



TORONTO REGION NEWSLETTER

VIVRE LA MUSIQUE - LET'S MAKE MUSIC

September 2026

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IN THE SPOTLIGHT

REMEMBERING RUTH WATSON HENDERSON

(Nov. 23, 1932-June 9, 2026)



L to R: Shawn Grenke, Eleanor Daley, Linda Beaupré
Ruth Watson Henderson, Lydia Adams George Weston Recital Hall
Recording session "Voices of the Earth". (With Permission, Photographer Olena Jatsyshyn)

Choral enthusiasts/singers are no doubt aware that Ruth Watson Henderson is well-known and highly acclaimed as one of Canada's finest composers, many of whose unique choral works I have had the good fortune to experience as a singer in the Amadeus Choir of Greater Toronto. I remember Ruth as a very talented pianist, organist and church choir director for whom she wrote many of her compositions. Always humble and generous with her time and gentle advice, she played as brilliantly as she wrote. As Assistant Conductor of the Amadeus Choir, I had the privilege of conducting the choir a few times when she was filling in as our rehearsal accompanist - whether we were rehearsing one of her own creations or someone else's, she was always very forgiving and skillfully able to ensure the choir could carry on in spite of any little errors I may have made in my direction. Her music is unique in its style, not at all derivative and she had an innate ability to match her musical line to the meaningful and carefully chosen texts she found or created herself, most inspired by her very strong spiritual faith, love of family and great respect for nature and humanity.

My most memorable time in working closely with Ruth was the time she spent with us as both the composer of and as one of the 2 pianists for the Amadeus Choir's recording and subsequent performance of "Voices of Earth" in the spring of 2015, in celebration of The Amadeus Choir's 40th anniversary. This stunning composition, the major 25-minute work and title piece for our recording and of the concert, was dedicated by Ruth to Lydia Adams and the Amadeus Choir in 1991, when it enjoyed its premier performance by the choir, along with the Elmer Iseler Singers and The Bach Children's Chorus (BCC). How fortunate we were to finally be able to produce both another concert and the recording of this work at the George Weston Recital Hall, Toronto Centre for the Performing Arts (now the Meridian Arts Centre) again with the Amadeus Choir and the BCC, still directed by the same 2 conductors (Lydia Adams and Linda Beaupré respectively), featuring Ruth herself at one of the pianos!

I attended Ruth's Celebration of Life service on June 20, 2026 at her beloved Kingsway-Lambton United Church where she was the music director from 1996 to 2013. Alongside the guest book at the entrance to the church was a very old hand-written piece of music, composed by Ruth when she was less than 5 years old – so neatly and accurately penned, foreshadowing her subsequent brilliant career. Nearly all the music (and there was a lot) at the service was composed by Ruth. Her family members (children and grandchildren as well as a former student/friend who subsequently became one of her sons-in-law) all spoke most lovingly and respectfully of her, emphasizing her incredible ability to combine her cherished family life with her illustrious career, which included private teaching and collaborations in the very early years as pianist for both the Festival and Elmer Iseler Singers and later for almost 30 years for The Toronto Children's Chorus. The anthem was a very special highlight of this service, featuring most of her 4 children and 9 grandchildren singing Ruth's setting of "May the Road Rise to Meet You". What an appropriate and extremely moving family tribute to this remarkable woman! Ruth's legacy will of course live

on, as her abundant musical output, particularly of choral music, will remain among Canadian works that continue to find a permanent addition to libraries of both church and well-established community choirs across our great land and beyond.



Hands of Ruth Watson Henderson playing the piano,
June 9, 2015 (Photo Olena Jatsyshyn)

NOTE: On Sunday, October 4, 2026, at 4 pm, The Elmer Iseler Singers, along with the Oriana Singers and the Toronto Children's Chorus (plus guest artists and conductors) will present a celebration of the life and work of Ruth Watson Henderson. This concert tribute will be presented at Eglinton St. Georges United Church, 35 Lytton Blvd. and admission is by donation. Proceeds will go towards the Ruth Watson Henderson Scholarship fund.

OF NOTE

Articles in the section are by Toronto Region Management Committee members

SPRINGTIME PERFORMANCES¹

Submitted by Barbara Adams

Although Spring temperatures in the GTA this year were on the cool side, the concerts that I attended definitely heated up the audiences! If you are looking for local choirs and orchestras to support, I can certainly recommend the Rose Orchestra, Mississauga Chamber Singers, Toronto Beach Chorale, and Amadeus Choir.

The Rose Orchestra in Brampton gave a rousing concert titled *Scheherazade's Spell*. Under the baton of Samuel Tak-Ho Tam, the orchestra performed Rachmaninoff's "Rhapsody on a Theme of Paganini, Op. 43" with Ryan Yunen Gu at the piano. Fifteen-year-old Ryan has already won

¹ In this article, text which refers to program notes appears between * and *

several competitions, both international and local, among them the Unionville & Rose Orchestra Music Competitions. Ryan played the 24 variations with much passion and precision. The second half of the concert was devoted to Rimsky-Korsakov's "Scheherazade, Op. 35" based on the tales from *The Arabian Nights*. The orchestra was joined by the Rosebud (Youth) Orchestra. Together they led the audience on a very energetic and exhilarating journey through the various tales!

The next evening, I was treated to Carl Orff's *Carmina Burana*. Mervin Fick led two of his choral groups in this performance... The Mississauga Chamber Singers and the Toronto Beach Chorale. Mervin has conducted works in the past for Toronto Region Readings. * To give context to Orff's work, the first half of the program focussed on the development of European classical music in the 19th century which drew on folk traditions, regional stories, and cultural identity. * The choirs sang works arranged by Brahms (*In stiller Nacht*), Bartók (*Boatman! Boatman!*), and Grieg (*Abschiedslied*).

Carmina Burana filled the second half of the program. *In the early 20th century, composers were influenced more by roots, ritual, and pre-modern culture... more interested in raw, elemental sound worlds. Carl Orff tapped into a quasi-medieval identity in *Carmina Burana*. He used driving rhythms, repetition, and percussive force to evoke something ancient; almost chant-like melodies echoing folk traditions in spirit; and timeless themes of fortune, fate, love, and the cycle of life. *

With a very energetic conductor at the helm, the choirs gave a spirited rendition of the work and the soloists (Nune Ananyan, soprano; Benjamin Done, tenor; and Alexander Hajek, bass) sang superbly. The TorQ Percussion Quartet and the 2 pianists (Ronald Greidanus and Adolfo De Santis) performed magnificently!

Two weeks later, the Amadeus Choir's concert "WANUSKEWIN Seeking Peace of Mind" featured works composed by Andrew Balfour, Cris Derksen, and Sherryl Sewepagaham. This concert marked the first time that the three Cree composers had been on stage together. The choir, along with a group of string, horn, flute and percussion players, treated the audience to a wonderful evening of music that explored themes of reconciliation and harmony. There was such a warm feeling in the room as we realized what a special time we were experiencing together.

Andrew Balfour remarked that the concert was like a "sound ceremony" with the program being shaped by Indigenous artistry and storytelling. *Songs honoured the importance of the wind; some songs explored the difficult relationship between Indigenous spirituality and the impact of the Christian culture on First Nations people. *

*Cris Derksen's *Mass for Nîpîy* moves through seven "prayers" that honour water's spirit, mourn poisoned rivers, and call us to action for water protection in a time of climate crisis. Sherryl Sewepagaham's *Nîpîy* expresses traditional Cree teachings about water - that water is the source and essence of all life and without water, there is no life. Andrew's *Nia:wen Rawenni:io* explores the fantastical idea of what might have happened if the sharing of music and respect for culture had truly succeeded.*

Throughout most of the works Sherryl played a hand drum, the strong beat representing the land's natural rhythm. The concert ended with Andrew's "*Vision Chant*" *inviting reflection on the

evolving relationship between Indigenous and non-Indigenous musical traditions within Canadian choral culture.*

Tragically, the 3 composers will never be able to perform together again. Six days after this concert, Cris Derksen was killed in a car crash in Alberta. The world has lost a wonderful *advocate for diversity in classical music, who composed innovative and heartfelt music. * I feel very fortunate to have been part of the audience that experienced one of Cris' final concerts. May her calls to action for water protection succeed.

For more information about the works performed in the WANUSKEWIN concert, please visit: <https://docs.google.com/document/d/1PAhLG44dPVN5BGFGdwhV7HWru5IddftqW6D1oPV62eQ/edit?pli=1&tab=t.0>

SUMMER MUSIC IN TORONTO

Submitted by Peter Solomon

The Toronto Summer Music Festival offers three weeks of daily concerts, featuring chamber music and art song performed by established professionals and young artists mentored by them. This year the festival (July 9 to August 1) opened with something unusual, an evening of spectacular performances of two baroque operas by Marc-Antoine Charpentier. Putting on the show was a group of musicians and dancers from France, Les Arts Florissants, led by its founding director William Christie at the harpsichord. The dozen or so singers, graduates of Christie's training academy Le Jardin des voix, sang with passion and clarity, even as a group, and they joined the core professional dancers in modern well-choreographed movement. Add to this an orchestra consisting of a small group of strings, two baroque flutes, percussion, and harpsichord, whose playing was vibrant and stylish. I was privileged to attend and much enjoyed what I heard and saw.

To start, the group (which dates back to 1979) performed the piece after which it was named, "Les Arts Florissants", written in 1685. The piece pays homage to the reigning sponsor of the arts in its day, King Louis XIV, known as the Sun King, at whose court the piece was first performed. We learned how all the arts flourished with his help, especially after thunderstorms of war ended. After the intermission came the moving and especially satisfying "La Descente d'Orphée aux Enfers", completed a year later in 1686. The story of Orpheus and Euridice has been a favorite of opera composers, with well-known pieces by Monteverdi, Gluck, and Offenbach, and lesser-known offerings by Haydn, Milhaud, Krenek, and Glass. Charpentier's early take on the story focuses on the disaster of the snake's biting and killing Euridice and Orpheus's (successful) attempt to convince the ruler of the underworld (in Latin Pluto) to restore her to life. It ends just as Orpheus is about to leave the land of the dead, with his love following behind. There is no third act to display his failure to avoid turning around to look at her and losing the bargain. The piece ends with a moving chorus sung by the souls of the dead inhabitants of the underworld, asking him to stay and keep entertaining them with his wondrous voice.

Some ten days later I managed to get to one of the regular concerts in the Festival, one devoted to chamber music. Entitled “Improbable Places” the concert included Clara Schumann’s three romances for violin, Kevin Lau’s new string quartet No. 5, the Mendelssohn third quartet, and the great Dvorak piano quintet in A. Playing was an enthusiastic group including members of the Dover and Viano quartets, pianist Jon Kimura Parker and the organizer of the festival, violinist William Fedkenheuer. The Lau quartet was the most unusual piece, imitating the sounds of a train (to an “impossible place”) and challenging its players to make extraordinary sounds and rhythms. The Mendelssohn took the audience back to reality, with its many good melodies and intricate interactions among the players, including a fugue in the last movement. The highlight of the evening, though, was the Dvorak, which was played exquisitely, if in a highly romantic style, with extreme rubato, especially in the solo passages for the viola. Pianist Jon Kimura Parker was in top form, varying the dynamics and sound quality, while giving the group coherence. Tempi in the last three movements were brisk, and the audience went wild at the end.

REFLECTIONS ON A COURSE: PIANO COMPOSERS

Presented by Bruce Whiteman

May-June 2026

Submitted by Sheila M. MacRae



After taking a short course on composers of piano music in May and early June 2026. I was reflecting on personal and interpersonal factors that might affect a composer’s creative process; as well as external factors that might compel many of the composers of the same generation to hear music differently than the composers who went before them; and in so doing to take a new direction, while still retaining their individual styles.

The four-week course offered by Bruce Whiteman was lively and packed with information about composers for the piano. Whiteman is a poet, translator, essayist, musicologist, linguist - in other words, a Renaissance man. The sessions, held in the presenter’s studio, dealt with composers who

were either great or middling pianists themselves. The format consisted of lectures, listening to excerpts, and occasional live performances by the presenter himself. The first session featured, Chopin, the second Schumann (with an all too brief mention of Clara Schumann), the third Debussy and Ravel, and the fourth a grouping of more composers including among others and not in order, Scriabin, Berg, Janacek, Prokofiev, Satie, Messian, Elliott Carter, Philip Glass, Samuel Barber, Harry Somers.

Thinking about personal and interpersonal factors that might affect a composer's creative process I wondered, for example, the extent to which a composer's physical and mental health could play a part in his or her composition process. Was Schumann with his poor mental health, haunted by the motifs which recur in his music? Were the rhythms of the galloping horse in "Erlkönig" during the frenzied galloping flight of the father trying to escape the King of the Elves the sounds that haunted the composer's feverish dreams in his bouts of mental illness? Or the maddened sounds of the spinning wheel in "Gretchen am Spinnrade"? Chopin was racked by consumption for much of his life, first in 1835-1836, and subsequently several bouts of consumption brought him close to death. His illness caused him to live out of the limelight for much of his life. These times were not at all compositional arid periods. In 1837 Chopin and George Sand, the writer with whom he had a ten-year relationship, spent a very productive winter (for both of them) in Mallorca: it was during this year that Chopin finished his Preludes, a beautiful example of which is the Prelude No. 4 in e minor Op. 28 (as played by Grigoriy Sokolov):

https://www.youtube.com/watch?v=Va9k_30L36o

Historical events also impacted composers, their lives, and therefore their work. By 1831 Russia had subdued the Polish resistance, and the 1830's and 1840's continued as a time of strife in Warsaw. Chopin left Poland: he lived his winters until his death composing and teaching in Paris and summers in Nohant-Vic, Georges Sand's estate 295 km from Paris. Did this extended residence in France in which he became totally French, change his writing? It is hard to say. But one does note the amalgam of musical idioms, the more formal "Polonaise" with the freer improvisatory-seeming form of the "Fantaisie" (in his Polonaise-Fantaisie in A flat Major, Opus 61 (as played by Valentina Lisitskaya):

<https://www.youtube.com/watch?v=VFpIM3Jd-M>

(He was not the only composer to adopt the "Fantaisie" form, which provided a notable musical freedom (Franz Schubert "Wanderer Fantasy" (1822); Busoni "Fantasia Contrapuntistica" BV 256 (1910).

Just as Chopin had had to leave the turbulence of Poland in the 1830s and 1840s, so twentieth century composers' lives were overturned by historical events. Prokofiev left Russia through Siberia in May 1918 for example, escaping the consequences of the 1917 Revolution and the sequence of events that followed. The fact that composers were personally impacted by the two

World Wars was reflected in their music. Ravel's "Tombeau de Couperin" commemorated his friends lost in World War I (although the horror of that war was made less shocking by the historical reference to the 17th and 18th centuries: Couperin and his friends lived from November 10 1668 to September 11, 1733). Ravel's "Piano Concerto for the Left Hand in D Major" (composed between 1929 and 1930) was commissioned by Austrian concert pianist Paul Wittgenstein, who lost his right arm in World War I. If not the jarring sounds of the twentieth century, some composers for piano turned away from the horror of contemporary events to religion (Messiaen "Vingt Regards sur l'Enfant Jésus") and nature ("Catalogue d'Oiseaux"), or the beautiful string "Quartet for the end of Time" "Quatuor pour la fin du temps".

Changes in the early twentieth century were reflected in new sonorities. Non-western concepts such as complex polyphony and nonlinear structures were being introduced into European music. The shimmering sounds of the gamelan could be heard in the music of the Impressionist composers (for example, Debussy, "Estampes" 1903 (as played by Stephen Hough):

<https://www.youtube.com/watch?v=bgTC9weHCBA>

The musical palette of colours to which composers had access in the 20th century could create shifting waves of sound resulted in compositions around certain themes, for example, water. The music of the impressionists was perfect for reflecting shimmering ever moving water (Ravel "Jeux d'eau" (1901), or Debussy "Reflets dans l'eau" (1905) (as played by Marc-Andre Hamelin):

<https://www.youtube.com/watch?v=Hyiu7fBUk7o>

As the course progressed in its fourth and final week to piano compositions of the 20th century, Mr. Whiteman introduced many composers with one or more examples of their work. They included Alexander Scriabin, Leoš Janáček, Alban Berg, Béla Bartók, Sergei Prokofiev, Olivier Messiaen, Samuel Barber, Bohuslav Martinů, and Harry Somers, the one Canadian piano composer presented. There is such individualism in their works that it is very difficult to generalize. Some composers can be lyrical, some can be jarring and dissonant. American composer Elliott Carter's music leaps into modernism but is still tonal and lyrical in this particular example: Elliott Carter, Piano Sonata (1945) (as performed by Beveridge Webster):

https://www.youtube.com/watch?v=SZxp8O_Lvyg&list=RDSZxp8O_Lvyg&start_radio=1

Olivier Messiaen, on the other hand, can be dissonant and demanding. *Visions de L'Amen* (1943) (performance from memory by twin sisters Christina and Michelle Naughton):

- I. Amen de la Création ("Amen of creation")
- II. Amen des étoiles, de la planète à l'anneau ("Amen of stars, of the ringed planet")
- III. Amen de l'agonie de Jésus ("Amen of Jesus' agony")
- IV. Amen du Désir ("Amen of desire")
- V. Amen des Anges, des Saints, du chant des oiseaux ("Amen of angels, saints, bird song")
- VI. Amen du Jugement ("Amen of judgement")

VII. Amen de la Consommation ("Amen of consummation")

https://www.youtube.com/watch?v=ESyfnQqJq18&list=RDESyfnQqJq18&start_radio=1

Samuel Barber masterfully juxtaposes lyricism with dissonance in his 1949 piano sonata written for Vladimir Howowitz (as performed by Horowitz):

https://www.youtube.com/watch?v=yNADruk-mZM&list=RDyNADruk-mZM&start_radio=1

Music from the 19th to the 21st century has been pigeonholed into named movements with different stylistic markers, which are supposed to cover most composers (and often do). When the world seemed ordered, Classicism gave rise to music with expected resolutions created by tonal chord progressions; Romanticism, breaking away from the earlier strictures, afforded composers more freedom to enlarge their musical palettes. Impressionist and later music became increasingly imagistic, sometimes creating waves of sound, sometime with unexpected sonorities, such as plagal cadences or striking appoggiaturas. Moving away from tonal to atonal music, the semitone scale and scales, with even smaller subdivisions, were commonly heard. A jarring texture could be created with chords that included additional notes such as sevenths, ninths, elevenths and more.

In conclusion, I think significant changes in compositions for the piano that were treated in this course should be described in terms of changes in direction, such as a river makes when carving out new banks when it can no longer flow in its old banks. The term evolution might or might not be applicable, since it is so closely associated with changes of an organic nature (biological evolution) whereas changes in the fabric of composition seem to be more anthropogenic. Leaving out the very difficult subject of "influence", I would posit that to the composer's natural talent should be added personal and interpersonal factors: biography (health, prevailing culture, socio-economic status, race, domicile, the countries in which composers live(d) or which they had to flee), as well as relationships amongst artists, whether contemporaries or in the past. How composers write, it seems to me, is attributable to what they hear around themselves, "l'air du temps" [the spirit of the times]. In the twentieth and twenty-first centuries, piano compositions are often complex; while sometimes lyrical, they can often be jarring, dissonant, reflecting the complexities of a world marked by industrialization and seismic socio-political shifts, wars and revolutions - the soundscape created by the historical and cultural events to which composers bore witness.

NOTE:

I would like to thank Mr. Whiteman for preparing the course, for looking over this note, and especially for the many links to great performances. If there are factual errors, full responsibility is mine.. SMM

MY RECITAL ON THE ONLY CARILLON LOCATED AT A CONVENT

Submitted by Gerald Martindale



Carillon Tower
Convent of the Transfiguration

In 1931, a carillon of twenty-five bells was installed at the Convent of the Transfiguration in Glendale, Ohio. The bells were cast by the Van Duzen Bell Foundry of Cincinnati, Ohio. When it was discovered that the bells were not well tuned, they were shipped to the foundry of Petit and Fritsen, Aarel-Rixtel, the Netherlands. The company has been casting bells since 1660. As well as retuning the bells, 11 new bells were cast for the carillon, for a total of 36 bells.

For many years Albert Myer, one of the carillonneurs of the Mariemont Memorial Carillon, Cincinnati, played the carillon at the convent every Monday evening. His payment was a bowl of ice cream! He passed away in 2012. Since that time there has been no regular carillonneur. Several months ago, I emailed Sister Carina and asked her permission to perform a guest recital at the convent. We set the date and time for Sat. June 20, at 7 pm. On June 19, I arrived at the Cincinnati/Northern Kentucky International Airport and Sister Carina drove me to the convent. There I checked in to the large guesthouse. Then I walked to the chapel to practice the carillon. The access to the keyboard was not easy. I was forced to climb three sets of almost vertical stairs and squeeze through very small openings at the top of each ladder.

I was glad to discover that the carillon was well maintained. After my practice session, I climbed down the tower and enjoyed a delicious dinner with the nuns. At precisely 7 pm, I began to perform my recital. My selections included compositions for the carillon, and arrangements of popular songs, folksongs, hymns and light classical music.

Highlights included the popular songs “Misty,” “Cabaret,” my published arrangement of “Dona Nobis Pacem” the American folksong “Oh Shenandoah” and “Toreador Song” from the opera “Carmen.” As usual, because I played the carillon in a room high up in the tower, I couldn’t hear my audience applaud. However, after I climbed down from the tower, I saw my audience who

clapped and cheered. So, I took a bow. They continued to clap enthusiastically, so I bowed again. I remembered the words of Irving Berlin who wrote, “Nowhere do you get that happy feeling as when you’re stealing that extra bow”.



Looking down a steep ladder
at the Convent of the Transfiguration

SCHEDULE OF READINGS

2026-2027

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, and 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!

Sept 27	Vivaldi, <i>Gloria</i> , with Mervin Fick, (coordinator: Barbara Adams)
Nov. 22	Canadian music (vocal only), with Jenny Crober, (coordinator: Barbara Adams)
Jan. 17	Poulenc, <i>Gloria</i> , with Patrick Murray, (coordinator: Peter Solomon)
March 7	Mozart, <i>Coronation Mass</i> , with David Weaver, (coordinator: Gerald Martindale)
April 11	Beethoven Symphony No. 1 (instrumental), with Henry Janzen, (coordinator: Sheila M. MacRae)
May 2	F.J. Haydn, <i>Theresienmesse</i> , with Marta McCarthy, (coordinator: Peter Solomon)

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

CAMMAC READING

	VIVALDI GLORIA
<i>Date</i>	SUNDAY, September 27, 2026
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Mervin Fick
<i>Biography</i>	Mervin William Fick is the Artistic Director of the Mississauga Chamber Singers (MCS). He is also the founding Artistic Director and conductor of the Toronto Beach Chorale, Esprit Chamber Choir, and Organist/Choir Director at St Peter and St Simon-the-Apostle in Toronto. Mervin developed the in-school program ‘Gallery of Song: Spirit of the Land’ which is an interactive presentation of choral music, poetry, and visual art based on works by the Group of Seven, Tom Thomson and Emily Carr. The program is offered by MCS at no cost to elementary schools in the Peel District School Board. He has led several choir tours in Europe showcasing Canadian choral composers and their works. Mervin also maintains a busy private vocal studio in the GTA. A graduate of the University of Toronto Faculty of Music (Mus. Bac.), he has diplomas in vocal performance and vocal pedagogy from the Royal Conservatory of Music, as well as a Colleague Diploma and a Certificate in Service Playing from the Royal Canadian College of Organists.
<i>Music notes</i>	Vivaldi’s Gloria is a familiar and popular piece among his sacred works. It was probably written in 1715 for the choir of the orphanage Pio Ospedale della Pietà. The work is a joyful hymn of praise divided into 12 brief movements ranging from festive brilliance to profound sadness. The work opens with the kind of strong repetitive rhythm that is reminiscent of Vivaldi’s concertos, but then shifts into the beautiful harmonic world of the “Et in terra pax”, a movement that wanders meditatively through unexpected keys.
<i>Singers</i>	SATB Solos: soprano, mezzo-soprano, alto. Pre-register with Barbara Adams. brbr.adams@gmail.com
<i>Instruments</i>	Oboes 1,2; trumpets 1,2,3 in C, Strings. Please pre-register with Barbara Adams: brbr.adams@gmail.com
<i>Place</i>	Elliott Hall of Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue, enter from Heath St: entrance under the portico)
<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.

**Information: Barbara Adams brbr.adams@gmail.com
Instrumentalists, please bring your own music stand!**

PREVIEW

READING SEPTEMBER 27, 2026: VIVALDI GLORIA

Submitted by Barbara Adams

Toronto Region's 2026-2027 series of readings begins with Antonio Vivaldi's *Gloria*. Vivaldi wrote several *Gloria* compositions, settings of the hymn "Gloria in excelsis Deo", two of which have survived. The setting we will be reading through with Mervin Fick, RV589, is the better-known setting of the *Gloria*, simply known as the Vivaldi *Gloria* because of its outstanding popularity. This piece, along with its mother composition RV 588, was composed at the same time during Vivaldi's employment at the Pio Ospedale della Pietà, an orphanage for girls, likely in 1715.

The work is a joyful hymn of praise divided into 12 brief movements ranging from festive brilliance to profound sadness. The orchestration calls for limited forces: no tympani, only an oboe, a trumpet, and strings. The work opens with the kind of strong repetitive rhythm, including octave jumps that is reminiscent of Vivaldi's concertos. It then shifts into the beautiful harmonic world of the *Et in terra pax*, a movement that is significantly more chromatic with the use of repeating rhythmic figures underneath harmonic motion. The last movement, *Cum Sancto Spiritu*, is essentially an "updated" version of the movements present in both RV Anh. 23 and RV 588 (Vivaldi's other *Gloria* compositions), except extensively harmonically modified, becoming more chromatic than its predecessors, reflecting a maturity in Vivaldi's output and the emerging style of the late Italian Baroque.

PLAYING OPPORTUNITIES

Toronto Recorder Players Society (RPS)

The Toronto Recorder Players Society (RPS) holds monthly meetings from September to May, generally on the second Friday, and there will be two Saturday meetings, 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! All details are at the 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 The Bishop Strachan School, 298 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. The Project focuses on performing primarily jazz standards, although we also sing some pop songs. We rehearse Friday mornings near Bayview and Sheppard, from September to May, and have two performances per year, in January and late May. Founded in 2016, there are currently 14 members in the choir. We are looking to add 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 9, 2026. Join us to develop your skills and your joy in playing classical string repertoire. We are a non-auditioned orchestra and 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 9, 2026, until May 19, 2027, 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://www.stringorchestrato.com> or contact us at stringorchestraTO@gmail.com.

CONCERT NOTICES

(Groups listing an event must include one CAMMAC member)

Celebration Ruth Watson Henderson's Life: See In The Spotlight

On Sunday, October 4, 2026, at 4 pm, The Elmer Iseler Singers, along with the Oriana Singers and the Toronto Children's Chorus (plus guest artists and conductors) will present a celebration of the life and work of Ruth Watson Henderson. This concert tribute will be presented at Eglinton St. Georges United Church, 35 Lytton Blvd. and admission is by donation. Proceeds will go towards the Ruth Watson Henderson Scholarship fund.

*The Newsletter welcomes short announcements about upcoming events
from CAMMAC members.*

North York Concert Orchestra, “Scary Night”. Conducted by Rafael Luz. Modest Mussorgsky: Night on Bald Mountain, Paul Dukas: The Sorcerer’s Apprentice, J.S. Bach: Toccata and Fugue. Tickets \$45/30/20/10 at <https://nyco.ca/>. Eglinton St. George’s Church, 35 Lytton Blvd., **Saturday, October 24, 2026, 7:30 pm**

Durham Chamber Orchestra, “A Baroque Christmas”. Felipe Luzuriaga, Music Director. Concert includes selections from J.S. Bach, *Christmas Oratorio*. Featuring the Northern Trail Vocal Connection choir from Uxbridge under the direction of Jennifer Neveu-Campsall. Adults \$30, Early Bird Tickets \$25 (Children 12 and under free with a paying adult). Tickets available at website <http://www.durhamchamberorchestra.com>. Port Perry United Church, 294 Queen Street, Port Perry, Ontario. **Sunday November 29, 2:30pm**

North York Concert Orchestra, “A Night at the Ballet”. Conducted by Rafael Luz. Pyotr Ilyich Tchaikovsky: Sleeping Beauty Suite, Igor Stravinsky: The Firebird Suite, Leo Delibes: Sylvia Suite. Tickets are \$45/30/20/10 at <https://nyco.ca/>. Eglinton St. George’s United Church, 35 Lytton Blvd., **Saturday, December 12, 2026, 7:30pm**

Durham Chamber Orchestra, “A Baroque Christmas”. Felipe Luzuriaga, Music Director. Concert includes selections from J. S. Bach, *Christmas Oratorio*. Featuring the Northern Trail Vocal Connection choir from Uxbridge under the direction of Jennifer Neveu-Campsall. Adults \$30, Early Bird Tickets \$25 (Children 12 and under free with a paying adult). Tickets available at website <http://www.durhamchamberorchestra.com>. St Mark’s United Church 201 Centre St S., Whitby Ontario. **Sunday December 13, 2:30pm**

SOLIDARIDAD TANGO NOTICE

Solidaridad Tango will be co-hosting an exciting new tango project with York University in October (22-25). It's open to all musicians who would like to explore contemporary tango music, and I was wondering if perhaps the members of CAMMAC might be interested in it.

The [Tango for Today Symposium](#) is dedicated to demonstrating how the traditional language of tango, as passed down throughout generations of musicians, is the foundation on which we take the leap into the avant garde future. The symposium weaves together the past into the present and the future of tango and offers participants a rare and enriching musical experience where they can study with world-renowned tango music educators and performers [Eva Wolff](#) and [Ignacio Varchausky](#) from Buenos Aires.

CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2025-2026

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