



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

December 2025 January 2026

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IN THE SPOTLIGHT:
Discovering Mieczyslaw Weinberg
in the 21st Century

Submitted by by Peter H. Solomon, Jr.



Mieczyslaw Weinberg

The fine Polish-Jewish-Soviet composer Mieczyslaw Weinberg (Moshe Vainberg), whose music was largely forgotten in the last decades of the 20th century, especially in the West, has had an unusual revival in the first quarter of the 21st century, both in musical performance and in attention from musicologists. Weinberg died only in 1996, at the age of 97, but by that point he was marginalized at home and abroad, in part because his musical style, a form of “modern conservatism”, had fallen out of fashion, as more modern composers from the Soviet Union like Alfred Schnittke, Sofia Gubaidulina, Edison Denisov, and Arvo Pärt gained public attention at home and abroad. In addition, some critics wrote off his music as too close to that of his friend, colleague, and onetime protector Dmitri Shostakovich. To be sure, Shostakovich influenced Weinberg’s music, but the influences went both ways, particularly in Shostakovich’s music connected to Jewish themes.

Who was Mieczyslaw Weinberg? The answer is not simple. He began his musical life in his native Poland, working in the 1930s as a pianist and just starting to compose, before being forced by the Nazi threat to flee Poland for the Soviet Union, settling in Minsk where he studied composition. Two years later with the Nazis on the doorstep, he fled to Tashkent, Uzbekistan, where he composed his first symphony and came to the attention of Shostakovich. By this point, Weinberg had met and married Nataliya Mikhoels, daughter of the star of Yiddish theater Solomon Mikhoels, at the time part of the Anti-Fascist Committee. As the Nazi threat subsided, Weinberg and family moved in 1943 to Moscow, where he would live for the rest of his life. Almost immediately he became a member of the Union of Composers, but this would not protect him from the anti-Jewish onslaughts of Stalin’s last years, which included the staged murder of his father-in-law and his own arrest in early 1953 in connection with the Doctor’s Plot. Without Stalin’s death and intervention by Shostakovich, he might have ended up in the GULAG for many years.

Instead, after Stalin, Weinberg would resume his career as a composer and produce a large number of works in multiple genres, including twenty-two symphonies, seventeen string quartets, nineteen instrumental sonatas, seven operas, four cantatas, four chamber symphonies, and more than one-hundred songs. In the 1960s he was a prominent Soviet composer, whose works were played by world-class musicians such as Gilels, Kogan, Barshai, and Rostropovich, for whom he wrote music as well. His music combined sophisticated neo-classical technique with tender lyricism, stark contrasting dissonances with a soulfulness; in short, he was a composer of contrasts, whose music had lighter and darker elements, reflecting his own life experiences. A number of his pieces commemorate the suffering inflicted by fascism, some indirectly, like the early quartets, others explicitly like his Requiem (mourning the loss of human life during WW II) and his opera *The Passenger*, part of which takes place in Auschwitz, bringing to life an array of prisoners. Neither of these pieces was performed during the composer’s life and became known only recently because of the revival of interest in his work.

Starting in the early years of the new century, that revival would continue to this day, as more and more of Weinberg’s works are performed in Russia and Poland, in Europe, America, and Israel. Our Toronto-based ARC (artists of the Royal Conservatory) contributed early on with recorded performances of three early works, from 1944-49, including the piano quintet and the clarinet sonata, appearing on an RCA disc entitled “On the Threshold of Hope” recorded in 2006. The string quartets played a prominent role in the revival, with a Paris-based group recorded with the full set of seventeen quartets (issued on Olympia), which were composed over the whole span of

the composer's life. The quartets also served as the main focus for the studies of Daniel Elphick, one of the musicologists promoting Weinberg's music,. The Weinberg revival would also involve top-level performers like violinist and conductor Gidon Kremer and pianist Allison Brewster Franzetti and other scholars besides Elphick, such as David Fanning and Michelle Assay. In addition, there has been major scholarship on Weinberg in the German language, as well as in Polish; supporters of the composer in Poland established their own Weinberg Institute in 2020, in the process stressing the Polish origins of Weinberg.

The challenge remains how to sample the music of Weinberg, given its quantity and range. The chamber music makes a good starting point, starting with the pieces recorded by ARC, to the quartets (say, numbers 6 and 15), to the arresting works for solo cello and solo violin. Other good choices include the trumpet concerto, with its rhythmic vitality and singing solo passages, the violin concerto, premiered by Leonid Kogan and played more recently by Gidon Kremer, and the cello concerto, written for Rostropovich and played brilliantly by the Argentinian cellist Sol Gabetta (on YouTube). The late chamber symphonies, including number 2 (a rewrite of quartet 3), offer a window into Weinberg's mature style, and the harrowing opera *The Passenger*, along with the Requiem, bring the listener into the heart of the composer's larger works. Or, one can check out Weinberg's sets of Yiddish songs, all original music in a Jewish idiom (one set is included in the ARC recording). Once a listener is sold on Weinberg's music, the symphonies remain to explore, especially numbers 6, 10, 17, and 19.

There are multiple ways of accessing recordings of this music, from the Naxos Library to Spotify to the amazing number of performances of many works on YouTube (most of which are very recent). For the most part, access to Weinberg's music as sheet music is limited to purchase (see the Weinberg website mentioned below for guidance), because it is not out of copyright, but there is a collection that includes some of the piano sonatas (4-6), the three violin and piano sonatas, children's music, and the piano quintet, that is available for download for a mere \$8.50 US. See <https://www.pianorarescores.com/archive/mieczyslaw-weinberg-piano-sonatas-children-book-sheet-music/?srsltid=AfmBOoqbqNgTw4IKKRbCVDjfatDtmgAhLJpkR6JCNq21le10Ynf2a6g5>

Finally, I should not fail to call attention to the impressive website on the life and music of Weinberg (<http://www.music-weinberg.net/music-commentary-works-list-scores.html>), whose sections include biography, music (listings of all works and descriptions of some), recommended CDs, and "for further readings" (including books and articles in various languages). Not included there is a brand-new book scheduled for publication early in 2026, a comprehensive volume *Mieczyslaw Weinberg: Between East and West*, edited by David Fanning and Michelle Assay, which includes inter alia reminiscences of Weinberg's older daughter and an essay "Discovering Weinberg" by violinist Gidon Kremer.

Sources

Daniel Elphik, *Music behind the Iron Curtain: Weinberg and his Polish Contemporaries* (Cambridge University Press, 2022).

Fanning, David, *Mieczyslaw Weinberg: In Search of Freedom*, 2nd edition (Hoffheim, Germany: Wolke Verlag, Munich and Berlin, 2019) (1st edition in 2010).

Khazdan, E. V., “‘Evreiskie pesni’ Mechislava Vainberga: poisk natsionalnoi idiomy,”(‘Yiddish Songs’ of Mieczysław Weinberg: finding a Jewish idiom), *Muzykal’naia akademiya*, no. 3, 2021, pp. 142–155.

Agnieszka Nowok-Zych, “Mieczyslaw Weinberg and the Category of Borderland,” *Kwartalnik Mlodych Muzykologow*, no.46, (3/2020), 39-50.

“Mieczyslaw Weinberg,” *Wikipedia*

https://en.wikipedia.org/wiki/Mieczys%C5%82aw_Weinberg This entry of 29 pages draws on a wide variety of sources.

Mieczyslaw Weinberg and His Music, website: “The Life of Mieczyslaw Weinberg: Article and Quotations;” “The Music of Mieczyslaw Weinberg: Essay, Thematic List of Works, and Information on Scores;” “Links to Resources on Mieczyslaw Weinberg’s Life and Music;” all in <http://www.music-weinberg.net/index.html>

Links for photos of Weinberg

<http://www.classical.net/music/comp.lst/acc/vainberg.php>

https://orelfoundation.org/composers/article/mieczyslaw_weinberg near the end

<https://culture.pl/en/article/unknown-facts-from-mieczyslaw-wajnbergs-biography> at a much older age

<http://www.musiques-regenerees.fr/Vainberg/WeinbergDiscographie.html> the same two pictures and others; maybe the easiest to borrow from



OF NOTE

Cecile Chaminade

The following is an excerpt from Bach, Beethoven and the Grrrls (Indent Publishing, 2024) by David W. Barber, with illustrations by Dave Donald.

I first encountered French composer Cécile Chaminade (1857-1944) as a music student at university. Which is to say, when I first encountered her music I was a music student at Queen's University, Kingston. (*Oil thigh na Banrighinn a'Banrighinn gu brath! Cha-gheill! Cha-gheill! Cha-gheill! Yay, Queen 's!*) I wasn't in Paris (alas) and she'd already been dead for several decades (also alas).

The first work of hers I'd ever heard was a lovely piece for flute and piano, her *Concertina in D major Op. 7*. Lyrical but also flashy. Its full Romanticism was well on display. As a lapsed but onetime aspiring flutist, I was particularly impressed by it. (And also impressed by those flute majors who tossed it off far better than I could ever hope to do.)

Young Cécile was born into a musical family in a small village that in those days was on the outskirts of Paris but nowadays, thanks to urban sprawl, is part of the city's 17th *arrondissement*. (*Arrondissement* is just a fancy French term for municipal district.) She took her first piano lessons from her mother but even by age 10, a teacher at the Paris *Conservatoire* could see her talent and urged her to study there. But her father would not allow it. (Sound familiar?) He thought it unseemly for a young girl of her social station to hang out with *those* people. He did, however, let her study privately with some of the conservatory's best teachers. So maybe he wasn't all bad after all.

She also began composing at a young age, writing her earliest piano works for her pets (cats and dogs) and dolls. As one does. (Hey, when he was 10 years old Ralph Vaughan Williams wrote a puppet opera called *The Galoshes of Happiness*. We should let composers find inspiration from wherever they can.) In 1869, by age 12 or so, Chaminade was accomplished enough at the piano to impress Georges Bizet (1838-75). And old Georges didn't impress easily, you know.

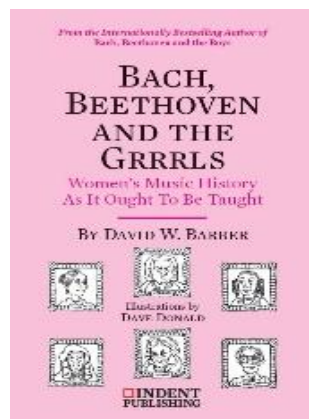
In 1878, Chaminade put on a concert of entirely her own music – a template she later repeated often, performing only her own works, rather than those of her contemporaries. It's good to have the courage of your convictions. And it certainly didn't seem to hurt her reputation, which grew

both as a performer and composer. In addition to concerts in France, Switzerland and the Netherlands, Chaminade performed several times in England in the 1890s. Queen Victoria was a big fan. Victoria's funeral in 1901 included a performance of Chaminade's *Prélude for organ*, Op. 78. She – Chaminade, not Victoria – later toured the United States too.

In 1901, Chaminade married Louis-Mathieu Carbonel, a music publisher. But it seems to have been more of a business arrangement. At her insistence, he continued to live in Marseille while she remained in Paris. She also insisted that their relationship remain merely platonic. "*Quelle désillusion que les mariages d'artistes*," she once said. "*L'un mange toujours l'autre*." (What a disappointment these marriages of artists are – one partner always devours the other.) Carbonel died in 1907 and she never remarried.

Chaminade racked up an impressive collection of awards and honors throughout her life, earning recognition from *l'Académie Française*, a Jubilee Medal from Queen Victoria and other awards from the Athens Conservatory and the Ottoman Empire. In 1913 she became the first woman composer to be admitted to the French *Légion d'honneur*.

Chaminade died in 1944 in Monte Carlo, where she had retired. Sadly, her reputation had faded later in her life, overtaken by her more famous (male) contemporaries – those ones whose works she rarely performed. Typical. Few of her piano or other works have remained in the standard repertoire – except for that lovely *Concertina in D major* Op. 7. Those wonderful flute players have kept that one going to this day. And a good thing too.



■ David W. Barber is a Toronto-based author, musician, composer and journalist. His latest books are *Bach, Beethoven for Kids: Music History As It Ought To Be Taught For Young Readers* (ages 8-14 and beyond) and *Hotshot*, a murder mystery with a musical setting. Reprinted by permission of the author.

FEATURE

A retrospective of CAMMAC Toronto Region Readings 2015-2026

Submitted by the Editor

A greater frequency of readings is one thing that differentiates CAMMAC Toronto Region from other regional counterparts. For decades, Toronto Region has run an average of six to eight per year between September and May or June (with the exception of the years during which COVID raged). A list of the readings in the period 2015-2026 is provided as a link at the end of the article.

In this retrospective look of CAMMAC Toronto Region Readings over the last ten years. Respondents mentioned a few works outside the specific period 2015-2026, which have been included. While the opinions below are limited to the responses of the CAMMAC Toronto Region Management Committee, we hope to seek the opinion of our larger membership at the Annual General Meeting at the March reading (March 8, 2026).

The summary below is designed to reflect an overview of the general sense of the responses rather than the opinion of each member on each question. Questions are related to memories of the largest pieces (which has a bearing on the relative complexity of organizing the reading); recollections of the most memorable readings, including a breakdown of the most memorable vocal-only and instrumental-only readings; and to opinions about our outstanding conductors. We wished to take stock of what our members are looking for: for example, do they enjoy readings with “tried and true” music, such as the many well-known masses and requiems? Do they like to sample new works, or learn about different, unknown or unrecognized composers, some of whom are Canadian – all in an effort to determine the variety and balance needed to guide our future programming.

We determined that there are some favourite works – such as Handel’s Messiah and Beethoven’s Mass in C. The largest works combining choral and instrumental forces that were noted by respondents (in chronological order – except for one with repeat) were – *Carmina Burana* by Karl Orff, conducted by Andrew Chung (November 20, 2016); the same work conducted by Rafael Luz (January 22, 2023); *Requiem for Peace* by Larry Nickel, conducted by Gerard Yun (October 15, 2015); *The Armed Man: A Mass for Peace* by Karl Jenkins, conducted by Matthew Jackiewicz (February 15, 2020); and Stravinsky’s *Symphony of Psalms*, conducted by Saman Shahi (May 15, 2022);

Among the most “exceptional readings” -these could be exceptional for any number of reasons – that were listed were Jenkins' Mass (2020) conducted by Matthew Jaskiewicz; *Suspended Doorways* by Saman Shahi (April 18, 2021)– a reading that was thwarted by the COVID situation and then had to be cancelled because of bad weather; Beethoven Mass in C (March 20, 2023) conducted by Robert Cooper, which was also mentioned among the largest readings; and Dvorak,

Mass Opus 85 (May 28, 2023) conducted by Henry Renglish, substituting for a recently deceased Ori Siegel. Handel's *Messiah* (2023) conducted by Joan Andrews was also cited. Also mentioned among exceptional readings, "partly because of the music", were Handel's *Israel in Egypt* (September 16, 2018), conducted by Daniel Taylor; and Stravinsky's *Symphony of Psalms* (May 15, 2022), conducted by Saman Shahi.

The "most memorable chamber works" included Schubert's Mass in G (January 22, 2017), conducted by Elaine Choi; Beethoven Symphony No. 5, conducted by Felipe Luzuriaga and Palmieri *Misatango* (2025), conducted by Kai Leung.

The "most memorable" choral readings mentioned were Ola Gjeilo works (2017) with Jenny Crober and Argentinian songs (2012), with Isabel Bernaus (acknowledged to be outside the ten year period under consideration).

"Memorable" instrumental readings in chronological order were Beethoven Symphony No. 5, conducted by Felipe Luzuriaga (October 29, 2023); Brahms Symphony No. 4 (November 17, 2024) conducted by Carlos Bastides; and Mozart Symphony No. 40 (September 7, 2025), conducted by Lambert-Lemoine.

In order of date by year, the "outstanding conductors" mentioned by the members were Ivars Taurens, (2013) Lydia Adams (2014) Daniel Taylor (2018) Mervin Fick (2019, 2022). Robert Cooper (2023), David Fallis (2024), Emmanuelle Lambert-Lemoine (2025), and Matthew Coelho (2025). Each of our members had their own individual preferences, and we have been fortunate to have so many other very gifted and versatile conductors.

To the survey we added a category that was suggested by one of the respondents but had not been asked initially. Workshops have been held occasionally but were not part of the questionnaire. Workshops, which are listed in the appended document, would appeal depending on the musical interests of participants, but might also have general appeal over and above special interests. One such workshop might be singled out, that of Rachel Beausoleil (October 21, 2023).

Additional comments reflected a more social and emotional value of the readings. One respondent touched on the joy of participating in the social activity of meeting with people she did and didn't know. She commented that the readings are a "low stress sight-reading situation in which mistakes are forgivable. In any given reading it's probably safe to assume that half are seeing the music for the first time". The same respondent recalled a reading with a work by Kodaly.

"It wasn't the work that moved me—it was the reverence and pride with which one alto present described the composer's visits to her school in Hungary when she was a child. It signified to me the broad spectrum of culture and experience of CAMMAC members, and the lasting value of childhood musical encounters". (Probably Kodaly reading January 21, 2018?).

One of the motivations of the retrospective was that the Management committee wanted to take stock of what members are looking for in the readings, starting with a small sample of respondents—the committee itself. Even this small sample leads us to the thought that there is an enormous variety of opinion about the music and conductors.

2015-2026 READINGS

	MONTH		COMPOSER	WORK	CONDUCTOR	
2015	September	20	Dvorak	Stabat Mater	Norman	Reintamm
	October	18	Nickel	Requiem for Peace	Gerard	Yun
	November	22	CPE Bach	Israelites in the Wilderness	David	Passmore
2016	January	24	Vivaldi	Gloria	Daniel	Rubinoff
	February	21	Mozart	Requiem	Brad	Ratzlaff
	March	20	Mendelssohn	Elijah	Joan	Andrews
	April	17	Haydn	Mass in Time of War	David	Norman
	May	15	Bruckner	Mass in f minor	Andrew	Chung
2016	September	18	Cherubini	Requiem	Hilary	Apfelstadt
	October	23	Verdi	Messe da Requiem	Rafael	Luz
	November	20	Orff	Carmina Burana	Andrew	Chung
2017	January	22	Schubert	Mass in G	Elaine	Choi
	February	26	Mendelssohn	Lobgesang	Matthew	Jacskiewicz
	March	26	Mozart	Mass c minor	Mitchell	Pady
	April	23	Berlioz	Te Deum	Ori	Siegel
	May	4	Poulenc	Gloria	Xavier	Brossard=Menard
2017	September	17	Handel	Coronation Anthems	John	Kraus
	October	22	Various	Madrigal & Motel	Dallas	Bergen
	November	19	Works	Ola Gjeilo	Jenny	Crober
2018	January	21	Kodaly	Budavari Te Deum	Eszter	Horvath
	February	18	Brahms	Schicksalslied/Nänie	Cheryll	Chung
	March	25	Bruckner	Mass e minor	Ori	Siegel
	April	22	Vivaldi	Gloria	David	Weaver
	June	3	Mozart	Opera Choruses	Erna	VanDaele
2018	September	16	Handel	Israel In Egypt	Daniel	Taylor
	October	21	Haydn	The Creation	Elaine	Choi
	November	18	JS Bach	Christmas oratorio	Joan	Andrews
2019	January	27	Mozart	Coronation Mass	Shawn	Grenke
	February	17	Vaughan Williams	Toward the Unknown	Jennifer	Lee
	March	24	Faure	Requiem	Leonidas	Varahidas
	April	28	Rossini	Stabat Mater	Daniel	Norman
	June	2	Dvorak	Stabat Mater	Alexandra	Bourque
2019	September	22	JS Bach	Magnificat	Lydia	Adams
	October	20	Schubert	Mass in Eb	Mervin	Fick
	November	17	Haydn	Two Te Deums	Maria	Case

2020	January	19	Buxtehude	Membra Jesu Nostra	Mark	Vuorinen
	February	16	Jenkins	The Armed Man	Matthew	Jaskiewicz
	March			COVID		
	April			COVID		
	May			COVID		
2020	September			COVID		
	October			COVID		
	November			COVID		
2021	January			COVID		
	February			COVID		
	March			COVID		
	April			COVID		
2021	October	17	Vivaldi	Gloria	Elaine	Choi
	November		Choral	Contemporary Canadian	Jenny	Crober
2022	February	13	Vaughan Williams	Dona Nobis Pacem	Ori	Siegel
	March	20	Zelenka	Requiem in d ZWV48	Matthew	Otto
	April	24	Brahms	Requiem	Ross	Inglis
	May	15	Stravinsky	Symphony of Psalms	Saman	Shahi
	May	29	Mozart	Requiem	Eszter	Horvath
2022	September		Haydn	Lord Nelson Mass	Kathleen	Allan
	October		Various	Royal Occasions	David	Weaver
	November		Schubert	Mass in Ab	Matthew	Otto
2023	January	22	Orff	Carmina Burana	Rafael	Luz
	February	12	JS Bach	Cantata 131	Mervin	Fick
	March	26	Beethoven	Mass in C	Robert	Cooper
	April	23	Various	Shakespeare	Maria	Case
	May	28	Dvorak	Mass opus 86	Henry	Renglich
2023	September	NA				
	October	29	Beethoven	Symphony No. 5	Felipe	Luzuriaga
	November	23	Handel	Messiah	Joan	Andrews
2024	January	17	Faure	Requiem	Suzanne	Yeo
	February	25	MacMillan	Celtic Mass	Anne	Dolloff
	March	24	Beethoven	Chorale Finale	David	Arnot-Johnston
	April	28	V Williams	A Sea Symphony		TBD
2024	September	22	Handel	Semele	David	Fallis

	October	20	Schubert	Mass in G	Bradley	Barnam
	November	17	Brahms	Symphony No 4	Carlos	Bastides
2025	January	19	Mozart	Mass in c KV 427	Cheryll	Chung
	March	9	Mendelssohn	Lobgesang	Jamie	Hillman
	April	6	Haydn	Paukenmesse	Dr.Mark	Ramsay
2025	September	7	Mozart	Symphony No. 40	Emmanuelle	Lambert-Lemoine
	October	5	Palmeri	Misatango	Kai	Leung
	November	16	Gounod	St Cecilia Mass	Matheus	Coelho
2026	January	18	Haydn	The Creation	Mark	Vuorinen
	March	8	Durufié	Requiem	Saman	Shahi
	April	19	Jenkins	The Armed Man	Jonathan	Wong
	WORKSHOPS				LEADER	
2015	November	7		Vocal Percussion	Rodrigo	Chavez
2016	March	5		Sight Singing	Art	Levin
2019	May	18		Oboe Workshop	Jim	Mason
2023	October	21		A Vocal Workshop	Rachel	Beausoleil

A printed survey with a refined set of questions will be shared with members attending the Regional General Meeting (RGM) on March 8, 2026. This is the date of the Durufié Requiem for choir with organ accompaniment. Please respond to the survey with your preferences so the best possible readings and workshops can be designed for the Toronto Region Membership.

CAMMAC TORONTO REGION

SCHEDULE OF READINGS

2025-2026

Approximately once a month, CAMMAC musicians and fellow travellers get together to read through a work either for choir and orchestra or reduced orchestra, or a choral or symphonic work, under the direction of a professional music director. Readings are not intended as rehearsals, but we do not perform for an audience, although listeners are welcome. Pre-registration of singers and instrumentalists is required for all readings. Readings are at Christ Church Deer Park, 1570 Yonge St., Toronto, usually upstairs in Elliott Hall, and are on a designated Sunday afternoon 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. Please come and enjoy these wonderful events with us!

Reading fliers with details for the next event(s) follow this page.

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)
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CAMMAC EVENT

	HAYDN <i>THE CREATION</i>
<i>Date</i>	SUNDAY, January 18, 2026
<i>Time</i>	2:00 PM SHARP to 4:30 PM
<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>Conductor</i>	Mark Vuorinen
<i>Biography</i>	Franz Joseph Haydn was an Austrian composer of the Classical period. He was instrumental in the development of chamber music such as the string quartet and piano trio. Haydn spent much of his working life as music director for the wealthy Esterhazy family at their home of Esterhaza in rural Hungary. During this period his music circulated widely in publication, eventually making him the most celebrated composer in Europe.
<i>Music notes</i>	The Creation is an oratorio written in 1797 and 1798 by Franz Joseph Haydn and considered by many to be his masterpiece. The oratorio celebrates the creation of the world as narrated in the Book of Genesis. The first public performance was held in Vienna at the old Burgtheater on March 19, 1799. The oratorio was published with the text in German and English in 1800.
<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>	Chorus, Soloists SSTBB
<i>Instrumentation</i>	Flute 1,2,3; Oboes 1,2;; Clarinets 1,2; Bassoons 1,2,3 (Contrabassoon); Horn 1,2; Trumpets 1,2; Trombones 1,2,3; Timpani; Organ; Strings.
<i>Information</i>	For information, contact Gerald Martindale gmartindale76@gmail.com
<i>Cost</i>	Admission is \$10 for CAMMAC members, \$15 for non-members. Payment is by cash, cheque, or e-Transfer to torontocammac@gmail.com .

Singers and Instrumentalists please pre-register with Gerald Martindale gmartindale76@gmail.com
Instrumentalists: please bring your own music stand.

CAMMAC EVENT

	DURUFLÉ <i>REQUIEM</i>
Date	SUNDAY, March 8, 2026
Time	2:00 PM SHARP to 4:30 PM
Conductor	Saman Shahi
Location	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.), IN THE CHURCH SANCTUARY
Biography	Saman Shahi is a JUNO-Nominated composer, and conductor based in Toronto. His compositions have been performed, and broadcast around the world and include orchestral works, operas, ballets, and many works for choral, vocal and chamber ensembles. Saman holds a master's degree in composition from the University of Toronto, is an affiliate Member of the Canadian League of Composers, Associate Composer at the Canadian Music Centre as well as a SOCAN member. He is a Co-Founder and the Executive Director at ICOT, Music Director of the Peterborough Concert Band, and a Teaching Artist with the Canadian Opera Company. In 2020 Saman's debut composition album "Breathing in the Shadows" was recorded and released by Leaf Music. All song cycles in this album have won awards both in Canada and the United States including a 2022 JUNO Awards nomination. His second album, "Microlocking" was released by People Places Records in 2021.
Music notes	Maurice Duruflé's Requiem stands as one of the most influential, powerful and stirring works in the musical canon. The marriage between the Mass tradition and the impressionist musical language of Duruflé creates a work that penetrates deep within the spirit. The choral writing in this piece is especially noteworthy; while it maintains a straightforward format, it portrays some of the most stunning colors and harmonic progressions. This work builds on the tradition of Mozart and Brahms' Requiems with authority, and subtlety, and that is why I am very excited to delve into the complexities of this piece. In this session, we will be reading through a selection of movements mainly focusing on the choral aspect of the work. We will be utilizing the organ version of this work for the reading with the possibility of additional instruments added.
Singers	Chorus, Soloists STB
Instrumentation	Organ; Strings
Cost	Admission is \$10 for CAMMAC members, \$15 for non-members. Payment is by cash, cheque, or e-Transfer to torontocammac@gmail.com .

Instrumentalists and singers please pre-register with Gerald Martindale gmartindale76@gmail.com

READING REVIEW

**Misatango, by Martin Palmeri
October 5, 2025**

Submitted by Barbara Adams

Sunday, October 5 brought sunny, warm weather to accompany the warm, tango rhythms of Martin Palmeri's "Misatango". Conductor Kai Leung chose this wonderful work for us to read through. He encouraged singers and instrumentalists alike to pay attention to the stress markings to strengthen the tango rhythms. His conducting style was very easy to follow.

Thanks go to Nicholas Wanstall for his piano skills and to Daev Clysdale for his accordion playing. In the pizzicato sections of the string score, the sound of the accordion added to the light style. Mezzo soprano Ineza Mugisha was able to join us in the second half of our reading. Her rich voice gave added warmth to the work. Several singers were truly sight-reading the Mass. However, they were supported by several members of the Amadeus Choir (who were preparing the work for performance in early November) and others who had sung the work at this summer's CAMMAC music camp or with a mass choir at Carnegie Hall.

Thank you, Kai, for a successful afternoon of music making.

The November 1st concert brought together Amadeus Choir singers, young vocal soloists from the choir, along with accordionist Michael Bridge, string players, an aerial acrobat, and professional tango dancers in an exciting, exhilarating "Misatango" under the baton of Kathleen Allan. The intensity of the dance duo at floor level and the aerialist's artful manipulation of the bright red silk fabric suspended from the rafters added grace and passion to the pulsing tango music sung by the choir.

READING REVIEW

**St. Cecilia Mass, by Charles Gounod
November 16, 2025**

Submitted Peter Solomon

Only occasionally do experienced musicians have the pleasure of discovering and performing a beautiful and moving work from the past that has become largely neglected. But this was the case for many of the singers and players who took part in yesterday's reading of Charles Gounod's St. Cecilia Mass. This work also proved highly accessible, easy to sightread, at least for the nearly two dozen singers in attendance, if not also for the orchestral players. This allowed the conductor Matheus Coelho, who was responsible for the choice of the piece, to focus on the finer points of interpretation, including dynamics, balance, shifts in tempo, and the spirit of different sections, each of which was repeated in turn. Inter alia, he gave instruction on how the end or

release of a note should be sung or played. Throughout the reading he kept the group alert and focused on the emotions conveyed by the music.

The work features clever interaction between the choir and the group of three soloists—Lauren Smith, Adam Wicks, and Lutzen Riestra--whose fine singing enhanced the experience for all. Gounod also scored the piece for a massive orchestra, which could have overwhelmed the singers. Our orchestra was smaller, but it had a full string section, horn, trombones, clarinet and bassoon, who together provided all the color that the work needed, and any missing parts were filled in by our splendid accompanist Marion Wilk.

First performed in 1855, the mass included in its original version (though not in the vocal scores generally used now), an extra section praising the Emperor Napoleon and his church, army and nation (sometimes criticized as inappropriate liturgically). Our conductor decided to include this in the reading, if only to show how even long-ago politics could influence musical choices.

Helping with refreshments and clean-up was Elizabeth MacLean, and as usual, Chris Schack handled the signing in at the door. Jim Jones brought the music and will return it to the CAMMAC library.

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 the Church of the Transfiguration, 111 Manor Road East. Meetings run from 7 to 9:30. Amateur recorder players of all ages get together to sight read music of the Renaissance, Baroque and beyond, selected either from the extensive, on-site RPS music library or from online, publicly available music sources. Doors open at 6:50 so that you can form groups and choose music. Interested in playing with like-minded musicians? Bring your instruments and a music stand and join us! For further details, visit our website: <https://rpstoronto.ca/>

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. Contact our president at 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.

String 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.

CONCERT NOTICES

(Groups listing an event must include one CAMMAC member)

In this section, the Newsletter welcomes short announcements about upcoming events from CAMMAC members.

Amadeus Choir, "Bach's Christmas Oratorio", conductor Kathleen Allan, former Toronto Symphony musicians, and soloists and instrumentalists from the University of Toronto. A limited number of tickets will include dinner at one of six fine restaurants on Kingston Road. The meal will be in the two-hour interval between the 2 concerts that comprise the full Bach Christmas Oratorio. The Oratorio is 3 hours in length, which will be divided into two 1.5-hour concerts. Kingston Road United Church, 975 Kingston Road, Toronto. For more information about tickets visit www.amadeuschoir.com and/or call 416-446-0188. **Sunday, December 7, 4:00 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>. Forest Brook Community Church, 60 Kearney Dr. Ajax, **Sunday Dec 7, 2:00pm**

North York Concert Orchestra, conductor Rafael Luz. Romantic Spain - Chabrier *España*, Albeniz Suite *Español*, Bizet Carmen Suite and Rimsky-Korsakov Suite Espagnol. Tickets: reserved \$45, Unreserved \$35/30/20/10. <https://www.nyco.ca> Eglinton St. George's United Church, **Saturday December 13, 7:30pm**

Amadeus Choir, "Choral Creation Lab Showcase", conductor Kathleen Allan. Discover the future of Canadian choral music at this vibrant showcase, featuring brand new works born from an inspiring collaboration between three poets and three composers. Experience original pieces developed within the Choral Creation Lab residency and witness the next wave of Canadian choral excellence—where bold ideas and collective artistry converge in song. Eglinton St. George's United Church, 35 Lytton Boulevard, Toronto. For more information about tickets visit www.amadeuschoir.com and/or call 416-446-0188. **Saturday, February 21, 2026, 7:30 pm**

NOTICES MUSIC INSTRUMENT SALE

Professionally owned. Giuseppe Bargelli viola made in Florence, Italy, and W.E. Hill viola bow for sale. Contact Wilder and Davis in Toronto, On. 416-599-5599. <https://wilderdavis.com/fr> 191 John St. Toronto. Other offices in Montreal and Vancouver. Great communication among the three office

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, Lynda Moon, Peter Solomon, Anne-Marie Prendiville, Marion Wilk.

Next CAMMAC Newsletter deadline for February March
Newsletter materials will be accepted until January 15, 2026

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

CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2025-2026

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