



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

April May June 2026

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IN THE SPOTLIGHT:

GERALD RAPHAEL FINZI

English pastoral composer

Submitted by Peter H. Solomon, Jr.



Gerald Finzi

For sheer beauty of melody and glistening harmonies Gerald Finzi had no equal among the English composers of the first half of the 20th century. Friend and admirer of the older Ralph Vaughan Williams and close compatriot of composers like Gustav Holst, Authur Bliss, Edmund Rubbra, and Howard Ferguson, Finzi was the most committed to working with folk-like motifs (often composed by him). His music remained tonal to the end.

He is best known for his many song cycles, composed throughout his life, based especially on texts by Thomas Hardy; and for his choral music, including his contribution to Garland for a Queen “White Flowering Days” in celebration of Queen Elizabeth’s coronation, and the radiant Cantata “Dies Natalis”. But some of his finest music that deserves regular playing came in other genres, orchestral works (including concerti) and chamber music.

My favorites focus on the clarinet, the Bagatelles for clarinet and piano, completed at the end of WWII, and the later Clarinet concerto, both replete with the best and most direct of Finzi’s melodies. The Bagatelles might be considered as “songs without words”. The clarinet concerto was written a few years later, in the same time period as those by Aaron Copland, Paul Hindemith, and Malcolm Arnold. It is in every way their equal.

Scion of an assimilated Jewish family, Gerald Raphael Finzi was the youngest of five siblings, three of whom did not survive into adulthood (because of disease and WWI). While enjoying the company of musicians, Gerald shunned the world of cities, preferring rural quietness and long solitary walks, along with working in his apple orchard, preserving and cultivating unusual varieties. At times he struggled with his compositions, starting them, cutting them off, and reusing material in later works based on movements of discarded pieces. (This was the fate of an early violin concerto and a never completed piano concerto). Over the years he developed a huge collection of books on poetry and philosophy, and of printed music and manuscripts from the 18th century.

Supported by his devoted wife Joy, Finzi spent World War II helping refugees and conducting a string orchestra called the Newbury Strings, for which he revived and arranged English music from the 18th century, for example by William Boyce, as well as John Stanley and Richard Mudge. Joy organized the rehearsals and played violin in the orchestra as well. For compositions, the post WWII years were among his most fruitful, including in addition to the clarinet pieces, major choral works like the St. Cecilia Ode; the desolate piece Intimations of Immortality; and the elegant cello concerto, later recorded by Yo Yo Ma. This was to be one of Finzi’s last compositions, before he soon succumbed to complications of Hodgkins Lymphoma.

Keeping Gerald Finzi’s music alive became a preoccupation of his widow, who soon after his death commissioned a biography from Diana McVeigh, already respected for her earlier biography of Edward Elgar. McVeigh took decades to complete the work, getting absorbed in Gerald’s voluminous unpublished correspondence, some of which she would later edit for publication. Finzi’s two sons, both themselves musicians (a conductor and a violinist) also promoted their father’s work. In 1969 they created the Finzi Trust, which to this day supports English musical ventures, including a competition for choral composers. <https://www.geraldfinzi.org/>. In 1982 they created the Finzi Friends which produced a regular

newsletter (and much later a website <https://geraldfinzi.com/finzi-friends/>) The Finzi trust also commissioned a biography from Stephen Banfield, which proved especially good at musical analysis, including connections between Finzi's compositions and the works of other composers.

Discovering Finzi's music should include the major pieces that I have highlighted here, along with a generous dose of the songs and other choral works, most of which now exist in multiple recordings available through the Naxos Library and Spotify, if not also in You Tube performances. Most of his published music can be accessed and printed through IMSLP, for fifty years have passed since his untimely death in 1956.

Sources

Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber and Faber, 1997).

"Gerald Finzi," Wikipedia https://en.wikipedia.org/wiki/Gerald_Finzi (good portrait by Angus McBean)

Rolf Jordan, *compiler and editor, The Clock of the Years. An Anthology of Writings on Gerald and Joy Finzi Marking Twenty-five Years of the Finzi Friends Newsletter* (Lichfield: Chosen Press, 2007).

Diana McVeigh, *Gerald Finzi: His Life and Music* (The Boydell Press, 2005).

Diana McVeigh, *Gerald Finzi's Letters, 1915-1956*. (The Boydell Press, 2021).

Tim Rayborn, *A New English Music; Composers and Folk Traditions in England's Musical Renaissance from the Late 19th to the Mid-20th Century* (Jefferson.: McFarlane, 2016).



OF NOTE

TAKIN' IT ON THE ROAD: Remembering Your Grand Tour with the Choir

Submitted by Elizabeth MacLean

Every couple of years, in a half-hearted attempt to organize my personal effects, I find a large brown envelope of stuff none of my siblings wanted. Among the contents are mementos of the Montreal Bach Choir's 1958 Montreal Bach Choir European Tour — a program or two, a concert review from *The Scotsman*, black-and-white snapshots of singers climbing the steps to the aircraft at Dorval Airport; landmarks in Brussels, London, and Edinburgh; and a crumbling official letter related to a Canada Council grant.

The choir, founded by George Little (founder also, by the way, of CAMMAC) was a fine one, and was a featured attraction on Canada Day at the 1958 World Fair in Brussels, right after the 20-something Glenn Gould, whom Dad recalled seeing rehearsing with a heavy overcoat in the late summer heat. Among other scheduled concerts was a performance at the Edinburgh Festival. This trip was a triumph for the choir, and a big deal for my father, an experienced singer, and it started with quite a surprise. Having never flown before, he mentioned his apprehensions about the transatlantic flight to a neighbour. The neighbour (a pilot for TCA, precursor of Air Canada) secretly arranged for the captain to summon my unsuspecting dad to the cockpit mid-flight for a private tour.



*George Little's Montreal Bach Choir—
a hit at the 1958 Edinburgh Festival.*

Who knew I'd have my own world's fair performance experience less than a decade later? As a teenager, I sang in the North York Youth Choir at Expo 67. This meant a trip to my hometown, Montreal,

and I recall nothing about the travel. What sticks with me is how our outdoor show by the Canada or Ontario pavilion encapsulated the spirit of the time: Bobby Gimby's "Ca-na-da," Ontario's unofficial anthem, "A Place to Stand," by Dolores Claman (composer of the much-missed *Hockey Night in Canada* theme), and an arrangement of the Turtles' 1967 hit, "Happy Together." We sang, naturally, "O Canada" and perhaps "The Star-Spangled Banner," for American visitors—I can't think when else I'd have learned the words. Optimism was the mood of the year. At the *Terre des Hommes/Man and His World* exposition, it was all sunshine—we really *were* happy together.

I've been fortunate to travel with two choirs I've belonged to, although largely unaware of the complexity of background work that made it successful and fun for singers. On holidays abroad, I've seen the buses chartered for high school and college choirs and bands and wondered about the mechanics of grand tours. How do musicians from even small communities come to sing at Westminster Abbey? Who works out tour routes and schedules, finds the venues and accommodations, and finds money to pay for it all?

A seasoned tour manager for groups including the Amadeus, Orpheus, and 2002 National Youth Choirs filled me in on how the seeds of choir travel are planted—mainly through human connections. A festival or conductors' conference might be the initial draw—but moving a choir any distance is costly, so why not arrange a few more gigs along the way and take in some tourist activity? Maybe the director studied in the conference city and has strong links to university facilities, or wants to take you somewhere special, as Lydia Adams did on the Amadeus 2008 trip to Nova Scotia. She arranged a concert in the historic Savoy Theatre in her hometown of Glace Bay on Cape Breton Island, just days after Leonard Cohen sang there. Your accompanist may have an organist colleague in a nearby town, whose church might host a concert it could use as a fundraiser, and treat you all to a nice dinner in the hall. (Church choirs have an obvious advantage here!) Singers often have relatives and friends along the route who can suss out possible local arrangements, too. It's networking, and musical networks in Canada are strong and collaborative.

Then the work begins. The Amadeus Choir's Alberta tour in 2000, for example, took two years of advance planning. A tour manager typically co-ordinates a large committee of choir members, each with a portfolio (scheduling, insurance, accommodations, local transportation, festival participation, performance venues, room-mate match-ups, fundraising, and so on), who confer weekly before every choir practice, and keep choir members informed and motivated to meet their pre-trip requirements.



Tour T-shirt—perfect for outdoor singing in Drumheller.

A travel agency with expertise in handling bands, choirs, and dance groups may be engaged to work with the team. This is essential for large groups; professionals have the necessary up-to-date

information, insights into vital aspects of group travel, and connections with service providers that can ease contractual arrangements and financial transactions. At every step of the process, our individual needs—be they dietary restrictions, mobility issues, assistance with financing, even provision of boxes for shorter singers to stand on—are central. Health and safety require special attention. Each member submits a health questionnaire, providing confidential medical data, prescription meds and contact information in a sealed envelope, which the tour manager carries wherever singers go. This info is crucial when health emergencies occasionally arise.

Travel is costly, and fundraising becomes everyone's priority. Government sources, such as the Canada Council and the Ontario Arts Council, and major arts-funding sources receive a flood of appeals, so careful planning and early application are essential. Corporate sponsorship is another possibility, as are local organizations and businesses and personal donors. Staging special events, sales, and concerts puts some of the onus, rightly, on all choir members, who usually also have to meet a personal financial requirement.

The resulting hundreds of work hours ensure that a tour runs smoothly, that problems can be dealt with calmly, and solutions or alternatives found. Uncontrollable factors like the torrential rain that could make a long bus trip really gloomy are dealt with by hired experts, like the entertaining chartered-bus driver, well steeped in local lore, who is everyone's friend by the end of the ride. Still, even the best manager may not know until too late that the outdoor venue at the dinosaur museum in Drumheller, Alberta, has no protection from the blistering noonday sun and heat, but will remember for next time. Some things are beyond a manager's control. When the small-town performance that doesn't get the expected advance promotion doesn't get the expected audience either, you still give your best shot to the handful that show up and chalk it up as a dry run for your coming triumph in the big-city concert hall. Sometimes a plan gone awry opens a space for an unexpected opportunity, or a well-deserved break.

Choirs find other outlets for their creativity on long-haul bus trips—not just singing, but games and stories. I participated in a week-long limerick-writing contest that chronicled the high and low points of the tour. Some groups start a new tradition for subsequent trips: a friend in a large women's chorus revealed her group's habit when travelling from Toronto to frequent international gatherings of the organization in the north-east United States. After getting through customs, they meet at a designated duty-free shop and serenade the staff and customers as they make their purchases.

*Our bus driver has had many sojourns,
And he's worth every penny he earns.
When we'd go the wrong way
He'd manoeuvre and say,
"My specialty's three-point turns!"*
Caption:
From the collected limericks, Amadeus Choir

Choir members love to travel—it's a rare treat for most of us, and the benefits are musical as well as personal. Few activities lead to cohesion as a performing group like leaving your comfort zone and regular audience. If you're singing as one choir in a festival, you size up the competition, and try especially hard to shine to gain the respect of your peers. Making a great impression anywhere you sing, after all, might spark an invitation back. Like all travel, it's educational and recreational. You're on both business and vacation, seeing the sights of another city or province or country and participating in its cultural life. In a few nights as roommates, you can learn more about the other person than you can by sitting together at rehearsal for years.

Ultimately, you'll arrive home satisfied, bringing a range of lessons and memories and anecdotes to be remembered and shared for years. My father never forgot his European concert tour, and never regretted the cost or the time missed from his job and away from his family. His advice was, if the opportunity arises, take it.

FEATURE

Who Is Esther – the story behind the new musical

Submitted by Linda Craig

Like many of you, one of the joys of my life is singing: ever since high school I've been involved in choral music: choirs, the occasional CAMMAC readings, and over the last year, "choir camps". And now I am co-producing a musical, along with my husband, Randall Craig. It's quite a musical leap, as we both have a business background: this is the story of how it came to be.

In 2017, I stood beside my husband Randall's bed at the Princess Margaret Cancer Centre, as he was being treated for leukemia. His doctors had just told us that chemotherapy was no longer effective and would be stopped. A bone marrow transplant was his only remaining chance – and a donor had yet to be found. Our family and friends had gathered, and I was trying very hard to hold everything together: the survival rate for the transplant – assuming a donor could be found – was slim.



I didn't expect what happened next. Randall looked up and announced that he was going to write a Broadway-style musical. And I thought: he is going to do it.

He ordered books from Amazon (choral arranging, jazz voicings, and more) and a friend rented a digital piano for the hospital room. Every day, for hours, he played. The music that would become *Who Is Esther* came to life in that room, and I genuinely believe it helped keep him alive. He was in the hospital for seven months.

When he got out, there were years of writing and rewriting the manuscript. And learning new tools, like Logic Pro to write and arrange the music. My choir friends and I recorded early versions of the songs. There were moments of doubt, including the night COVID shut down the entire theatre industry and we wondered what would happen. That's when we launched *Sing With Esther*, an initiative to bring the music

to choirs around the world – and I say "we" deliberately, because somewhere along the way, this became my project too.

The musical is based on a 2,500-year-old story, complete with heroes, villains, love, intrigue, and a heroine, Esther. In our telling, the ancient Persian royal court becomes a present-day corporate boardroom. Mr. Verious, a buffoonish CEO, recruits Esther, a street-wise young woman from the ‘hood, as his new VP. Ham, his conniving advisor, sets out to destroy her and everyone like her. The themes will be immediately familiar: #MeToo, rising intolerance, and the quiet courage it takes to speak truth to power.

The music itself is very diverse, from ballads, to Latin, funk, blues, and even rap. There is something here for every ear (and every voice).

A couple of years ago, we did a “musical preview”. You could not imagine the feeling, when about 100 people in the audience spontaneously sang the finale together. It was electric. I saw in that moment exactly what music is designed to do: move you.



Sing With Esther: In our *Sing With Esther* initiative, we arranged two songs from the musical – *Corner Block*, an opening ballad with a funk-hip-hop bridge, and the *Finale*, with its seven-part harmony. These are available to choirs at no cost, complete with SATB sheet music, guide tracks, and support materials. If you are involved in a choir and might be interested, please reach out to me at Linda@WhoIsEsther.com, and I can get you set up. And of course, it would be pretty cool to sing it at a CAMMAC reading...

PS: The global premiere of *Who Is Esther* will be at the Kingston Fringe Festival August 6-16th – hope to see you there! More info at www.WhoIsEsther.com, or follow us at [Instagram.com/whoisesthermusical](https://www.instagram.com/whoisesthermusical). (And if you can't make it, look for *Who Is Esther* on Spotify or Apple Music.)

PSS: For opportunities to be involved with *Who Is Esther*, including the Director/Musical Director position, please visit www.WhoIsEsther.com

CAMMAC TORONTO REGION

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.

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.

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



READING REVIEW

***Duruflé Requiem,
March 8, 2026
Submitted by Gerald Martindale***

On Sunday March 8, 40 singers and 5 string players gathered at Christ Church Deer Park to sight sing and play the Requiem by Duruflé conducted by Saman Shahi. For a change, the reading was held in the sanctuary of the church and accompanied by Philip Fillion on the 3 manual tracker organ. A string quartet performed an accompaniment added by the composer. The score calls for vocal soloists for only 2 movements, so no soloists were featured at the reading. We were delighted to welcome amongst the singers 25 students from the Scarborough campus of the University of Toronto, who were encouraged to come by their professor. Thank you!

*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!

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. The Project 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, “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**

Amadeus Choir, "WANUSKEWIN: Seeking Peace of Mind", conductor Kathleen Allan with special guest Cris Derksen, cellist and composer. Experience a moving evening of music, storytelling, and connection featuring acclaimed Indigenous artists alongside an instrumental ensemble and choir. Inspired by the Cree word “Wanuskewin,” meaning “seeking peace of mind”, the performance explores themes of reconciliation and harmony. The Playground at 388 Carlaw Avenue, Toronto. For more information about tickets visit www.amadeuschoir.com and/or call 416-446-0188. **Saturday, May 9, 2026, 7:30 pm**

The Jazz Project, “Dream-makers and Heart-breakers.” The Jazz Project jazz choir is a chamber vocal ensemble. Our music director, Tom Lillington, a member of Hampton Avenue, has been an active member of the Toronto vocal jazz community for several decades. While the choir’s focus is on jazz standards, we also sing some popular and other songs. The choir will be backed by a trio of piano, bass, and drums. Tickets are \$25 and may be purchased at the door or by e-transfer to treasurer@tjp.ca. First Unitarian Church, 473 Oakwood Avenue, Toronto M6C 2R5. Saturday, May 30, at 2 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)

Advertising is subject to space availability. Neither publication nor position is guaranteed

CAMMAC TORONTO REGION MANAGEMENT COMMITTEE 2025-2026

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