

February March 2024

In the Spotlight: Robert Buckley Canadian Composer	1	Preview: Scott Macmillan <i>Celtic Mass for The Sea</i>	19
Robert Buckley Biography	7	Workshop Schedule	20
Robert Buckley List of Works	9	Playing opportunities	22
Feature: CAMMAC Musicothèque	13	Concert notices	23
Schedule of readings	15	Management Committee 2023-2024	24

IN THE SPOTLIGHT:

ROBERT BUCKLEY

An interview with Robert Buckley (RB) and the Newsletter (NSL)

Submitted by Robert Buckley and Sheila M. MacRae



Robert Buckley

NSL According to your website you have always been interested in composing.

Could you please tell the Newsletter about your first memorable experience composing? How did that happen?

RB We hadn't moved to Canada yet. My very first composition was when I was five or six. My parents bought me a chromatic toy piano. I remember that my first song was called "Summer Evening". It had two sections and was based on a simple pentatonic melody. But the first memorable composition was at the age of fourteen: I went on a band tour to Europe with the Kitsilano Boys' Band for five months. About halfway through the tour, when we were

in Germany, I got very sick with jaundice and ended up alone in a German hospital while the band continued their tour. One of the interns was a musician; I got him to bring me manuscript paper and a pen and I created a three-movement work that I had to write completely from my imagination because there were no instruments in the hospital. It was called “The Vancouver Suite” and it was played at the Homecoming Concert at the Queen Elizabeth Theatre when we got back to Vancouver. That experience taught me to write from my imagination, away from instruments – I still compose that way. I tend to create when I’m outside, walking around.

NSL You must have started composing for winds because you were playing with wind groups. May I ask you what is your instrument?

RB It depends what kind of music I’m playing. For twenty years I played in rock bands. We made records and played and toured all over. My primary instruments were keyboards and tenor saxophone. After that, I migrated into doing television work and played mostly saxophones, clarinet, flute, and various ethnic flutes. Now I’m playing primarily in wind ensembles so I mostly play clarinet, but I also play in a couple of jazz big bands, so I’m doubling tenor and alto sax, flute and piccolo.

NSL How did you get involved in television?

RB It all sort of happened at the same time. As I was playing in rock bands I was also working at CBC as an arranger and playing on camera. The first TV series that I scored was a CBC show called Red Serge and that led to many other series and movies.

NSL You have conducted and arranged for major artists (such as Michael Bublé, Bryan Adams, Celine Dion, Our Lady Peace, Simple Plan, and Aerosmith) and scored award winning shows for the most important networks, (Disney, Alliance, CBS, PBS, CBC and the Cartoon Network); and composed for worldwide television events (Vancouver and Calgary Olympics, the Victoria Commonwealth Games and FIFA World Cup Opening Ceremony with Cirque du Soleil). Your song “This is My Home” (for the Canadian Pavilion at the World Expo) has been performed on every Canada Day and is a Canadian tradition. I suppose you might feel a certain weight and responsibility as an ambassador for Canada. How does that translate into your composition? Or is it not relevant?

RB Where I live is definitely a huge influence on my music. When I look out my window in Vancouver, I see ocean and mountains, I am surrounded by nature - so some of my compositions tend to be expansive or even cinematic.

NSL That takes me to my next question. I wonder if you could speak about a piece or movement in a piece which evokes nature through music?

RB That happens in a lot in my works. *Portraits of the North*, a three-movement symphony, is an example. Sound in the North doesn’t come back at you the way it does in the city where it bounces back from the buildings and other structures. In the North, and especially when there is snow on the ground, sound goes out and just keeps going, so I wanted to create that effect in the music. Each movement of *Portraits of the North* starts with an effect of the sound going out and not coming back and sets the mood for the piece. “Land of the Midnight Sun” – the second movement - about endless day, starts with that effect and goes into a theme that conveys what you might be seeing if you were an eagle swooping in and out of the hills and mountains. It was very much inspired by time that I spent up in the North when I was touring with my rock bands, especially in the winter in northern BC and Alberta. Those visions stuck with me. “Iditarod” was inspired by the dog sled race - I spent many hours watching dogs running in the snow.

NSL Do you know the old National Film Board film about the Iditarod? It would have been interesting to match the music with visuals of the dogs running in the snow.

RB For a lot of people who aren't musicians, I think it's helpful to attach images to instrumental music. Many in the public are visual because of film and television. Sometimes when people don't hear words, instrumental music is too abstract. It really helps to anchor the audience with visual images.

NSL Your *Portraits* are so evocative! I can hear the wind, the ice cracking and groaning.

RB You're a musician. And I'm discovering more and more that musicians listen to music completely differently than non-musicians. It's like artists look at paintings differently than non-artists, poets listen to poetry differently than people who are not poets. We have some distinctions as musicians that make the music richer for us. And whatever we can do to help non-musicians to get into music, we should do.

NSL Do you think that the important place of nature in your music is something specifically Canadian?

RB I think that is completely true. As artists, we reflect our culture and the world around us, we can't help but do that. If I reflect what I see and my musical voice is reflective of Canada, I love that!

NSL But you said you were originally from the States?

RB I was born in England and my parents immigrated to Vancouver when I was ten. I lived some time in California and Holland. But I've lived most of my life in Canada.

NSL Does identity with a specific country matter?

RB Yes, I feel it really does matter and the more I see of what's going on in the rest of the world the more I appreciate living in Canada.

NSL I wanted to ask you about a fun piece that we play called "I am the Doctor".

RB It's a theme from the BBC series "Dr. Who". At the time we could not get the rights to the main theme, we could only get the rights to the Matt Smith theme which is called "I Am the Doctor". Since then, we managed to get the rights to the whole series, and I have done a suite which contains "I Am the Doctor", some character themes and the main theme. That television series has been on since 1963. It may be one of the longest running television series other than "Coronation Street". I grew up with "Dr. Who" so was a treat for me to do a suite of the music.

NSL Do you write humorous music with intentionality, or are you just a funny person?

RB I like to laugh! During COVID I wrote a funny piece called "Shakespeare Meets Godzilla", which is a mash up of Elizabethan music and Gothic horror music. It is humorous without being silly, and it turned out to be one of Hal Leonard's biggest selling pieces. Somehow it caught peoples' imagination, and they do lots of things with it. For example, they have someone dress up as Shakespeare and someone dress up as a huge Godzilla. And they battle it out. Godzilla attacks Shakespeare's theatre and everybody runs away except Shakespeare; and he is left alone. So he decides to do the only thing he knows how to do: he reads a sonnet. Godzilla hears the beauty in the poetry, calms down, and falls asleep. The moral for young people is that there are ways to deal with conflict other than swords and guns. So it's a little lesson, but you'd never know it because it's couched in humour.

NSL So you think of yourself as an activist, or is that not really a conscious thing?

RB Well, I have opinions as we all do. I'm not a words' person. With *Portraits of the North*, I was just trying to get people's consciousness up into a part of the planet that is being impacted by climate change and without saying it and without beating people up and preaching. It's just how we can shine a light on a part of the world that is really

suffering. If it's in an educational context like a school, we can open a conversation about what is going on in the North. I'm not an activist in terms of waving signs but I am shining a light on what needs to be done, through music.

NSL I want to get back your larger works and specifically, your three Symphonies.

RB Yes, it's common for composers of wind ensembles to call their longer works symphonies – certainly in the tradition of Stravinsky with his “Symphony for Winds”. I resisted because I thought I was taking on airs – But my symphonies are a collection of movements that work together. I hate to admit this but when I call a work a “symphony” it gets more attention than if I call it a “suite”. And I want to get my works listened to.

NSL Using the term may be useful in the context of the dearth of knowledge about the literature for wind instruments, even amongst the public who consider themselves musically literate.

RB Yes, not understanding the importance and quality of the repertoire for winds is a North American thing. The term “concert band”, which describe a group performing music written for wind instruments, is associated in the mind of the North American public in general with football games, marching etc... In Europe such groups are called “Harmonies”. These musical groups have as much standing as symphony orchestras. The group I played with in Holland, who are celebrating their 175th birthday, are playing to an audience of over 1000 people, the same as a symphony orchestra. It's unfortunate that the term “concert band” has so much baggage attached to it. A lot of groups are trying to get away from that. In the United States they call themselves “wind symphony” or “wind ensembles” or “symphony bands”. They will call themselves anything other than “concert band”!!!

NSL It's interesting that that is just a North American thing. I was talking to a violist at a concert recently and telling her about our concert band. And she popped the question: “So what do you play? Marches?”.

RB That's a North American thing just because of the words. I've invited friends to come to wind symphony concerts and they couldn't believe what they were hearing. They just couldn't believe it! And the groups over here that I play with play to 100 or 150 people if we're lucky and in Europe you are playing to many hundreds of people.

NSL Maybe the fix is music education in the school system?

RB Yes, people are starting to call concert bands different names. The group I play with changed its name from the North Vancouver Concert Band to the Sea to Sky Wind Ensemble...to try to get away from that label.

NSL You had mentioned that in addition to being inspired by nature you are often inspired by art. Can you please talk a little about the types of things that have inspired your compositions?

RB I get commissions and if the work is for a particular purpose, I produce what I am asked for. However, sometimes I get asked to write anything I want, which sounds as though it would be freeing. But it can be hard to know where to start. One time I was in Chicago and there was a large painting by the pointillist Seurat, who painted with tiny dots of paint. I asked myself what it would sound like if it were music. So, I wrote a whole piece which is nothing other than fast moving eighth notes and it was inspirational because it was enormously confining in terms of the musical vocabulary but incredibly freeing because of the ideas that came forth. It's called “Free Running” and is on my website.

Another time, I had just gotten a commission from a group in Portland, Oregon and was walking home at night. There was a moon in the sky – a big full blue moon – I was looking up and I saw all the dark spots on the moon and for some reason the words “Sea of Tranquility” came into my head. I looked that up and discovered that 300 years ago when they were looking at the moon through primitive telescopes they thought that the dark areas were seas - and they named them. This became my second symphony, “The Seas of the Moon”. The four movements are “Sea of Tranquility”, “Foaming Sea”, “Sea of Clouds” and “Serpent Sea”.

The inspiration for one of the movements came from a time in Victoria when I was looking at the waves during a huge storm. There is a road at the edge of the sea where the surge comes in violently over the road and over the cars. That was the inspiration for the movement “Foaming Sea”.

Another movement was inspired by Claude Monet’s paintings of London in the thick fog. They were mostly grey with little bits of buildings and bridges emerging from the fog. I wondered: How can you do that in music? How can you create a grey soundscape with sounds poking out of it? That was the inspiration for “Sea of Clouds”.

Paintings are a huge inspiration for me.

NSL If you know the work “Brushstrokes” by Alyssa Morris, she has done a similar thing in a work for wind trio. Musically, she evokes the artists and paintings of Seurat, Monet, Van Gogh, and Pollock. As you do, she draws her inspiration from art.

RB During COVID I took up painting. I discovered that the same things that create an engaging painting are also true for music. Light and shadow, tone, colour, form, the bringing forth of an emotion – when someone looks at one of my paintings, I want to keep them looking and guide their eye around the canvas. This is also true of music. Painting has informed my music, just as music has informed my painting.

There is something else I draw inspiration from: I like nothing better than sitting in a wind ensemble and playing somebody else’s music, with somebody else conducting. Playing in a group informs my music. The reason is that you listen from a completely different place when playing in an ensemble than you do when composing. When I hear playback of my music, I’m listening critically. When I’m playing in an ensemble, I’m listening for blend, intonation, phrasing, etc. When I’m listening in an audience, I’m listening purely for enjoyment. They are all completely different kinds of listening.

NSL You spoke earlier the inspiration for your second symphony *The Seas of the Moon*. Could you please speak about your third symphony *Quebec Mosaic*? What was the inspiration for that work? Was it inspired by life experiences in Quebec?

RB Yes, I lived in Montreal for five years. I played in a wind ensemble and played in the Air Force Band. In Victoria I had recorded with the conductor of the Naden Band, Vincent Roy, and he wanted to commission a piece. By this time, Vincent was conducting the 22nd Regiment Band in Quebec City. I had never tried writing a whole symphony based on folk music. One of my favourite pieces is the *Rite of Spring*. Stravinsky takes folk melodies and does things you wouldn’t think of doing with them. I wanted to take this as an inspiration and apply it to French Canadian folk music. I spent many months researching and found I could divide the songs into the four seasons - Winter, Spring, Summer and Fall. And having lived there and knowing the group, I knew that I could write anything for that group and have great musicians and an expanded instrumentation to work with. The wonderful thing about writing for a group like that is that you can write pretty well anything, and they will figure out how to play it.

Another, in some ways similar, project was working with the Squamish First Nation.

NSL Please tell us about it.

RB With the permission and blessing of the Squamish First Nation, I was invited to reimagine three pieces of their music for wind ensemble. I worked closely with a Squamish composer named Bob Baker. All of this was created and organized by the music director of the West Vancouver Youth Band, Doug Macaulay. The premiere performance was in the Longhouse with the Squamish Nation in attendance, including the elders – the Eagle Song Singers and Dancers first performed the piece, and then it segued seamlessly into the youth band. In the Squamish language the words for music and medicine are the same and for them music is all about healing and reconciliation. It’s a wonderful

project to be part of. It was an honour to work with Bob Baker and understand what that music means to him and try somehow to adapt it so that wind ensemble conveyed the intention. There is going to be a fourth piece called “Journey”, it will be a paddling song. It will be premiered at the Con Brio Whistler Music Festival in April. My dream is that there will be indigenous composers who write wind music.

NSL *Quebec Mosaic* is an incredibly moving piece.

RB Thank you! We recorded it in Quebec City with the 22nd Regiment, Vincent Roy conducting. It was also performed live and streamed. Both versions are available on my website.

NSL I would like to ask you to add anything that you would want to that we have not discussed.

RB Yes. There have been lots of studies on the human brain and what different activities light up different parts. One of the activities which lights up all parts of the brain is sight-reading music. When you are sight-reading you have a lot going on: you are playing your instrument, reading the music, watching the conductor but you are also interpreting a lot of dots and dashes and trying to make music. So, I’m encouraging music educators to start a rehearsal by reading through a piece of music they don’t know – not rehearsing it, just reading through it. I find that activity really warms the group up better than anything else – everybody’s brain locks in and it really prepares a group for a rehearsal. They might also discover a piece of music that has been buried in their library that they love!

Another thing is about tempo. Most composers now use notation software to input their scores. It certainly is a wonderful tool but it has its pitfalls. One of them is the perception of tempo. With notation software the attack of a tuba is the same as the attack of a piccolo – this is much different in the real world. So it’s very difficult to judge what happens with real instruments in various acoustic spaces. For me, the marked tempo is a suggestion, a starting place. Certainly, a metronome can be referenced for score study but I don’t think that it should be taken into rehearsals. Rehearsals are a time to play with different tempos and get the group prepared for different acoustic spaces – a dry rehearsal room is very different from a very live gymnasium. I have heard many performances of my pieces where the tempos are quite different from what is on the score and I love that the ensemble has made the piece their own! If you listen to Stravinsky’s first and the last recording of the *Rite of Spring*, one when he was in his late twenties and the latter in his eighties, his tempos are quite different.

NSL I’m curious: was the slow tempo when he was younger and the fast tempo later?

RB Yes exactly, the first recording was slower and very Russian; the latter one much faster. When Bernstein did his recording in the ‘50s, his tempos were right in the middle.

RB A third thing that always seems funny to me is that the percussion, who don’t play wind instruments, stand up and wind players, whose body and breathing are part of their sound, sit. I’ve done recordings with wind players standing and sitting and the difference in sound is noticeable. I’m not suggesting that you play a whole concert standing up, although it might not be a bad idea. I’m suggesting that you do your warm-up sight-reading standing up (of course some of the bigger instruments might need to stay sitting). If you want a big, rich, deep, in tune sound you need to breath really deeply which is hard to do sitting down. I do all my personal practice standing.

NSL So you ARE a music educator!

RB No. I wouldn’t consider myself an educator, but I often conduct my pieces for premiers, and I’ve done a lot of master classes. I love working with young musicians. Another thing I would encourage conductors to do is memorize the music, not to have their head buried in the score. I recently did a series of concerts in Wichita with different levels of bands. I decided the night before the first rehearsal that I would conduct all of it from memory. I had the scores with me, of course – but I found that working from memory, I could be with the musicians in a way that I could not be when I was reading the score. There was an interpretive freedom. I found the musicians looking up

much more and I felt myself much more a part of the ensemble. Even if it's just for one piece, I think it's worth trying.

NSL If the players memorize their music, it's much better as well.

RB Indeed. I've seen Japanese girls' bands, and they do a whole concert from memory – with choreography and singing. It's a good thing to play with. I wouldn't expect that a group is going to memorize the whole concert. But at least one piece like a simple chorale you could do from memory? It's worth trying.

NSL What about improvisation?

RB I have heard that the best music Bach played was his own improvisation – we'll never know. All music starts as improvisation at some point. I recently wrote a level one piece that starts with an aleatoric section – the instructions on the score gave them a series of notes that they could play in any order at any speed. The band loved it! Every performance will be different. It's sad that it's only in jazz bands that players get to improvise.

I recently asked a grade 9 clarinet player to play me something and they immediately reached for music. I said, "No, play me how you are feeling right now. What is your mood? Play me that". If you can loosen players up like that, it unlocks something emotional that the player might not be able to access when they are locked into sheet music.

You can write a series of notes on the board and describe a situation: it's a rainy day and you'd rather be outside playing with your friends. What does that feel like? These are the notes you can use. And you see what the musicians will come up with – there might be a budding composer in your ensemble!

NSL Thank you so much for this interview. We are encouraging our readers to listen to your works, often available through Hal Leonard, as well as on your website.

The list of published works was compiled December 2023 and will soon be updated.

ROBERT BUCKLEY

BIOGRAPHY

Robert Buckley has a diverse career as a composer, arranger, performer, producer, recording artist and conductor. In the pop world, he created several albums and hit songs with labels such as CBS and A & M. The number one single "Letting Go" won him a gold record. He conducted and arranged for major artists such as Michael Bublé, Bryan Adams, Celine Dion, Our Lady Peace, Simple Plan and Aerosmith, to name a few. In the film and television world, he scored numerous award-winning shows for Disney, Alliance, ABC, CBS, PBS, CBC and the Cartoon Network. In the live stage world, he composed music for contemporary dance, musicals and large-scale worldwide television events including the Calgary Olympics, the Victoria Commonwealth Games, the Vancouver Olympics and the FIFA World Cup Opening Ceremony with Cirque Du Soleil. He composed "This Is My Home" for the Canadian Pavilion at the World Expo – a song that has been performed at every Canada Day since and has become a Canadian tradition. In the concert world, his symphonic compositions have been performed worldwide. Robert has served as composer-in-residence at several universities and for many years at the Con Brio Whistler Music Festival. He has recorded several CDs of his symphonic wind music: "Continuum", "Undercurrents",

“Seas Of The Moon” and most recently recorded his Third Symphony “Quebec Mosaic” with the Royal 22nd Regiment Band in Quebec City. His composition “Undercurrents” had it’s US premier with the world-renowned “President’s Own” US Marine Band. Robert is a proud member of the American Band Association, the Canadian Music Centre and the Screen Composers Guild of Canada. He lives in Vancouver, BC, Canada with his wife, choreographer and director, Marlise McCormick.

www.bobbuckley.com



ROBERT BUCKLEY WORKS FOR WIND BAND AND STRING ORCHESTRA

www.bobbuckley.com rswbuckley@gmail.com 604-889-2051

LEVEL 1/2

Candy Cane Lane (Hal Leonard)
Echo Lake (Hal Leonard)
Ogopogo (Hal Leonard)
Rock It Science (Hal Leonard)
Smugglers' Cove (Hal Leonard)
Snow (Yuki) (Hal Leonard)
Squonk Blues (Hal Leonard)
The Magic Mirror (Hal Leonard)

LEVEL 1 - 1 1/2

Ancient Stone Circles (Hal Leonard)
Attack of the Cyborgs (Hal Leonard)
Bigfoot Stomp (Hal Leonard)
Castles and Crowns (Hal Leonard)
Dreamcatcher (Hal Leonard)
Eagle Song (Hal Leonard)
Epic Journey (Hal Leonard)
Spirit of the Wolf (Hal Leonard)

LEVEL 2 - 2 1/2

Codebreaker (Hal Leonard)
Finn McCool (Hal Leonard)
Kingdom of the Sun and Moon (Hal Leonard)
The Knights' Creed (Hal Leonard)
The Legend Of Billy Miner (Hal Leonard)
The Lions March (arranger) (Hal Leonard)
Lightspeed (Hal Leonard)
Postcard from Amsterdam (Hal Leonard)
Quebec Folk Rhapsody (Hal Leonard)
Shakespeare Meets Godzilla (Hal Leonard)
Under the Prairie Sky (Hal Leonard)
Where Mountains Touch the Sky (Hal Leonard)

LEVEL 3 - 3½

Above and Beyond (Hal Leonard)
Cathedral Grove (Hal Leonard)
Doctor Who: Through Time and Space (arranger) (Hal Leonard)
Echoes Of The Silent (Hal Leonard)
From The Highest Peak (Hal Leonard)
The Gathering Of Eagles (Hal Leonard)
Highway Of Heroes (Hal Leonard)
Hope Springs Eternal (Hal Leonard)
Hymn To Freedom (arranger) (Hal Leonard)
Memento (2nd Movement of *A Tribute to Arthur Delamont*) (Hal Leonard)
Postcard From England (Hal Leonard)
Postcard From Pittsburgh (Hal Leonard)
Procession of the Sorcerers (with optional choir) (Hal Leonard)
Propulsion (Hal Leonard)
Raven (The Trickster) (Hal Leonard)
Rhythmism (3 Movements) (contact me)
Starburst (Hal Leonard)
Sunlight Dancing (Hal Leonard)
Synergy (Hal Leonard)
(Themes From) The Crown (arranger) (Hal Leonard)
The Sky's the Limit (Hal Leonard)
This Is My Home – with choir (Cypress Publishing)
Thunderbird (Hal Leonard)
Walking to the Sky (with optional choir) (Hal Leonard)
Wild Rose Jamboree – (lower parts level 2) (Hal Leonard)
Windjammer (Voyage Aboard a Tall Ship) (Hal Leonard)
Wolf Song (Hal Leonard)

LEVEL 4

Arctic Fire (1st Movement of *Portraits of the North*) (Hal Leonard)
Continuum (Hal Leonard)
Flying Colors (3rd Movement of *A Tribute to Arthur Delamont*) (Hal Leonard)
Foaming Sea (2nd Movement of *The Seas of the Moon*) (Hal Leonard)
Front and Center (1st Movement of *A Tribute to Arthur Delamont*) (Hal Leonard)
I Am the Doctor (from *Doctor Who*) (arranger) (Hal Leonard)
Iditarod (3rd Movement of *Portraits of the North*) (Hal Leonard)
Jitterbug! (Hal Leonard)
Land of the Midnight Sun (2nd Movement of *Portraits of the North*) (Hal Leonard)
LOL (Laugh Out Loud) (Hal Leonard)
Mirrors (solo for clarinet & trumpet with wind band) (contact me)
An Olympic Celebration (Hal Leonard)
Pacifica (Hal Leonard)
ReBoot (Hal Leonard)
Red Sky (Hal Leonard)
(Excerpts from) The Rite of Spring (arranger) (Hal Leonard)

Sea of Clouds (3rd Movement of *The Seas of the Moon*) (Hal Leonard)
Sea of Tranquility (1st Movement of *The Seas of the Moon*) (Hal Leonard)
Serpent Sea (4th Movement of *The Seas of the Moon*) (Hal Leonard)
Shadowplay (Barnhouse)
Smoke and Mirrors (Alfred)

LEVEL 5

Free Running (Hal Leonard)
Prestidigitation - alto saxophone solo with band (Hal Leonard)
The Pathway to the Stars (contact me)
Ubique! (Everywhere) (contact me)
Symphony No. 3 (4 Movements) (contact me)
Undercurrents (Hal Leonard)

SYMPHONIES

Symphony No. 1 (Portraits of the North) (level 4)
(Hal Leonard - movements published separately)

1. Arctic Fire
2. Land of the Midnight Sun
3. Iditarod

Symphony No. 2 (The Seas of the Moon) (level 4)
(Hal Leonard - movements published separately)

1. Sea of Tranquility
2. Foaming Sea
3. Sea of Clouds
4. Serpent Sea

Symphony No. 3 (Quebec Mosaic) (level 5) (contact me)

1. Autumn's Garland
2. Winter Light
3. Spring Awakening
4. Summer Festivals

SUITES

A Tribute to Arthur Delamont

(Hal Leonard - movements published separately)

1. Front and Center (level 4)
2. Memento (level 3)
3. Flying Colors (level 4)

Cascadia (Hal Leonard)

1. Cascadia (level 4)
2. Cathedral Grove (level 3) (also published separately)
3. Sea to Sky (level 4)

Rhythmism (level 3½) (contact me)

3 Movements

FLEXBAND

Final Countdown (arranger) (Hal Leonard)
My Favorite Things (arranger) (Hal Leonard)
Highlights From Doctor Who (Hal Leonard)
Shakespeare Meets Godzilla (Hal Leonard)

CHRISTMAS / HOLIDAY

Candy Cane Lane – level ½ (Hal Leonard)
December – level 3.5 (Hal Leonard)
Fantasy on the Huron Carol – level 3 (Hal Leonard)
Let the Bells Ring! – level 4 (Hal Leonard)
My Favorite Things (arranger) Flexband (Hal Leonard)
Snow (Yuki) – level ½ (Hal Leonard)

STRING ORCHESTRA

Cathedral Grove – level 2 (Hal Leonard)
Dreamcatcher – level 2 (Hal Leonard)
Fiddlers Three – level 2 (Hal Leonard)
Finn McCool – level 2 (Hal Leonard)
Hymn to Freedom – level 3 (Hal Leonard)
Prairie Sky – level 3 (Hal Leonard)
Pulse – level 2 (Hal Leonard)
Stargazer – level 2 (Hal Leonard)
The Gathering Of Eagles – level 3-4 (Hal Leonard)
(Music From) The Crown – level 3 (Hal Leonard)
Witch's Fiddle – level 3-4 (Hal Leonard)

STRING ORCHESTRA – CHRISTMAS / HOLIDAY

Let the Bells Ring! – level 3 (Hal Leonard)
Snow Is Falling – level 1.5 (Hal Leonard)
Snowy Mountain Holiday – level 2-3 (Hal Leonard)

NOTICE TO CONDUCTORS

CAMMAC Toronto Region is always looking for interested conductors to lead our readings. Our yearly season includes eight readings from September through May. Readings may feature choral and orchestral works; choral works alone; or purely instrumental works.

If you are an experienced conductor interested in conducting a CAMMAC reading, please contact President Gerald Martindale. gmartindale76@gmail.com. Decisions for the season are usually finalized in the spring prior to the following season.

FEATURE

CAMMAC NATIONAL MUSICOThÈQUE

Submitted by Elena Mandolini, CAMMAC National Music Library



The Music Library, Useful All Year Around!

If you are used to going to the CAMMAC Music Centre during the summer programmes, you are probably familiar with the music library. A rather small space, but filled to the brim with sheet music, by the ping pong table and the Bartok studio. But there is some information that you might not know, and that you may want to (re)discover!

The official name of the music library is the Oskar Morawetz Music Library, named after Canadian composer Oskar Morawetz (1917-2007), who was an important figure in Canadian music throughout his career. Most of his personal collection is housed at CAMMAC. Maybe you will one day practice your favourite Chopin *Nocturne* with one of his scores! Another notable Canadian whose collection is kept in the music library is the literary critic Northrop Frye (1912-1991). Since most of the scores present on our shelves are donations, you are very likely to find someone's name written inside the cover page, sometimes with a dedication and a date, ranging from 10 to 90 years ago!

Before the music library was in the new CAMMAC main building, scores were kept all year in Westmount, in Montreal. Each summer, boxes of scores most likely to be useful that summer were brought to Lake Macdonald, then would make their way back to the house in Westmount. On some scores, you can still see the stamp with the address of this location.

Since the music library was permanently established at the CAMMAC Music Centre at Lake Macdonald, the collection of scores has never stopped growing. The library now contains more than 11, 000 works of all styles: chamber music, solo works for almost any instrument, sacred and secular choral music, operas, symphonies, recorder music... and reference books, musical instruments, and what I like to call *museum pieces*. We have some interesting musical instruments, as well as an original score from the early XIXth century. Next time you are at the Music Centre, don't hesitate to come and take a look!

Did you know that all this wonderful music is accessible to CAMMAC members all year, not only during the summer? The music librarians, Antonie Beaudet and I, are always available to answer your questions, and to send you scores if you need them, even during the off-season. As a CAMMAC member, you can borrow scores and access the music library resources. Therefore, if you are looking for a piece of chamber music for your next party, why not borrow it from the music library! Ensembles, for example orchestras and choirs, can also become CAMMAC members and borrow music from the music library throughout the year.

The CAMMAC website also has a way for you to search the catalogue in the comfort of your own home, wherever you are. Simply click on the *Oskar Morawetz Music Library* button on the website, and you will be taken to a search tool, allowing you to look into the catalogue. Even if you can't find what you are looking for, you can always contact the music librarians, who are there to help you.

I couldn't have told you all these stories if it were not for Rachel Gagnon, who was the librarian for many, many years. I would like to acknowledge here the phenomenal amount of work she put into the music library and thank her for everything she has taught me. She is still very active in the music scene in Montréal and the Ottawa/Gatineau region.



Cammac National Musicothèque at the Music Centre

SCHEDULE OF READINGS

2023-2024

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 25 – Scott Macmillan, *Celtic Mass for the Sea*, with Lori-Anne Dolloff (coordinator: Cris Oke)


March 24 – Beethoven, “Symphony No. 9” (Choral Finale, in German), with David Arnot-Johnston, (coordinator: Frank Nevelo)

April 28 – Ralph Vaughan Williams, *A Sea Symphony* with Samuel Tak-Ho Tam (coordinator: Peter Solomon)

May 26 – Marc-Antoine Charpentier, *Te Deum in D major* H 146, with Nathan Gritter (coordinator: Barbara Adams)




CAMMAC READING

	<p>Scott Macmillan <i>Celtic Mass for the Sea</i></p>
<i>Date</i>	SUNDAY, February 25, 2024
<i>Time</i>	2 PM SHARP to 4:30 PM (Please arrive 15 minutes early to set up.)
<i>Conductor</i>	Lori-Anne Dolloff
<i>Biography</i>	Lori-Anne Dolloff has been conducting choirs since 1976. She led the Mississauga Festival Choir for 21 years and oversaw its growth as a community ensemble. She joined the Faculty of Music at the University of Toronto in 1994 and has taught undergraduate and graduate courses in music education and choral conducting. Having conducted a number of choral ensembles, including the Symphony Chorus and Concert Choir, she currently leads the treble-voiced Chamber Choir. She has been invited to give workshops, lectures, and conduct festivals across Canada and is often requested to compose for choirs. Several of her works have been published by Boosey and Hawkes. She has visited Nunavut 17 times since 2009, singing with children and adults in schools and communities, conducting, and listening to people and to the possibilities of change,
<i>Music notes</i>	The <i>Mass</i> was commissioned by the CBC in 1988, and first performed in 1991. It is a contemporary fusion of Celtic-Classical and Choral traditions, and has been performed, both nationally and internationally, over 90 times since its premiere. The text was researched, edited, and adapted for the <i>Mass</i> by Jennyfer Brickenden. The themes of the music are based on traditional Celtic rowing songs, sea rapture songs, labour songs, funeral songs, pipe and fiddle tunes, as well as original themes by Scott Macmillan. The <i>Mass</i> is intended to be a relevant message of hope for oceans in these times of eco-destruction and climate emergency. Each performance continues to bring awareness of our oceans and its intrinsic importance to the welfare of the ecology of our home, Earth.
<i>Location</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>	Chorus SATB
<i>Instrumentation</i>	Strings (violin, viola, cello, double bass); guitar; mandolin; Celtic harp; tin whistle
<i>Information</i>	For information, contact Cristina Oke, c.oke@alum.utoronto.ca
<i>Cost</i>	CAMMAC members \$10, non-members \$15; students free with I.D. Refreshments will be available for \$1 during the break.

*Singers and Instrumentalists please pre-register with Cris Oke c.oke@alum.utoronto.ca
Instrumentalists: please bring your own music stand*

CAMMAC (Canadian Amateur Musicians / Musiciens Amateurs du Canada) Toronto Region Event.
Please copy and post.


CAMMAC READING

	<p style="text-align: center;">BEETHOVEN</p> <p style="text-align: center;"><i>SYMPHONY No. 9 CHORAL FINALE</i></p>
<i>Date</i>	SUNDAY, March 24, 2024
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	David Arnot-Johnston
<i>Biography</i>	<p>Canadian conductor, tenor and composer/arranger, David Arnot-Johnston, obtained his Master of Music degree in Music History and Performance from the University of Toronto. He completed the graduate program in Early Music at the Koninklijk Conservatorium of The Hague, Netherlands. As a tenor soloist, David has performed with Tafelmusik Baroque Orchestra & Chamber Choir, the Studio de musique ancienne de Montréal, Opera Atelier, Dancemakers, Utrecht Barok Consort, La Capriola of Amsterdam, Utrecht Bach Society, Ottawa Choral Society, and The Toronto Consort. He has sung as a soloist under Sigiswald Kuijken, Andrew Parrott, William Christie, and with Emma Kirkby. He has recorded as an ensemble soloist on the Naxos, CBC, Marquis, and RCA/BMG labels with Aradia Ensemble, Tafelmusik, Canadian Brass, Toronto Consort, and Theatre of Early Music. David has been music teacher at Canada's National Ballet School, conductor/coach of Early Music Ensembles at Tafelmusik Baroque Summer Institute, Early Music Ensemble Conductor & Vocal Coach at Lake Field Music, and Conductor of Hart House Singers at the University of Toronto.</p>
<i>Music notes</i>	<p>Beethoven's Ninth was his last complete symphony and it premiered by popular demand in Vienna in 1824 with the largest orchestra he had ever assembled, although his initial choice of venue was Berlin. We will read only the final 4th movement which features four vocal soloists and a chorus in what is commonly referred to as <i>Ode to Joy</i>. The lyrics come from Friedrich Schiller's 1785 poem <i>An die Freude</i>, a celebration of the brotherhood of mankind, and Beethoven added to these lyrics. In 1972, <i>Ode to Joy</i> was adopted by the Council of Europe as the Anthem of Europe, and then by the European Union in 1985 to honour its shared values and emphasize solidarity, freedom, and peace.</p>
<i>Instruments</i>	<p>All strings, Piccolo, Flutes-2, Oboes-2, Clarinets-2, Bassoons-2, Contrabassoon, Horns-4, Trumpets-2, Trombones-3, and Timpani. Wind parts can double as was done in Beethoven's premiere. Please register with Frank Nevelo at franknevelo@sympatico.ca</p>
<i>Singers</i>	<p>SATB chorus & soloists. Please register with Frank Nevelo, franknevelo@sympatico.ca</p>
<i>Place</i>	<p>Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)</p>
<i>Cost</i>	<p>CAMMAC members \$10; non-members \$15. Intermission refreshments are available for \$1.</p>
<i>Additional</i>	<p>Please check our website for status updates cammac.ca/toronto/</p>

Information: Please contact Frank Nevelo, franknevelo@sympatico.ca
Instrumentalists, please bring your own music stand.

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

CAMMAC READING

	<p>RALPH VAUGHAN WILLIAMS</p> <p>A SEA SYMPHONY</p>
<i>Date</i>	SUNDAY, April 28 2024
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Samuel Tak Ho Tam
<i>Biography</i>	Samuel Tak-Ho Tam is the musical director of the Rose Orchestra in Brampton, a position that he has held since 2021. A Doctor of Musical Arts from the University of Toronto, he has extensive experience conducting Koerner Hall productions of operas, as well as the University of Toronto Symphony Orchestra. He has also served as assistant conductor with the Canadian Opera Company and an instructor in the conducting course offered by the Taylor Academy at the RCM.
<i>Music notes</i>	Ralph Vaughan Williams' <i>A Sea Symphony</i> was one of the first symphonies in which a choir is used throughout. It is a powerful work that sets to music vivid poems about the sea drawn from Walt Whitman's collection <i>Leaves of Grass</i> . This first symphony of the composer, finished in 1909, is rich in emotive melodies and overflowing with nautical drama.
<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 SATB, soprano, tenor, and bass soloists.
<i>Instrumentation</i>	Flutes 1&2, piccolo; oboes 1&2, cor anglais; clarinets 1,2,Eb and bass; bassoons 1,2, contrabassoon; horns 1,2,3,4; trumpets 1,2&3; trombones 1,2,3; tuba; timpani, side-drum, bass-drum, triangle, suspended cymbal, crash cymbals; organ, 2 harps; strings.
<i>Information</i>	For more information: Peter Solomon, peter.solomon@utoronto.ca
<i>Cost</i>	CAMMAC members \$10; non-members \$15; students free. Refreshments \$1 during break

Singers and Instrumentalists please pre-register:
Peter Solomon peter.solomon@utoronto.ca
Instrumentalists, please bring music stands.

READING PREVIEW

Celtic Mass for the Sea

Scott Macmillan

Submitted by Cris Oke

On February 25, 2024, CAMMAC Toronto Region will be holding a Reading of *Celtic Mass for the Sea*. The music was composed by Halifax composer Scott Macmillan, and the libretto by Jennyfer Brickenden. The score is for choir, Irish bagpipes, Celtic Knot (Uileann pipes), string orchestra and Celtic harp.

The *Mass* was commissioned by the CBC in 1988, and first performed in 1991. It is a contemporary fusion of Celtic-Classical and Choral traditions, and has been performed both nationally and internationally over 90 times since its premiere,

The text was researched, edited and adapted for the *Mass* layout by Jennyfer Brickenden. The text of the *Mass* is a compilation of pre-Christian (pagan, wicca, druid), Christian and secular writings of Celtic origin. The text has largely been taken from ancient oral incantations, rituals, and prayers, such as those found in collections like the *Carmina Gadelica*, Volumes 1- 5, collected, compiled and metrically translated from Gaelic to English by Alexander Carmicheal. The traditional music themes of the *Mass* are from three primary sources: *Songs of the Hebrides*, collected and arranged by Marjorie Kennedy Fraser; *From the Farthest Hebrides* and *Beyond the Hebrides*, collected and edited by Donald A. Ferguson.

The themes of the music are based on traditional Celtic rowing songs, sea rapture songs, labour songs, funeral songs, pipe and fiddle tunes, as well as original themes by Scott Macmillan. The sections include Introit, Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. Liturgical Readings are placed between the Gloria and Credo, and the final section of the *Mass* is the Dismissal.

The *Mass* is intended to be a relevant message of hope for oceans in these times of eco-destruction and climate emergency. Each performance continues to bring awareness of our oceans and its intrinsic importance to the welfare of the ecology of our home, Earth.

[Information about the *Mass* was excerpted from (<https://Scott-Macmillan.ca>) (<https://www..Scott-Macmillan.ca/product-category/album/>) / Celtic Mass for the Sea]

SCHEDULE OF WORKSHOPS

2023-2024

Twice a year, CAMMAC singers and instrumentalists are invited to attend a workshop which will present a topic of interest to musicians and an opportunity to delve into a specific musical subject. All workshops are held in the Arthur Smith Room, Christ Church Deer Park, 1570 Yonge St., Toronto, and are on Saturday afternoons from 2:30 to 5:00. Admission is \$30 for CAMMAC members and \$35 for non-members.

April 6 2:30 - 5:00 Traditional Clarinets, with Stephen Fox

WORKSHOP PRESENTER PREVIEW:

Stephen Fox



Stephen Fox wears the multiple hats of musician, instrument maker and scientist. Born in England, raised in Western Canada and currently based in the Toronto area, he began his university studies in physics, achieving a Master of Science degree with a thesis in theoretical plasma physics from the University of Saskatchewan. Deciding on a career in music, he received a Bachelor of Music (Performance) degree.

As a performer, he is heard regularly on concert stages in the Toronto area playing clarinet, saxophone and historical clarinets in professional orchestras and chamber ensembles and has performed concerti with a number of orchestras in Toronto and elsewhere. He has presented recitals and participated in chamber concerts in Norway, Sweden, Finland, the Czech Republic, Australia, the Philippines and the U.S.A. as well as at various locales across Canada, and has been heard on CBC Radio 2, Czech Radio and the

Australian Broadcasting Corporation. He is a founding member of the [Riverdale Ensemble](#) (performing on modern instruments), [Ossia](#) (period instruments) and [tranSpectra](#) (avant garde music with alternative tuning), and was invited to perform at the International Clarinet Association ClarinetFests in Stockholm, Salt Lake City, Washington, DC and Tokyo. His notable premieres include the first North American performances of the Concerto for saxophone and orchestra by the British composer Josef Holbrooke, the first Canadian performances on basset (extended range) clarinet of the Mozart clarinet concerto and quintet, and several new chamber works commissioned by the Riverdale Ensemble.

He has released two CDs with the Riverdale Ensemble ([Foliage](#) and [Twelve by the Moon-dial](#)), with a third (on historical instruments) in the final production stages, and a fourth (of all Canadian chamber music) to be recorded in the next year.

His position as an instrument builder is unique: , as one of only two or three manufacturers of custom professional clarinets in the Western Hemisphere, the only one outside Europe with a dual concentration on both modern clarinets and reproduction historical instruments, and the only one anywhere in the world experimenting with truly fundamental changes to the bore and other acoustical design aspects of the clarinet. The rapidly-expanding roster of his customers currently includes artists in the fields of symphonic music, period instrument performance, jazz and klezmer music in Britain, Germany, Switzerland, Italy, the Netherlands, Norway, Finland, South Africa, New Zealand, Japan, the U.S.A. and Canada. In addition, for many years he has been one of the best known woodwind repair technicians in North America, performing overhauls, tuning, custom alterations and catastrophic damage repair for numerous professional musicians.

His lectures and demonstrations on musical instrument acoustics, design and history have been heard at schools and universities throughout Canada and in the U.S.A., Europe and Australia, and at several ClarinetFests. From 1994 to 2004 he taught annually at Musikk Instrument Akademiet in Norway, and in 2004 he was invited to teach at the Third International Masterclass for Clarinet at the University of Ostrava in the Czech Republic.

His work has been featured on the CTV National News, and he has been profiled as "Musician in our Midst" in Toronto's WholeNote magazine.

Information is from the website:

<http://www.sfoxclarinets.com/>

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 professional musicians. The CAMMAC Music Centre, in the Laurentian Mountains just north of Montreal on Lake MacDonald, offers eight 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? PREVIOUS EXPERIENCE?
WOULD YOU LIKE TO CONTRIBUTE TO THE NEWSLETTER AS A WRITER, EDITOR OR
PROOFREADER? PLEASE CONTACT THE NEWSLETTER EDITOR.
FOR CONTACT INFORMATION PLEASE SEE THE LAST PAGE OF THIS ISSUE.*

PLAYING OPPORTUNITIES

Toronto Recorder Players Society (RPS)

The Toronto Recorder Players Society (RPS) holds monthly meetings from September to May, generally on the third Friday, at Mount Pleasant Road Baptist Church (the venue is accessible). Amateur recorder players of all ages and abilities get together to play music of the Renaissance, Baroque, and beyond. A professional coach leads two of these sessions. At the others, two or more ensembles are formed, depending on the number of players present. Music is selected either from the extensive RPS library collection or from online, publicly available music sources.

Interested in playing with like-minded musicians? Bring your instruments and a music stand and join us! Meetings run from 7 to 9:30. Doors open at 6:30 so that you can form groups and choose music. For more information, contact rpstoronto1964@gmail.com

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

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 position is guaranteed

CONCERT NOTICES

(Groups listing an event must include one CAMMAC member)

The Newsletter welcomes short announcements in Playing Opportunities and Concert Notices from CAMMAC members

North York Concert Orchestra, Rafael Luz, Music director, *Love in Opera* featuring Emily Rocha, soprano, and Daevyd Pepper, tenor, including works from *La Bohème*, *Elixir of Love*, *Tannhäuser*, *Marriage of Figaro* and *La Traviata*. Tickets \$30/25/15 at nyco.ca or at the door. Fairview Library Theatre, 35 Fairview Mall Drive, North York. **Saturday February 10, 8pm.**

Durham Chamber Orchestra, Felipe Luzuriaga, Music Director. "Beethoven Fest". Movements from Beethoven Fifth Symphony; Beethoven Sixth Symphony; Beethoven Seventh Symphony; Beethoven Ninth Symphony; Beethoven Piano Sonata Opus 110 (First Movement) and Violin Sonata "Spring". Adults \$25, children 12 and under, free with a paying adult. Forest Brook Community Church. 60 Kearny Road Ajax. <http://durhamchamberorchestra.com> **February 25, 2:00 pm.**

Durham Chamber Orchestra, Felipe Luzuriaga, Music Director. "Beethoven Fest". Movements from Beethoven Fifth Symphony; Beethoven Sixth Symphony; Beethoven Seventh Symphony; Beethoven Ninth Symphony; Beethoven Piano Sonata Opus 110 (First Movement) and Violin Sonata "Spring". Adults \$25, children 12 and under, free with a paying adult. Town Hall Theatre, 305 Queen St., Port Perry. <http://durhamchamberorchestra.com/> **Sunday, Sunday March 3, 2:00 pm.**

The Annex Singers, Maria Case, Artistic Director. "Romantic Gems." Music by Schubert (Mass in G) Mendelssohn, Grieg, Rachmaninoff, and Fauré. Guest artist, Stephen Boda, organ. Grace Church on-the-Hill, 300 Lonsdale Ave. In person tickets \$15-\$30, livestream \$15-\$25. annexsingers.com. **Saturday, March 16, 7:30 pm.**

Amadeus Choir, "Celtic Kitchen Party" Kathleen Allan, Conductor. It's the return of the choir's fundraiser. Join us for the Amadeus Choir's annual Celtic Kitchen Party! Featuring performances by the Amadeus Choir, live music from Celtic band **North Atlantic Drift**, a cash bar, delicious food, silent auction, raffles, games, and more. You won't want to miss this rollicking good time! Jubilee United Church, 40 Underhill Drive, Toronto. For more information about tickets and/or the online silent auction 416-446-0188 or www.amadeuschoir.com. **Saturday, March 23, 2024. 2:00 pm and 7:30 pm.**

Next CAMMAC Newsletter deadline
 Newsletter materials
 will be accepted until March 15, 2024

CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2023-2024

President*	Gerald Martindale	647-458-0213	gmartindale76@gmail.com
Treasurer	Frank Nevelo	416-779-5750	franknevelo@sympatico.ca
Secretary	Cristina Oke	416-489-7563	c.oke@alum.utoronto.ca
Newsletter	Sheila MacRae	705-559-7672	Smmoboe@gmail.com
Publicity Coordinator	Barbara Adams	905-877-0671	brbr.adams@gmail.com
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			
Webmaster	Barbara Adams	905-877-0671	brbr.adams@gmail.com
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			