

*February March 2026*

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IN THE SPOTLIGHT:

Submitted by Jane Ubertino

SHEEP'S GUTS

(The story of the Community Baroque Ensemble of Toronto).

Is it not strange that sheep's guts should hale souls out of men's bodies?

William Shakespeare

1. Our beginnings (inspiration)-Con fuoco.

Yes. It is strange - and wonderful - that the timbre of gut strings should move our souls! That gut strings - and by extension the whole Baroque musical period with its elegance, lightness of touch, forward moving rhythms, and unfamiliar affect - should entrance us is entirely understandable. One has the feeling of touching some kind of glory with this music. What is not to love?

At least that is how I felt in June 2023. I was an amateur cellist wanting to find a forum to explore Baroque music in Toronto. There were professional Baroque orchestras like Tafelmusik. There were plenty of community orchestras. But nothing where the Venn diagram with two circles marked Baroque and Community intersected. And I suspected I was not alone in my desire. There had been CBOT (Community Baroque Orchestra of Toronto) but it was no longer around. So what was an irritating amateur supposed to do?

I was working on a piece by Bach with a flautist friend. We had very little idea how to approach it stylistically. So we invited professional cellist Kerri McGonigle* (please see her full bio below) to coach us in Baroque technique, which she did brilliantly. At the end of our session, I somewhat mischievously said to Kerri that I thought Toronto needed a community Baroque orchestra. With unbridled enthusiasm, Kerri said she would be over the moon to be part of helping start up such an enterprise. I had a hard time picking my jaw up off the floor. The fire was lit.

And that is how the Community Baroque Ensemble of Toronto came to be!



Kerri McGonigle with her cello.

2. Creation of a Baroque ensemble (implementation)-Largo.

Well, it is one thing to have an idea. It is quite another thing - as we all know - to put into place all the necessary elements for that idea to come to fruition. Slow as I am, it took a whole year to get everything going. Which is why this section of the article is called Largo!

The first thing to figure out was the vision for the group. Kerri's leadership in this set the tone brilliantly. The ensemble would be for anyone wanting to explore Baroque music, whether or not they had Baroque instruments, no matter what familiarity or experience they already had with the style. People could come to rehearsals on a drop-in basis. And the working atmosphere during rehearsals would be utterly merciful and inclusive. Kerri was well aware of the sort of ruthless musical pedagogy that many classical musicians have experienced, and she did not want that reproduced in our group. And yet at the same time, we would have repertoire that was musically challenging. And move forward assiduously in Baroque style and technique. No mean feat.

We were blessed to find free rehearsal space at Chester Village -a long term care home in Toronto's east end. In exchange for the space, we would perform concerts for the residents and have open rehearsals where residents could come in and listen.

And then, after some recruitment efforts and spreading the word, we found our musicians! We were ready to start!

3. Boots on the ground (rehearsal startup)-Alla marcia

And so it was that in September 2024, we began our biweekly rehearsals at Chester Village. From the beginning, we have usually hovered at around 15 gathered musicians. Sometimes more, sometimes fewer. A committed core and then people who come more on a drop in basis. Instruments represented: theorbo, gamba, cello, double bass, violin, viola, oboe, bassoon, flute, recorder. Rehearsals are two and a half hours long. The first half of the rehearsal, we play at A440 and then we tune down to A415 for the second half. Our repertoire has included works by Händel, Purcell, Telemann, Cazzati, and J.S. Bach.

We were also blessed to have Felix Deák join us as associate director working along with Kerri. Felix is a native Torontonians and a professional cellist and gambist who tours regularly in Canada and Europe. He brings great humour and brilliant pedagogy to our group and we are so grateful to have him with us.



Kerri McGonigle

We often get residents coming to listen in on our rehearsals and these human exchanges have been very touching. We had a successful concert for the residents last year as well as a well-attended public concert in June 2025. Also in June, we finally decided on a name for our motley crew: the Community Baroque Ensemble of Toronto. We were launched!



An overview of the Community Baroque Ensemble of Toronto. (Sept. 2024)

4. Gathering momentum (where we are today)- Allegro vivace

As this article goes to press, CBET is moving forward in invigorating ways. We are increasing the frequency of our rehearsals from biweekly to every week. One week, the musicians playing at A440 will meet at Chester Village in the east end and the next week the musicians playing at A415 will meet at the Castlevue Wychwood long term care home in central Toronto. And so on. Kerri and Felix will take turns directing the group as well as other professional Baroque musicians from the Toronto area. We will also be moving to a term based financial fee structure. It will beat our old system of putting cash into a yellow biscuit tin at every rehearsal!

To conclude, this whole endeavour feels like a massive experiment fuelled by love. Love for the music and love for the community of musicians which is forming. Like any experiment, it can get messy. More questions sometimes than answers and all that. Which is why I want to give a huge shout out to Kerri, Felix, and all the members of CBET who have helped with everything from choice of repertoire, the online music link, finding our concert venue, publicity for the concert, poster production, preparing snacks, and bringing such good humour and energy to our rehearsal times together! Like Baroque music itself, we are moving forward with sparkling energy.

We rehearse every Saturday morning from 10:00 a.m. until 12:30 p.m. If you would be interested in checking us out, please do not hesitate to contact me-Jane Ubertino- at the following email address: holdfastlucindajane@gmail.com. We need all instruments, but particularly the upper strings- violins and violas. It would be my pleasure to answer any questions you may have.

*Kerri McGonigle brings passion, curiosity, and dedication to historically informed practice as Artistic Director of CBET. She has served as Artistic Director of the Academy Concert Series since 2011 and was recently appointed Principal Cellist of the Georgian Bay Symphony. As a soloist, recitalist, chamber musician, and orchestral cellist, Kerri is known for her collaborative spirit, historical depth, and expressive energy, and for her deep commitment to musical leadership, education, and community-building.



Felix Deák and his dog, Scout!

5. Tacet.



OF NOTE

Materials for the 2025-2026

Annual Regional Meeting

President's report

Submitted by Gerald Martindale

Last year we held 6 readings. Almost all of them were for singers and instrumentalists. An exception was the reading for orchestra only held on Sept. 7, 2025. This event featured Mozart's Symphony No. 40 conducted by Emmanuelle Lambert-Lemoine. In a departure from classical works, on Oct. 5 Kai Leung led Palmeri's Misatango for choir and orchestra with accordionist Michael Bridge.

I'm grateful for my industrious management committee. It includes Sheila MacRae, newsletter editor, Peter Solomon, soloist coordinator, Frank Nevelo, treasurer, and Barbara Adams, publicity coordinator.

Active members of CAMMAC Toronto Region are welcome to join our committee.

CAMMAC TORONTO REGION

MINUTES OF THE ANNUAL REGIONAL MEETING

MARCH 9, 2025, 3:10 p.m.

Held at Christ Church Deer Park, 1570 Yonge Street, Toronto

Management Committee members present: Gerald Martindale, Frank Nevelo

Regrets: Barbara Adams, Sheila MacRae, Peter Solomon

Toronto Region members present: Gwyneth Buck, Ayako Hirokami, Elizabeth Maclean, Don Melady, Rodoljub Milankov, Lynda Moon, Heather Rayne, Agnes Schneeberg, Herb Schneeberg, Mark Silverstein, Janet Walker, Miriam Webster, Roland Wilk

Ten members constitute a quorum per the 2015 Bylaw. There were 15 CAMMAC members present, therefore, quorum was met.

The meeting was chaired by Gerald Martindale. Minutes were taken by Frank Nevelo.

1. APPROVAL OF AGENDA

A motion to approve the agenda was made by Lynda Moon, seconded by Gwyneth Buck. APPROVED.

2. ADOPTION OF MINUTES OF THE ANNUAL REGIONAL MEETING OF MARCH 24, 2024

A motion to approve the minutes of the March 24, 2024 Annual Regional Meeting was made by Don Melady, seconded by Ruth Moses. APPROVED.

3. BUSINESS ARISING FROM THE MINUTES

There was no business arising from the March 24, 2024 Annual Regional Meeting minutes.

4. REPORTS

The President's Report was included in the Annual Regional Meeting document package which had been sent to members by email.

The Treasurer's Report and Financial Statements were included in the Annual Regional Meeting document package which had been sent to members by email. Treasurer Frank Nevelo explained that Toronto Region had a deficit of \$288 in 2024 compared to a surplus of \$987 in 2023, with each year having the same number of eight readings. Readings in 2024 averaged a \$182 deficit compared to \$50 per reading in 2023. Frank also said that Toronto Region's share of CAMMAC membership fees dropped from \$1,653 to \$1,459. Frank encouraged the audience of local amateur musicians to please join CAMMAC and specify Toronto Region as their home region so that these readings can be adequately funded. President Gerald Martindale added that music shipping and acquisition costs added significantly to the reading deficit in 2024.

A motion to approve the President's Report and Treasurer's Report was made by Ruth Moses, seconded by Janet Walker. APPROVED.

5. REGIONAL MANAGEMENT COMMITTEE

Andrea Rush offered to join the CAMMAC Toronto Region Management Committee. She spoke about herself, telling us that she is a violist who works full time as a lawyer. She is happy to support such a valuable organization as CAMMAC.

A motion to approve the nomination of Andrea Rush to the CAMMAC Toronto Region Management Committee as a member at large was made by Janet Walker. APPROVED.

The following slate of candidates was elected to the Toronto Region Management Committee:

Gerald Martindale – President

Frank Nevelo – Treasurer

Frank Nevelo – Secretary

Barbara Adams – Member at Large

Sheila MacRae – Member at Large

Andrea Rush – Member at Large

Peter Solomon – Member at Large

6. ADJOURNMENT

The meeting was adjourned at 3:20 p.m.

CAMMAC TORONTO REGION
Financial Statements
for the period January 1 to December 31, 2025

Balance Sheet

<u>Assets:</u>		<u>Liabilities:</u>	
TD bank account	\$10,110.72	Accounts Payable	\$ -
Reading cash float	100.00	TOTAL LIABILITIES	\$ -
Petty cash	80.00		
Accounts Receivable	-	FUND BALANCE	10,290.72
TOTAL ASSETS	\$10,290.72	TOTAL LIABILITIES & FUND BALANCE	\$10,290.72

Statement of Receipts and Disbursements

<u>Receipts</u>	<u>2025</u>	<u>2024</u>
Reading admission fees	\$ 2,592.00	\$ 3,126.26
Reading refreshment donations	92.90	142.25
Workshop registration fees	-	-
Newsletter advertising sales	-	30.00
In-kind donations received	-	0.04
Bank interest	-	-
Membership fees from CAMMAC National	1,795.69	1,459.01
	\$ 4,480.59	\$ 4,757.56
<u>Disbursements</u>		
Reading conductor fees	\$ 1,200.00	\$ 1,600.00
Reading accompanist fees	450.00	400.00
Reading venue rental	932.61	1,224.09
Reading honoraria given	221.29	364.75
Reading refreshments	105.46	131.40
Workshop leader fees	-	-
Workshop venue rental	-	-
Music score acquisition	104.84	836.00
Music score shipping	113.00	172.36
Instrument rental	-	-
Stationery & Office expense	9.05	96.14
Donations made	-	-
Bank charges	59.40	60.90
Memberships in external organizations	160.00	160.00
	\$ 3,355.65	\$ 5,045.64
Net revenue for the period	\$ 1,124.94	\$ (288.08)

Statement of Changes in Financial Position

Fund balance December 31, 2024	\$ 9,165.78
Net revenue for the period	1,124.94
Fund balance December 31, 2025	\$10,290.72

Prepared by Frank Nevelo, Secretary-Treasurer.

FEATURE

A Survey of CAMMAC Toronto Region Readings 2015-2026

Submitted by the Editor

The CAMMAC Toronto Region Management Committee tries to run at least 5-6 readings per year for our membership. We strive to select readings and conductors who are appealing to members. One of the motivations of the survey and retrospective is to take stock of members' preferences..

In order to reach everyone possible, a survey will be available to fill out in person at the Annual Regional Meeting (ARM). The ARM will be held on March 8 during intermission, at the Duruflé Requiem reading. The survey is also appended to the present document.

We started by giving the survey to a small sample of respondents– the committee itself. Even this small sample shows that there is an enormous variety of opinion about the music that we select and the conductors who lead our readings. Thinking about CAMMAC Toronto Region Readings over the last ten years, members of the committee mentioned a few works outside the specific period 2015-2026, which were obviously memorable and which have therefore been included below. While opinions are limited to the responses of the CAMMAC Toronto Region Management Committee, we hope that the survey, responses, and retrospective list of readings will serve as a memory minder and provide valuable feedback from our larger membership at the Annual General Meeting at the March reading (March 8, 2026).

All responses will be treated in confidence and the results will be totally anonymous.

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 works (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 – all this 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 because gatherings could only be held outside; 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 very gifted and versatile conductors who have not been listed here.

To the survey we included a category that was added by one of the respondents but for which information had not been sought 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”. (We surmise this was probably Kodaly, January 21, 2018?).

Please have a look at the list of readings, if you need a memory reminder; and please fill out and return the survey to the Editor either by email at smmoboe@gmail.com or in person at the March 8th reading. Thank you,

READINGS
SURVEY OF MEMBER PREFERENCES
PLEASE FILL IN (1 indicates what you like best)

Readings you prefer to attend		1	2	3
	Choir and Orchestra			
	Choir only			
	Orchestra only			
	Other: specific please			
<i>I prefer to read:</i>	A work I already know			
	A work I want to learn			
	Less recent works			
	More recent works			
	Any work offered			
Composer and work preferences				
<i>Works you've enjoyed most: example (see list in the December 2025 newsletter)</i>	Mozart Mass in c K427			
<i>A work you'd like to read</i>				
Conductor preferences				
<i>Conductors you've enjoyed recently</i>				
Thank you for filling out the survey.				
Please return to the newsletter editor at smmboe@gmail.com or in person at the March 8 Reading (Durufle Requiem)				

2015-2026 LIST OF 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	Durufle	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

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.

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
CAMMAC EVENT

	<i>DURUFLÉ 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.
Musicians	Chorus, No Soloists; Organ; String Quintet. Strings must register to get music. Register smmoboe@gmail.com .
Cost	Admission is \$10 for CAMMAC members, \$15 for non-members. Payment is by cash, cheque, or e-Transfer to torontocammac@gmail.com .

Chorus please pre-register with Gerald Martindale gmartindale76@gmail.com

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

CAMMAC READING

	KARL JENKINS <i>THE ARMED MAN: A MASS FOR PEACE</i>
<i>Date</i>	SUNDAY, April 19, 2026
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Jonathan Wong
<i>Biography</i>	Jonathan Wong is a Toronto-based conductor, keyboardist, clarinetist, singer, and educator. He is the Music Director and Conductor of the Strings Attached Orchestra and Instructor of Conducting at Tyndale University. He was twice a conducting fellow with the Denis Wick Canadian Wind Orchestra, Apprentice Conductor with Orchestra Toronto, and a recipient of the College Band Directors National Association Mike Moss Conducting Study Grant. He teaches and coaches clarinet, piano, voice, and percussion, and he can be found leading sectionals, clinics, and masterclasses across the GTA.
<i>Music notes</i>	“The Armed Man”, written by the Welsh composer Sir Karl Jenkins in 2000, has become one of the most successful and often performed contemporary choral works. Commissioned by the Royal Armouries to commemorate the start of the new millennium, it continues the tradition of masses dating to the 15th century based on the French song "L'homme armé". Featuring four standard parts of the Christian mass, the work also includes nine movements from a wide range of biblical and poetic texts, and texts from other religions. It is scored for standard orchestral instruments as well as an eclectic mix of world percussion instruments.
<i>Instruments</i>	All strings (including cello solo), Flutes-2 doubling piccolo, Oboes-2, English horn, Clarinets-2 in Bb, Bass clarinet, Bassoons-2, Contrabassoon, Horns-4 in F, Trumpets-3 in Bb, Trombones-3, Tuba, Timpani, Snare drums, Tom-toms, Field drum, Surdo, Tambourine, Triangle, etc. INSTRUMENTALISTS MUST REGISTER with Frank Nevelo at franknevelo@sympatico.ca in order to receive an emailed part and/or to have a printed part available for them at the reading.
<i>Singers</i>	SATB chorus & soloists. Please register with Frank Nevelo, franknevelo@sympatico.ca
<i>Place</i>	DOWNSTAIRS in the lower-level community hall of Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue, enter from Heath St.)
<i>Cost</i>	CAMMAC members \$10; non-members \$15 by cash, cheque, or e-Transfer to torontocammac@gmail.com Intermission refreshments are available for \$1.
<i>Additional</i>	Please check our website for status updates cammac.ca/toronto/

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

PREVIEW

READING APRIL 19TH, 2026

KARL JENKINS' "THE ARMED MAN: A MASS FOR PEACE"

Submitted by Frank Nevelo

CAMMAC Toronto Region is pleased to bring back Karl Jenkins' *The Armed Man: A Mass for Peace* after a very successful reading back in February 2020. Our conductor, Jonathan Wong, is a very talented young fellow who has led workshops and ensembles in the Toronto area recently and who is doing a CAMMAC Toronto reading for the very first time. He is an award-winning clarinetist and has performed solo, as well as in chamber ensembles, orchestras, and wind bands. His career highlights include performing at Carnegie Hall as concertmaster of the Toronto Youth Wind Orchestra and a concerto performance with the University of Toronto Wind Ensemble as a winner of the University of Toronto Winds Concerto Competition. He has served as a Research Fellow with the Institute of Composer Diversity, examining works for wind band by underrepresented composers, and as a volunteer editor of *The Wind Repertory Project*. Jonathan holds an Advanced Certificate in Performance, Early Music (harpsichord) and a Bachelor of Music with Honours (music education, clarinet) from the University of Toronto.

The Armed Man: A Mass for Peace was written by Karl Jenkins in 1999 and performed the next year to mark the passing of the most war-torn and destructive century in human history, and was dedicated to the victims of the Kosovo crisis. The piece is in 13 movements which describe the arc of war from initial descent, through to its various horrors, and ending with peace and the overcoming of pain and sorrow. It begins with a military marching band, followed by a call to prayer and Kyrie, the movement "Save Me from Bloody Men" appealing for help against our enemies, a menacing Sanctus, and Kipling's "Hymn Before Action". Then comes the "Charge!" movement of martial trumpets and song which ends with the screams of the dying. A lone trumpet then plays the Last Post over the silence of the battlefield. The "Angry Flames" movement describes the bombing aftermath of Hiroshima while "Torches" depicts the suffering of animals in the burning Khandava Forest. After an Agnus Dei, "Now the Guns have Stopped" touches on the guilt felt by some returning survivors of World War I, and a Benedictus follows. The final movement, "Better is Peace", ends the mass on a note of hope.

Jenkins specifies an enormous collection of percussion instruments for this piece. In addition to timpani, he has written parts for five percussionists:

Percussion 1: Snare Drum, Tom-toms, Taiko

Percussion 2: Snare Drum, Floor Tom-tom, Bass Drum, Tenor Drum, Congas, Tom-toms

Percussion 3: Tom-toms, Floor Toms, Chekere, Low Tom-toms, Wind Chimes, Cymbals, Tambourim

Percussion 4: Field Drum, Cymbals, Snare Drum, Bass Drum, Triangle, Tubular Bells

Percussion 5: Surdo, Drum Kit, Mark Tree, Tambourine, Tam-tam

CAMMAC Toronto Region will likely be able to pay an honorarium to offset costs for people bringing timpani and the bulkiest of the percussion instruments. We'll be holding the reading downstairs in the Lower Parish Hall of Christ Church Deer Park since the sanctuary and our usual Elliott Hall upstairs will be used for a concert the same afternoon. It will be great to be able to bang on our percussion instruments without disturbing the concert!

READING REVIEW

Joseph Haydn The Creation (18 January 2026)

Submitted by Peter Solomon

From time to time CAMMAC readings feature old favourites that have not been performed in a while, to the delight of those who take part. This was the case when conductor Mark Vuorinen led an enthusiastic and skilled group of players and singers in a reading of Haydn's Creation.

The orchestra was especially strong in brass and instruments of lower range but still sufficiently balanced. The twenty-voiced choir covered all the parts nicely, and the three soloists (Karen MacLeod, Bud Roach, and Connor King) sang with gusto, bringing out the drama of the story. For his part, the conductor stressed the broad musical lines, while ensuring enough precision to bring out key details. We did all of Part 1, and both of the large concluding choruses from parts 2 and 3, and rehearsed them enough to perform them well, including also the famous chorus that ends part 1 "The heavens are telling".

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.

North York Concert Orchestra, "Twentieth Century America" with guest soloist Marya Orlenko (piano): Aaron Copland: Fanfare for the Common Man, George Gershwin, Piano Concerto in F, Leonard Bernstein: Symphonic Dances from West Side Story. Conducted by Rafael Luz. Tickets are \$45/35/30/20/10 at nyco.ca only. Eglinton St. George's Church, 35 Lytton Blvd., **Saturday, February 7, 2026, 7:30 pm**

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

Durham Chamber Orchestra, Felipe Luzuriaga, Music Director. Un hommage à l'Amour – A Tribute to Love A romantic repertoire to honour the purest of emotions. Featuring music by composers Elgar, Tchaikovsky, Puccini and more 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, March 1, 2:30pm**

Durham Chamber Orchestra, Felipe Luzuriaga, Music Director. Un hommage à l'Amour – A Tribute to Love A romantic repertoire to honour the purest of emotions. Featuring music by composers Elgar, Tchaikovsky, Puccini and more Adults \$30, Early Bird Tickets \$25 (Children 12 and under free with a paying adult). Tickets available <http://www.durhamchamberorchestra.com>. For Port Perry location please consult the DCO website, **Sunday, March 8, 2:30pm**

North York Concert Orchestra, “Kids and Family”. Dean Burry: Jacob Two-Two & the Hooded Fang, Benjamin Britten: Young Person’s Guide to the Orchestra Conducted by Rafael Luz. Tickets are \$35/30/20/10 at nyco.ca only. Eglinton St. George’s United Church, 35 Lytton Blvd., **Saturday, March 14, 2026, 3:30pm**

North York Concert Orchestra, “Stirring Emotions”, with guest soloist Dominic Desautels (clarinet). Samuel Barber: Adagio for Strings, Carl Maria von Weber: Clarinet Concerto No. 1, P. I. Tchaikovsky: Symphony #6 (Pathétique) Conducted by Rafael Luz. Tickets are \$45/35/30/20/10 at nyco.ca only. Eglinton St. George’s Church, 35 Lytton Blvd., **Saturday, April 18, 2026, 7:30 pm**

North York Concert Orchestra, “Spaced Out!” John Williams: Star Wars, Gustav Holst: The Planets. Conducted by Rafael Luz. Tickets are \$45/35/30/20/10 at nyco.ca. Eglinton St. George’s Church, 35 Lytton Blvd., **Saturday, June 13, 2026, 7:30pm**

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)

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CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2025-2026

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