



**TORONTO REGION NEWSLETTER**

VIVRE LA MUSIQUE - LET'S MAKE MUSIC

*September 2025*

|                                       |    |                                |    |
|---------------------------------------|----|--------------------------------|----|
| In the Spotlight: Goings On           | 1  | Preview: Misatango/Solidaridad | 19 |
| Of Note: Amy Beach and Florence Price | 11 | Playing Opportunities          | 20 |
| Feature: The Jazz Project Jazz Choir  | 15 | Concert Notices                | 21 |
| Schedule of Readings                  | 16 | Management Committee 2025-2026 | 23 |

## **IN THE SPOTLIGHT:**

# **CAMMAC TORONTO REGION GOINGS ON, 2025**

Each CAMMAC Committee member and newsletter writer  
Elizabeth MacLean shares a musical experience

## **CELEBRATING INTERNATIONAL WOMEN'S DAY**

*Submitted by Barbara Adams*



*The White Rock (Photo White Rock City Information)*

Once again, I was visiting White Rock, BC at a time when the White Rock City Orchestra was presenting a concert. This time they would be playing music composed by and celebrating women. The previous concert I attended had been an excellent one featuring jazz singer Dee Douglas and Christmas music.

The City Orchestra is in the process of hiring a new conductor and I was interested to hear their sound under someone else's leadership. Annie Lu, a young, local guest conductor, was featured for this concert. The music chosen was written by 12th century to present-day composers.

The concert began with the reading of "And Still I Rise", a poem by Maya Angelou, "...a testament to the resilience and power of the human spirit, offering a powerful message of self-affirmation and empowerment in the face of adversity." (an AI analysis) This was also the title of the concert.

The opening work was the Overture to Fanny Mendelssohn's only orchestral symphony. This was followed by "Adoration", a work for violin and orchestra written by Florence Price, a groundbreaking African American composer who often used simple folk-like melodies and Blues-like harmonies in her compositions.

A work by pianist and composer Cécile Chaminade was featured. Her "Concertino for Flute and Orchestra" was beautifully performed by the orchestra with soloist Clara Chi. At the end of Clara's cadenza, the orchestra reentered the piece so gently. It was nice to hear such expressive playing.

Other composers featured were Louise Farrenc, Clara Schumann, Hildegard von Bingen, and two contemporary composers: Alyssa Morris and Soon Hee Newbold. I look forward to hearing another concert by this local orchestra in White Rock, B.C.

In June I took in 2 shows at the Shaw Festival in Niagara-on-the-Lake. The first, "La Vie en Rose", brought the Paris cabaret show to life, taking place in the Spiegeltent, a performance space actually rented from a museum group in Belgium. The singers/dancers made wonderfully energetic use of the circular stage, with its four entry points, surrounded by the audience. Everyone kept their feet and bags out of the artists' way, safety being of utmost importance. The singing was superb as was the dancing. The show runs until late September, and I would heartily recommend seeing a performance.

The second show was "Anything Goes", featuring tap dance, jazz music, and wonderful singing. There were also a lot of humorous moments. There have been many versions of this show presented over the years and I would recommend seeing a performance of Kimberley Rampersad and Paul Sportelli's version before it leaves the Shaw Festival in October.

## **THE MANDLE PHILHARMONIC PRESENTS....**

*Submitted by Elizabeth MacLean*

I don't much like the idea that money can get you anything you want, but there's plenty of evidence around that it can, be it an American presidency, a three-day wedding carnival in Venice, or recently, the 80-minute "ownership" of a living musical monument.

For the last item, I'm recalling my most memorable musical experience of the summer, the Toronto Symphony's June 25th performance at Roy Thomson Hall of Mahler's 2nd ("Resurrection") Symphony, with a huge orchestra, even larger choir, and two celebrated vocal soloists, all led by a 78-year-old tech millionaire, a self-taught—amateur—conductor.

The event was promoted for several weeks; there were posters in subway cars reading, "Mandle Philharmonic presents Toronto Symphony Orchestra... Guest Conductor, Mandle Cheung." I knew about his eponymous MandlePhil, an orchestra of freelancing professional musicians, and attended its competent Beethoven's Ninth performance a year or two ago, distracted somewhat by the two camera booms pointed at the conductor for the whole duration of the work. The debOrchestra's website highlights Cheung's intense love of the great orchestral classics, and the opportunity he is taking to learn the scores with and from the players. <https://mandlephil.com/>.

I ordered three reasonably-priced tickets, partly because of many Amadeus Choir friends in the performance, but mostly because I didn't want to miss a chance to hear this monstrous masterpiece live—they are few and far between. Still, there was a nagging sense that something was just not right. Conductors of world-class orchestras don't just spring up out of nowhere. In addition to raw talent, self-discipline, ambition, there are years of costly study, training, apprenticeship, and fierce competition for the few top-echelon jobs available. Instrumentalists face a similar career trajectory—expensive education, travel, moonlighting and teaching to make ends meet. So here's this *amateur*, taking on a mammoth pillar of the symphonic repertoire...because he can afford to? The controversy leading up to the performance got press coverage in national media, which reported that some players were opposed to Cheung's presence, but that the TSO's conductor, Gustavo Gimeno and the management gave the performance the go-ahead.

The night of the concert, the nearly full hall was treated to a long description of the piece, as printed program notes, but delivered by an offstage announcer, it sounded pompous and pedantic. This time, there were no cameras in the way of the show. Cheung, attired modestly in black pants and a white shirt, appeared confident, but from the audience, his conducting wasn't very interesting to watch, and at times he seemed to me more follower than leader. It had none of the sweat-soaked rapture of Leonard Bernstein in the video clip of the choral finale that is my YouTube go-to assurance that life is worth living.

But the conductor's lack of visible showmanship was more than compensated by lots of activity beyond the athletic endurance of the players, flat out with no intermission. There were comings and goings for the off-stage ensembles, a huge array of hardware for seven percussionists, and the electrifying flash of nine horn players raising their bells for maximal volume. The orchestra played its heart out, with expertise and co-ordination, understanding, and in all the right places, bravado. The soprano and mezzo soloists were serene and lovely. The chorus (I counted 122 singers) was magnificent, precise but passionate. Exactly what you want from Mahler's most popular symphony.

And the audience loved it. Including me, despite my enduring uneasiness with the concept. Media accounts I've read since that time, including an item in the New York *Times*, reveal that Cheung paid around \$400,000 for the musicians, hall and related expenses, and the orchestra management

viewed the affair as a revenue-generating opportunity. Sadly understandable, in a climate of precarious funding for the arts.

But also very telling, and more encouraging, were the comments of one TSO player, who said that even without professional leadership, the players had worked together to pull off a good performance. She likened the experience to playing in a giant chamber ensemble, where each member listened really carefully to the others. Most reviewers credit the success of the concert to the skill, cohesion and artistry of the top-notch performers.

What Cheung bought, then, was more than his personal dream fulfilled—revenue for the professional TSO and soloists, performance opportunities and exposure for committed amateur singers, and a positive musical experience for the audience at a decent price. Qualified critics with technical and artistic expertise can apply their criteria, but lacking their credentials, for me, that was enough. The rich can spend their money in far worse ways.



*First page of choral ending. Gustav Mahler, Symphonies No's. 1 and 2 in Full Score, © 1987, Dover Publications, Inc. New York.*

## **YUJA WANG: PIANIST EXTRAORDINAIRE**

*Submitted by Sheila M. MacRae*



Yuja Wang

“I firmly believe that every program should have its own life and be a representation of how I feel at the moment”. These are the words taken from the New York Times quoting pianist Yuja Wang who appeared at the Brevard Music Center’s Whittington Pfohl Auditorium (WPA) on July 23, 2025. A teaching and performing festival with guest artists from all over the world, the Brevard Music Festival holds side by side concerts in which renowned artists from all over the world join professionals semi-professionals and hand-picked students in residence at the Festival.

The performance of this brilliant young pianist on July 23<sup>rd</sup>, 2025 was a function of her level of energy and performance skill reinforced by the energy and enthusiasm of the professional faculty and students. Her huge program included both Ravel’s Piano Concerto in D Major for the Left Hand and Prokofiev’s Piano Concerto No. 2 in g minor, Opus 16. Other works on the bill were Debussy’s *Prélude à l’après-midi d’un faune*, and Prokofiev’s March and Scherzo from *Love for Three Oranges*, Opus 33. Ms. Wang’s childhood piano studies in China were followed up in Canada and at Curtis Institute of Music. Her international breakthrough happened in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. In 2009 she signed an exclusive contract with Deutsche Gramophone. Ms. Wang has won numerous awards and developed long-lasting partnerships with other prominent musicians. In 2024-2025 she was Artist-in-Residence at the New York Philharmonic and Artistic Partner with the Mahler Chamber Orchestra.

Ravel’s Piano Concerto in D Major for the Left Hand was commissioned by pianist Paul Wittgenstein who lost his right hand in World War. It is better known than the left-hand concerti Wittgenstein commissioned that were composed by Benjamin Britten, Paul Hindemith, Erich Wolfgang Korngold, Sergei Prokofiev, and Richard Strauss. The three movements are very different from each other. While the first is expansive, and the second jazzy; the third returns to the opening material, bringing the work to a decisive close. Ms. Wang’s athletic performance of this powerful piece contrasts with her petite stature. (Known for her flashy sense of style, she appeared for this work dressed in concert black - elegant concert shorts and sequined top).

The Prokofiev Piano Concerto is a large work consisting of four contrasting movements. Originally written when Prokofiev was a student at the St Petersburg Conservatory, the premiere caused a furor. After Prokofiev emigrated to the US, the score, destroyed in a fire, had to be reconstructed by the composer. The first somber movement is followed by a furious second movement which Wang executed in an amazing display of pianistic virtuosity. The third movement sounded to me a parody of the mechanization which typified industrialization. The final movement seemed to reconcile the darkness of the first and third with the more folklike motifs of the second movement. By the time she performed this work following intermission, Wang had changed into a dazzling style red concert dress.

After her virtuosic performance of these two huge works, Wang responded to the audience’s thunderous calls backs. Drawing on vocal works, she performed two Schubert lieder remastered for solo piano. Her choice was interesting. The first was based on Goethe’s “Gretchen’s am Spinnrade” (“Gretchen at the Spinning Wheel”) (Op. 2, D 118). Schubert’s use of the piano here is innovative, for instead of making it an accompanying voice, as all previous composers had, Schubert gave the instrument a personality and voice of its own. The piano “becomes” the increasingly frantic spinning wheel, which echoes Gretchen’s more and more demented mind<sup>†</sup>. In

the same way, the racing piano in Schubert's "Erlkönig" ("The King of the Elves") which Wang played as a second encore, (a work taken from the 1782 Singspiel *Die Fischerin*) Schubert develops the piano's role. The piano is the racing horse, carrying the father with the son. The father is fleeing the King of the Elves who wants to abduct the child. Eventually he does and kills the child.<sup>1+</sup> To these encores she added a piano rendition of the popular Toreador song from Bizet's *Carmen* and a Philip Glass composition.

Whittington Pfohl Auditorium is a large, covered auditorium open on the sides and illuminated with strings of lights, The sound of crickets and night birds became woven into this breath-taking music. Not only was the house full; there was a large audience on the grass surrounding the building. Since last minute tickets were impossible to obtain, I was seated on the lawn. Patrons and students were so raptly attentive, and the clarity and precision of the soloist were such that from my vantage point I could hear every note. The young virtuoso Yuja Wang is already at the top of the charts in the global scale of concert pianists.

For further information on the Brevard Music Festival and the Brevard Music Center, see <https://www.brevardmusic.org/> and on Yuja Wang, <https://yujawang.com/>.

Note 1

In the case of both Schubert Lieder, the insight about the evolution of the piano from accompanying instrument to acting personality was provided by the Allison Pohl, Vocal Faculty (Opera) Brevard Music Festival (Summer, 2025).

## **MY SUMMER ADVENTURE**

*Submitted by Gerald Martindale*

Several times in the past I have had the pleasure of performing recitals on the 56-bell carillon at the First Presbyterian Church, Stamford, Connecticut. The first 22 bells, cast by the Gillett and Johnston foundry of Croydon, England, were installed in 1948. The next set of 34 bells were cast by the Paccard foundry of Annecy, France in 1967. Last July I arrived at the church on a Thursday afternoon to rehearse for my evening carillon recital. At the church office, a member of the staff gave me a key to unlock the door at the bottom of the tower. Then I proceeded to climb the 95-step outdoor spiral staircase. Before entering the carillon playing room, I had to unlock another door. However, that door was locked. So, I climbed down the staircase and told the staff person my predicament. She gave me another key. After opening the door at the bottom, I trudged up the staircase and tried to insert the key into the lock. But it didn't fit! Again, I was forced to climb down the stairs and walk back to the office. The staff person suggested I phone the person who plays the carillon. She told me, "The door at the top of the stairs isn't locked. You just need to give it a good hard shove." Then I climbed up those darn stairs, panting all the way, and reached the door at the top. Upon throwing my weight against it, the door finally opened! After a productive practice session, I returned to the church in the evening and could barely lift my legs to climb the tower for the 5<sup>th</sup> time to perform my recital!

# AN UNUSUAL HART HOUSE ORCHESTRA

## 2025 SPRING CONCERT

*Submitted by Frank Nevelo*

Hart House at the University of Toronto offers various playing opportunities to the public in a number of music groups in return for paid membership in the House. One of these groups is the Hart House Orchestra in which I played second violin (for six years mostly in the previous century until I left to join a string quartet), along with Joseph Nachman, who played first violin and is still there. I am thankful to Joseph for giving me permission to use his copyrighted programme notes to write this article.

The Hart House Orchestra gives several free public concerts each year, generally from classical and 20<sup>th</sup>-century repertoire with a featured soloist; however, this concert presented either composers or pieces that had been forgotten or somehow obscured over the decades. The concert opened with Paul Abraham Dukas' public debut piece *Polyeucte* which he wrote in 1891 and premiered the following year with Charles Lamoureux and his Orchestre Lamoureux. This piece, as well as many of Dukas' other compositions, have fallen into obscurity due to the fame he received for composing the tone poem *The Sorcerer's Apprentice* for Walt Disney's 1940 film *Fantasia*. Dukas did not help matters by destroying many of his own compositions and refusing to publish many of his others.

*Polyeucte* is based on the same-named 1642 tragedy by Pierre Corneille about the life of the martyr Saint Polyeuctus of Melitene where Christians were persecuted by the Roman Empire. Polyeucte is persuaded by his friend, Nearque, to convert to Christianity, and his new religious zeal makes him smash the idols which Romans are required to worship by imperial decree. Polyeucte is apprehended by Roman authorities and is sentenced to death. Dukas' overture focusses on Polyeucte's spiritual struggle which forms the core of Corneille's tragedy. The harmonies and melodies are reminiscent of Wagner's unresolved diminished and augmented harmonies and short leitmotifs which appear in all five sections of this overture. Dukas creates unique timbres by alternating between unison and solo woodwinds, muted and unmuted brass, and divisi strings and unison strings. The overture ends with an interesting timbre where every instrument in the orchestra plays pianississimo (ppp) instead of the expected fortissimo finale.



*Hart House Orchestra with marimba in foreground*

In 1945, Samuel Barber was approached by the American choreographer Martha Graham to write the score for her ballet *Cave of the Heart*, based on the tragedy *Medea* by Euripides. In this tragedy, Medea falls in love with Jason and aids him in his quest to find the Golden Fleece, after which they marry. Ten years later, Jason abandons Medea to marry the daughter of King Creon. Medea retaliates by killing their sons and Jason's new bride. Samuel Barber intended the ballet to go beyond the myth and into the modern era by projecting the timeless psychological states of jealousy and vengeance. The ballet premiered in New York in 1946 and was a great success. Barber then extracted a seven-movement suite for full orchestra from this ballet entitled *Medea Suite for Orchestra* which was premiered in 1947 by the Philadelphia Orchestra. In 1955, Barber selected the strongest portions of the suite and combined them into a one-movement piece called *Medea's Meditation and Dance of Vengeance*, premiering in 1956 with the New York Philharmonic. Shortly before his death in 1981, Barber changed the name to *Medea's Dance of Vengeance*. The piece starts with a marimba solo played by featured soloist Kelsey Choi over sustained violin harmonics. Kelsey is currently pursuing a Master of Music in Percussion Performance at the New York University and has a Bachelor's degree in Music from the University of Toronto. She has played in the percussion sections of the Toronto Symphony Youth Orchestra, University of Toronto Symphony Orchestra, the Bloor-Annex Brass Ensemble, and the Greenwich Village Orchestra. Barber stayed true to 19<sup>th</sup>-century forms while experimenting with modernist techniques such as serialism and atonal sonorities which are obvious in *Medea's Dance* with its strong melodies as well as its dissonant textures and driving rhythms. A mournful violin duet lifts out of these textures and is gradually joined by other solo instruments to produce eerie themes. Later, more ominous and dissonant themes are introduced and built up, reaching a frenzied and abrupt climax at the very end when Medea succeeds in getting her revenge.



*Percussionist Kelsey Choi*

At age 88, Keiko Abe is one of the most prominent soloists and composers for the orchestral marimba, which originated in sub-Saharan Africa, moved into 16<sup>th</sup>-century Mexico, then Central and South America, and finally appearing in United States' concert halls in the 1930's. Keiko uses improvisation to generate musical ideas which are then incorporated into her compositions, of which she has seventy, and these have become standards of the marimba repertoire. Her *Prism Rhapsody for Marimba and Orchestra* premiered in 1996 and expresses the sounds of nature. A long ornate cadenza is sandwiched between two large sections. The first section features virtuosic marimba passages using six mallets at once, and these were played wonderfully by Kelsey Choi. The second section starts slowly and accelerates to an aggressive ending. Composer Alberto Ginastera's wife, Aurora Natola-Ginastera, was a student of cellist and composer Pablo Casals, sparking a friendship where Alberto admired Casals and Casals was interested in Alberto's work. As a result, the Puerto Rico Committee for the American Bicentennial and the Casals Festival of Puerto Rico commissioned Alberto to write a work to celebrate Casals' 100<sup>th</sup> birthday. Alberto wrote the original 1976 version of *Glosses on Themes of Pablo Casals Op. 48* for string orchestra with a string quintet *in lontano*, i.e., in the hall but apart from the orchestra. He had heard a symphony orchestra in his head while composing the piece, so, when Mstislav Rostropovich approached Ginastera in 1977 for a new work for the National Symphony Orchestra, he decided to rework *Glosses* for full orchestra. Sharing a Catalan ancestry, Ginastera tried to bring to the composition some of Casals' musical themes as well as his memories through friendship.

Of the five movements of *Glosses on Themes of Pablo Casals*, only three actually use Casals' themes. The *Introducció* contains a song of praise to the Virgin of Montserrat from Casals' *Oració a la verge de Montserrat*, 1959. The *Romanç* is based on Casals' *Tres estrofes de amor*, 1958. The third movement, *Sardanes*, symbolizes Catalonia's tradition of dance. The fourth movement, *Cant*, is a nocturne based on Casals' *Cant dels ocells* (Song of the Birds) which he used as an encore many times. The final movement, *Conclusió delirant*, is an almost orgiastic evocation of Catalonia.

# FROM THE TORONTO SUMMER MUSIC FESTIVAL

## “THE NIGHTINGALE’S SONATA”

*Submitted by Peter Solomon*

A musical highlight for me this summer was a concert/lecture at the Toronto Summer Music Festival 2025. On Tuesday evening July 22<sup>nd</sup>, audiences had the privilege of hearing a brilliant young violinist play the beloved and demanding Sonata for Violin and Piano by Cesar Franck as part of an illustrated lecture on the life of Lea Luboshutz, a musically inspired violinist from another generation, for whom the Franck Sonata had special meaning.

Luboshutz was born into a Jewish family in Odessa in the 19<sup>th</sup> century and as a teenager came to study in Moscow, where she began a storied career as a violin soloist in the years before WWI. She would soon meet and become the close friend of a brilliant lawyer/amateur musician Onissim Goldovsky, with whom she would have three children before she, like others associated with the Tsarist regime, left the country (in 1921), first for Berlin, then Paris, and later the United States, in each place engaging with musical friends old and new and carrying on her career. She also left behind a sister cellist Anna who would stay in the USSR and become a musical leader in her own right, inter alia a close friend of Rostropovich’s.

In America Lea’s ties with the pianist Joseph Hofmann led to her obtaining a teaching position at the newly founded Curtis Institute (1930), which would join Julliard as a top school for musicians and where she trained a generation of violinists. She would also cultivate a whole family of musicians, starting with an émigré brother and son (the famous opera conductor Boris Goldovsky) and extending to two grandsons. One of them, Thomas Wolf, was the creator of this program, which he made on the basis of a book that he researched and wrote about the history of his family, focusing on his grandmother. Now himself a grandfather, Tom Wolf came to Toronto to narrate the story, which was accompanied by an array of illustrations and photos.

The title of the event “The Nightingale’s Sonata” refers to a particular Stradivarius violin that Lea was first allowed to play when she came to the US and eventually came to own, due to the generosity of the Naumberg family, including my great-uncle James Naumberg Rosenberg. *The Nightingale’s Sonata: the Musical Odyssey of Lea Luboshutz* became the title of Tom Wolf’s thoughtful and exhaustively researched book (New York and London: Pegasus Books, 2019), a result of the author’s personal quest to learn the history of his family. Like many immigrants his grandmother had told her descendants a carefully curated version of her past, which omitted much of the story. After trips to Moscow and with the help of a previously unknown cousin, a descendant of Lea’s cellist sister Anna, Wolf discovered enough to write the book, which includes many of the key figures in the history of Western music (Ysaye, Chaliapin, Koussevitsky among them), and especially violin playing (Auer, Yasye, Stern).

The Franck violin sonata played a central part in Lea Luboshutz’s life, starting from a spontaneous performance with Onissim Goldovsky and appearing repeatedly in her story. Wolf decided to organize his account around the four movements of the sonata, making each one the heading for a part of the book. In the concert the performers played them as introductions to the presentation of

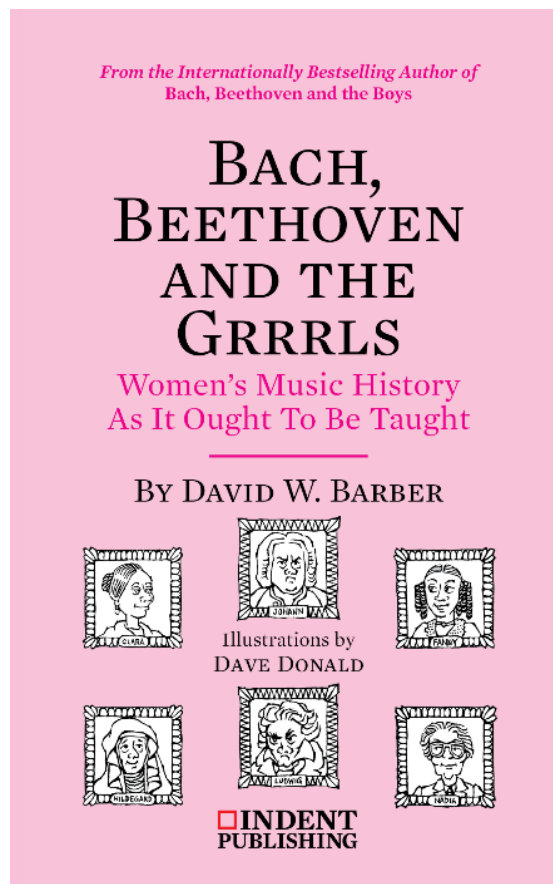
each part of Luboshutz's life. The players started with a warmup piece the Chausson, Poeme, before Tom Wolf set out the story, interspersed with sections of the Franck.

Having heard a lot about Luboshutz's legendary performances of the Franck sonata, it was fitting that we too would hear a special performance. That we did, with the playing of the gifted young Latvian violinist Anna Stube, a student of Jonathan Crow's, and the distinguished pianist Philip Chiu. A veritable treat!

## **OF NOTE:**

### **SOME GREAT WOMEN COMPOSERS**

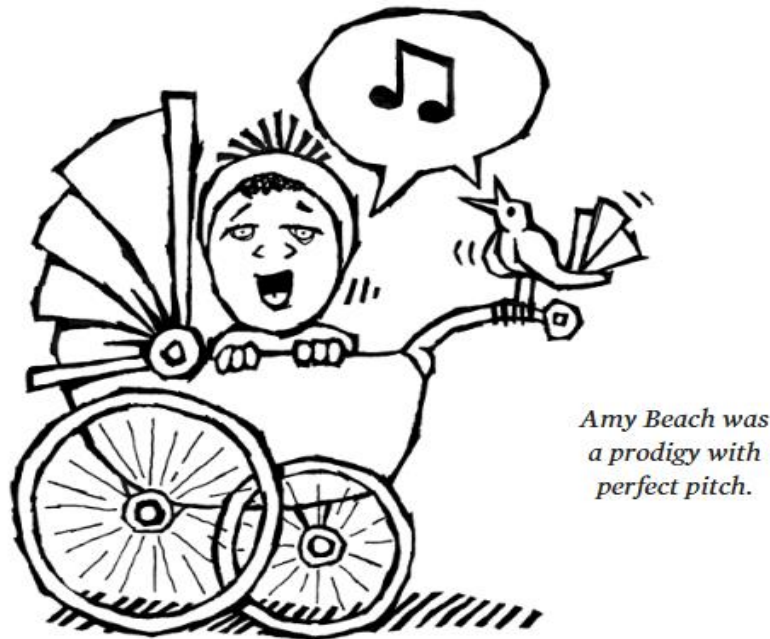
*The following is an excerpt from Bach, Beethoven and the Grrrls: Women's Music History As It Ought To Be Taught, by David W. Barber (©), with illustrations by Dave Donald (©) (Indent Publishing, 2024)*



## Amy Beach (1867-1944)

Many consider Amy Beach to be the first major truly American woman composer. In part because she's the first to have studied in America and not Europe (though one of her early piano teachers had himself studied with Franz Liszt, which sort of counts). Born Amy Cheney in smalltown New Hampshire, she showed early signs of being a prodigy to rival Mozart. By her first birthday she could already sing dozens of songs by memory. By age two she was improvising countermelodies and by age three had taught herself to read music. Then there was no stopping her. By age four she was composing little piano pieces – even if there wasn't a piano around. She'd write them down and then play them later. Having perfect pitch helped. (Many people with perfect pitch are somewhat annoyingly quick to tell you about it. I'm not sure if Amy was one of these. But if so, we should probably forgive her. At least she put it to good use.) Amy had begun formal piano lessons with her mother by age six and was soon giving recitals of music by the usual suspects – Handel, Beethoven, Chopin and the boys – as well as her own compositions. A few years later, in 1875, the Beach family moved to the Boston area and Amy's formal instruction began in earnest. She studied piano as well as taking some lessons in harmony, theory, counterpoint and orchestration – though truth be told she was largely self-taught in those areas. She read and absorbed any and every book she could find in those subjects. A couple of the important ones were in French, but that didn't stop her: She just translated them for herself into English. What can I say? Prodigy. By age 16 she was performing as piano soloist with orchestras, including with the prestigious Boston Symphony Orchestra in 1885. She married that same year, to a Boston surgeon named Beach who was 24 years older than she (she was just 18). Thereafter she became Amy Beach. He was musical, an amateur singer, but nevertheless strictly old-fashioned in his social views. (So for formal occasions she was known – and even billed on concert programs – as “Mrs. H.H.A. Beach.”) Dr. Beach made her promise not to teach piano – he didn't approve – to limit herself to giving only two public recitals a year and to donate any profits to charity. By today's standards, his restrictions must seem severe, but Amy herself seems to have accepted them with grace and little complaint. Years later, looking back at her marriage, she even said, “I was happy and he was content” and “I belonged to a happy period that may never come again.” So who are we to argue? But I guess staying home and composing was fine by hubby, so Amy Beach devoted her energies to that with gusto. And success soon followed. By the end of her life, she'd published more than 300 works. Boston's Handel and Haydn Society orchestra and chorus debuted Beach's Mass in E-flat major Op. 5 in 1892, the first mass written by an American woman composer and the first time since its founding in 1815 that the H+H had ever performed a work by a woman composer of any nationality. In 1896 the Boston Symphony Orchestra debuted her “Gaelic” Symphony, the Symphony in E minor Op. 32, the first published symphony composed by an American woman, to general critical and popular acclaim. Beach's husband died in 1910 and her mother died several months later. Saddened and also tired from her busy schedule, Beach took time off to travel in Europe, doubtless enjoying its musical and cultural offerings but not returning to her own performing until 1912. She returned to America in 1914, shortly after the start of the First World War. It was safer there. Her Panama Hymn was commissioned and performed in 1915 to mark the opening of the Panama Canal. (Canals have generally been good for composers: Verdi wrote Aida in 1869 for the opening of the Suez Canal, but that darn Franco-Prussian War got in the way. So although the canal opened on time, Aida didn't actually debut until 1871. Not the last time the Suez Canal would experience logistical problems.) In her later years, Beach was able to teach and give lectures and was active in supporting and mentoring a younger generation of

composers, including as a member of the board of the New England Conservatory of Music. She helped create what were charmingly called “Beach Clubs” to promote children’s music education. And she served as the founding president of the Society of American Women Composers. All in all, she liked to keep busy. Prodigies are often like that.



## **Florence Price (1887-1953)**

We’ve clearly established that although being a male composer often entails struggle and hardship, that hardship has only ever been even harder for women. Now imagine being a woman composer in 19th-century America who is also black. Florence Price was one such composer facing those obstacles. Born Florence Smith in Little Rock, Arkansas, barely two decades after the end of the civil war that Americans had waged (and the South had lost) over slavery, she initially studied music with her mother, a piano teacher. Young Florence gave her first piano recital at age four and had her first composition published at age 11. By 1902, having graduated high school, she began studying at the New England Conservatory of Music in Boston, as a double major in organ and piano. Although from a prosperous family in racially integrated Little Rock – her black father was a successful dentist and her white mother worked at a bank, owned a restaurant and also taught piano – Florence Smith (as she was then) still faced discrimination as a black woman at school in Boston. Her mother helped reduce this by renting Florence an apartment off campus and enrolling her daughter as born a Mexican (a small fib). Trump wasn’t around yet, so I guess Mexicans and other Latinx faced (at least slightly) less discrimination than black Americans at that time. At the NEC, in addition to her keyboard instruments she studied composition, counterpoint, harmony and theory – all the things a budding composer would need. Among her compositions at this time were a string trio and an early draft of a symphony. Graduating with honors in 1910, she taught briefly at what is now Clark Atlanta University in Georgia, but moved back to Little Rock after marrying

Thomas Price, a lawyer, in 1912. But even Little Rock had become more racially segregated and discriminatory, so in 1927 the Price family (by then they had two daughters) moved north to Chicago. There Florence Price began to come into her own as a composer. A major piano fantasy of hers had its concert debut in 1929, which one newspaper critic called “a most effective composition.” In 1932 she won a composing competition with her first complete symphonic work, her Symphony No. 1 in E minor. The work had its debut by the Chicago Symphony Orchestra in 1933 at the Chicago World’s Fair, making it the first symphony by a black woman composer performed by a major American orchestra. The World’s Fair also sponsored an entire recital of Price’s music. But her artistic success was alas not matched in her personal life. Financial difficulties of the Great Depression and increasing abuse led Price to divorce her husband in 1931. To support her daughters and help make ends meet, she played organ for silent movies and wrote a few radio jingles. She also briefly married a retired baseball player, but that lasted only a few years. In 1940, she was inducted into the American Society of Composers, Authors and Publishers (ASCAP). All told, Florence Price composed more than 300 works, including four symphonies, four solo concertos, choral works, chamber works, art songs and of course those radio jingles.

Florence Price’s Symphony No. 1 in E minor is the first symphony by a black woman composer performed by a major American orchestra.



*(Photo: Public domain, date unknown)*

# **FEATURE**

## **THE JAZZ PROJECT JAZZ CHOIR**

*Submitted by John Gillies*

While most amateur choirs in Toronto are focused on the performance of “classical” works, from the Baroque to the contemporary, there is at least one, namely The Jazz Project, that, as its name suggests, is focused primarily on the performance of jazz songs. The choir, which is auditioned and SATB, had its origin in the jazz choir at Lake Field Music in the summer of 2017. Several of the people in that choir had such a good time, they wanted to continue singing this repertoire throughout the year, and thus the choir was born.



*June 2024 Church of the Transfiguration*

Currently with 12 members, it is led by Tom Lillington, who sings with the local professional quartet Hampton Avenue. The repertoire includes jazz tunes, including standards and lesser-known pieces, bossa nova tunes, some jazzed-up pop songs and commissioned works from local arrangers. One of our longtime favourites is an updating of “Route 66” with all-Canadian lyrics! The group rehearses once a week in the Leslieville area and presents two concerts a year, in January and late May.



*January 2025 Society of Beer Drinking Ladie*

# **CAMMAC TORONTO REGION**

## **SCHEDULE OF READINGS**

### **2025-2026**

Once a month, CAMMAC singers and instrumentalists get together and read through a work for choir and orchestra under the direction of a professional choir director. Readings are not intended as rehearsals, and we do not perform for an audience, although listeners are welcome. All readings are in Elliott Hall, Christ Church Deer Park, 1570 Yonge St., Toronto, and are on Sunday afternoons from 2:00 pm to 4:30 pm. Admission is \$10 for CAMMAC members and \$15 for non-members, free for students with accepted I.D. Please arrive 15 minutes early to set up so the reading can begin on time!

September 7 – Mozart Symphony No. 40, with Emmanuelle Lambert-Lemoine, (coordinator: Sheila MacRae)

October 5– Palmeri, Misa a Buenos Aires (Misatango), with Kai Leung, (coordinator: Barbara Adams)

November 16 – Gounod, St Cecilia Mass, with Matheus Coelho, (coordinator: Peter Solomon)

January 18 – Haydn, The Creation, with Mark Vuorinen, (coordinator: Gerald Martindale)

March 8 – Duruflé, Requiem, with Saman Shahi, and Annual Regional Meeting (at intermission), (coordinator: Gerald Martindale)

April 19 – Jenkins, The Armed Man: A Mass for Peace, with Jonathan Wong, (coordinator: Frank Nevelo)



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

*Please copy and post.*

**CAMMAC READING**

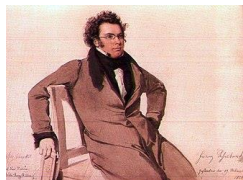
|                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p style="text-align: center;"><b>MOZART</b></p> <p style="text-align: center;"><b><i>SYMPHONY NO. 40</i></b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Date                                                                              | SUNDAY, September 7, 2025                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| Time                                                                              | 2:00 PM SHARP to 4:30 PM                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Conductor                                                                         | Emmanuelle Lambert-Lemoine                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Biography                                                                         | Recognized for her innate musicality, compelling presence and technical precision, conductor Emmanuelle Lambert-Lemoine's ability to forge an immediate and captivating connection with musicians has led her to become a very appreciated conductor. Her current positions include the Ottawa Youth Symphony Orchestra, l'Orchestre du Conservatoire de musique de Gatineau, the Ottawa Chamber Orchestra and Divertimento Orchestra, which leads her to conduct a dozen different programs per season. During the second half of the 2023-2024 season, she worked as assistant conductor to Jacques Lacombe with the Orchestre classique de Montréal. |
| Music notes                                                                       | Mozart's Symphony No. 40 in g minor K 550 was written in 1788. The 40th symphony exists in two versions, differing primarily in that one includes parts for a pair of clarinets with suitable adjustments made in the other wind parts. Most likely, the clarinet parts were added in a revised version: the orchestra for the 1791 Vienna concert included the clarinetist brothers Anton and Johann Stadler. The orchestra will read the Howard Chandler Robbins Urtext edition Bärenreiter 1958, Version 2, with clarinets. Prior to the reading date, all instrumentalists should request their parts from the coordinator.                         |
| Location                                                                          | Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Singers                                                                           | None                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Instrumentation                                                                   | Flute; Oboes 1,2 (Version 2) Clarinets 1, 2 (in Bb) (Version 2); Bassoons 1, 2; Horn 1 (Bb/Eb/G/Bb); Horn 2 (Gb Eb); All strings.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Information                                                                       | For information and to receive music, please contact Sheila M. MacRae:<br><a href="mailto:smmoboe@gmail.com">smmoboe@gmail.com</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Cost                                                                              | CAMMAC members \$10, non-members \$15; students free with I.D. Refreshments will be available for \$1 during the break.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

***Instrumentalists please pre-register*** with Sheila M. MacRae: [smmoboe@gmail.com](mailto:smmoboe@gmail.com)

***Instrumentalists: please bring your own music stand.***

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

**CAMMAC EVENT**

|                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p><b>PALMERI, MARTIN</b></p> <p><b><i>MISA A BUENOS AIRES</i></b></p> <p><b><i>(Misatango)</i></b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <i>Date</i>                                                                       | SUNDAY, October 5, 2024                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <i>Time</i>                                                                       | 2:00 PM SHARP to 4:30 PM                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <i>Conductor</i>                                                                  | Kai Leung                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <i>Biography</i>                                                                  | Kai Leung is a passionate choral conductor, singer, voice teacher, and composer. He is the Artistic Director and Executive Director of the Modern Sound Collective, a choral organization that provides youth and young adult musicians with accessible opportunities for growth and collaboration. He is also the Artistic Director of Oakville Chorale, a dynamic non-audition community choir, promoting choral singing and music appreciation to the communities of Halton and beyond. Kai's compositions have been performed all over Canada, the United States, and Europe. |
| <i>Music notes</i>                                                                | Also known as “The Misa a Buenos Aires”, “Misatango” is a 1996 setting of the mass by the Argentinian composer Martin Palmeri. It is a choral mass on Tango sounds, composed on the same movements as a mass in classical Latin, in which the harmonics and syncopated rhythms of tango are mixed.                                                                                                                                                                                                                                                                                |
| <i>Location</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>                                                                    | Choir: SATB Soloist: Mezzo-soprano                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <i>Instrumentation</i>                                                            | Strings; Bandoneon; piano                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <i>Information</i>                                                                | For information, contact Barbara Adams <a href="mailto:brbr.adams@gmail.com">brbr.adams@gmail.com</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <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***  
***Barbara Adams*** [brbr.adams@gmail.com](mailto:brbr.adams@gmail.com)

# **READING PREVIEW**

## **LOOKING FORWARD TO PALMERI'S "MISATANGO" CAMMAC Toronto Region's October Reading**

In anticipation of our October 5 reading of Palmeri's "Misatango", we are happy to share the following information about the upcoming Solidaridad tour. The group which performs tango in Toronto and other locales, heads to Buenos Aires for their second tour there and to record the music of their third album, *On the TTC with Troilo*, which has original compositions by Aparna (their leader) with lyrics by Valeria, and some very fun covers of tango classics and a Sri Lankan baila called "Kandy Lamissi" (Aparna comes from a town called Kandy in Sri Lanka). Their album will be produced by the titan of tango production, multiple Latin Grammy nominee and winner for best tango album, the founder of the famous Balcarce conservatoire, and their dear mentor and friend, Ignacio Varchausky. The album will be released under the Lulaworld Records label in 2026!

If you are in Baires for the Tango BA Festival, you might like to come to one of their shows, and catch them playing with the incomparable Eva Wolff on bandoneon!

[August 23 at 9PM at Café Vinilo](#)

[August 26 at 5PM for the Tango BA Festival](#)

[August 30 at 6PM at the Universidad Nacional de Las Artes](#)

For more information about Solidaridad Tango, please read the article about the group in the CAMMAC newsletter <https://cammac.ca/toronto/wp-content/uploads/2025/01/2025-Feb-March-Final-REV.pdf>



## **PLAYING OPPORTUNITIES**

### **Toronto Recorder Players Society (RPS)**

The Toronto Recorder Players Society (RPS) holds monthly meetings from September to May, generally on the fourth Friday, at Mount Pleasant Road Baptist Church of the Transfiguration (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 one of these sessions. At the others, two or more ensembles are formed, depending on the number of players present. Music is selected from the extensive RPS library collection.

### **Toronto Early Music Players Organization (TEMPO)**

The Toronto Early Music Players Organization is a registered non-profit group founded in 1984. TEMPO promotes the appreciation of early music and provides a venue for amateur musicians to receive coached sessions and to play together. At every monthly workshop we have a professional coach. Coaches provide fascinating music and bring insight, learning and instruction to it. Our members primarily play recorders, viols, flutes, violins and other early instruments, but all instruments are welcome! We meet from September to May at Grace Church on-the-Hill, 300 Lonsdale Avenue, Toronto. For more information, see our website: [www.tempotoronto.net](http://www.tempotoronto.net). Contact our president at [info@tempotoronto.net](mailto:info@tempotoronto.net) to be added to the mailing list.

### **The Jazz Project Jazz Choir**

The Jazz Project is an auditioned, Toronto-based chamber choir, led by Tom Lillington of Hampton Avenue that is focused on performing primarily jazz standards, although we also sing some pop songs. We rehearse Friday mornings near Queen Street East and Leslie, from September to May, and have two performances per year, in January and late May. Founded in 2016, there are currently 11 members in the choir. We are looking to add an alto, two tenors and a bass. If you are interested, please contact [jill.greenwood@rogers.com](mailto:jill.greenwood@rogers.com).

### **Strings Orchestra TO**

Are you a string player looking for a new musical experience this year? String Orchestra TO is welcoming enthusiastic, amateur, intermediate and advanced string players, for September 10, 2025. Join us to develop your skills and your joy in playing classical string repertoire. We are a non-auditioned orchestra and still have places in the violin and viola sections for the Fall.

Rehearsals will be held at St Barnabas Church in their Upper Hall (an accessible space) at 361 Danforth Avenue. Chester subway is 3 minutes away and there is nearby Green P and street parking in the neighbourhood. The season runs from September 10, 2025, until May 20, 2026, on Wednesday evenings from 7:15-9:15 pm with no rehearsals over the December holidays and the March school break. For further information and to join us in this exciting musical experience in Toronto, see <https://sites.google.com/view/stringorchestrato/home> or contact us at [stringorchestraTO@gmail.com](mailto:stringorchestraTO@gmail.com)

# **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*

**Amadeus Choir**, "VERTIGO: A choral tango", conductor Kathleen Allan, accordionist Michael Bridge, aerial tango dancer Elizabeth Snell. Step into the seductive world of tango - a thrilling, Halloween-adjacent evening of music, movement, and drama at The Playground at 388 Carlaw Avenue, Toronto. For more information about tickets visit [www.amadeuschoir.com](http://www.amadeuschoir.com) and/or call 416-446-0188. **Saturday, November 1, 7:30 pm**

**Durham Chamber Orchestra**, Felipe Luzuriaga, Music Director. A Christmas Celebration. Featuring Guests New Song Choir. *Respighi's Ancient Airs and Dances*: Suite II, "Campanae Parisienses - Aria" and others; selections from Handel's *Messiah*; Leroy Anderson's "Sleigh Ride", and some favourite seasonal singalong music. Adults \$30, Early Bird Tickets \$25 (Children 12 and under free with a paying adult). Tickets available <http://www.durhamchamberorchestra.com>. Port Perry United Church, 294 Queen Street Port Perry Church, Ontario. **Sunday Nov 30, 2:00pm**

**Durham Chamber Orchestra**, Felipe Luzuriaga, Music Director. A Christmas Celebration. Featuring Guests New Song Choir. *Respighi's Ancient Airs and Dances* : Suite II, "Campanae Parisienses - Aria" and others; selections from Handel's *Messiah*; Leroy Anderson's "Sleigh Ride" and some favourite seasonal singalong music. Adults \$30, Early Bird Tickets \$25 (Children 12 and under free with a paying adult). Tickets available <http://www.durhamchamberorchestra.com>. Forest Brook Community Church, 60 Kearney Dr. Ajax, **Sunday Dec 7, 2:00pm**

## **THANK YOU TO NEWSLETTER EDITORS AND PROOF-READERS**

CAMMAC Toronto Region are grateful to the volunteer proofreaders who go over each newsletter. Among others are Barbara Adams, Elizabeth MacLean, Marion Wilk.

## **Next CAMMAC Newsletter deadline**

**Newsletter materials will be accepted until September 15, 2025**

## **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**

## MUSIC FOR SALE

I am Frederic Mercier, playing the violin at Hart House Orchestra in Toronto.

I have a few scores I would like to donate for a symbolic \$1 each, mainly violin technique books but also chamber music, vocals and piano.

### **Violin technic:**

Carl Flesch, Urstudien for violin (Ries & Erler / Berlin)

Maurice Hauchard, Etude méthodique des positions – 4ème cahier - 5ème et 6ème positions (Alphonse Leduc)

Pierre Doukan, Études progressives en 14 cahiers – cahier 3 (Gérard Billaudot)

Pierre Doukan, Études progressives en 14 cahiers – cahier 4 (Gérard Billaudot)

Sevcik, Violin studies – Op 1 Part 1 (Bosworth)

Sevcik, Violin studies – Op 1 Part 3 (Bosworth)

Sevcik, Violin studies – Op 2 Part 1 (Bosworth)

Sevcik, Violin studies – Op 2 Part 2 (Bosworth)

Sevcik, Violin studies – Op 2 Part 5 (Bosworth)

Sevcik, Violin studies – Op 3 (Bosworth)

Sevcik, Violin studies – Op 8 (Bosworth)

Sevcik, Violin studies – Op 9 (Bosworth)

Kreutzer, 42 etudes (Salabert)

Telemann, 12 Fantasias for violin without Bass, 1735 (Bärenreiter)

Sarasate, Carmen Fantasy op25, piano only (International Music Company)

Tango Variety for Violin (De Haske) with CD included

Jazz & Blues, playalong solos for violin (Hal Leonard) with CD included

### **Viola:**

Eduard Putz, Blues for Benni, viola and piano (Schott)

Sing and vocal:

Verdi, Requiem – piano and vocals (Peters)

Brahms, Requiem – piano and vocals (Peters)

Vaccaj, practical vocal method (Ricordi) with CD included

### **Piano:**

Czerny, School of the virtuoso – 60 studies (Peters)

### **Other:**

Chopin, trio for violin cello piano – violin and cello parts only (Peters)

Dvorak, string quintet in Eb major (Bärenreiter) – only violin 1 and violin 2 parts

If you are interested, please email me at [fc.mercier@gmail.com](mailto:fc.mercier@gmail.com)

Thanks

## CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2025-2026

|                              |                          |                                                                          |
|------------------------------|--------------------------|--------------------------------------------------------------------------|
| <b>President*</b>            | <b>Gerald Martindale</b> | <a href="mailto:gmartindale76@gmail.com">gmartindale76@gmail.com</a>     |
| <b>Treasurer</b>             | <b>Frank Nevelo</b>      | <a href="mailto:franknevelo@sympatico.ca">franknevelo@sympatico.ca</a>   |
| <b>Secretary</b>             | <b>Frank Nevelo</b>      | <a href="mailto:franknevelo@sympatico.ca">franknevelo@sympatico.ca</a>   |
| <b>Newsletter</b>            | <b>Sheila MacRae</b>     | <a href="mailto:smmoboe@gmail.com">smmoboe@gmail.com</a>                 |
| <b>Publicity Coordinator</b> | <b>Barbara Adams</b>     | <a href="mailto:brbr.adams@gmail.com">brbr.adams@gmail.com</a>           |
| <b>Musical Chairs</b>        | <b>Gerald Martindale</b> | <a href="mailto:gmartindale76@gmail.com">gmartindale76@gmail.com</a>     |
| <b>Soloist Coordinator</b>   | <b>Peter Solomon</b>     | <a href="mailto:peter.solomon@utoronto.ca">peter.solomon@utoronto.ca</a> |
| <b>Webmaster</b>             | <b>Barbara Adams</b>     | <a href="mailto:brbr.adams@gmail.com">brbr.adams@gmail.com</a>           |
| <b>CAMMAC Membership</b>     | <b>Toll Free</b>         | <a href="mailto:national@cammac.ca">national@cammac.ca</a>               |
| <b>CAMMAC Website</b>        |                          | <a href="http://www.cammac.ca">www.cammac.ca</a>                         |
| <b>Past President</b>        | <b>Tim Moody</b>         |                                                                          |