is a totally different experience from a climate-

controlled concert hall, both from the perspective of the performers and the perspective of the audience. It's one thing to physically brave the cold and another to have the heart and soul to do the performance.



The Thursday noon pop-up concert was held at the Meaford Rotary Harbour Pavilion near the mouth of Meaford Harbour, followed by another pop-up concert at the Billy Bishop Home and Museum in downtown Owen Sound. A garden concert was held Thursday night at historic Telford House situated in a farming area northeast of Owen Sound. Friday had pop-ups at a gazebo on a point jutting into the south basin of Owen Sound and also at the gardens adjacent to the Grey Gallery in downtown Owen Sound. A Friday night concert featuring wine and cider was held on the patio at the top of the hill at Coffin Ridge Vineyard & Winery in Annan close to where Owen Sound meets Georgian Bay. The musicians found the Coffin Ridge concert to be unforgettably cold. Saturday afternoon pop-up concerts were held at the pavilion at Hibou Conservation Area next to Paynter's Bay on the east side of the sound and at the bandstand at Harrison Park in the south end of downtown Owen Sound.

The Saturday garden concert was held at a house whose garden backs onto the West Rock escarpment. In the final piece of this concert, Keith's viola bow hair came apart at the frog in a dusty explosion of strands which glowed in the night-time lighting. Luckily, he had a spare bow available close by inside the house. As we left the backyard venue, a police officer was at the front entrance inquiring about the nature of this event. The province of Ontario had set the pandemic severity to a higher level that very day, and the festival was able to continue after Owen Sound Public Health confirmed that these outdoor concerts could still be held.



At left, boaters on the Sydenham River enjoy a warm Sunday afternoon concert.

The Sunday afternoon garden concert was held in an expansive backyard of a house on the Sydenham River. About ten boats parked near the shore to have a listen, and three dogs made a brief appearance on shore and a few were in boats. The Sunday morning pop-up concert was held at the Owen Sound Farmers' Market which had an outdoor extension built in 2019 and garage doors were added later which has helped vendors sell their wares during the pandemic. This concert was performed on instruments made by the four luthiers from the Grey Bruce area selected for this festival: Greg Walke (violin), Mark Schnurr (violin), Sybille Ruppert (cello) and David Prentice (viola).

A coda to Sweetwater Surreal was offered on October 30<sup>th</sup> with a vocal performance by soprano Measha Brueggergosman at the Heartwood Concert Hall in downtown Owen Sound, and this was simultaneously live-streamed. She was accompanied by band members Aaron Davis on keyboard, George Koeller on double bass and guitar, Rob Piltch on guitar, and Sweetwater music director Edwin Huizinga on violin. Measha sang her own arrangements of such favourites as "Amazing Grace" and "Down by the Riverside", as well as Ella Fitzgerald's "Miss Otis Regrets", Etta James' "Swing Low", and Nina Simone's "Sinnerman" and "Take Me to the Water". Measha wasn't going to do an encore since her limousine was already waiting outside, but the enthusiastic clamour of the audience compelled her to sing "I Could Have Danced All Night".

The 2021 Sweetwater Music Festival has been scheduled to be another 4-day event and it will run from Thursday, September 16<sup>th</sup> to Sunday, September 19<sup>th</sup>. For updates and related events, please see <https://www.sweetwatermusicfestival.ca/news/coming-up-calendar>

*Photos by John White Photography, Owen Sound. [www.johnwhitephotography.ca](http://www.johnwhitephotography.ca)*

## **FEATURE:**

# **“SUSPENDED DOORWAYS” A NEW COMPOSITION**

*Submitted by Composer SAMAN SHAHI*

“Suspended Doorways” is a 6 minute long piece by Canadian composer Saman Shahi, which was commissioned by the Whispering River Orchestra in 2020 as part of the Riversongs commission awards. The piece is based on a painting titled “It is what it is. Imperfections are doorways.” by Northern Ontario First Nation artist Michael Cywink.



*“It is what it is: Imperfections are Doorways” by Michael Cywink*

The painting is an expression of “free flowing and interlocking movement in colour” (quoted from the artist) where the final focal point at the end is a suspended blue circle, our planet.

Michael's painting has an intricate yet liberated play with color and movement. The gestures, harmonic motions, and aesthetics in this work are very improvisatory, and follow no master plan. They follow the very sentiment of Michael 's vision: “It is what it is.”

Saman and Michael engaged in many conversations about the painting, his general aesthetic and philosophy around his art in the months following writing the piece. The result is a piece that flows quite a bit; many of the thematic ideas in it are about long tones getting louder and softer, symbolizing the struggle of humanity to stretch its will and resources and continue to survive.

The composer also admits that the loss of a loved one to COVID in the early stages of writing the piece made it a rather personal piece that deals with grief and loss. A grief not unlike what Cywink feels when he looks around at the land that belongs to his ancestors and was unjustly taken from him. The two mix unexpectedly beautifully in the context of this work.

This 6 minute piece was intended for a community music group with an intermediate to early advanced technical capabilities. In that regard, it only stays with the usual and expected string writing techniques and does not utilize any of the extended and experimental techniques that modern composers are usually very eager to implement. Instead, the composer tried to create a piece that is elegant in structure and expression, using the very basic tools in his toolkit.

The premier performance of this work took place in Parry Sound, Ontario in September of 2020 with the Whispering River String Ensemble led by Brenda Muller. The performance took place in an outdoors venue in the Foley Community hall. Despite the challenges of the weather and general outdoor plan execution, the performance took place, and nearly 50 people from the community attended it.

It was also decided that the piece would benefit from the composer conducting its premier performance due to all the time and resource limitations facing the musicians. Saman in turn took this opportunity and led the ensemble in this performance for a memorable Sunday afternoon concert in September of 2020.

It's important to take a second and think about the determination of Whispering River Music, its director, Brenda Muller and all the staff and volunteers making this event happen during a global pandemic. Given how starved we are for human contact, art and community, events like this truly bring people together, and allow them to safely experience what they took for granted previously. Hats off to the Whispering River and all other organizations, ensembles, orchestras and musicians making music happen with all the challenges and keep their heads high in doing so. We need art now more than ever.

# **FEATURE:**

## **UNTITLED ENSEMBLE**

*Submitted by Elizabeth Brown*

Back in February of 2020, when members of the [Untitled Ensemble](#) met for the first time, I had two goals in mind: to create a group of professional freelance musicians to play chamber music, and to play more music by womxn and underplayed composers. These two goals have been expanded to include the desire to create a meeting place for chamber musicians and encourage the forming of new chamber music groups that may go on to exist outside of the Untitled Ensemble.

As a freelance orchestral oboist, I often wished I had a chamber group, but somehow it never happened. Between teaching, a day job, rehearsing, practicing, reed making, and performing, I never made the time to reach out to others to form a group. I think part of what held me back was the fear of imposing extra rehearsals and commitments on others without having funding to pay for their time. Of course, we all love playing music, but for those who balance multiple income streams to live as artists, it can be daunting to commit time to an unpaid or speculative gig like forming a chamber group.

Nonetheless, at some point during the early part of 2020, my desire to play chamber music and a wider variety of composers overcame my fear of imposition, and I made a post on the [Toronto Community of Classical Musicians](#) Facebook looking to form a chamber ensemble with the intent of playing works by women and lesser-known composers. Almost all our current members contacted me through this one post!

We had a quick meeting, and after ascertaining individual preferences, I planned a concert to feature all 11 members (including 3 pianists, separately) for May 23<sup>rd</sup>. Unfortunately, this first show featuring 13 pieces by 8 different womxn composers was cancelled due to the pandemic.

As the reality of the pandemic sank in, we focused our efforts on applying for grants and rehearsing and recording in my backyard during the summer. We are extremely proud of our very silly YouTube presentation of composer Chris Sivak's [Comic Carnage](#) featuring Jaye Marsh (who is currently recording an [album!](#)), myself (Elizabeth Brown), Carlos Vasquez, and Emma Vachon. All the parts for this piece were recorded to a click track – and with the exception of me, no one had heard the piece before, so there was a sense of mystery while the musicians waited to hear the final product! The shadow puppetry came about, amusingly enough, because I was not able to match the audio accurately to the videos of all of us playing well enough to be presentable. To avoid embarrassment or a montage of oboe and cat portraits I

asked my friend [Megalodipticus](#)<sup>1</sup> if she would like to paint something for us, and true to her contrary nature, she made shadow puppets instead.

Around the same time as we were recording for the Untitled Ensemble's projects, the [Scarborough Philharmonic Orchestra](#), a mixed professional core/community orchestra sent an email out to all their members including me, inviting us to propose YouTube recording projects for their digital season. I immediately proposed a video presentation of [Emily Shapiro's Utter Zoo](#). I had performed the first version of *Utter Zoo*, a composition inspired by the "Utter Zoo Alphabet" poems by Edward Gorey back in my undergrad when Emily first started working on it. Getting to play it again with additional movements was a rare treat. We split the final presentation into two videos [Utter Zoo Part 1](#) and [Utter Zoo Part 2](#).

My history with the SPO dates back to when I first moved to Toronto some five-odd years ago – I wanted a low-key orchestra in which to play, to keep my skills up while I figured out how to balance a full-time day job with playing the oboe and getting to know a new city. Playing second oboe and English horn with the SPO has been a constant ever since, and while I've come to know many of the lovely orchestras in the GTA, the SPO still holds a special place as the first group that made me feel like this could be my city.

My own learning curve while working on *Comic Carnage* and *Utter Zoo* was substantial. I had never worked with an audio editing program before, and still have to google what a DAW is (digital audio workstation). I started working in Audacity, a free sound mixing program...and quickly realized why every recording tech will tell you not to record outside. Somewhere around halfway through putting together *Boggerslosh* I admitted to myself that asking for help might be the thing to do, and luckily for me, my friend [Alexis Hählen](#), a composer herself, and a very capable sound technician, saved me from myself and mixed and mastered the *Utter Zoo* project for me – it would be nowhere near as good if she had not stepped in. Still, after I recovered from the shock of not being able to learn audio mixing/mastering in a matter of weeks while also recording for two projects simultaneously, I took some of her suggestions and was able to finish the much simpler mixing for *Comic Carnage*.

What did I learn? Ask for help early and often! As well, if you are intending on using audio software, ask people who use it what programs are best before starting to learn how to use anything – I'm still trying to switch to Reaper, a much more automated mixing software, and it's painful because I learned one software tool already! We're also going to experiment with the new low-latency rehearsal devices that run the [Jacktrip software](#) for rehearsals going forward, which we hope will give us a real rehearsal feel again which we've all been missing so very much.

Going forward with the Untitled Ensemble, we are currently working on some more serious repertoire: [Reflets](#) by Lili Boulanger featuring Roseline Lambert and Deborah Grimmet (who has just put out an

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<sup>1</sup> Megalodipticus is her art project name, created primarily to avoid having to ever act like a 'real artist' or interact with people who might possibly take her seriously - but that's a story for another day.

[album!](#)) and *Tulpe* (Turtle in the Lenape language) by Dawn Avery featuring Anna Shabalina, and myself playing both oboe and ocarina! We've started work on another lighter piece, [Mock Turtle Soup](#), by Alexis Hählen which, suffice it to say, is quite silly.

While all the recording and repertoire planning has kept us looking forward and as positive as possible throughout the pandemic, I am personally bothered that we have not been able to find a way to pay our ensemble members for their time. Donation links on YouTube videos, even those presented as premieres do not seem to be used, and grants are, of course, very competitive – perhaps even more so during the pandemic due to the lack of regular gigs for freelance musicians. We are hoping to try to release singles on our [Bandcamp](#) page going forward, and hopefully we will see a difference there.

With Toronto still in lockdown at the time of writing, we have optimistically booked the Heliconian Hall for July 23, 2021 for a small livestream concert, and hope to be able to play together again soon. We hope you will tune in and keep playing and listening to music wherever you are.

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### Untitled Ensemble

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

Main Channel YouTube

[https://www.youtube.com/channel/UCmSMk7kKAzYYi\\_UqOOnML5g?view\\_as=subscriber](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](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>



## SCHEDULE OF READINGS

*The April 18, 2021 reading will be held outdoors. A three- page flier is below.*

Please copy and post.

## CAMMAC READING (pgs. 1 of 3; read & return pgs. 2 &3)

	<p><b>SHAHI</b>  <i>Suspended Doorways</i></p> <p><b>MOZART</b>  <i>Divertimento in F K138</i></p>
<p><b>Saman Shahi</b></p>	
<i>Date</i>	SUNDAY, April 18, 2021
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Saman Shahi, Composer and Conductor
<i>Biography</i>	<p>Saman Shahi is an award-winning and published composer, pianist, conductor and educator based in Toronto. His compositions have been performed all around the globe and include 4 orchestral works, three operas, two ballets works, and many works for choral, vocal and chamber forces. Saman holds a master's degree in composition from the University of Toronto, is an affiliate Member of the Canadian League of Composers, Associate Composer at the Canadian Music Centre as well as a SOCAN member. He is a co-founder and the Executive Director at ICOT, Music Director at the Peterborough Concert band, and a composer and lead artist with the Canadian Opera Company. In 2020 Saman's critically acclaimed debut composition album "Breathing in the Shadows" was recorded and released by Leaf Music. Two of the song cycles in this album have acclaimed awards both in Canada and the US.</p>
<i>Music notes</i>	<p>"Suspended Doorways" is a six-minute piece by Canadian composer Saman Shahi, which was commissioned by the Whispering River Orchestra in 2020 as part of Riversongs commission awards. The piece is based on a painting titled "It is what it is. Imperfections are doorways", by Northern Ontario First Nation artist Michael Cywink. The painting is an expression of "free flowing and interlocking movement in color" (quoted from the artist) where the final focal point at the end is a suspended blue circle; our planet. Saman and Michael engaged in many conversations about the painting, his general aesthetic and philosophy around his art in the months following writing the piece. The result is a piece that flows quite a bit; many of the thematic ideas in it are about long tones getting louder and softer, symbolizing the struggle of humanity to stretch its will and resources and continue to survive. The premiere performance of this work took place in Parry Sound, Ontario, in September of 2020 with the Whispering River String Ensemble, led by Brenda Muller and conducted by the composer.</p>
<i>NOTE NEW LOCATION</i>	Outdoor rehearsal. Location private garden, Toronto, nearest subway Christie Station.
<i>Rain date</i>	Sunday April 25, same time, same location.
<i>Recording</i>	CAMMAC Toronto Region will put short clips of the Shahi premiere on our website. No recording for commercial purposes. To play, you must sign release form (page 3).
<i>Instrumentation</i>	Strings only. One each of V2, V1a, VC. If all restrictions are lifted, add V1,1; V2,1; V1a, 1; VC,1; Bass 1. Sign up first come, first served. There will be a concertmaster.
<i>Information</i>	For more information: Sheila MacRae <a href="mailto:smmoboe@gmail.com">smmoboe@gmail.com</a> , Phone 705-559-7672
<i>Cost</i>	CAMMAC members \$6; non-members \$10; students free.
<i>Return form</i>	To be eligible, players must return pages 2 and 3 signed and dated. Thank you.

*Instrumentalists: to sign up please contact Sheila M. MacRae [smmoboe@gmail.com](mailto:smmoboe@gmail.com)*

*Instrumentalists please bring your own music stand, chair, mask, wind clips, things needed for outside.*

READING FLIER PAGE 2

**INSTRUCTIONS FOR STRING PLAYERS SIGNING UP FOR TORONTO PREMIERE OF  
“SUSPENDED DOORWAYS” CONDUCTED BY THE COMPOSER  
AND MOZART DIVERTIMENTO IN F, K 138**

The reading will be different from readings held before the COVID-19 pandemic. Our usual location is not available. The number of players will be limited.

**Sign up: First come first served.**

**Only players who have returned pages 2 and 3 will be considered**

- First a group of 3 players will be signed up (one violin 2, one viola, one cello) to join the concertmaster.
- If restrictions allow, the following players will be added:  
-1 bass, another violin 1, another violin 2, another viola, another cello.

**Priority to current CAMMAC members**

**Your availability** Please circle yes or no for your available dates

(Please sign up even if you can do only one of the two dates, even if only the rain date).

Day	Date	Times	Circle yes or no for each line
Scheduled date	April 18	2:00-4:30	Yes No
Rain date	April 25	2:00-4:30	Yes No

**Music and further information**

- a. The Reading Coordinator will communicate with you directly when you are selected.
- b. At that time, you will receive your instrumental part (Shahi work) and a link to the Mozart (IMSLP), both by email.
- c. The location has been changed since we do not have access to our normal venue. When you are selected, the location will be provided to you by the coordinator.

Please return pages 2 and 3 to the Reading Coordinator [smmoboe@gmail.com](mailto:smmoboe@gmail.com)

Your Name: \_\_\_\_\_

Date of request: \_\_\_\_\_

Email address: \_\_\_\_\_

Phone number: \_\_\_\_\_ (weather cancellation, ...)

**READING FLIER PAGE 3**

**Video-recording and Photography**

**Release Agreement**

CAMMAC Toronto Region’s publicity is on the organization’s website and on Facebook as well as in written documentation. This CAMMAC Toronto Region scheduled reading is not a performance.

I consent to the use of videoclips that may be recorded to inform CAMMAC membership about our activities. I understand that video recording may be available online. The videoclips may also be used by the conductor for his own private use, including but not limited to his Facebook page. There will be no commercial use of any video or photographed material.

In addition to videography, I consent to the use of photographs in which I may appear. I consent to the association of my name to the video or photo as applicable. I agree that I shall have no claim against CAMMAC or against anyone accessing its materials in any format.

I confirm that I am over 21 years of age.

Name (print)

Signature: \_\_\_\_\_

Printed name: \_\_\_\_\_

Date: \_\_\_\_\_

Email address: \_\_\_\_\_

To play, you must return pages 2 and 3 with all required information. Thank you for helping us make this a safe experience for all.

# **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 2020-2021**

#### **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.*

*The VOCA Chorus of Toronto, "1st Online Cabaret". An evening of fun and fundraising featuring Artistic Director Jenny Crober, Accompanist Elizabeth Acker, and members of the VOCA Chorus. Tickets: \$25. <https://www.vocachorus.ca/cabaret>  
Saturday, April 17, 2021, 7:30 pm.*

**Amadeus Choir of Greater Toronto: Stay tuned...** the Amadeus Choir is producing an immersive audio experience in podcast format! Check [amadeuschoir.com](http://amadeuschoir.com) for updates. Coming **Spring 2021**.

**Next CAMMAC Newsletter deadline  
Newsletter materials  
will be accepted until August 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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CAMMAC website			<a href="http://www.cammac.ca">www.cammac.ca</a>
Past President:	Tim Moody		

\*Toronto Region Representative on the CAMMAC National Board of Directors