



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

TORONTO REGION NEWSLETTER

September, 2018

In this issue devoted to Chamber Music

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OF NOTE:
HEALEY WILLAN AND THE CHURCH OF
ST. MARY MAGDALENE

*Written by Andrew Adair
 Director of Music, Church of St. Mary Magdalene.*



Willan in his latter years.

“English by birth; Canadian by adoption; Irish by extraction; Scotch by absorption” is how Healey Willan (12 October 1880–16 February 1968) often described himself. His musical career began in 1889 as a chorister at St. Saviour’s Church in the English seaside town of Eastbourne, Sussex. St. Saviour’s had an excellent choir school which furnished Willan with a first-class general and musical education, and under the tutelage of Dr. Walter Hay Sangster, Willan received a rigorous grounding in harmony, counterpoint, and organ performance. It was this education that would set him on a path destined for excellence. After successfully passing the FRCO examination (Fellow of the Royal College of Organists) at age eighteen, Willan embarked upon a career as a professional musician in London. He conducted various choirs and became the Organist and Choirmaster of St. John the Baptist, Holland Road in Kensington, and began publishing his compositions.



Willan in his London days.

Despite his success as a blossoming professional musician, Willan did not earn enough money to support his growing family. His organist position paid £100 per year, which in today’s currency is around £10,000, and his additional income from teaching, publishing, and performing was not lucrative. Thus, in 1913, Willan decided to move to Canada. He was appointed head of the theory department at the Toronto Conservatory of Music (receiving an annual salary of

\$3,000), and three weeks after that he took up the post as Organist and Choirmaster at St. Paul's Bloor Street (receiving an additional \$1,200 per annum). In total, his combined salaries equalled well over \$90,000 in today's currency. The St. Paul's Bloor Street position was not to last, however, as Willan found the churchmanship at conflict with his Anglo-Catholic convictions.

When, in 1921, the Rector of the Anglo-Catholic Church of St. Mary Magdalene in Toronto requested Willan's assistance in appointing an organist, he resigned from his post at St. Paul's Bloor Street, and decided that he would like to take the new position for himself. Willan telephoned the Rector and said he had a candidate to bring to dinner. When he showed up alone at the Rectory, his new post began almost immediately. The two sat up for hours planning the future of the parish; not just musically, but liturgically.



Willan at the organ of the Church of St. Mary Magdalene.

Upon Willan's arrival at the Church of St. Mary Magdalene, he was given complete control of the music and liturgy. He immediately began to reform the music programme, and the template that he later established has remained to this day. The Parish owes a great deal of thanks to his work, as his over 40-year tenure has given the place a strong identity which has ensured its international recognition for musical and liturgical excellence. A few years ago, I was looking around a Church in Knightsbridge (London, UK), and struck up a conversation with the Rector. Upon mentioning that I was visiting from Toronto, he lit up and proclaimed "Toronto: St. Mary Magdalene's, Healey Willan!". He was thrilled when I went on to explain that I was the Director of Music and Organist from that very place.



Solemn Mass at the Church of St. Mary Magdalene during Willan's latter years.

Now steeped in musical heritage, the Church of St. Mary Magdalene continues to offer a music programme strongly rooted in the musical tradition established by Healey Willan. Every Sunday at the 11.00am Solemn Mass, the Gallery Choir sings a Mass setting and a motet from the west gallery while the Ritual Choir sings the Gregorian chant propers from the east end. It is the only Church music programme of its kind in the city of Toronto which boasts an entirely voluntary membership. As the Director of Music and Organist, I am the only paid musician in the Parish, and as such maintain a large rota of voluntary musicians.

Our choirs maintain a busy and demanding schedule. We sing a large repertoire of Masses and motets, and due to the layout of the Church (the organ is at the other end of the building), everything we sing is unaccompanied. Our repertoire features works by the Renaissance masters, all of Willan's unaccompanied sacred music, as well as a healthy selection of music from the Medieval to the modern. We have even sung a few first performances of works. As an example of our usual repertoire, I have included the music schedule for Easter Day below:

SUNDAY 1 APRIL	11.00AM PROCESSION & SOLEMN MASS: EASTER DAY
Organ prelude:	<i>Vulpus Healey Willan</i>
Mass:	<i>Missa Papae Marcelli Giovanni Pierluigi da Palestrina</i>
Motet:	<i>Surrexit Christus hodie Samuel Scheidt</i>
Organ postlude:	<i>Festival Healey Willan</i>

At the 9.30am Sung Mass, the SMM Singers sing a motet and lead congregational singing. Membership is informal, with rehearsals at 9.00am every Sunday. One Sunday per month at 4.30pm the meditative Solemn Evensong and Benediction is sung, preceded by an organ recital at 4.00pm. A set of Willan's Magnificat and Nunc Dimittis fauxbourdons usually graces the evening office.

During Willan's lifetime, he came to be known as "the Dean of Canadian composers". He composed over 800 works, the bulk of which was sacred music. His secular works include around fifty choral pieces, one-hundred song arrangements for voice and piano, multiple piano solo works, two symphonies, a piano concerto, chamber works, incidental stage music, ballad operas, and an opera. One of his crowning achievements was his commission to write *O Lord, our governor* for the Queen's Coronation. Willan was truly one of the great Canadian musical figures of the twentieth century, and his contribution has undeniably shaped our national musical landscape.

Willan's legacy is treasured at the Church of St. Mary Magdalene, and as custodian of this great tradition, it is an honour and a privilege to maintain that legacy. Our parish marked the fiftieth occasion of Willan's passing with a grand *Willan 50* concert featuring his choral and organ works. On the evening of 16 February this year, our choirs combined with the choir of St. Thomas's Huron Street and their brilliant Organist and Choirmaster Matthew Larkin, alongside organist Simon Walker and master of ceremonies Dr. Giles Bryant, for a most memorable occasion. Over four-hundred people came to mark the occasion, and the timeless passion for Willan's music was undeniably palpable.



Willan 50 concert at the Church of St. Mary Magdalene.

IN THE SPOTLIGHT

THE ANNEX SINGERS

Submitted by Gerald Martindale



The Annex Singers

The Annex Singers of Toronto are a vibrant and accomplished community choir under the dynamic and creative leadership of Maria Case. Now in its 38th season, the 65-voice choir performs three programs per year, collaborating with professional vocalists, instrumentalists, and ensembles. On alternate years we present either a cabaret evening in late May or a performance in the early spring featuring The Annex Chamber Choir, a 24-voice ensemble formed in 2011.

The Annex Singers perform an eclectic range of both major and lesser-known works from the classical Western choral tradition. The choir also demonstrates its ongoing commitment to contemporary music with premieres of Canadian works.

In December 2012 we produced a choral drama called, “December Diaries “ (updated for December 2017.) Then in December 2014 we created another choral drama entitled, “The Ice Storm.” Usually we perform at Grace Church on-the-Hill which features excellent acoustics. Our next concert, called “North by Northeast,” will feature contemporary choral music by Scandinavian and Baltic composers. It will take place on Saturday, May 5, 2018 at 7:30 pm at Grace Church on-the-Hill.

FEATURE

Elise Bradley, MNZM, Artistic Director

**Toronto Children's Chorus
(2007 – present)**

Submitted by Barbara Adams



Elise Bradley

I had the pleasure of working with Elise Bradley in the Fall of 2017 when she was the guest conductor of Amadeus Choir of Greater Toronto's October concert. During rehearsals, how often did we hear her mantra, "It's all about the vowels"!! When teaching songs in any language to her choristers, she uses the International Phonetic Alphabet (IPA), a system of phonetic notation devised by linguists to accurately and uniquely represent each of the sounds used in spoken language.

I asked Elise some questions to learn as much as possible about her life and busy career.

What would you like CAMMAC to know about you?

I was born in Auckland, New Zealand, and joined my first choir at the age of 8. I was very lucky to be chosen to be in a specialised music class - all this time ago - and to sing in a very good choir at my local Intermediate and High School. I loved to sing and had always wanted to become a teacher, so I eventually studied both Music and Education at Victoria University of Wellington and Wellington Teachers' College. In 1977, my first year of teaching, I started a choir which actually grew out of my class of 9-year-olds singing together for half an hour every morning!

Eventually the whole school was singing every morning! I have been a passionate musician, chorister, soloist, teacher, and conductor ever since!

From 1991 to 1995, I was Head of Department, Choral Music, at Westlake Girls' High School in Auckland, and, the following year, became Head of Department, Music. In 1992, I founded the school's Key Cygnetures choir, which went on to win international competitions in America, Australia, Argentina and Austria and which participated in national festivals as well as in Australia, Canada, Denmark, Germany and Slovenia. In 2000, I also became Director of the New Zealand Secondary Students' Choir, which won gold awards at international festivals in Powell River BC, Hong Kong, and became the champions at the World Choir Games in Xiamen, China.

In 2007, I was privileged to be named Artistic Director of the Toronto Children's Chorus, and I have enjoyed taking the choir on 8 international and 3 national tours during my first 11 years with the TCC. I have also explored Canada from coast to coast to coast while on holiday - including visits to northern Manitoba to see the polar bears, to Quebec to mush a dog sled and sleep in a hotel made of ice, and to Nunavut to see the land at the top of the world! (Not bad for someone who dislikes winter!) Last December, I proudly became a *dual* citizen - New Zealand AND Canada!

What draws you to conducting?

No courses or degrees were offered in Conducting at the tertiary level in New Zealand. I honed my craft 'on the job', directing school choirs, youth choirs, amateur theatre productions and festivals and, when travelling or touring internationally with my choirs, I took every opportunity to study with respected experts in the field, including Rodney Eichenberger (USA), Eric Ericson (Sweden) and Grete Pedersen (Norway). I also helped establish the New Zealand Choral Federation in 1985, and New Zealand's triennial choral festival, Sing Aotearoa, in 1990.

I firmly believe that studying choral music offers young people the opportunity to achieve artistic excellence, experience the joy of performance, acquire musical skills, learn self-discipline and teamwork, make life-long friends, and grow in a mutually supportive environment. It is a privilege to offer these life-changing opportunities to the children in our choirs and to share with them my passion for the art of choral music.

Conducting is more than the art of directing the simultaneous performance of several players or singers by the use of gesture. It is a critical art form in which your gesture has a huge impact on the tone and tuning of the choir - and is often underestimated. What they (the singers) see is what you (the conductor) gets - right back at you. I have therefore studied conducting whenever I can at numerous symposia and study tours over the years.

Crafting an ensemble into one instrument and then hearing the choir sing at its optimum - there is nothing more rewarding!

What do you enjoy most about adjudicating? Where has that work taken you and what do you see/hear that's different in different parts of the world?

I feel honoured and privileged to be invited as often as I am to so many places in the world. Serving as an adjudicator is a very important element in a conductor's professional development, since you get to hear different choral sound concepts, vocal timbres, and incredible new repertoire. Opportunities to adjudicate continue to take me across Canada and around the world, where I also have the opportunity to reconnect with colleagues and make many new friends.

Adjudicating is very rewarding, but it also has its challenges. You have to be alert, use your ears with integrity and discernment, and you must remain open to and respectful of the different sound concepts and repertoire of the world's countries and cultures. When the opportunity is also given to workshop the choirs you are adjudicating, that can be more beneficial and more rewarding. To sing well in a choir is not easy!



Elise Bradley and Krzysztof Penderecki onstage following the choir's 2015 concert at the Cathedral in Kraków, Poland where he makes his home.

What are some of your career highlights?

In my forty years as an educator, conductor, clinician and adjudicator, many experiences come to mind!

Highlights include:

- Memorable and magical performances with Key Cygnetures, the New Zealand Secondary Students' Choir, and the Toronto Children's Chorus in some wonderful venues;
- Directing the 2017 Ontario Youth Choir;
- Returning to New Zealand in 2016 to conduct 'Kids of Note', a new national children's choir - and discovering that the parents of many of its members were **my** former choristers!
- Keeping in touch with my former students and choristers as they pursue exciting careers in many fields - including music! (To name but a few: one is now a member of The King's Singers, another recently won the Metropolitan Opera competition, and a third was recently appointed Head of Department, Music, at Westlake - my former job!)
- Incredible experiences on tour with the TCC, including performing with Krzysztof Penderecki in Kraków, Poland and with the Fujii Percussion Ensemble of Japan; conducting in such revered venues as the Teatra Colon in Buenos Aires, Haydn Hall, Carnegie Hall, Bach's church in Leipzig, and the Golden Hall of the Musikverein in Vienna with two of my choirs;
- Singing the alto solo in the *Chichester Psalms* in the Sydney Opera House;
- Singing in a World Choir in Carnegie Hall for Charles Dutoit;
- Seeing my choirs win many international awards;
- Performing at 3 of the 11 World Symposia on Choral Music;
- Seeing my choir perform with outstanding conductors and clinicians;
- Visiting Israel and Jordan to work with choirs - and to see these lands - was life-changing;
- Being recently named a Member of the New Zealand Order of Merit (MNZM) for services to music in New Zealand and Canada.

What do you enjoy doing when you're not conducting/adjudicating?

Though I am passionate about the choral art and it is never far from my mind and heart, I enjoy time with my family in New Zealand and Canada, photography, relaxing with a good book (mysteries), watching movies, and attending as many musical and theatrical performances as possible, including the Canadian Opera Company, Opera Atelier, the National Ballet, the Toronto Symphony Orchestra, Tafelmusik, Mirvish shows, Toronto Masque Theatre and the Stratford Festival. I am also an intrepid traveller - having made several visits to the Canadian Arctic, I particularly enjoy collecting Inuit art and sculpture. I have travelled to many places in the world - and my bucket list gets longer every day!

Another accomplishment under Elise's direction, the choir's CD, *Sounzscapes: From Our Lands*, was named 'Outstanding Choral Recording' by Choral Canada in 2014. She has also commissioned Canadian composers to write new works to be premiered by the Toronto Children's Chorus.

I am very glad that Elise found time to connect with me before heading off to adjudicate in Hong Kong!

For more information about Elise and the 40th Anniversary Season of the Toronto Children's Chorus, please visit www.torontochildrenschorus.com.

CAMMAC TORONTO REGION

NOTICE OF ANNUAL REGIONAL MEETING

The Annual Regional Meeting of the Toronto Region will be held on Sunday March 25, 2018 in the Elliott Hall of Christ Church Deer Park, Heath Street, Toronto at 3:15pm.

AGENDA

1. Approval of Agenda
2. Adoption of Minutes of the Annual Regional Meeting of March 26, 2017
3. Business arising from the Minutes
4. Reports
 - Regional president
 - Regional treasurer (including Annual Financial Statements)
 - Regional Representative to CAMMAC National
 - Toronto Region Newsletter
5. Management Committee
6. Nominations and Elections
7. Appointment of Nominating Committee
8. General Discussion
9. Adjournment



SCHEDULE OF READINGS

2017-2018

Once a month, CAMMAC singers and instrumentalists get together and read through a work for choir and orchestra under the direction of a professional choir director. Occasionally, readings feature pieces for singers only. Readings are not intended as rehearsals, and we do not perform for an audience, although listeners are welcome. All readings are in Elliott Hall, Christ Church Deer Park, 1570 Yonge St., Toronto, and are on Sunday afternoons from 2:00 pm to 4:30 pm. Admission is \$6 for CAMMAC members and \$10 for non-members. Please arrive 15 minutes early to set up so the reading can begin on time!

March 25 – Bruckner *Mass in e minor*, with Ori Siegel (coordinator: Marion Wilk)

April 22 – Vivaldi, *Gloria* (plus Haydn, *Little Organ Mass*), with David Weaver (coordinator: Gerald Martindale)

June 3 – Mozart, *Classical Opera Choruses*, with Erna Van Daele (Coordinators: Lynda Moon, and Zhenglin Liu)

ADVERTISEMENT


For sale in Ottawa

Two manual Hubbard harpsichord, transposing, modelled on the 1769 Pascal Taskin French Harpsichord with 2 x 8' and 1 x 4' registers and a lute stop. The harpsichord was built in 1975 by an organist and harpsichordist in Montreal. Three years ago it was refurbished by Yves Beaupré of Montreal, including a number of structural improvements, converting it into a transposing harpsichord, and complete regulation with re-stringing and new plectra. Price: \$10,500.

Please contact Fred Weihs, fweihs@fweihs.ca or 613-231-717

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

CAMMAC READING

	<p>BRUCKNER</p> <p><i>MASS IN E MINOR</i></p>
<i>Date</i>	SUNDAY, March 25, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Ori Siegel
<i>Biography</i>	Ori studied music at the University of Western Ontario where he started playing bassoon and contrabassoon. Due to an unfortunate circumstance, he switched to singing and pursued his interest in conducting. He has conducted musicals for which he received several award nominations culminating with a THEA Award for his production of A Chorus Line. He made a name for himself as a Gilbert & Sullivan conductor who performed all but two of their canon. He twice conducted at the International G&S Festival then held at Buxton, England. This is Ori's second reading session with CAMMAC: he conducted the Brahms German Requiem 3 years ago in an event which he describes as having been the most fun he's ever had with his clothes on.
<i>Music Notes</i>	Anton Bruckner was born near Linz, Austria, in 1824 and became a renowned organist, composer, and teacher. His nine symphonies (the ninth was incomplete at the time of his death) are monumental in size and structure and he is regarded as one of the leaders of German Romanticism. His choral music is exquisite. A devout Catholic throughout his life, he devoted much attention to music for the church and left behind an extraordinary number of great works, that range from intimate motets to a huge Te Deum. In an era where composers were slotted by their devotion to either Wagner or Brahms, he was an unwavering Wagnerite thus incurring the unintentional wrath of such influential critics as the notorious Eduard Hanslick, a devoted Brahms supporter. Nevertheless, Bruckner developed friendships with artists such as Gustav Mahler and had his own supporters.
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)
<i>Singers</i>	Double Choir SATB (Singers do not pre-register).
<i>Instrumentation</i>	2 flutes, 2 oboes, 2 clarinet, 2 bassoons, 2 horns, 2 trumpets, 3 trombones
<i>Information</i>	For more information: Marion Wilk, marion.wilk@gmail.com
<i>Cost</i>	CAMMAC members \$6; non-members \$10; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.


Instrumentalists: please pre-register with Marion Wilk, marion.wilk@gmail.com

Instrumentalists please bring your own music stand

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

Please copy and post.

CAMMAC READING


 <p>Haydn</p>	<p style="text-align: center;">VIVALDI GLORIA</p> <p style="text-align: center;">HAYDN LITTLE ORGAN MASS</p>
<i>Date</i>	SUNDAY, April 22, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	David Weaver
<i>Biography</i>	David Weaver holds a Bachelor of Music from the University of Windsor, a Master's degree in Choral Conducting from the University of Cincinnati, and an Associate Diploma in piano performance from the Western Ontario Conservatory of Music. He teaches vocal music at H.B. Beal Secondary School in London, Ontario and is the conductor of the London Singers and Orchestra. At St. Aidan's Anglican Church he is the Organist and Director of Music. His school choirs have won many awards.
<i>Music notes</i>	<p>Antonio Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher, and cleric. Born in Venice, he is recognized as one of the greatest Baroque composers. His best-known work is a series of violin concertos known as the Four Seasons. Vivaldi had some success with expensive stagings of his operas in Venice, Mantua, and Vienna.</p> <p>Joseph Haydn was an Austrian composer of the Classical period. He wrote chamber music, string quartets, masses, and symphonies. Haydn was a friend and mentor of Mozart, a teacher of Beethoven, and an older brother of Michael Haydn.</p>
<i>Singers</i>	Vivaldi: SATB, soprano, mezzo-soprano, and alto solos Haydn: SATB, soprano solo.
<i>Instrumentation</i>	Vivaldi: Oboe, trumpet, strings Haydn: Violins, organ
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)
<i>Information</i>	Information: Gerald Martindale bellman@rogers.com
<i>Cost</i>	CAMMAC members \$6; non-members \$10; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.

Instrumentalists: please pre-register with Gerald Martindale bellman@rogers.com.

Instrumentalists please bring your own music stand

Please copy and post.

CAMMAC READING

	<h3><i>MOZART: OPERA CHORUSES</i></h3>
<i>Date</i>	SUNDAY, June 3, 2018
<i>Time</i>	2 PM SHARP TO 4:30 PM (Please arrive 15 minutes early.)
<i>Conductor</i>	Erna Van Daele
<i>Biography</i>	Erna Van Daele holds degrees in composition and music theory from the University of Western Ontario and is a graduate in orchestral conducting of the Glenn Gould School. Her primary influence has been Raffi Armenian with whom she studied for several years. Since then she has guest conducted, among others, the Canadian Opera Company, the Canadian Chamber Ensemble, Orchestra London, and the university orchestras at Laurier, Western, and Brandon, while holding long-term appointments as music director of the Georgian Bay Symphony, the London and Kitchener-Waterloo Community Orchestras, and the Kitchener Waterloo Symphony Youth Orchestra. Recently she concluded 12 years as music director of orchestra@uwaterloo. Erna is a recipient of Canada's national conducting award, the Heinz Unger Prize, and has been honoured for her stage and film compositions. In 2007 she received the Kitchener-Waterloo Arts Award in Music for her long-term achievements in Waterloo region.
<i>Music notes</i>	The plan for this afternoon is to sing several of the greatest choruses from four of Mozart's operas: La Clemenza di Tito, The Abduction from the Seraglio, Idomeneo, and The Magic Flute. We will cover many shifts in mood and tempo as we impersonate a range of characters from terror stricken fleeing Cretans in Act II of Idomeneo to the tranquil and joyful populace that ends the Magic Flute. We may even travel a bit farther afield to sing one or two choruses by other opera composers.
<i>Place</i>	Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Avenue) in Elliott Hall (enter from Heath St.)
<i>Singers</i>	Choir SATB (Singers do not pre-register). No soloists.
<i>Instrumentation</i>	2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones, and strings. Sign up early to facilitate transpositions.
<i>Information</i>	For more information: Lynda Moon, ptriovc@gmail.com or Zhenglin Liu, zhenglin.liu@mail.utoronto.ca
<i>Cost</i>	CAMMAC members \$6; non-members \$10; students free.
<i>Refreshments</i>	Refreshments will be available for \$1 during the break.

Instrumentalists: please pre-register with Lynda Moon, ptriovc@gmail.com

Instrumentalists please bring your own music stand

READING REVIEW

Bruckner Mass in e minor.

March 25, 2018

Submitted by Sheila M. MacRae

The bishop of Linz, who had already commissioned a Festive Cantata from Bruckner asked the latter in 1866, for a mass to celebrate the accomplishment of the construction of the Votive Chapel of the new cathedral. Because of a delay in completing the construction, the celebration of the dedication didn't take place until three years later, on 29 September 1869 on the *Neuer Domplatz*.

Ori Siegel, once a bassoon player but subsequently a singer and conductor, conducted this remarkable Mass in e minor for eight-part mixed choir and wind instruments (2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and trombones). The wind instruments as necessary under the circumstances of outdoor performance for which Bruckner wrote the piece."

The Mass is based strongly on old-church music tradition, and particularly old Gregorian style singing. The *Kyrie* is almost entirely made up of a cappella singing for eight voices. The *Gloria* ends with a fugue, as in Bruckner's other masses.^[6] In the *Sanctus*, Bruckner uses a theme from Palestrina *Missa Brevis*.

According to the Catholic practice – as also in Bruckner's preceding writing– the first verse of the *Gloria* and the *Credo* is not composed and has to be intoned by the priest in Gregorian mode before the choir goes on.

The setting is divided into six parts.

1. Kyrie– Ruhig Sostenuto, E minor
2. Gloria– Allegro, C major
3. Credo – Allegro, C major
4. Sanctus– Andante, G major
5. Moderato– Moderato, C major
6. Agnus Dei– Andante, E minor veering t

It is clear that Ori Siegel attempted a work which is very difficult both for the choir and the winds. He made a noble attempt, repeated many times that singers should not be afraid to sing out: he would rather people sing and enjoy themselves, even if it meant allowing mistakes. Ori himself intoned the first verse of the *Gloria* and *Credo* himself.

Thank you to Marion Wilk for holding the piece together with keyboard accompaniment.

PLAYING AND SINGING OPPORTUNITIES

TEMPO 2017-2018

Toronto Early Music Players Organization

The Toronto Early Music Players Organization (TEMPO) holds monthly meetings on Sunday afternoons between September and May, usually at Armour Heights Community Centre, 2140 Avenue Road, just south of Wilson. We play under the guidance of a professional coach and welcome intermediate and advanced recorder and viol players. For more information, visit <http://tempotoronto.net> or call: 416 779 5759.

Toronto Recorder Players' Society

Toronto Recorder Players Society

The Toronto Recorder Players Society (RPS) holds 12 Friday night meetings between September and June, at Mount Pleasant Road Baptist Church, 527 Mount Pleasant Road, just north of Davisville Avenue. Amateur recorder players of all ages and abilities get together to play music of the Renaissance, Baroque, and beyond. For more information, visit <http://rpstoronto.ca>.

CONCERTS NOTICES AND UPCOMING EVENTS

(all groups listing an event must include at least one CAMMAC member)

The Newsletter welcomes short announcements in Playing Opportunities and Concert Notices from all CAMMAC members. Please send details to the Editor by next Newsletter deadline.

North York Concert Orchestra, conducted by Rafael Luz. "Hansel and Gretel". Narrator and soloist Gwenna Fairfield-Taylor. Temple Sinai, 210 Wilson Ave. Tickets \$25/20/10 available at nyco.on.ca or at the door. **Sunday April 18, 3:00 pm.**

Oakham House Choir Society presents "Better Is Peace Than Always War", a concert to commemorate the centenary of the end of the First World War. With Karolina Podolak, soprano; Jeremy Ludwig, baritone; Adnan Srajeldin, muezzin; Novi Singers Toronto; and Toronto Sinfonietta. Matthew Jaskiewicz, Music Director. Featuring *The Armed Man: A Mass for Peace* by Karl Jenkins and *Requiem* by Gabriel Fauré. Metropolitan United Church, 56 Queen St. East, Toronto. \$30 (at the door); \$25 (advance); \$15 (students); free (12 and under). 416-960-5551 / www.oakhamchoir.ca / choir@ryerson.ca. **Saturday, April 28, 2018, 7:30 p.m.**

Amadeus Choir, "I Saw Eternity" Lydia Adams, Conductor; Naomi Barron, Cello; Shawn Grenke. Conductor and Piano. Choral works by contemporary composers inspired by the beauty of nature and the idea of eternity. Eglinton St. George's United Church, [35 Lytton Blvd., Toronto](http://35LyttonBlvd.com). For more information, [416-446-0188](tel:416-446-0188) or www.amadeuschoir.com **Sunday, April 29, 2018, 4:00 pm.**

The Annex Singers, "North by Northeast". Maria Case, Artistic Director. A luminous evening of contemporary choral music by Scandinavian & Baltic composers. Grace Church on-the-Hill, [300 Lonsdale Ave., Toronto](http://300LonsdaleAve.Toronto). For more information visit annexsingers.com. **Saturday, May 5, 2018 7:30 pm.**

Northumberland Orchestra and Choir, John Kraus, Music Director. "Darkness into Light" Lauridsen, Lux Aeterna, Grieg, Peer Gynt Suite; Willan, "Through Darkness into Light"; Stravinsky, excerpts, "The Firebird Suite"; Hovhanes, "Prayer of St Gregory", Brahms, "Nänie". Trinity United Church, 284 Division St., Cobourg. www.northumberlandmusic.ca. **Saturday, May 5, 2018, 7:30 pm.**

Singing Out, a tribute to love, some selections performed with choreography. Jody Malone, Artistic Director. The Glenn Gould Studio, [250 Front St. West, Toronto](http://250FrontSt.West.Toronto). For more information visit singingout.com. **Saturday, May 26, 2018, 3 & 7:30 pm.**

North York Concert Orchestra, conducted by Rafael Luz. Jonathan Crowe, violin. Bizet "L'Arlesienne"; Beethoven, Violin Concerto. Tickets \$25/20/10 at nyco.on.ca or at the door. Yorkminster Citadel (Yonge and 401. **Saturday June 2, 2018, 8 pm. Pre-concert chat, 7:30 pm.**

Toronto Chamber Choir, guest directed by Elizabeth Anderson. Special concert in collaboration with the China Court Trio (Wen Zhao, director). The Memory Palace of Matteo **Ricci** is the return of our dramatic multi-media Kaffeemusik about Ricci (1552-1610), the brilliant and tenacious Italian Jesuit who mastered Mandarin Chinese using ancient 'Memory Palace' techniques and who ultimately became the architect of modern Chinese-Western relations. Church of the Redeemer, [162 Bloor Street West](http://162BloorStreetWest), at Avenue Road. For more information, see torontochamberchoir.ca. **Sunday, June 3, 2018, 3 pm.**

ADVERTISING RATES

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AGM ANNOUNCEMENT

The Annual General Meeting for CAMMAC TORONTO REGION is scheduled for our March Reading, which this year will occur March 25th. 2018. Please hold this date and show your support for your local CAMMAC by being present at this important meeting, where decisions will be made for the following year and for the future. This is YOUR opportunity to make your voice heard and be involved. See notice in this Newsletter.

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