



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

TORONTO REGION NEWSLETTER

February- March 2023

<u>In the Spotlight:</u> Singing the Bard	1	Schedule of readings	18
<u>Of Note:</u> Copland: Emily Dickinson	5	AGM	21
Feature: In Memoriam Doris Tanter	14	Playing Opportunities	22
Preview: Beethoven Mass in C	16	Concert notices	22
Reviews: Schubert Ab /Carmina Burana	17	Management Committee 2022-2023	24

IN THE SPOTLIGHT:

SINGING THE BARD

Submitted by Maria L. Case



*Maria L. Case
(Photograph by Gwendolyn, Toronto)*

One of the great attractions of choral singing is the intimate connection of words and music. Many choral singers are also avid and accomplished readers with a lively interest in language and literature. Singers often delight in musical settings of well-known and lesser-known poetic texts from diverse cultures and literary traditions which may span many centuries, or even millennia.

In our upcoming Choral Reading Session featuring settings of songs and sonnets by William Shakespeare, (“Singing the Bard”), we pay tribute to the literary side of choral singing. The timing of this session on Sunday, April 23 could not be more auspicious, as this is the date on which we traditionally celebrate Shakespeare’s birth.



Maria L. Case
(Photograph Dimana Kolorov, Toronto)

For centuries composers have been inspired by the work of William Shakespeare. In his own day, contemporaries such as Robert Johnson, Jacke Wilson, and Thomas Morley set many of the more than

forty complete songs from the plays to music. In the 17th and 18th centuries, the fascination with Shakespeare continued, as Henry Purcell, Thomas Chilcot and Thomas Arne kept the torch burning brightly with their song settings. Nineteenth century Italian, French, German, and Russian composers often preferred to work on a broader scale, using the dramatic outlines and themes of the plays as the subject for operas or large-scale programmatic works.

In the 20th and 21st centuries, we have once again seen a proliferation of solo and choral song settings, with composers delighting in the intimacy of the texts. For the choral singer, most of the settings of Shakespeare's song and sonnet texts written specifically for SATB chorus are from the past 150 years or so.

In the context of Shakespeare's plays, the songs do little to advance dramatic content, but rather contribute to the general atmosphere, or illuminate the insight or state of mind of the character who is singing. Very few of the songs are sung by major characters unless they are in disguise or in mental distress. Songs are the purview and provenance of servants, fools, lovers, madmen, and rogues. The great may call for song, but the commons provide it.

In Shakespeare's day the standard of vocal accomplishment would not have generally been as high as it is today. It was still, after all, more than one hundred years before Handel would bring Italian *opera seria*, with its virtuoso singers, to the London stage. Singing in Elizabethan England was a natural and commonplace activity, and city streets and village greens alike rang with popular melodies. In fact, the long reign of Elizabeth I was an exceptional period of music making. With relative political stability, economic prosperity, and a growing, newly-educated middle class, there was a wider market for music than ever before, and a brilliant rising generation of English composers ready to satisfy the demand.

Composers including Thomas Tallis, William Byrd, Thomas Morley, and John Dowland wrote music for the chapel, court, and domestic sphere: sacred motets, secular madrigals, poignant lute songs, and virtuosic solo pieces for virginal – this creative outpouring was the first Golden Age of English music.

And although this era produced no repertoire based on Shakespeare texts composed specifically for choirs, the madrigal craze of the times (peaking after 1580) meant that the art of adaptation was in the air. Many of the lute songs by Dowland and others, being primarily homophonic in texture, lent themselves to choral arrangements. Thus, Morley's "It was a lover and his lass" (*As You Like It*) is heard more frequently today sung by a choir than by a soloist.

In our "Singing the Bard" Reading Session, we will touch upon a few early choral settings or arrangements, but our main focus will be on settings of Shakespeare's songs and sonnets from the past hundred years, many of them by living composers.

We will reference settings by Franz Schubert, Amy Beach, and Ralph Vaughn Williams before moving into more contemporary settings by George Shearing, Nils Lindberg, Emma Lou Deimer, Jaakko Mäntyjärvi, and Matthew Harris. One of our afternoon's activities will be a comparative sampling of settings of the same text by different composers. Schubert's famous lied "Was ist Sylvia", often sung by choirs in SATB arrangements, offers a good launching point for an exploration of two other settings: "Who Is Sylvia" by George Shearing from his *Songs and Sonnets* set and another by Matthew Harris from his *Shakespeare Songs* (Book 1).

This exercise allows us to consider the intrinsic elements of a particular text – its rhythms, sounds, and meaning.

These contemporary settings continue in the madrigal spirit of lively part-writing and at times flamboyant word painting, while also using a modern harmonic language and rhythmic freedom. They demonstrate a great diversity of styles, while remaining witty, accessible, and sensitive to the texts.

Thou art a Monument, without a tomb,

And art alive still, while thy Book doth live,

And we have wits to read, and praise to give.

~ from Ben Jonson's "To the Memory of My Beloved

the Author, Mr. William Shakespeare"

To Ben Jonson's famous words, let us add "and voices to sing."

AUTHOR BIOGRAPHY

Maria Case is a highly regarded artist and educator in Toronto's music community, working as a pianist, singer, choral conductor, and composer. The majority of her compositions celebrate the voice and are inspired by texts from a wide range of eras and cultural traditions. Her art songs and piano works are published by Plangere editions.

Maria maintains a busy private studio and is active as an adjudicator and lecturer on subjects related to musicianship and piano/theory pedagogy. She served as Chief Examiner of Theoretical Subjects for the Royal Conservatory from 2006 to 2013. She is co-author of the Celebrate Theory series, and has designed curriculum for theory, music history, piano pedagogy, and musicianship.

Maria is the Artistic Director of The Annex Singers, leading this 60-voice auditioned choir with dynamic and imaginative programming. She is also the Minister of Music at Glebe Road United Church in Toronto.



OF NOTE: AARON COPLAND

TWELVE POEMS OF EMILY DICKINSON:



Aaron Copland as subject of CBS/New York Philharmonic “Young People’s Concert” 1970

COPLAND (November 14, 1900 – December 2, 1990)

Submitted by Sheila M. MacRae

The article presents my thoughts on the importance of Aaron Copland’s song cycle *Twelve Poems of Emily Dickinson* in the context of the composer’s life and work. The twelve poems for voice and piano, created in 1950, and considered one of the greatest song cycles of the 20th century, is important in its own right; it also coincides with an important turning-point in the evolution of Copland’s musical idiom.

Copland describes being smitten by Emily Dickinson’s poem “Because I could not stop for Death” (“The Chariot”)

Originally, I had no intention of composing a song cycle using Emily Dickinson's poems. I fell in love with one poem, 'The Chariot.' Its first lines absolutely threw me...The idea of this completely unknown girl in Massachusetts seeing herself riding off into immortality with death himself seemed like such an incredible idea! I was struck with that, especially since it turned out to be true. After I set the poem, I continued reading Emily Dickinson. The more I read, the more her vulnerability and loneliness touched me. The poems seemed the work of a sensitive yet independent soul. I found another poem to set, then one more, and yet another..."

*Aaron Copland in Copland Since 1943*¹



Emily Dickinson Daguerreotype (Source: Wikimedia)

¹ <https://songofamerica.net/song/twelve-poems-of-emily-dickinson/>

“Because I Could Not Stop for Death”:

Because I could not stop for Death —
He kindly stopped for me —
The carriage held but just ourselves —
and Immortality.

We slowly drove — he knew no haste,
And I had put away
My labour, and my leisure too
For His Civility —

We passed the school, where children played,
Their lessons scarcely done.
We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
a swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.
Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.²

² Copland: *The Chariot* <https://www.youtube.com/watch?v=8wW5JQeoWHE>
<https://www.youtube.com/watch?v=r7Cao1tsgBE>

Dickinson: *Because I Could Not Stop for Death* https://www.youtube.com/watch?v=Am5O8_iCpmg

There are variants to the same poem: another version includes the following three stanzas, which come after the first two.

We passed the School, where Children
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –

Or rather – He passed Us –
The Dews drew quivering and chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –

We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground

Why? Dickinson was virtually unknown and unpublished. Of the approximately 1,800 poems she wrote, only 11 or 12 were published during her lifetime. She grouped the poems into booklets, which she hand sewed. It was because she never had to make final editorial decisions that many of her poems with variants such as the example above have been published posthumously³.

The selection of Emily Dickinson's poetry is, I think, a deliberate inflection point in Copland's evolving musical idiom, but only one of several important such turning points.

There were, indeed, at least five inflection points in Copland's life as a mature composer, manifested in important changes in compositional style or creative output. Such inflection points may be found amongst great artists: for example, Picasso's turning points may be described in terms of Cubism, Surrealism, Expressionism, Post Impressionism, Neoclassicism and Synthetic Cubism. Copland was an experimenter, he used what he found as material. My interest is in understanding how and why the music changed at particular times in Copland's life; equally important is to acknowledge consistent elements through the composer's work.

One element found in Copland's music through the composer's life is its "Americanness". This quality changed over the years. In his early years, Copland was exposed to all the music an American youngster would have heard in the United States. Feeling he needed more background in composition, he traveled to France to learn from the French and European composers. In Paris, Nadia Boulanger, his teacher, detected his "odd" rhythms, hallmarks of the student's American origin, and encouraged him to hear them

³ The Complete Poems of Emily Dickinson, Thomas H. Johnson, 1976.

in his compositions. As Leonard Bernstein noted, they were the rhythms of someone who had grown up with jazz and American pop, although they were not necessarily jazz rhythms⁴.

In the 1920's, the echoes of jazz are found, for example, in Copland's symphonic piano concerto (1926).

<https://www.youtube.com/watch?v=mJ95dts-MCE>

“As a young man in his 20s, Copland composes a ballet *Grohg* (later reworked as the *Dance Symphony*) to an Expressionist libretto by the theater critic Harold Clurman.

<https://www.youtube.com/watch?v=iMLiuBrjhM>

<https://www.aaroncopland.com/works/grohg-disambiguation/>

The rhythms in the faster sections gave some very well-known European conductors fits. Again, they weren't precisely the jazz of the time, but they would have fit right into be-bop⁵.

The 1930's, marked by the Great Depression, were a second inflection point in Copland's musical life. Like so many artists and composers, he became populist, his music somewhat utilitarian, like the German conception of *Gebrauchsmusik* ("music for use"). It was during the Depression, when he traveled extensively to Europe, Africa, and Mexico, that he began composing some of his more important works. *El Salon México* written between 1932-1936 and based on Mexican folk tunes, fits into the tradition of his “vernacular” writing.

The open and slowly changing harmonies of Copland's music are associated with its “Americanness”. In the 1930s and 1940s he continued composing in this deliberately accessible style. Among the works in this period are *Billy the Kid* (1938), *Quiet City* (1940) *Fanfare for the Common Man* (1942), *Lincoln Portrait* (1942) for speaker and orchestra, *Symphony No. 3* (1943) and especially *Appalachian Spring* (1944). The recorded version below in a collaboration with Martha Graham and Merce Cunningham.

<https://www.youtube.com/watch?v=E1o65tCZTWA>

Why did Copland's music change again in the 50's and 60's? Did he sense the limitations of populism, in his vernacular idiom of the 30's and 40's? He had not forgotten what he had learned from the European composers in Paris and in his later travels. Copland incorporated twelve-tone serial techniques in his *Piano Quartet* (1950), *Piano Fantasy* (1957), *Connotations* for orchestra (1961) and *Inscape* for orchestra (1967).

Unlike other composers, Copland's tone rows were mostly a source of melody and harmony rather than being used for their own sakes.

⁴ Musical Net Aaron Copland. <http://www.classical.net/music/comp.lst/copland.php>

⁵ Musical Net Aaron Copland
<http://www.classical.net/music/comp.lst/copland.php>
Cited in PBS Masters

During the 50's, when like many other artists, Copland was blacklisted by the FBI, he produced the majority of his vocal works.⁶ Among these were *Old American Song* . First set for voice and piano (also adapted for voice and orchestra) (1950)

1. The Boatmen's Dance (minstrel song from 1843)
2. The Dodger (campaign song)
3. Long Time Ago (ballad)
4. Simple Gifts (Shaker song)
5. I Bought Me a Cat (children's song)

Old American Songs Second set for voice and piano (also adapted for voice and orchestra) (1952)

6. The Little Horses (lullaby)
 7. Zion's Walls (revivalist song)
 8. The Golden Willow Tree (Anglo-American ballad)
 9. At the River (hymn tune)
 10. Ching-A-Ring Chaw (minstrel song)
- *Dirge in the Woods* for voice and piano (1954)
 - *The Tender Land*, opera (1954)
 - *Canticle of Freedom* for chorus and orchestra (1955)

Why did Copland focus on writing for voice in the 1950's? It could be posited that this direction might be because a work for voice and piano for example, required smaller performance forces (although there were adaptations, in the case of *Old American Songs* which was also scored for voice and orchestra). The human voice, it might be argued, allows for a more direct expression of deep emotion. In the poetry of Emily Dickinson, Copland heard vulnerability and loneliness, the sounds of a sensitive yet independent soul (Footnote 1). Dickinson was a quintessentially American poet. (It is interesting that the composer set her poems, not those of the other great American poet of the time, Walt Whitman.)

Copland very deliberately choose to set the poetry of Emily Dickinson. Copland is clear that he adapts his music to Dickinson's style, not the other way round. He was drawn to her lyricism. Although Dickinson's poems may seem simple on the surface, there is nothing simple about her writing: they may be full of sudden turns, peaks amid valleys. Although the words in the twelve poems seem natural, straightforward, and simple, underneath the surface there may be a deceptive complexity. Dickinson's themes can be life, death, tragedy, and despair all hidden under a sometimes simple, prosaic language.

⁶ Note: A notable exception is that of his children's opera, *The Second Hurricane*, which Copland composed in 1936.

Twelve Poems of Emily Dickinson:

- 1. Nature, The Gentlest Mother (*To David Diamond*)
- 2. There Came a Wind Like a Bugle (*To Elliott Carter*)
- 3. Why Do They Shut Me Out of Heaven? (*To Ingolf Dahl*)
- 4. The World Feels Dusty (*To Alexei Haieff*)
- 5. Heart, We Will Forget Him! (*To Marcelle de Manziarly*)
- 6. Dear March, Come In! (*To Juan Orrego-Salas*)
- 7. Sleep Is Supposed to Be (*To Irving Fine*)
- 8. When They Come Back (*To Harold Shapero*)
- 9. I Felt a Funeral in My Brain (*To Camargo Guarnieri*)
- 10. I've Heard an Organ Talk Sometimes (*To Alberto Ginastera*)
- 11. Going to Heaven! (*To Lukas Foss*)
- 12. The Chariot (*To Arthur Berger*)

PREMIERE: New York, May 18th, 1950 (Alice Howland, Copland)

<https://www.youtube.com/watch?v=r7Cao1tsgBE>⁷

Dickinson's vocabulary is rich, her images, even the titles of her works, are characteristically unconventional: for example,

- I Felt a Funeral in My Brain.
- Because I could not stop for Death"
- Dear March, Come In!

The poems may contain strange images:

We paused before a house that seemed
a swelling of the ground;⁸

The forms of the poems are unconventional; the lines, although generally iambic, are of various lengths. There are unusual Capitalizations and strange punctuation marks such as dashes everywhere, as was evident in "Because I Could Not Stop for Death".

The 1950 song cycle *Twelve poems of Emily Dickinson* marks an important turning point in Copland's musical idiom. Nonetheless, there is an "American" quality, although in a sense completely different from jazz like works of the '20's and the populist and vernacular works of the 30's and 40's. The song cycle, scored for voice and piano, is small and intense; it is personal, emotional, subtle. This was the Copland

⁷ <https://www.aaroncopland.com/works/twelve-poems-of-emily-dickinson/> includes comments about individual songs.

⁸ Because I could not stop for Death

who could write that he considered composition, in his words, "the product of the emotions", which included "self-expression" and "self-discovery".⁹

After the fifties and into his later years, Copland ceased composing almost entirely (or returned to and reorchestrated material he had written years earlier). Mostly he focused on conducting, including his own works which he made known to other composers, to musicians and the music-loving public. He wrote extensively on music¹⁰.

Copland composed approximately 100 works in different genres. Many of these compositions are now part of the standard American repertoire. According to Pollack, Copland "had perhaps the most distinctive and identifiable musical voice produced by this country so far, an individuality ... that helped define for many what American concert music sounds like at its most characteristic and that exerted enormous influence on multitudes of contemporaries and successors."¹¹ The composer himself pointed out, in summarizing the American character of his music, "the optimistic tone", "his love of rather large canvases", "a certain directness in expression of sentiment", and "a certain songfulness".¹²

In conclusion, between 1960-1990, Aaron Copland, known as the Dean of American Composers, shared with others what he had learned on his journey as a musical thinker. Distinct inflection points occurred along his path - in the 20's, in the 30's to 40's, and the 50's to 60's. The cycle *Twelve Poems of Emily Dickinson*, written in 1950, coincided with, or was, one of those turning point. The form was small: solo voice and piano accompaniment. Drawing from the wellspring of one of America's greatest poets, Copland focused on the raw emotion of Dickinson's lyricism.

It has been shown that through his life, Copland's music was rooted in American tradition, first in its jazz-like idioms, then its folk and popular songs, its natural settings, its history and poetry – in the case of Dickinson, one of America's greatest composers: American as his music was, it is perhaps Stravinsky who best defined its importance and that of its composer: Copland was not as much a great American composer as he was (simply) a great composer.

⁹ Pollack, Howard (1999). Aaron Copland. New York: Henry Holt, p. 11.

¹⁰ Copland, Aaron (1939; revised 1957), *What to Listen for in Music*, New York: McGraw-Hill, reprinted many times.

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¹¹ Pollack, (1999) p. 555.

¹² Pollack, 1999, p. 530.

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FEATURE

IN MEMORIAM: DORIS MARY TANTER

Submitted by Joan Andrews



Photo Gregory Beath, September 2010.

IN MEMORIAM – DORIS MARY TANTER (March 19, 1926, December 26, 2022)

Doris Tanter was a long-time member of and strong advocate for the CAMMAC Southern Ontario Region, currently known as CAMMAC Toronto Region. She passed away peacefully at age 96 on Boxing Day in Sidmouth, Devon. Doris emigrated from Ilford, Essex to Toronto in 1961, the year in which Geoff Cooper, along with a small group of amateur music-making enthusiasts, who had met at Lake MacDonald, formally established the Toronto and area branch of CAMMAC. In search of other like-minded amateur musicians, Doris was introduced to CAMMAC by Helen Morley in 1962, and having attended the Lake MacDonald Music Centre, was one of a small group of Toronto CAMMACers who enjoyed mini music camps at Helen's summer home, "The Nest", north of Toronto. This experience, along with the desire to provide a summer music camp for adults closer to home, served as the inspiration to establish the first officially run

CAMMAC Southern Ontario Music Centre at Lake Rosseau in 1978. This initiative, supported by Doris and friends, was headed by Geoff Cooper and Mark Heitshu, who became its first administrator. Doris eventually became very involved with the organization of our local CAMMAC activities, including monthly readings and workshops. She was a very productive board member and subsequently became president of the Toronto Region Committee. Doris regularly hosted committee meetings at her lovely home on Pears Avenue in Toronto and for many of these meetings she graciously provided dinner for all who attended. I distinctly remember her one rule about punctuality – if you did not arrive on time for the scheduled beginning of the meeting, you missed out on the glass of sherry that she always offered to committee members! Hence meetings usually started on time with everyone present. Doris also hosted many sing-alongs around her piano, particularly at Christmas and we would frequently sing some madrigals before or after a meeting. In September 2010, Doris made the tough decision to return to her roots in the UK in order to be able to spend her final years closer to family and friends there, while avoiding our harsh winters. Although she regretted the loss of her musical ties here and was never able to find such musical bonds there, she did enjoy living in a comfortable and well-run senior's residence in Sidmouth, Devon and made the most of the activities she shared with new neighbours and new friends, while frequently receiving old friends from her life in Canada. Sadly, I was never able to make that trip myself. I remember Doris very fondly as a wonderful, wise and energetic person/friend and as a most supportive and encouraging individual during my own time as both president of the regional committee and subsequently as chair/administrator of the CAMMAC Cedar Glen Committee. She was also the first ever to invite me to conduct one of the CAMMAC monthly readings for choir and orchestra. I still miss her warm friendship, strength of character and spirited personality after not seeing her for 12 years and will be forever grateful for her presence in my life. May she now rest in peace.

Joan Andrews (with appreciated editorial assistance from her good friend, Gregory Beath).



PREVIEW

In this section, the Newsletter features a short article on works that will be read by CAMMAC Toronto Region. To sign up please contact the coordinator listed in the Flier below in this newsletter.

BEETHOVEN MASS IN C

Submitted by Cristina Oke

The Mass in C, Opus 68, is one of the three sacred pieces that Beethoven composed, the other two being the oratorio *Christ on the Mount of Olives*, and the *Missa Solemnis*.

Between 1796 and 1802, Josef Haydn had created six Masses for the September name day of the wife of Prince Nicolaus Esterhazy II. After Haydn's retirement, Prince Esterhazy commissioned several prominent composers to create the annual *Mass* for his wife's name day. In 1807, Beethoven was one of the composers asked to compose this *Mass*. He was hesitant because he had written so little sacred music.

The *Mass* was first performed in a private performance conducted by Beethoven on September 13, 1807 at the Esterhazy palace in Eisenstadt. The *Mass* had five movements – Kyrie, Gloria, Credo, Sanctus and Agnus Dei – and was scored for soprano, alto, tenor and bass soloists, plus chorus. The orchestration included 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and organ.

The *Mass* was not well received. The rehearsals had been difficult, as Beethoven's hearing loss had affected his conducting. The Prince did not appreciate the new format of the *Mass*. Haydn's *Masses* had become disconnected from the underlying liturgy, and the *Mass* had become increasingly operatic in character. Beethoven restored a measure of unity to the form. There are no solo arias. Instead of being separate sections, the solo quartet and the choral parts are integrated.

Beethoven had dedicated the *Mass* to Prince Esterhazy but did not give the Prince a copy of the score. When the *Mass* was published in 1812, it was dedicated to Prince Ferdinand Kinsky, a patron of Beethoven in Vienna.

Beethoven conducted the *Gloria* and *Sanctus* of the *Mass* in a concert on December 22, 1808. This concert featured the public premieres of his Symphonies Number 5 and 6, Piano Concerto Number 4, and Choral Fantasy.

Although the *Mass in C* has not achieved the success of the *Missa Solemnis* (Opus 123, 1823), it is considered by many to be an innovative work and a masterpiece of sacred music.

REVIEW

SCHUBERT MASS IN Ab

November 20, 2022

Submitted by Cristina Oke

On November 20, 2022, there was a Reading of the Schubert Mass in A flat at Elliott Hall in Christ Church Deer Park. More than 30 instrumentalists and vocalists had pre-registered for the Reading, but, unfortunately, a number of participants contacted the co-ordinators of the Reading and withdrew due to illness. Those unable to attend included the soprano and alto soloists, and many of the instrumentalists. No tenor soloist was available, and Peter Solomon, a member of the Toronto Region Management Committee, was both the bass soloist as well as the bass section. Marion Wilk, a former member of the Toronto Region Management Committee, was the accompanist and was exceptional, playing all the orchestral parts as well assisting the singers with notes, and emphasizing other parts as requested by the conductor, Matthew Otto.

Twenty-one people attended the Reading – 4 instrumentalists (1 clarinet, 1 violin and 2 violas), and 13 singers. All the singers volunteered to sing the solo parts as well as the choral parts of the Mass. Matthew did an excellent job of describing the different keys and rhythms in each of the six sections of the Mass – Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. He also pointed out the similarities of structure and melody in this Mass to some of those in compositions by J S Bach.

After a brief break featuring Christmas cookies and lemonade, we ran through the entire Mass. All those present enjoyed the collegial approach to the Reading.

REVIEW

CARMINA BURANA

January 22, 2023

Submitted by Peter Solomon

On Sunday January 22, with snow starting to fall, CAMMAC hosted a reading of Carl Orff's *Carmina Burana*, with full orchestra, soloists, and choir. Nearly 65 musicians played and sang, under the inspired direction of conductor Rafael Luz, and the effect was electric. Some of them had earlier experience with the piece, which assured that its difficult passages came across well. Brilliant playing and lusty singing, sometimes at breakneck clip, other times quiet and reflective, guaranteed a special experience for all involved. This kind of reading—with a large group, including a full complement of brass—had special meaning because of its absence since the start of COVID.

Making special contributions were soprano soloist Holly Chaplin and tenor Bud Roach, and keyboard players Dora Krizmanic and Irina Sajeniouk. Conductor Rafael Luz had unusual command of the piece and a knack for finding just the right bits to repeat or practice. In the absence of the baritone soloist (who fell ill), he managed to sing the part while conducting tricky unrelated music.

The piece itself was a perfect vehicle for the revival of a full-scale reading, marked as it is by rhythmic vitality, with both syncopated and ostinato passages, and simple but attractive melodies reminiscent of chant. In this century *Carmina Burana* is more popular than ever, and its latest CAMMAC incarnation reflected this.

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!

February 12– JS Bach, *Cantata 131*, with Mervin Fick, (coordinator: Sheila M. MacRae)

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

April 23– “Singing the Bard”, with Maria Case (choral only) (coordinator: Gerald Martindale)

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



CAMMAC READING

	<p style="text-align: center;"><i>Cantata No. 131</i> J.S. Bach</p>
<i>Date</i>	SUNDAY, February 12, 2023
<i>Time</i>	2 PM SHARP to 4:30 PM (Please arrive 15 minutes early to set up.)
<i>Conductor</i>	<p>Mervin Fick is the Artistic Director of the Mississauga Choral Society (MCS). He developed the MCS Young Listeners' outreach program, taking a small group of women from MCS and a few volunteers into schools with an innovative program of music and art. He is also conductor of the Toronto Beach Chorale, PCS Singers of Brampton, Esprit Chamber Choir, and Organist/Choir Director at St Anne's Anglican Church in Toronto. He has led several musical tours in Europe with a choir formed expressly from the various choirs with which he works. A graduate of the University of Toronto Faculty of Music (MUS BAC), he has diplomas in vocal performance and vocal pedagogy from the Royal Conservatory of Music, as well as a Colleague Diploma and a Certificate in Service Playing from the Royal Canadian College of Organists.</p>
<i>Music notes</i>	<p>"Aus der Tiefen rufe ich, Herr, zu dir", based on Psalm 131, was composed in either 1707 or 1708, making it one of Bach's earliest cantatas.</p>
<i>Place</i>	<p>Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Ave.) in Elliott Hall (enter from Heath St.)</p>
<i>Singers</i>	<p>SATB chorus. Soloists TB. Choral singers should preregister with Sheila M. MacRae smmoboe@gmail.com</p>
<i>Instrumentation</i>	<p>Oboe; bassoon; violin 1 & 2; viola. Continuo.</p>
<i>Information</i>	<p>For more information: Sheila M. MacRae smmoboe@gmail.com</p>
<i>Cost</i>	<p>CAMMAC members \$10; non-members \$15; students free.</p>
<i>Refreshments</i>	<p>Refreshments will be available for \$1 during the break.</p>

Singers and Instrumentalists: please pre-register with Sheila M. MacRae smmoboe@gmail.com

Instrumentalists, please bring your own music stands.

Please copy and post.

CAMMAC READING

	<h1><i>Mass in C</i> Beethoven</h1>
<i>Date</i>	SUNDAY, March 26, 2023
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Robert Cooper
<i>Biography</i>	<p>One of Canada’s foremost choral musicians, Robert Cooper is Artistic Director of Chorus Niagara, Orpheus Choir of Toronto and the Opera in Concert Chorus. He has taught Choral Music at the University of Toronto and has conducted choirs such as the National Youth Choir of Canada and the Ontario Youth Choir (1979, 2007, 2016). In addition to his work with choirs, Mr. Cooper has been involved with the presentation of more than 150 operas and has conducted symphony orchestras in numerous Canadian cities as well as Toronto Operetta Theatre and Opera in Concert.</p>
<i>Music notes</i>	<p>While the <i>Mass in C</i> is often overshadowed by the immense <i>Missa Solemnis</i>, written some 15 years later, it is still no less significant. It is a masterpiece of sacred music. Restrained and dramatic with short, brilliant outbursts contrasted against intensely personal reflections, excellent fugues alongside the best of Handelian homophonic moments, and demanding solos interwoven throughout. The <i>Mass in C</i>, taken altogether, is a vividly dramatic response to the liturgical text. Upon receiving the score his publisher wrote: “My dear Beethoven. what have you done?” To which he replied: “I do believe I have treated the text as it has been treated only rarely before.” It is time to experience again this glorious and innovative work initially greeted with shock and dismay.</p>
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)
<i>Singers</i>	Chorus, soloists SATB. Please pre-register with Cristina Oke, c.oke@alum.utoronto.ca
<i>Instrumentation</i>	2 flutes; 2 oboes; 2 clarinets; 2 bassoons; 2 horns, 2 trumpets; timpani; strings; keyboard. Please pre-register with c.oke@alum.utoronto.ca
<i>Cost</i>	CAMMAC members \$10; non-members \$15; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.

Instrumentalists: please bring your own music stand.

CAMMAC TORONTO REGION NOTICE OF ANNUAL REGIONAL MEETING

The Annual Regional Meeting of CAMMAC Toronto Region will be held at the reading on Sunday, March 26 at 3 pm at Christ Church Deer Park, 1570 Yonge St. Toronto.

The agenda will include the following items:

- Approval of Agenda
- Adoption of Minutes of the Annual Regional Meeting of March 13, 2022.
- Reports:
 - Regional President
 - Regional Treasurer
 - Regional Representative to CAMMAC National Committee
- Elections

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 EDITOR.

For Information

FINAL PAGE OF THIS ISSUE

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

PLAYING AND SINGING OPPORTUNITIES

Strings Attached Orchestra

String players: violin, viola, cello, bass - all levels welcome. Rehearsals Monday evenings 7-9pm at Earl Bales Community Centre in North York (Bathurst and Sheppard). No audition required, come sit in on a rehearsal – especially violists and bassists! Join us for the remainder of our exciting first season with our new Music Director and Conductor **Jonathan Wong**.

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 for our June season finale concert includes selections from Bernstein's ever-popular score to *West Side Story*, Warlock's classic *Capriol Suite*, and **Vaughan Williams's** gorgeous *Concerto for Oboe and Strings*.

Advertising



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 Annex Singers, "Into Flight." The Annex Singers presents an eclectic array of choral works and art songs composed by Artistic Director Maria Case. Adults \$30, Seniors \$25, Students \$15 annexsingers.com. Grace Church-on-the-Hill, 300 Lonsdale Ave. Toronto. **Saturday, February 11, 7:30 pm.**

North York Concert Orchestra, Conducted by Rafael Luz. Anton Bruckner Symphony No. 4. Tickets \$40/35/15 at nyco.ca. Pan Pacific Hotel, Prince Ballroom, 900 York Mills Rd., Toronto. **Sunday, February 12, 2023. 3 pm.**

Amadeus Choir: "Celtic Kitchen Party" Kathleen Allan, conductor; live Celtic band. The Amadeus Choir invites you to come and kick up your kilt. The Celtic Kitchen Party will heat up a chilly February night with the unmistakable strains of fiddle music spilling out over the snow amidst the chatter, laughter and clinking of glasses, while the lush sounds of the choir evoke rolling hills of green in faraway lands. There will be a silent auction, fun games, cash bar, and delicious complimentary refreshments...and, of course, choir performances of well-loved pieces from the Celtic Isles and Canada's East Coast. Jubilee United Church, 40 Underhill Dr., North York. For more information 416-446-0188 or www.amadeuschoir.com **Saturday, February 25. 2:00 pm or 7:30 pm.**

Durham Chamber Orchestra. Felipe Luzuriaga, Music Director. "At the Movies". Featuring music from movies such as: Star Wars, Pirates of the Caribbean, Harry Potter, The King's Speech, Game of Thrones. Also featuring the Marcello Oboe Concerto in c minor performed by principal oboist, Melissa Warner. Forest Brook Community Church, 60 Kearney Drive, Ajax. Tickets \$20 in advance at www.durhamchamberorchestra.com or \$25 at the door (children under 12 free with paying adult). **Sunday, March 26. 2:00 pm.**

North York Concert Orchestra, Conducted by Rafael Luz. Joaquin Rodrigo "Concierto de Aranjuez" featuring Tariq Harb, guitar and Manuel de Falla "The Three-Cornered Hat" Suites. Tickets \$30/25/15 at nyco.ca. Pan Pacific Hotel, Prince Ballroom, 900 York Mills Rd., Toronto, **Sunday, March 26, 2023. 3 pm.**

Durham Chamber Orchestra. Felipe Luzuriaga, Music Director. "At the Movies." Featuring movie music from: Star Wars, Pirates of the Caribbean, Harry Potter, The King's Speech, Game of Thrones and more. Also featuring the Marcello Oboe Concerto in c minor performed by principal oboist, Melissa Warner. Location is the Port Perry United Church, 294 Queen Street, Port Perry Ontario. Tickets \$20 in advance at www.durhamchamberorchestra.com or \$25 at the door (children under 12 free with paying adult). **Sunday April 2. 2:00 pm.**

Amadeus Choir: "Vespers" Kathleen Allan, conductor; guests Métis composer Ian Cusson and the Guelph Chamber Choir. The choir will premiere Cusson's new work along with works by Larysa Kuzmenko, Uģis Prauliņš, and Rachmaninov's transcendent All-Night Vigil. This concert will highlight centuries of beauty in the a cappella choral tradition and offer a vigil for peace. St. Anne's Anglican Church, 270 Gladstone Ave, Toronto. For more information 416-446-0188 or www.amadeuschoir.com **Sunday, April 2, 2023. 4:00 pm.**

North York Concert Orchestra, Conducted by Rafael Luz. Family Concert featuring Nathaniel Stookey "The Composer is Dead". Tickets \$30/25/15 at nyco.ca. Leah Posluns Theatre at Prosserman JCC, 4588 Bathurst Street, North York. **Sunday, April 30, 2023. 3 pm.**

The Annex Singers, "Voices of Earth." Artistic Director Maria Case. Adults \$30, Seniors \$25, Students \$15 at annexsingers.com. Grace Church-on-the-Hill, 300 Lonsdale Ave. Toronto. **Saturday, May 13. 7:30 pm.**

**Next CAMMAC Newsletter deadline
Newsletter materials
will be accepted until March 15, 2023**

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 2022-2023

President*:	Gerald Martindale	647-458-0213	gmartindale76@gmail.com
Treasurer:	Frank Nevelo	416-779-5750	franknevelo@sympatico.ca
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Musical Chairs:	Gerald Martindale	647-458-0213	gmartindale76@gmail.com
Soloist Coordinator:	Peter Solomon	416-785-9633	peter.solomon@utoronto.ca
Member-at- Large:	Lynda Moon	416-482-6562	ptriovc@gmail.com

OTHER CONTACTS

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CAMMAC membership	Toll Free	888-622-8755	national@cammac.ca
CAMMAC website			www.cammac.ca
Past President:	Tim Moody		

*Toronto Region Representative on the CAMMAC National Board of Directors