



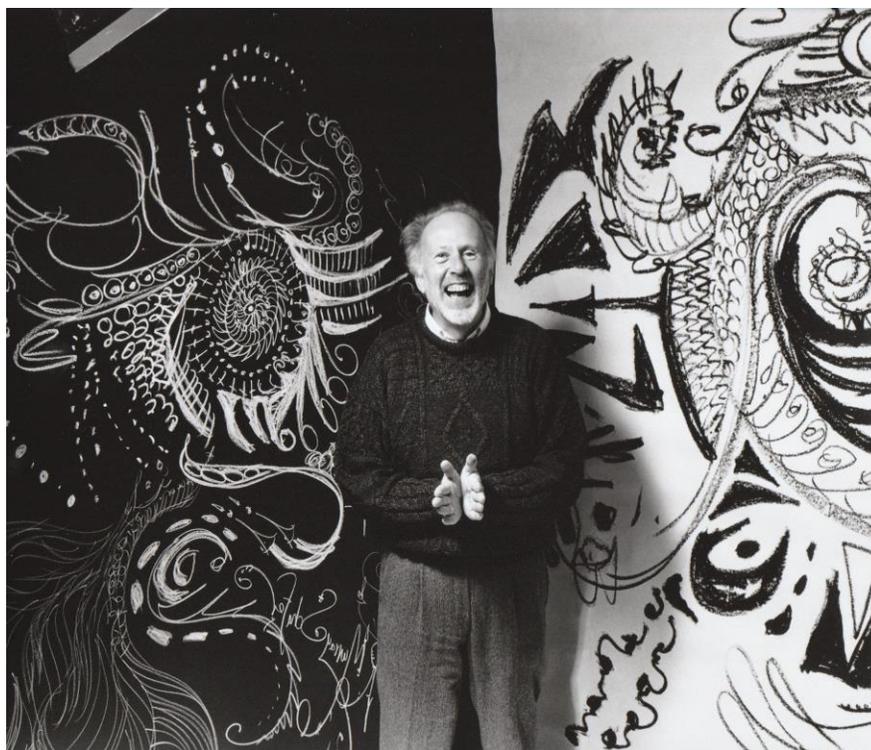
VIVRE LA MUSIQUE - LET'S MAKE MUSIC

**TORONTO REGION NEWSLETTER**

*September 2022*

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**“This issue of the newsletter is dedicated to the memory of R. Murray Schafer”  
July 18, 1933 - August 14, 2021**



*R. Murray Schafer*

**IN THE SPOTLIGHT:**  
**SINGING THE MUSIC OF R. MURRAY SCHAFER**  
**IN THE SOUNDSCAPE OF NATURE**

*Submitted by Eleanor James*

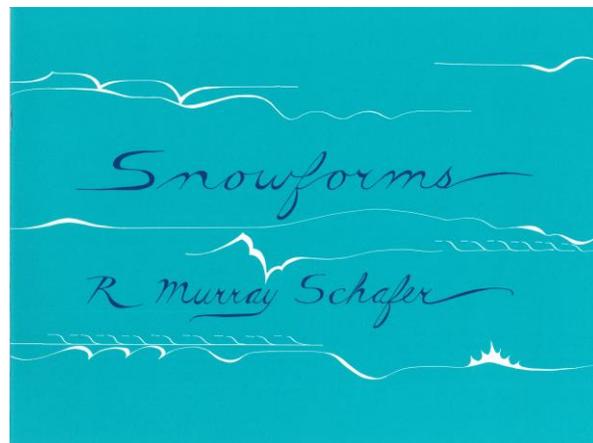
My collaboration with R. Murray Schafer or, OUR Murray Schafer, as he is fondly known, began in 1983 when I auditioned for the role of Hasroet, Goddess of the Necropolis, in the ritual-drama, RA, Patria 6, part of Murray's monumental opus called THE PATRIA CYCLE. This work consists of 12 parts and has an ongoing storyline which leads two protagonists, hero and heroine, through a labyrinthine theatrical journey from Heaven to Hell and back to Heaven. The cycle begins with a fall from the starry sky, a wounding, a separation, and ends with a resurrection, a sacred marriage, or hierosgamos, the union of Heaven and Earth in the form of a Princess of the Stars and a wild Canadian Wolf.

In many ways the Patria cycle emerged out of Murray's own life but there is no question that we all find points of identification with the epic journey of Princess and Wolf, which is why so often people leave these events crying or laughing, above all, transformed. Murray dug deeply into the unconscious with the Patria cycle and was, admittedly, influenced by the thought of the great Swiss psychotherapist, Carl Gustav Jung. Jung's theory of the archetypes, the Anima and Animus, the Hierosgamos and the Shadow, can all be found in Patria. The cycle is a journey from brokenness to wholeness, from separation to reunion, from wounding to healing, from hell to heaven.

Auditioning for the role of Hasroet threw me from my own personal hell into the Egyptian Underworld where RA, the Sun God, descends into the deepest, darkest depths to encounter Apophis, the monstrous Serpent/Dragon, intent on devouring all light, intent on taking the soul of the participant forever captive. Apophis is also the Three-Horned Enemy in the Patria Prologue: The Princess of the Stars, the Minotaur in Patria 5: The Crown of Ariadne, or the Industrialist, Murdeth (The Murderer of Nature) who clear cuts the forest in Patria 9: The Enchanted Forest. Murray presents the eternal encounter between Light and Darkness, Good and Evil, but knows that Light is birthed out of darkness, that suffering leads to redemption, that tears lead to joy. There can be no side-stepping of the enemy but, in the end, reconciliation and a new creation are born.

In RA the cast worked the night shift. We had breakfast at 6 in the evening and worked until 6 in the morning, went home to sleep during the light and returned to work during the dark. We became night creatures the better to understand how necessary darkness is for creativity and the birth of the soul. Our bodies, minds, hearts, souls, and spirits were transformed by living, singing, performing in the dark and our shadow sides were given full rein, at least, as characters in the Egyptian Underworld, but also in our daily lives. We were all fighting with our inner Apophis, sometimes overcoming, often being overcome. Singing at midnight or in the early hours of the morning is not easy, but as we adjusted to the clock of the Underworld, we all found a way to perform that did justice to Murray's ecstatic music. After RA, Murray and I moved in together and our lives were changed forever.

In the summer of 1985, I accompanied Murray to the Banff Centre for the Arts in Alberta, there to sing the part of the Princess in the Patria Prologue. This piece takes place at dawn on and around a lake, Two Jack Lake, in this case. The cast had to be up and at their positions before the sun rose. As the voice of The Princess, I was an invisible performer, situated at least one kilometre away on the far side of the lake. I had to dress in yellow rain gear, with scarf, hat, gloves and a cardboard megaphone, a thermos of hot tea and honey at the ready to keep me warm and my voice lubricated. The Princess's Aria is extremely challenging – a 12-tone work that sounds like the call of the iconic Canadian Loon – the forlorn, haunting sound that describes two separated souls calling to one another over a great distance. In Banff, the effect was spectacular because the echoes off the woods and mountains resounded up to four times. The first time I experienced this echo effect I understood Murray's genius in collaborating with Nature. As Robert Everett-Green wrote for the Toronto newspaper, *The Globe and Mail*, “Very few people do theatre the way R. Murray Schafer does, with God as co-designer of stage and lighting...” (And, I would add, sound). “The risks are high with such a fickle collaborator, but when it works, the effect is beyond description.”



Just what Murray intended – to get beyond words and to enter the state of wonderment, the state of awe where words no longer suffice. Fortunately, this work was recorded by the Banff Centre for their archives, and you are able to hear some of the echo effects. Murray generally did not approve of the overuse of technology, and he always insisted that an audience be at a Patria show IN PERSON. He wanted no distance between you and the drama, no virtual reality. Only the very real moment could satisfy him, and he knew that we too were hungering to experience ourselves as part of Nature, not as her observers and controllers. That is another reason that there are few images or recordings of some of the Patria works, particularly, of the Epilogue, Patria 12: And Wolf Shall Inherit the Moon. This final piece takes place in the bush of north-central Ontario, without an audience. You have to be a participant in the work to experience the magic. You can't buy a ticket or take a photo. You can't listen to a recording. The experience cannot be stored technically. I stand in complete agreement with him on this. Nothing can capture the mystery of Murray's Patria except your own soul. You have to stand in the rain, embrace the hot sun, sing to the hills, dance around the Great Wheel if you want the experience.

While in Banff Murray and I visited a number of different outdoor venues where I sang the work he wrote for me entitled 'Sun Father, Sky Mother.' That was the original title. It is a solo piece with nine verses and consists of nine Invocations to different parts of Nature: Sun, Sky, Earth, Moon, Stars, Forests, Birds, Fish and Animals. It ends with the voice howling like a Wolf. I sat by the side of a murmuring stream and sang softly; stood on a mountaintop and sang to the Sun, walked through a forest chanting to the resonant woods. In each case we invoked Nature, sang her praise, asked her blessing, embraced her,

recognized her beauty and her spirit. I remember the first time Murray took me out to the forest near the Centre and asked me to sing. Being a trained opera singer I was convinced that my voice would be muffled but, on the contrary, it was like singing inside a Stradivarius violin. The sound was so full, rich and resonant that I stopped singing in pure awe. Murray led me and all the team into the realm of wonder, that place that always lies just beyond our normal ways of seeing and hearing. He was constantly trying to provide opportunities for everyone to experience the Great Spirit around us, present in Nature. He set a piece at the time of day when he knew the full moon would flood the scene; he understood how sound carries at different times and seasons; he knew the timbres of each voice and instrument and he 'orchestrated,' literally, an unforgettable and ineffable experience of the Divine for each of us. He channelled the Divine and gave it to us!

There are innumerable experiences with which I could regale you, stories of partnerships with wild creatures who crossed our paths at dawn, with the Northern Lights, with the exhilarating Chorus of the Dawn Birds but, for now, I would like to recall the last five years of Murray's blessed life as I witnessed it. I say 'blessed' because, in spite of the never-ending challenges of getting his works and music staged, he continued to believe in his mission. In 2013 Murray was diagnosed with dementia and in 2016 he had a fall which necessitated the need for me to become his 24/7 caregiver. That was November 11, 2016, but earlier that year, *Patria 10: 'The Spirit Garden,'* was staged by an amateur group in Cold Springs, Ontario, on a beautiful 200-acre organic farm overlooking Lake Ontario. Murray was able to attend this performance and most of the rehearsals, the last performance of a *Patria* work to be performed in his lifetime. Part 1 took place in June, the time of the Planting and Part 2 in the fall, at a banquet of the harvest of the garden. After the banquet, as we sat together watching the garden being set on fire in preparation for the winter season, the glow on Murray's face echoed the glow of the fiery garden. Murray was now in his own winter, but the inner glow of his spirit kept on for the next five years. During that blessed time Murray would continue to sing, chant and compose little vocal riffs as he wandered our old country farmhouse. He gradually forgot all the things that had made his creative life a challenge and he became the Divine Child, the Child of the Sacred Marriage of Spirit and Nature. He continued walking the labyrinth of the soul, but he was getting closer and closer to its heart. He wandered the house, tapping on the furniture, singing, moving things, organizing stage 'sets,' but he was always, always, LISTENING! Murray taught me and so many others to listen. He taught us to have 'Thinking Ears.' He opened us to the soundscapes that brought him joy and, above all, he taught us to collaborate with Nature and with one another. His journey entered its next phase on August 14, 2021, when he returned to God. This summer we take his mortal remains to the Great Wheel of the Wolf Project, the place he loved best. Dearest Murray, we love you, we miss you. Like Shalana, the great, shining, departed soul of *Patria's* Epilogue, you are gone to your 'Elsewhere,' but "your voice is everywhere."  
Eleanor James

For more information about the *Patria* Cycle please see "Patria: The Complete Cycle" by R. Murray Schafer at Arcana Editions. CDs for sale at [orders@arcanaeditions.ca](mailto:orders@arcanaeditions.ca)  
**LINKS TO WORKS (courtesy Arcana Music)**

*Epitaph for Moonlight*

<https://www.dropbox.com/s/dsckxdn1t6zgt4/Epitaph%20for%20moonlight.pdf?dl=0>

*Snowforms*

<https://www.dropbox.com/scl/fo/2p70nen4un3ecbm3xn5zi/h?dl=0&preview=Snowforms+Score+-+for+online+viewing.pdf&rlkey=coquy7f1ooyro3wyogj410eep>



*Photo collage: Anne Renouf Murray, Oct 2019*

## **ART AND THE CREATIVE SPIRIT**

*Submitted by Anne Renouf (printed in The Globe and Mail “I remember”  
and Anne Renouf blog [www.artandthecreativespirit.blogspot.ca](http://www.artandthecreativespirit.blogspot.ca)  
(“Remembering R Murray Schafer”)*

**Art and the Creative Spirit**

**Friday August 20. 2021**

**Remembering R. Murray Schafer**

I can easily think of my life in these terms: the time before I knew Murray,  
and after.

I think that there are many who feel this way; who remember  
the precise moment that they first met him.

He was that sort of person.

For me, it was the late 1980's and I was visiting friends near Peterborough.  
Murray dropped by.

He fixed me with his piercing eye and told me that he had  
AN IDEA.

Murray had a way of making you feel that his idea, an idea of great musical genius,  
was somehow about you.

Or perhaps, you, and the small part that he wanted you to play.

In my case, it was my years spent wilderness camping, cooking over an open fire,  
and being able to handle a canoe that sparked his interest.

That, and the convenience of my being in the right place at the right time.

A third person was needed to stern a canoe and help cook for fifteen,  
for a three day musical performance planning session in the wilds of Haliburton County.

It was the very beginning of what was to become known as 'The Wolf Project'.

My role in all of this was so minor.

But even so, I felt a deep sense of belonging.

Murray believed that everyone played a part, and so even the 'kitchen staff' and 'sternswomen' were part of the brainstorming, the composition, the music, and most importantly the ritual of it all, from the very beginning.

For five summers, I spent a week as a member of the Wolf Project, helped create masks, costumes, performances, and most especially 'Firebird', constructed of tree limbs and twigs, then floated out over the water at dusk and set on fire, accompanied by echoing, haunting music in the most beautiful place on earth.

Life's demands led me, by necessity, in other directions.

But that involvement would touch every aspect of my life, influencing my work as a visual artist, teacher and writer.

I am forever a follower of the creative vision of R. Murray Schafer.

I am forever a Wolf.

As fate would have it, my partner and I have lived for twenty-plus years three kms south of Murray and his wife Eleanor James.

We became close friends, sharing meals, countless bottles of wine, ideas, music, art.

Happily, we were able to spend hours listening to the consummate storyteller relate our favourites from his past, again and again and again.

In recent years, as his stories slipped away, the bond of friendship turned to caring, and a deep abiding love.

We have listened to a great deal of the music of R. Murray Schafer in the last week or so, music filled with Murray, the sounds of his world, and as fresh and clear as the first light of dawn on that little lake in Haliburton Ontario where, for me, it all began.

It is his voice for the world to hear.

# OF NOTE:

## A TRIBUTE TO MARION WILK

Past-President, CAMMAC Toronto Region



*Marion and Roland Feb 10, 2008, at their younger daughter's wedding*

By members of the Management committee  
Lynda Moon, Barb Adams, Frank Nevelo, Sheila M. MacRae

Checking the archive of newsletters on the CAMMAC Toronto Region website, [I learned Marion] was treasurer by 2009 and at that time Roland was a member-at-large. Unfortunately, I can't go back any earlier to check when she first joined our executive. In the fall of 2016, she took on the vacant secretary role which I had served for at least 10 years before then. Marion, Roland and family first attended Lake Mac in 1995, which was while they were still based in South Africa. They came to Toronto from that country in 2003. Another role that Marion has played which is very important is as a pianist for many of our readings. .... For many years she has also hosted our executive meetings, pre-pandemic, at their home.

Through CAMMAC, I've known Marion for many years. As far as I recall I met her at a reading, marveling at her accompanying skills on the piano. When I became a member of the Management Committee, I took on the role of representing the Ontario Music Centre at CAMMAC National's AGMs.

I travelled to meetings in Ottawa and Montreal by train with Roland (then treasurer of Toronto Region) and Marion, or sometimes by car. Our conversations were often about the music camps they would be attending that year. Whenever National CAMMAC meetings were held in Toronto, Marion and Roland often hosted them and made sure that we were well fed! Marion has continued to be very generous with her time and energies...always willing to play the piano at readings; acting as regional treasurer for many years, and recently taking on the extra role of secretary.

In addition to her roles as Secretary and Treasurer of CAMMAC Toronto Region, Marion acted as Treasurer of the CAMMAC Recorder Players' Society for the six and a half years from late December 2009 to early July 2016. This allowed the Recorder Players' Society to use CAMMAC's own liability insurance policy to satisfy the RPS meeting venue's new requirements for liability insurance which would have been prohibitively expensive for the Society to purchase elsewhere at the time. It's just amazing how she could juggle three CAMMAC executive positions at the same time, and I thank Marion for the many years of hard work she has put into CAMMAC.

I always marvelled at Marion and Roland's knowledge of music and their willingness to share this knowledge as well as their home for musical functions and events, meetings, the storage of CAMMAC music and workshops. Many aspects of their generosity to CAMMAC, the national organization as well as the region, were well known. So that the Toronto Region would not have to rent space they generously offered their very comfortable basement for a day-long oboe workshop led by Jim Mason in 2019. We will never forget the amazing contributions to CAMMAC and to the CAMMAC Toronto Region of this amazing couple.

## **FEATURE**

### **CAMMAC TORONTO REGION COMMITTEE PROJECTS**

#### **PERFORMING CARILLON RECITALS IN EUROPE**

*Submitted by Gerald Martindale*

On August 3<sup>rd</sup> I flew to Amsterdam to begin my 9<sup>th</sup> concert tour of Europe. For those who may not be familiar with the instrument, a carillon is a set of at least 23 harmonically tuned bells housed in a tower and played from a mechanical keyboard and pedalboard. There are two rows of batons which are struck with the fists. The top row represents the black keys, and the bottom row is for the white keys. One to two octaves of pedals are included, which are a duplication of the lowest one to two octaves of the manual. Unlike the piano, there's no standard range of bells in carillons. Anywhere from 23 to 77 bells are found in carillons, although most include 47 to 50 bells inclusive. Most carillon music is written for 4 octave carillons. When I perform a carillon recital, I always include compositions for the carillon, popular songs, hymns, folksongs, and light classical music. Often, I play songs relating to the country in which I perform. On this tour, while giving a concert at Our Saviour's Church in Copenhagen, I'll play "Wonderful Copenhagen" and when in France, I'll include "Toreador Song" from "Carmen."

In Europe carillons are most often found in churches and city halls, although some are in separate towers. The bells are at the top of the tower and the playing room is just below the bells. Usually there's a trap

door between the bell chamber and cabin which may be partially closed. In that way the carillonneur can control the volume of sound in the cabin.

On this tour my first recital was at St. Cuneratoren in Rhenen, the Netherlands, where I had to climb over 200 steps. The audience must be outdoors to hear the bells. Fortunately, on this tour the weather has been favourable.

After performing in the Netherlands, I then played concerts in Sweden and Denmark. Next week I'll perform recitals in Germany and France and return from Paris on Sept. 6<sup>th</sup>.



## **2022 CAMMAC SUMMER PROGRAM WITH RACHEL BEAUSOLEIL**



*Dr. Rachel Beausoleil*

*Submitted by Barbara Adams and Dr. Rachel Beausoleil*

During the past year or so, I took advantage of some of the CAMMAC courses offered online. I started with yoga classes...a good idea in these stressful times! Then I joined classes that were offered by Dr. Beausoleil, exploring the music of various cultures/countries throughout the world.

Rachel is an award-nominated producer and internationally acclaimed singer, sought-after for her expertise in world music and singing in different languages, among other skills. Click [here](#) for more biography and discography information.

Rachel wrote a very interesting article on [Canadian indigenous throat singing](#) for the Toronto Region newsletter. This article piqued my interest in indigenous music. So, when I saw that Rachel was offering a course about the music and cultures of indigenous peoples, I decided to sign up for the third in the series of five. I learned so much and enjoyed the music she presented. I'm sorry I missed out on the first two classes! Here are links to a few of the many selections Rachel shared:

[Dene hand games](#)

[William Prince – Gospel First Nation](#)

[Iroquois War Song](#)

I was hooked! As other classes that Rachel was offering became available, I signed up. I was so eager to get home in time to set up on Zoom for my Friday, 5pm “date” with Rachel, I had to leave work early and hope that my hour-long journey would be kind to me!! Usually, the traffic gods and weather forecasts worked in my favour.

In December 2020, Rachel presented Christmas music from around the world. It was very interesting to hear something other than our usual carols. Here is a sampling of what she showed:

From Kenya – the song [Christmas Na Tina](#)

From the Philippines – [Kasadya Ning Taknaa](#):

Music of Central, Latin, and South America were the next courses that intrigued me. Rachel told us about Chiquinha Gonzaga (1847-1935), a pianist, guitarist, composer, and conductor, who is considered the “1<sup>st</sup> Lady of choro” in Brazil. She is often the first name cited when referencing female composers of Brazil, whether popular or classical. You may want to listen to her Brazilian tango, [Gaucho](#).

Consuelo Velasquez was a Mexican composer, pianist, songwriter, and recording artist (1916-2005). She composed the famous bolero *Besame Mucho* at the age of 16. Rachel showed us another Velasquez bolero, [Te lo dije](#).

Luiz Miguel is a Puerto Rican born Mexican singer born in 1970. With a nickname of “El sol de Mexico,” he is credited with popularizing the bolero genre into the mainstream market. Here he is, singing [La Barca](#).

Rachel has just released two new singles: *Daughter of Angels*, and *Nos Meus Sonhos*. They will be part of an album of her own compositions, sung in English, French, and Portuguese, to be released in September. Click here to know more about Rachel’s performance activities, and to sign up for her newsletter.

<https://www.rachelbeausoleil.ca/>

All in all, my experience with CAMMAC’s online courses was a very enjoyable one. If such courses return in the future, as I hope they will, I encourage you to participate. And sign-up early to avoid having the class cancelled because of low registration levels.



# A MEMORABLE MUSIC EXPERIENCE DURING THE PANDEMIC

*Submitted by Cristina Oke*

During the COVID-19 pandemic, there were many educational opportunities available on-line. The experience I found most memorable was the 3-part CAMMAC series on *Indigenous Music: Active Listening*, offered by Dr. Rachel Beausoliel.

## **Indigenous Music: Active Listening,**

Each of the three CAMMAC 90-minute programs focused on music of the First Nations communities in certain areas of Canada and included examples of the music of various Indigenous individual performers and groups.

## **Drumming**

Drumming and dance are important in Indigenous culture. A drum is presented to an individual by an elder or leader, and is handmade from the skin of an animal, such as a caribou or elk, and the wood of a tamarack tree.

Drumming features a constant beat that represents the heartbeat of life. Many songs that are accompanied by drumming are often spiritually based and include short, repeated phrases with lyrics that are passed down from generation to generation. Some of these songs give thanks to ancestors and to the Great Spirit, and may include the dreams of spiritual leaders, a request for good hunting, a memory of a meeting or celebration, or a funeral.

Drumming can also be used to distract those playing the hand games that are popular in many First Nations communities. For many years, only men could play Hand Games, as women were considered to be too powerful to play with men. Now both male and female teams play these games, and there are competitions among players from various First Nations.

More information about the importance of drumming in various First Nations communities is available at <https://www.nonslip.com>nwtnewsnorth>.

## **Indigenous Musicians and Groups**

Dr. Beausoliel explained that a lot of music, both new and traditional, is currently being created by Indigenous musicians. Electronic music is often combined with traditional music, because of its repetition and trance-like rhythm.

Well known Indigenous Artists and groups include the following:

- Edward Gamblin (1948-2010), a Canadian country rock singer and songwriter from the Cree Nation, was a residential school survivor and one of the most influential stars of early First

Nations music. He wrote *Survivor's Voice* and became an activist for healing and reconciliation around residential schools.

- Kashtin was a Duo of Claude McKenzie and Florentino Vollant, Innu musicians from the Malietenam Reserve on the St. Lawrence River in Quebec. They were active between 1984 and 1996 and were among the most commercially successful musicians in First Nations history. Their songs were performed in the Innu-Aimun language.
- Mob Bounce was formed by Craig Frank Edes (Gitksan) and Travis Adrian Hebert (Cree/Métis) in 2010. The Duo is from British Columbia, and they mix Indigenous influenced Hip Hop with electronic dance music.
- Leela Gilday is a Dene-Canadian singer and songwriter from the Northwest Territories who combines Dene and English lyrics. Between 2002 and 2019, she released 5 albums. In 2002, she won Best Female Artist, Best Folk Album, and Best Songwriter for her first release *Spirit World, Solid Wood*. In 2007, she won the Juno award for Best Aboriginal Recording of the Year for her second album, *Sedzé*, and, in 2021, she won the Juno award for Indigenous Artist or Group of the Year for her fifth album, *North Star Calling*.
- The Halluci Nation (formerly known as A Tribe Called Red) is currently a Duo based in Ottawa with members Tim “200lman” Hill (Mohawk of the Six Nations of the Grand River) and Ehren “Bear Witness” Thomas (Cayuga First Nation). The Duo blends instrumental Hip Hop, reggae, moombahton, and dubstep-influenced dance music with elements of First Nations Music, especially Drumming and vocal chanting. In 2018, the group won the Juno award for Group of the Year.
- Pokuhulakon Witsehkehsu: Sisters of the Drum is an all women Maliseet drumming group formed in 2016 at St. Mary's First Nation in New Brunswick. It is the only women's First Nations drum group in the Fredericton region, and membership is open to all women from Maliseet communities in New Brunswick. The group is available to drum at sacred ceremonies such as funerals, sweats, prayers, or powwows.
- Buffy Sainte-Marie is a pioneering and influential singer-songwriter who was born on the Piapot Reserve in Qu'Appelle River Valley, Saskatchewan. Her recording career started in 1964 with the album *It's My Way*. In 1969, her album, *Illuminations*, was the first quadrophonic electronic vocal album ever recorded. Her most recent Juno award was the 2018 Indigenous Music Album of the Year, *Medicine Songs*.
- Tanya Tagaq is an Inuk Throat Singer from Cambridge Bay (Iqaluktuuttiaq), Nunavut. She won the 2014 Juno award for Aboriginal Album of the Year.

## The Sweat Lodge Ceremony

The Sweat Lodge ceremony has spiritual, cultural and practical meanings to Indigenous people. It is held in a wooden structure that is topped with deer or buffalo skin. The purpose of the ceremony is to purify and restore balance and order in life by sweating out toxins and negative feelings.

Inside the Sweat Lodge are drums, shakers and herbs. There are specific sweats for fasting rituals or in celebration of the Sun Dance. The ceremony continues for 4 days.

The Sweat Lodge ceremony was forbidden under the *Indian Act* in Canada until 1951. Now it symbolizes cultural resilience.



## SWEETWATER MUSIC FESTIVALS - 2021 AND 2022

*Submitted By Frank Nevelo*



Tom Allen, Jeff Reilly, Peter Gemmell, Patricia O'Callaghan and Lori Gemmell  
on the Sydenham River Sunday afternoon

The 2021 Sweetwater Music Festival was certainly a multi-venue and multi-media event, offering concerts indoors, outdoors, and online in light of the ongoing COVID-19 pandemic. Luckily, no rain affected any of the four days of outdoor performances.

The festival began with a special celebration concert called “Coming Together Again” on Thursday evening, September 16<sup>th</sup>. It was held at a private home on farmland northeast of downtown Owen Sound and was a cross-section of the music and musicians that would be performing later that weekend. The Rosebud String Quartet played Franz Schubert’s String Quintet in C Major, D 956. The Rosebud Quartet had Aaron Schwebel and Sheila Jaffé on violin, Keith Hamm on viola, and Leana Rutt on cello, and they were joined by Julie Hereish on cello to play the Schubert quintet. The Tamar Ilana Flamenco Trio played a number of musical selections with vocalist and dancer Tamar Ilana, guitarist Benjamin Barrile, and percussionist Derek Gray. Tamar is the daughter of Dr. Judith Cohen, an ethno-musicologist at York University who some CAMMAC members may know from the music workshops she has led in Toronto. Dr. Cohen has also appeared on an episode of the television documentary series “CBC Arts: Exhibitionists” in a hand-drumming circle for women (Season 2, Episode 24, April 29, 2017).

The Friday night concert was held inside the Harmony Centre in downtown Owen Sound. Audience members were masked for this venue and entry to seating was controlled by ushers. The Rosebud String Quartet was joined by pianist Philip Chiu to play Carmen Braden’s “The Raven Conspiracy”. This was followed by just the quartet playing Benjamin Britten’s String Quartet No. 1 in D Major, Op. 25. Philip rejoined the group to end the concert with Antonín Dvorák’s Piano Quintet No. 2 in A Major, Op. 81.



The first Saturday night concert also took place inside the Harmony Centre. It started with cellist Julie Hereish and pianist Philip Chiu performing Samuel Barber's Sonata for Violoncello and Piano, Opus 6. Sweetwater artistic director and violinist Edwin Huizinga then joined Julie and Philip in Gabriel Fauré's Piano Trio in D minor, Op. 120. Julie said the Fauré leads you through all these harmonic paths but takes you to a destination you weren't expecting. The cello and violin play in unison in two sections of the piece, and they did this with a perfect sense of timing. All six string players ended the concert with Johannes Brahms' String Sextet No. 2 in G Major, Opus 36. Brahms inserted the note sequence A G A B E into the first movement which translates to A G A H E in German, and this has been interpreted as a tribute to Agathe von Siebold with whom he was infatuated at the time. In general, the notes in the work are set low and this may be because Brahms' father was a double bassist. Some of the highlights were the raucous folksiness of the Scherzo, and the violin and viola playing in octaves in the Adagio.

The second Saturday night concert was at Heartwood Hall, just a short walk from the Harmony Centre. The concert featured 4-time Canadian Folk Music Awards nominee Tamar Ilana and Ventanas, a 6-member world music ensemble based in Toronto. They performed many arrangements of Mediterranean melodies, flamenco music, ancient Greek Sephardic, Turkish Sephardic, Lebanese and Saudi Arabian ballads, as well as original compositions. Tamar took center stage as a dancer and vocalist, joined by composer Benjamin Barrile on guitar, Derek Gray on percussion, Demetrious Petsalakis on oud, baglama, riqq, and lyra, Jessica Hana Deutsch on violin and vocals, and Justin Gray on double bass and bass veena. Audience members were asked to wear masks when moving around in the hall, and to remove them only when seated. The songs covered such topics as a bird being freed from its cage, the last Moorish king giving up Granada so that its beauty would not be destroyed by battle, and someone in a courtroom asking the judge if loving you is really worthy of the death penalty.

The last ticketed concert of the festival was held on a sunny and warm Sunday afternoon in a couple of backyards overlooking the Sydenham River. The focus was on the works of composer John Cage who was a student of Arnold Schoenberg who had an interest in probabilistic music and indeterminacy as well as being a sometime tennis partner to composer George Gershwin. The featured piece was some musical prose entitled "Being Lost" written and composed by Tom Allen and Jeff Reilly and based around composer John Cage's August 1965 residency at the Emma Lake Artists' Colony in central Saskatchewan. Cage had become an expert mycologist in the 1930's when, as a student living in residence in Carmel, California, he found himself with too little money to buy food, so he studied public library books on mushrooms and ate the edible mushrooms near his residence for an entire week. At Emma Lake, he led a group of students on an afternoon walk into the deep woods to hunt for mushrooms. The students found their way out of the woods all right, but Cage stayed behind to examine a large stand of *hydnum repandum*, became lost, and, the following day, stumbled upon a gravel road several kilometres away where he was found by two painters from Winnipeg while examining some *amanita virosa*. Cage was commissioned by Canadian Arts journal to write a 1500-word article about the Emma Lake Music Workshop. Cage decided to write 100 words per day for each of the 15 days he was Artist-in-Residence at the workshop and applied chance-determined variations to the text and layout. Jeff Reilly did something similar in "Being Lost" by dividing the work into 15 sections of 100 words each, except for one which explains that some sections follow strict rules, while others are improvised. This piece featured Tom Allen (narrator, trombone), Lori Gemmell (harp), Peter Gemmell (tenor saxophone, clarinet), Jeff Reilly (bass clarinets), and Patricia O'Callaghan (vocals). The group also played Cage's "The Wonderful Widow of Eighteen Springs" and "4'33" which is 4 minutes and 33 seconds of environmental sounds inspired by Cage's visit to a university anechoic chamber inside which he could hear only his heartbeat and blood flow, showing

that silence does not truly exist for human beings. As an encore, the group played Merle Hazard's "(Gimme Some of That) Ol' Atonal Music" which was a fine and hilarious tribute to Schoenberg's 12-tone system.

A number of free outdoor community concerts were held in the Owen Sound area along with a couple of events with appeal to amateur musicians. A Thursday noon-hour concert at Meaford Harbour Rotary Pavilion featured the duo Harrow Fair with violinist Miranda Mulholland and guitarist Andrew Penner, joined by violinist Edwin Huizinga. The concert opened with Sweetwater Next Wave Showcase 2021 finalist Bridget Walsh on violin.

The Tamar Ilana Flamenco Trio did a Friday noon-hour concert at Grey Gallery Garden in downtown Owen Sound. Artistic director and violinist Edwin Huizinga joined Tamar Illana, Benjamin Barrile, and Derek Gray. Emily Yarascavitch, violinist and Sweetwater Next Wave Showcase 2021 finalist, opened the show.

Singer Coco Love Alcorn, violinist Edwin Huizinga, and percussionist Mark Mariash did a 45-minute improvisation on the audience-chosen words "olé" and "love" during the Saturday noon-hour concert at the Grey Sauble Conservation Authority Arboretum Pavilion at the south end of Owen Sound. In addition to her vocals, Coco played a plastic piccolo trumpet and operated a loopback machine which had reverse capability. Another Sweetwater Next Wave Showcase 2021 finalist, Antonia Cambre, opened the concert on cello. She performed the Sarabande, and Minuet from the Bach Suite #2 followed by "Julie-O" by Mark Summer which had a pizzicato introduction and guitar-like strumming later on. This concert was immediately followed by Classical Jam, an outdoor music reading session for anyone who wanted to play a stringed instrument. Players were required to wear masks under the protection of the pavilion's roof. The weather was sunny but a little cool, and this turned out to be the coolest day of the festival, maybe in more ways than one! A group of about 20 string musicians worked through Josef Suk's Serenade for Strings Op. 6. This was quite a challenging piece, especially for the sole viola player! Luckily, we were helped by members of the Rosebud String Quartet and violinist Edwin Huizinga.

A stringed instrument showcase was held in the parking lot of the Owen Sound Farmers' Market late Sunday morning. Some of Canada's top stringed instrument makers were in attendance to show off their creations and answer questions. The 2021 luthiers were Mark Schnurr, Flesherton ([www.schnurrviolins.com](http://www.schnurrviolins.com)), David Prentice, Flesherton ([www.davidprenticeviolins.com](http://www.davidprenticeviolins.com)), Sybille Ruppert, Paisley ([www.acellorondo.ca](http://www.acellorondo.ca)), and Greg Walke, Paisley ([www.gregwalke.com](http://www.gregwalke.com)). This showcase was immediately followed by a noon-hour community concert featuring the luthiers' stringed instruments. The concert opened with violinist Lincoln Haggart-Ives, Sweetwater Next Wave Showcase 2021 finalist, performing the Bach Partita #3 with violist Greg Scheibel. The Rosebud String Quartet performed a selection from Haydn's String Quartet Opus 77 interspersed with comments from the four luthiers as the instruments were changed between movements. Mark Schnurr said that, to create a copy of a historic violin, he listens to recordings made on that original violin to get the sound just right on the copy. Sybille Ruppert bases her violins on the 19<sup>th</sup>-century violins of luthier Joseph Rocca which are basically the same as those of Stradivarius. She uses a Jacobus Steiner outline but with her own design of F holes. She noted that, on newly-crafted violins, the sound post may have to be replaced as the top and bottom plates stabilize over several days. David Prentice said that to make a viola look old, the wood has to be prepared before varnishing can begin, and then you tear the varnish. He called his current inventory of instruments his

“COVID Collection”. When asked how his violins are so easily playable, Greg Walke replied that it is the musician who shapes the sound--he can do only so much.

For 2022, the Sweetwater Music Festival returns indoors for their ticketed program consisting of four concerts at four different venues September 16-18 with new choose-your-own ticket pricing. Tickets are still available through [www.sweetwatermusicfestival.ca/swmf-2022](http://www.sweetwatermusicfestival.ca/swmf-2022) and [tickets.roxytheatre.ca](http://tickets.roxytheatre.ca)

The ticketed program starts Friday, September 16<sup>th</sup>, at 7 p.m. with a concert of Prokofiev and Schumann at Historic Leith Church on Tom Thomson Lane in Leith. Prokofiev’s Quintet in G minor, Opus 39 will be performed by Sacha Rattle (clarinet), Aleh Remezau (oboe), Edwin Huizinga (violin), Sheila Jaffé (violin), and Joe Phillips (bass), and his Overture on Hebrew Themes will be played by Sheila, Edwin, Sacha, Emily Eng (viola), Arlen Hlusko (cello), and Zeynep Özsucu (piano). After an intermission, Schumann’s Piano Quartet in E flat Major will be performed by Emily, Arlen, Zeynep, and Carissa Klopoushak (violin). A reception for the entire audience will be held after the concert. Ticket prices are \$35/\$50/\$75.

The first Saturday night concert starts at 7 p.m. at the Harmony Centre on 4<sup>th</sup> Avenue East in downtown Owen Sound with a program of mostly 20<sup>th</sup>-century classical music. Some of Bach’s Goldberg Variations will be played by Edwin Huizinga (violin), Emily Eng (viola), and Arlen Hlusko (cello). Joe Phillips (bass) and Zeynep Özsucu (piano) will perform Elegie by Luis Andresen. Connesson Sextet will be played by Joe, Zeynep, Sheila Jaffé (violin), Carissa Klopoushak (viola), Aleh Remezau (oboe), and Sacha Rattle (clarinet). After the intermission, Dohnanyi’s Sextet Opus 37 in C Major will be performed by Zeynep, Sheila, Carissa, Sacha, plus Arlen Hlusko (cello), and Todd Williams (French horn). Ticket prices are \$20/\$35/\$50/\$75.

The second Saturday night concert starts at 9:30 p.m. at Heartwood Hall on 2<sup>nd</sup> Avenue East in downtown Owen Sound. Ahmed Moneka presents “Moneka Arabic Jazz” which is a project reflecting a life and journey in art from Baghdad to Toronto. It showcases melodies from Moneka’s homeland of Iraq mixed with African groove and rhythm. Ticket prices are \$20/\$35/\$50/\$75. Doors open at 9 p.m.

The festival ends on Sunday, September 18<sup>th</sup> with a performance by Juno-Award-winning string quartet The Fretless at 2:30 p.m. at the Roxy Theatre on 9<sup>th</sup> Street East in downtown Owen Sound. The Fretless is a Canadian quartet producing a progressive form of “trad”, transforming fiddle tunes and folk melodies into intricate, beautiful, high-energy arrangements that have quickly gained a dedicated following and accolades from around the world. Ticket prices are \$20/\$35/\$50/\$75.

New for 2022 is a free Thursday Preview Concert at Georgian Shores United Church on 4<sup>th</sup> Avenue East in downtown Owen Sound at 7 p.m. Britten’s Phantasy Quartet will be performed by Aleh Remezau (oboe), Sheila Jaffé (violin), Carissa Klopoushak (viola), and Arlen Hlusko (cello). Brahms’ Horn trio will be played by Edwin Huizinga (violin), Todd Williams (French horn), and Zeynep Özsucu (piano).

Three free outdoor community concerts will be held in Owen Sound. The first is on Friday, September 16<sup>th</sup>, at 12 p.m. at Grey Garden on 2<sup>nd</sup> Avenue East, in downtown Owen Sound. On Saturday, the Juno-Award-winning supergroup, The Fretless, does a free community noon-hour concert followed by the all-new Community Music Workshop at Grey Sauble Arboretum, Inglis Falls Road, just south of Owen Sound. The Sweetwater Next Wave Showcase of emerging talent takes place at noon on Sunday,

September 18<sup>th</sup> at the Owen Sound Farmer's Market on 8<sup>th</sup> Street East in downtown Owen Sound. Please check [www.sweetwatermusicfestival.ca/swmf-2022](http://www.sweetwatermusicfestival.ca/swmf-2022) for the most up-to-date information.

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## Enjoying Brahms Live Again

*Submitted by Peter Solomon*

For more than two years COVID prevented me from hearing any concerts live, so the first time that I managed to attend a concert in person was a big deal, something special. The event in question was the performance of the **Brahms Requiem** at Yorkminster Baptist Church on June 11 by the North York Concert Orchestra (including both Wilks) and the Amadeus and Resound Choirs. The piece is an old favorite that I first sang in 1962 as a member of the Harvard Glee Club with the Boston Symphony Orchestra under Erich Leinsdorf (whose approach to the piece was stately and elegant). I had sung the piece at least twice at CAMMAC readings over the years and was looking forward to doing so in April, but I missed that reading because I had COVID!

Listening to a piece that you know well sharpens the ears, and I was sympathetic to the challenges faced by conductor Rafael Luz. He had quite a juggling act, dealing with singers and players in three locations, center stage and in balconies on both sides. Moreover, the acoustics in the church are overly resonant for my taste; blends are easier to achieve than clear individual lines. The challenge in this piece lies in the three fugues, trying to get the entrances and distinct parts audible (Brahms himself did not make this easy). I thought Luz did well with this, especially in #6 “Herr du bist würdig zu nehmen Preis und Ehre und Kraft.” At any event, the overall effect was great—with broad lines, much lyricism, and wonderful pacing. It was so good to hear a large group of players and singers make music.

## 2022 Brevard Music Festival

*Submitted by Sheila M. MacRae*

Imagine listening to music on a balmy North Carolina summer evening! You are in the Whittington-Pfohl Auditorium (a.k.a WPA) of the Brevard Music Centre: a covered performance space for the musicians, flanked by an auditorium to protect concertgoers with a full ceiling, but open on all sides. On a quiet night, avian twittering blends with the music; and an occasional bird may fly through the space, checking out what is on this night. If it rains, the sound of the rain becomes part of the soundscape. On many days, during the day, you can take in one of the rehearsals in the open hall.

The WPA is the main concert hall of the Brevard Music Festival in the small town of Brevard, North Carolina. Full-orchestra concerts are performed by international musicians, as well as musicians from all over the US. Since it is a teaching festival, Brevard faculty sit side-by-side with the semi-professionals whom they coach and teach for the duration of the six-week festival. In addition to the WPA, the brand-new Parker Hall hosts chamber concerts and piano recitals, and the Janiec Opera Company regularly performs operas in Porter Hall of Brevard College. In addition, the festival includes associated events – musical theatre, teaching of high-school singers; many other events such as the Blue Ridge Banjo Camp (Bela Fleck teaching); guitar camps and workshops; Jazz@Brevard; and much more. One artist in the spotlight in 2022 was Joshua Bell. The faculty for the 2022 season included 74 instrumental faculty members, 30 opera faculty, 30 opera cast, and more than 540 students. I am not sure this number includes the very talented high school students, who have their own “Sinfonia” orchestra. The performance schedule listed one concert per day for the six weeks from June 23 to August 7.

The 2022 season was the first full season since the beginning of the pandemic. While it’s almost impossible to put one concert above all others, for me, of the concerts I attended, it would be opening night, June 24<sup>th</sup>. After the Respighi overture (*Fountains of Rome*), the highlight was Rachmaninoff’s *Rhapsody on a Theme by Paganini*, Opus 43, played by the masterful pianist Conrad Tao, under the baton of Ken Lam. The evening concluded with Mussorgsky’s *Pictures at an Exhibition*. On other occasions, we listened to piano, string and wind chamber works, operas, and more. Thanks to our son and daughter-in-law, both on the artistic faculty, for making so many concert opportunities available to us. The quid pro quo was not onerous: we spent time (too short) with our wonderful grandkids, while Mommy and Daddy taught and performed.

# SCHEDULE OF READINGS

## 2022-2023

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. 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 \$10 for CAMMAC members and \$15 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!

September 18 - Haydn, *Lord Nelson Mass*, with Kathleen Allan (coordinator: Barbara Adams)

October 16 - "Music for Royal Occasions", with David Weaver (coordinator: Gerald Martindale)

November 20–Schubert *Mass in Ab*, with Matthew Otto (coordinator: TBD)

January 22– Orff, *Carmina Burana*, with Rafael Luz (coordinator: Peter Solomon)

February 12– JS Bach, *Cantata 131*, with Mervin Fick, (coordinator: Barbara Adams)

March 26– Beethoven, *Mass in C*, with Robert Cooper (coordinators: Cristina Oke, Lynda Moon)

April 23– "Songs from Shakespeare", with Maria Case (choral only) (coordinator: Gerald Martindale)

May 28 – Dvorak, *Mass Opus 86*, with Ori Siegel (coordinator: Sheila MacRae)



Please copy and post.

## CAMMAC READING

	<h1 style="text-align: center;">FRANZ JOSEPH HAYDN</h1> <h2 style="text-align: center;"><i>Lord Nelson Mass</i></h2>
<i>Date</i>	SUNDAY, September 18, 2022
<i>Time</i>	2 PM SHARP to 4:30 PM (Please arrive 15 minutes early to set up.)
<i>Conductor</i>	Kathleen Allan
	<p>Kathleen Allan is the Artistic Director and Conductor of the Amadeus Choir of Greater Toronto, Artistic Director of Canzona, Winnipeg’s professional Baroque choir, and visiting Professor of Choral Music at Western University. Originally from St. John’s, NL, Ms. Allan is in high demand as a conductor, composer, and clinician and is equally comfortable working in early contemporary, and symphonic repertoire. She is also a founding co-Artistic Director of Arkora, an electric vocal chamber consort dedicated to blurring lines between the music of our time and masterworks from the ancient repertoire.</p>
<i>Music notes</i>	<p>Joseph Haydn’s reputation was at its peak, but his world was in turmoil. Haydn was writing the Mass in the late summer of 1798 during a terrifying time for Austria, with Napoleon on the march. The great work opens in the key of D minor. During the course of the composition the mood shifts as the predominant, and concluding tonality is D major. Haydn’s name for this mass was <i>Missa in Angustilis</i> (‘mass for times of distress’).</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 and SATB soloists
<i>Instrumentation</i>	Flute 1, oboe 1&2, bassoon 1, horn 1&2, trumpet 1,2&3, timpani, organ, strings.
<i>Registration information</i>	<p><b>For more information: Singers and Instrumentalists must pre-register with Barbara Adams (905-877-0671) or <a href="mailto:brbr.adams@gmail.com">brbr.adams@gmail.com</a></b></p>
<i>Cost</i>	CAMMAC members \$10; non-members \$15; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.

***Singers and Instrumentalists: must pre-register Barbara Adams [br.br.adams@gmail.com](mailto:br.br.adams@gmail.com) (905) 877-0671***

*Instrumentalists: please bring your own music stand.*

A CAMMAC (Canadian Amateur Musicians /Musiciens Amateurs du Canada) Toronto Region Event.

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## CAMMAC READING

	<h1>Music For Royal Occasions</h1> <p><i>Various composers</i></p>
<i>Date</i>	SUNDAY, October 16, 2022
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	David Weaver
<i>Biography</i>	<p>David Weaver received a Bachelor of Music degree from the University of Windsor and a Master of Music degree in choral conducting from the University of Cincinnati. In addition to teaching vocal music at HB Beal Secondary School in London, Ontario, he is also the Director of Church Music at St. Aidan's Anglican Church. His high school choirs have won numerous honours and awards, including the Rose Bowl for best choir in the London Kiwanis Music Festival.</p>
<i>Music notes</i>	<p>Selections include:            God Save The Queen, arranged by Sir Ernest MacMillan            All People That on Earth Do Dwell, arranged by Ralph Vaughan Williams            I Vow to Thee My Country, by Gustav Holst            I Was Glad, by C. H. H. Parry            He could also lead the Fantasia on Three Christmas Carols by Ralph Vaughan Williams</p>
<i>Singers</i>	SATB
<i>Instruments</i>	Flutes 2; Oboes 2; Clarinets Bb 2; Bassoons 2; Horns 4 ; Trumpets 2; Trombones 2; Bass Trombone; Tuba 1; Tympani. Strings
<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>Information</i>	<p><b>Information and sign-up for singers:</b>            Gerald Martindale <a href="mailto:gmartindale76@gmail.com">gmartindale76@gmail.com</a></p>
<i>Cost</i>	CAMMAC members \$10; non-members \$15; students free.
<i>Additional</i>	Please check our website for status updates <a href="http://cammac.ca/toronto/">cammac.ca/toronto/</a>

*Singers and instrumentalists must pre-register with Gerald Martindale [gmartindale76@gmail.com](mailto:gmartindale76@gmail.com).*

*Instrumentalists: please bring your own music stand.*

# READING REVIEW

## BRAHMS REQUIEM

Conductor Jamie Hillman, April 24, 2022

*Submitted by Frank Nevelo*

The April 24, 2022, the reading came perilously close to not happening. I had been having battery trouble in my 20-year-old Pontiac ever since the car failed to start after a brief visit to a gas station. A fellow from the CAA was able to boost and restart the car but was unable to sell me a new battery because my car uses a now-rare GM battery with side-mounted binding posts. This type of battery was the bane of professional mechanics since charging cables were difficult to attach and tended to fall off the side of the battery. So, on April 24<sup>th</sup> at exactly noon, I went to my garage, got in my car, turned the ignition key, and.... there was absolute silence! I quickly opened the hood, wrenched off the battery's cables, attached a charger that runs on house current, and sent six amperes through that battery for exactly one hour. I disconnected the charger cables (which had held all right for me, so I don't entirely agree with mechanics' dislike of side-mounted cables), wrenched the battery cables back on, and got back into the car. I turned the ignition switch, and.... Hallelujah! The engine started easily, and the banker's box of Brahms Requiem scores and parts was on its way to Christ Church Deer Park still ahead of schedule!

We had 37 registrants altogether, plus conductor Jamie Hillman and accompanist Joy Lee. Of the registrants, there were 21 vocalists and 16 were instrumentalists. We played through the first several movements and then took a short break. I got up to make an announcement to the group and was surprised that 37 is a sizeable group even though we could have used at least twice that many for the Brahms Requiem. I spoke about how the CAMMAC online membership registration screen defaulted to CAMMAC National, which means that all of your membership money goes to CAMMAC National and none to CAMMAC Toronto Region. So you had to remember to set the region to Toronto to ensure that Toronto Region receives some funding. The registration screen has been updated since April, but now it defaults to CAMMAC Montréal! So now, if you forget to set the region to Toronto, your membership fee will be split between National and Montréal and nothing will come to Toronto Region.

We finished working our way through the final two movements shortly after 4 p.m. As it was the first Sunday afternoon of the year with warm and sunny weather, Jamie asked if we could end the reading then and there so that we could enjoy the marvellous weather, to which we agreed. I gathered all the scores and parts and compared them to the CAMMAC library's inventory list for the Brahms Requiem and found that all but one vocal score had been returned. So, I started searching around Elliott Hall and found a computer bag on the floor. By this time, there was no one else around, so I opened the bag, and there I found the missing vocal score! Satisfied that there were no more mislaid leftovers for whom I would have to find their owners, I stacked the box of Brahms, my gig bag, my music stands, my bench, and my violin on a hand cart and slowly trundled down the church stairs since the elevator appeared not to be working. After unpacking the cart into my car which I had parked on a quiet street, I got into my car, turned the ignition, and the quietness of the street remained completely unbroken! The car had failed to start again and I spent the remainder of the first warm and sunny Sunday afternoon of the year waiting for the CAA truck to rescue me once more.

It all turned out well in the end. The owner of the forgotten computer bag was identified and came to my house to pick it up. I took my car to my GM dealer who checked the charging system and replaced the rare battery quite readily. I should look into those portable battery chargers you can keep in your car that zap the battery with hundreds of amperes in a few milliseconds from a capacitive bank....or something like that

# STRAVINSKY SYMPHONY OF PSALMS

Conductor Saman Shahi, May 15, 2022

*Submitted by Sheila M. MacRae*

Even though a religious work, Stravinsky's *Symphony of Psalms* is different from the works usually undertaken by CAMMAC Toronto Region. The *Symphony of Psalms* is a neo-classical choral symphony in three movements composed in 1930. The symphony derives its name from the use of Psalm texts in the choral parts. This work features many of Stravinsky's signature techniques such as displaced rhythmic figures, octatonic scales, and polytonality. It's a powerful and devotional work and for nearly a century from its completion, it has managed to remain one of his most performed works.

It is not an easy work, particularly for orchestral players: Stravinsky's orchestration is complex, and the instrumental parts are difficult. It is scored for four flutes, five oboes (one of which is English horn); two bassoons and contrabassoon); four horns in F; one trumpet in D; four trumpets in C ; three trombones ; tuba ; timpani; and two pianos, as well as low strings (cellos and basses). Saman Shahi conducted the work masterfully. Many thanks to the two pianists, one of whom, Mehran Bozorgpour, was brought in by the conductor; thank you to DJ Clary for stepping up, even through due to a technical problem with electrical connections, DJ did not play.

Sixteen (16) instrumentalists and seven (7) vocalists participated – there are no soloists in Stravinsky's Symphony. As had been planned, the first two of the three movements were read. Considering that this difficult work probably had not been seen ahead, choristers and instrumentalists sightread well. (If instrumental players attempted to look at the work before the reading, they had to cobble together a part from the score which is available online). Instrumental parts were rented from Boosey and Hawkes (NY) and the vocal scores were from the CAMMAC library. The reading started with a short and effective choral warm-up, and according to several participants, the conducting was clear for both orchestral players and choir. One of the instrumentalists thought one section should have been rehearsed during the reading – perhaps a function of the fact that the work was not available to practice ahead; another observation was the pianist did not provide enough support for the choir. However, since both Piano 1 and Piano 2 have full instrumental parts, another musician could have supported the choir. These were minor issues, however. According to the majority of attendees, the discovery of this beautiful twentieth century work was a wonderful musical experience, which apparently will draw them back to future readings.

## 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.

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**PLAYING AND SINGING OPPORTUNITIES**

**Strings Attached Orchestra**

String players: violin, viola, cello, bass - all levels welcome. Rehearsals Monday evenings starting Monday, September 12th, 2022, at Earl Bales Community Centre in North York.

We perform throughout the year at retirement homes and other venues that do not normally get to hear live orchestra music, as well as holiday and season finale concerts for family and friends. Repertoire includes classical, jazz, show tunes and other. We are happy to announce that we have engaged **Jonathan Wong** to be our *new Music Director and Conductor*. Jonathan has a Bachelor of Music degree and an Advanced Certificate of Performance in Early Music from the University of Toronto and has studied conducting in a wide variety of workshops and symposia. He has conducted and directed orchestras, choral groups, opera and musical theatre, and has extensive teaching and performing experience.

Visit [www.stringsattachedorchestra.com](http://www.stringsattachedorchestra.com) or email [info@stringsattachedorchestra.com](mailto:info@stringsattachedorchestra.com) for more information.

**LIVE MUSIC FOR LIVE AUDIENCES AT DELMANOR NORTHTOWN**

<https://www.delmanor.com/norhtown/>

Delmanor Northtown, a retirement home in North York would be delighted to host live music. Musicians are invited to indicate their interest in performing at the Delmanor Northtown by contacting Gerald Martindale, [gmartindale76@gmail.com](mailto:gmartindale76@gmail.com)

**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.*

**North York Concert Orchestra**, Conducted by Rafael Luz. Featuring guest Aaron Schwebel as violin soloist in the great Mendelssohn Concerto and Franz Liszt “Les Preludes”. Tickets \$30/25/15 at [nyco.ca](http://nyco.ca) only. Pan Pacific Hotel, Prince Ballroom, 900 York Mills Rd., Toronto. **Sunday, October 2, 2022. 3 pm.**

**North York Concert Orchestra**, Conducted by Rafael Luz. Richard Strauss “An Alpine Symphony”. Tickets \$30/25/15 at [nyco.ca](http://nyco.ca) only. Pan Pacific Hotel, Prince Ballroom, 900 York Mills Rd., Toronto. **Saturday, November 5, 2022. 8 pm.**

**North York Concert Orchestra**, Conducted by Rafael Luz. Winners of the NYCO Youth Competition. Program TBD. Tickets \$30/25/15 at [nyco.ca](http://nyco.ca) only. Pan Pacific Hotel, Prince Ballroom, 900 York Mills Rd., Toronto. **Sunday, December 4, 2022. 3 pm.**

**Next CAMMAC Newsletter deadline  
Newsletter materials  
will be accepted until September 15, 2022**

**ADVERTISING RATES**

Full page	\$90 (max. 6 ½ W x 7 ½ H)
Half page	\$50 (max. 6 ½ “W x 4 5/8” H)
Quarter page	\$30 (max. 3 ½” W x 4 5/8” H)

Advertising is subject to space availability. Neither publication nor positioning is guaranteed

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Past President:	Tim Moody		

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