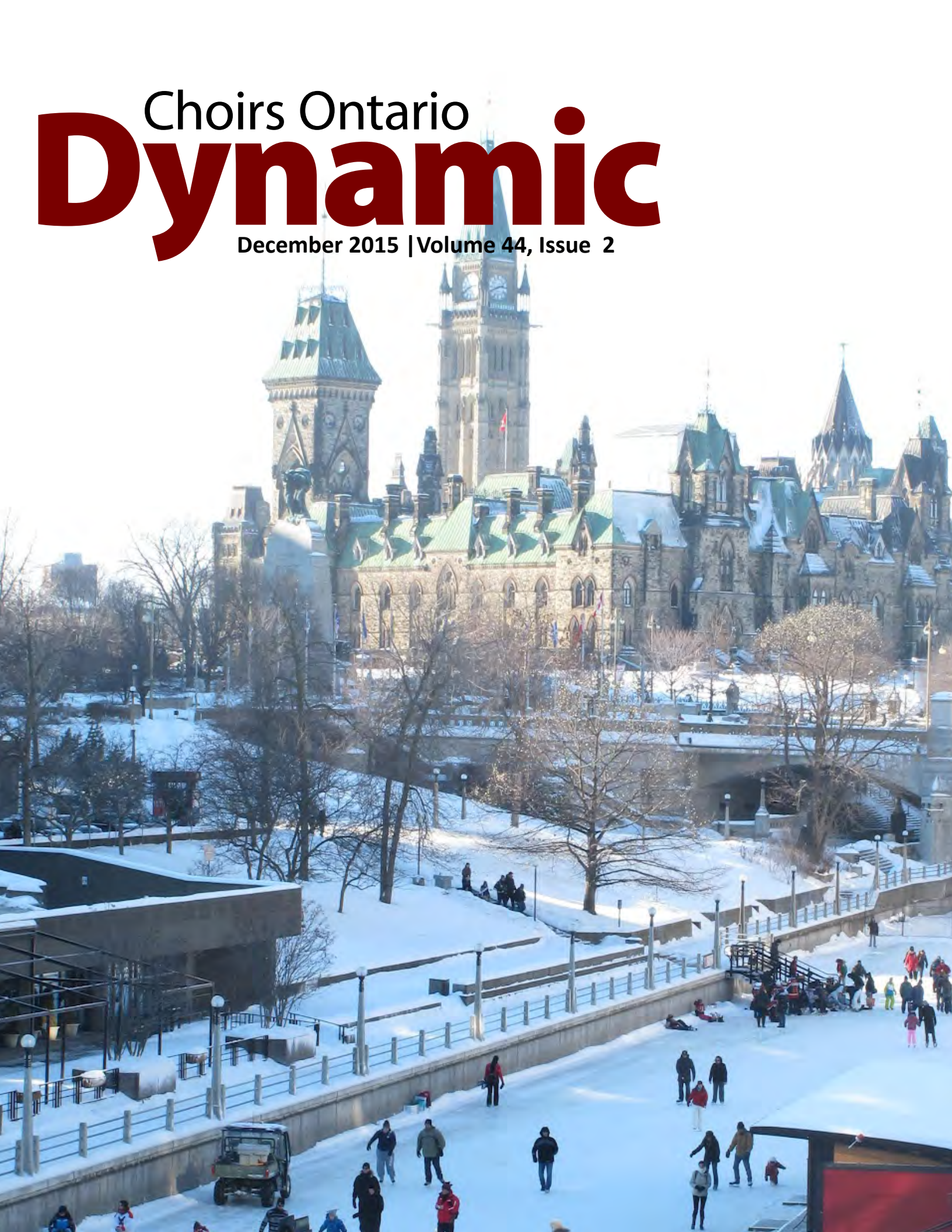


Choirs Ontario **Dynamic**

December 2015 | Volume 44, Issue 2



CHOIRS ONTARIO

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Profiles



Ontario Youth Choir August 2016

Composer's Pen



News From The Net ...

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From the Editor



Linda Cooke is a professional graphic designer with certification from the International Academy of Design. For many years she has done free lance design work, and she acted as Graphic Design and Publicity Chair for the Mississauga Choral Society for six years. Throughout her career as a Coronary Care and ICU registered nurse, she pursued her love of music and art, becoming a professionally trained vocalist and an accomplished watercolour artist. She served as soloist in a prominent church choir for many years, and has participated in concert choirs for most of her adult life. She has joined the Board of Choirs Ontario as Media & Communications Chair.

As the Christmas season approaches, I want to wish everyone the joys of the season and all life's blessings in the New Year.

Christmastide can be seen in many ways -- a time of festivity, joy, sharing, generosity, and reunion with loved ones -- a season of peace, the promise of new beginnings, and the celebration of hope through shared music-making.

In the last six weeks, many choirs have submitted articles and concert listings about special anniversaries, festivals, and benefits for local charities that will be celebrated in Christmas performances across the province. Some choirs feature children, youth, and adults raising their voices as one to welcome the season; other groups showcase young emerging artists, and the stirring harmonies of Handel's *Messiah* will tell the Christmas story in countless churches and concert halls.

One of the most meaningful symbols of the season is the dove bearing the olive branch of peace. As we raise our voices in song to celebrate life and hope, let's sing of harmony among all people and peace between nations. Let the message, 'Peace on Earth' ring out as a hope and promise in these troubled times.

And finally, for me, the real message of Christmas is "Let there be peace on earth, and let it begin with me."

Linda



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President's Message



Matthew Otto is a passionate and innovative conductor, adjudicator and pedagogue, establishing himself as a leading voice in the Canadian choral scene. Twice-recipient of the Elmer Iseler Fellowship in Choral Conducting, and finalist in both the Leslie Bell Prize for Choral Conducting and Sir Ernest MacMillan Foundation Fellowship Award, Matthew holds a Bachelor of Music and a Master of Music in Conducting from the University of Toronto. Matthew is founder/conductor of Incontra Vocal Ensemble, a professional level choir based in Toronto, serves as Choir Director & Organist at Christ Church Deer Park and conducts the award-winning Toronto Children's Chorus. He has served as Associate Conductor of Toronto Mendelssohn Choir, and has led a number of church and community choirs. His current research focuses on cultural identity as seen in the choral music of Canada in the twentieth and twenty-first centuries.

As the holiday season approaches, many of us are diligently preparing for festive concerts. The season provides a unique opportunity to celebrate our own traditions, visit family and friends, and count the many blessings that have been afforded us. Choral music is particularly poignant during this time of year. For some, it provides a chance to reflect on the wonderment and amazement we once experienced as children; for others, it gives a sense of belonging and purpose, a light in the darkness of winter. In either case, this gift we share is an expression of celebration, humanity, and the divine.

At Choirs Ontario, the holiday season is an opportunity to extend our gratitude. Through your participation in our programs, your generous donations, and your membership, you make our diverse projects possible. Thank you for supporting our choral federation through another year of exciting initiatives!

Throughout 2015, we continued to foster a vibrant and inclusive choral community by providing resources, creating opportunities, and engaging Ontario's diverse population in the transformative power of choral music. Once again we were able to present our annual programs: SingOntario, Choirs Ontario On-the-Road, Choral Management Workshop, and the Ontario Youth Choir. These programs bring together choristers from across the province, allowing us to provide services to more than 260 choirs and over 12,000 choristers whilst investing in the next generation of choral enthusiasts.

As we look to our 45th year, Choirs Ontario needs your continued support, critical in helping us increase our outreach to Ontario's choral community. We count on your help to raise the quality and profile of choral music, strengthen the capacity of choirs and choristers to achieve their full potential, and engage more Ontarians in choral singing. Choral music enriches our lives, and our ability to strengthen Ontario's choral community depends on choral music-lovers like you.

On behalf of the Choirs Ontario Board of Directors, I wish you a joyous Holiday season. Wherever you may sing, remember that you are connected to thousands of others across this province and millions worldwide. Let our song be of joy and hope!

Chorally Yours,
Matthew Otto, President

Please go to the next page and consider making a donation to Choirs Ontario. Thank you for your continuing support!

CHOIRS ONTARIO

Support Choirs Ontario

Donate to Choirs Ontario and Support Choral Singing in Ontario

At Choirs Ontario we believe that choral singing is vital to our lives, builds strong communities and enriches our society. We foster a vibrant and inclusive choral community by providing resources, creating opportunities and engaging Ontario's diverse population in the transformative power of choral music. Your gift helps us to support and promote choirs, choristers, conductors, composers, educators and choral administrators with training, advocacy and communications that raise the profile and quality of choral music across the province.

We rely on support from many sources, but the core of our support comes from our loyal and committed individual donors. Donations like yours make it possible for us to make our vision a reality.

To donate online, please visit: www.choirsonario.org/supportus.html or e-transfer info@choirsonario.org

If you wish, print the form below and mail it with your donation to:

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☐ I was an OYC chorister in the year(s) _____

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CHOIRS ONTARIO

This Issue of *Dynamic*

This issue of *Dynamic* can be read online by clicking the link on the Choirs Ontario home page (please go to www.choirontario.org). If you find that any of the hyperlinks in this issue are inactive, please download the document and open it with Adobe Reader, which is a free program: [Click here to download Adobe Reader](#).

This issue is filled with submissions from choirs, updates on Choirs Ontario events, and lots of other choral news. Be sure to read the second in a series of articles by St  phane Potvin, 'What Happened to Vocal Training?' Our new feature, 'News from the Net' keeps you in touch with relevant information for singers, conductors, and administrators. In 'The Composer's Pen,' Margaret Quartel discusses how features of Canadian landscapes have influenced her compositions.

To navigate this issue, be sure to use the **HOME** button at the bottom of each page – it will take you back to the table of contents where you can select another article to read.

Please share this issue with other members of your organization, and/or direct them to the *Dynamic* link on the Choirs Ontario home page.



36th Annual National Conductors' Symposium

JANUARY 18–23, 2016 VANCOUVER, BC

An intensive workshop with Master Conductor Jon Washburn and Canada's premiere choral ensemble, the Vancouver Chamber Choir.

The Vancouver Chamber Choir's 36th Annual National Conductors' Symposium is an opportunity to take part in master-classes as a conductor or observer. Learn choral techniques, conducting gesture, score interpretation and more. Each conductor will conduct before an audience, as part of the Choir's regular concert season.

For information and an application form:

info@vancouverchamberchoir.com

www.vancouverchamberchoir.com

Application deadline: November 6, 2015

ADVERTISE IN *DYNAMIC*!

Our popular choral newsletter, *Dynamic*, is now available on the Choirs Ontario website, reaching readers in the furthest corners of our province, as well as across Canada.

Dynamic offers advertising opportunities to all our members and to the wider community. If you would like to purchase an ad spot, [click here](#) for pricing information and contact us at editor@choirontario.org. We are pleased to offer a 15% discount for ads that run in four issues of *Dynamic* per year.

CHOIRS
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Connect chorally. Make life sing!

Call for submissions to *Dynamic*

Having your group featured in *Dynamic* gives you an exciting opportunity to promote your choir and raise awareness about your activities. Remember - only members of Choirs Ontario can be featured in our publication!

For membership information, visit www.choirsontario.org/becomeamember.html

Our next issue of *Dynamic* will be published in February, and we'd love to share your news and photos.

Send your stories and photos to editor@choirsontario.org by January 18, 2016.

GUIDELINES FOR SUBMISSIONS are found below.

GUIDELINES FOR SUBMISSION

TEXT: Text should be no longer than 350 words and be based on current or recent news about your choir (activities, milestones, tours, recordings, etc.). Your submission should include the author's name, his/her brief bio (up to 25 words), and a headshot.

We reserve the right to edit material for length, grammar, timeliness, and appropriateness. As well, depending on space, not all submitted photos may be used.

Please do not include upcoming concert promotion in your write-up. Details about your group's concerts and events should be sent to info@choirsontario.org and will appear under 'Concert Listings' in *Dynamic* and on our website.

PHOTOS: All photos (including author head shot) should be in colour, 300 dpi, measure at least 5 x 6" and be in jpeg or psd file format. Send all photos separately, **never embedded in a Word document.**

Please insure that you have obtained consent from choir members and/or instrumentalists before submitting your photos.

GRAPHICS: Submit graphics (e.g., logo, banners, etc.) in one of the following formats: Illustrator file (AI), high-resolution PDF, or EPS. Send all graphics separately, **never embedded in a Word document.**

HOW TO SUBMIT: Send your text, photos, and/or graphics to editor@choirsontario.org no later than January 18, 2016. The distribution of *Dynamic* is scheduled for mid February, 2016

We look forward to receiving your submissions and sharing your stories with our readers. Feel free to email me if you have any questions.

If you no longer wish to receive emails from Choirs Ontario, please reply to this message with "Unsubscribe" in the subject line. Thank you.

Ontario Youth Choir

Ontario Youth Choir

August 12 - 21, 2016 | University of Toronto

Robert Cooper
Conductor

Application deadline February 19, 2016

Application form available soon



Robert Cooper OYC 2016 Conductor

One of Canada's foremost choral musicians, **Robert Cooper** is Artistic Director of the Orpheus Choir of Toronto, Chorus Niagara, the Opera in Concert Chorus, and the newly created Ontario Male Chorus. He has taught at the University of Toronto's Faculty of Music, and has had the honour of conducting the National Youth Choir of Canada, the Ontario Youth Choir (1979, 2007), and a Celebration of Canadian Choral Music at Carnegie Hall. As a superb choral trainer and conductor, Mr. Cooper has provided strong artistic mentoring to singing youth in the Toronto Mendelssohn Youth Choir, as well as the Orpheus Choir Sidgwick Scholars Program, influencing over 2,000 young adult singers.

For more information: <http://goo.gl/nqh6W2>

Keeping you in touch with relevant info for singers, conductors, and administrators.

Temperatures are dropping, the air is dry and brisk; it's officially winter! Here are 10 cold weather tips for singers:

<http://goo.gl/QAULVE>

Brush up on your sight-singing skills with these suggestions from Chorus America:

<http://goo.gl/4ZwUzR>

What is it about singing in harmony with other humans that changes the way we feel and think? Read about one young woman's experience:

<http://goo.gl/anQ9nH>

Is your choir facing the challenge of audience development? Read more here:

<http://goo.gl/q4Phx5>

Creative programming can attract and engage audiences:

<http://goo.gl/XaLZkC>

Interested in a conducting career? Here are some tips from Maestro Esa-Pekka Salonen:

<http://goo.gl/bEBg82>

Other tips for would-be conductors:

<http://goo.gl/IHH5uS>

Fundraising Ideas for a Community Choral Group:

<http://goo.gl/KAwGEW>

More fundraising tips for choirs:

<http://goo.gl/iPFRHy>

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inspirés d'idées, unissons nos voix

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Singers take



Breathe in, Breathe out. That's it!

Stéphane Potvin



This is the second in a series of articles in which I will debunk a few myths about singing and discuss healthy and safe ways to develop the voice -- specifically in a choral setting. This article addresses the notion that 'singing is all about breathing.'

Over the years I have heard numerous theories about singing, many of which actually focus on the wrong aspects of voice production. One of these theories is that breath control is the basis and secret of a great voice. Some teachers and conductors spend a lot of time on a variety of breathing exercises. Many of these exercises involve short muscle contractions, ranging from panting to the common 'tss, tss, tss, tssss.' I even heard a teacher telling her students that the purpose of this latter exercise was to ensure that the air was flowing. Obviously, if the air was not flowing, you would pass out, or worse! If breath control truly was the secret to a great voice, every wind player and athlete could sing like Pavarotti.

It is true that breathing is an integral part of singing, but it is not the main aspect of sound production -- air simply gets the vocal cords to vibrate. Breath support is like a pipe organ: the wind pressure remains constant,

and the sound is produced when a key is pressed and the air gets a pipe to 'speak.' The blower does not start and stop for every note played. Singing running notes from the diaphragm equates to the blower starting and stopping for every note -- it makes the notes heavy and unreliable and uses the breathing muscles in a way they were not meant to be used.

Instead, the singer should take a breath, starting at the abdomen, fill the lungs (but without raising the shoulders), and let the air out at a pace according to the vocal needs, keeping a constant airflow. Note attacks, releases, and fast running notes all happen in the throat, not in the diaphragm. For precise, accurate, and efficient running notes, you must keep the air flow constant and articulate each note from the vocal cords. To develop this agility, you should work on runs slowly and speed up the process over time until you can sing each note clearly and easily.

Building breathing capacity and breath control requires an integrated approach. The idea of separating breath from voice makes no sense. Athletes do not work on their breathing just before a marathon. They increase their physical strength, lung capacity, and breath control gradually, by running a little longer distance every day.

From our knowledge of muscle building, we know that short, quick movements produce little change, compared to slow and controlled movements. The same applies to the voice: to develop vocal strength, breathing capacity, and breath control, you should sing long tones, increasing the length of the held notes over time. As well, sing slow scales (preferably descending), and then longer phrases during vocal training. As the voice is developed, less air is needed to produce a healthy sound.

Stop wasting time on useless breathing exercises and focus instead on producing a nice, healthy tone. Breathing is really easy: breathe in, breathe out. It really is that simple.

Stéphane Potvin, (M. Mus., B. Ed., B. Mus.) is an accomplished, creative conductor recognized for his impeccable technique, highly efficient rehearsals, and his profound and inspirational approach to music making. With more than 25 years of experience, he is equally at ease leading choirs and orchestras. A respected composer, arranger, and clinician, he also has a wealth of experience in education and adjudication.

In recent years Maestro Potvin has served as resident conductor of Orchestra London and the Thunder Bay Symphony Orchestra, where he also filled the role of Artistic Administrator. As a well established choral conductor; he has led the Niagara Children's Chorus, the Canadian Orpheus Male Choir, the Brott Music Festival Choir, and worked with the McGill Chamber Singers.

Maestro Potvin is the Founder and Artistic Director of Musikay, a group of professional instrumentalists and singers dedicated to the performance of classical music in the Oakville area. Mr. Potvin is an excellent, fully bilingual communicator who engages audiences of all ages in French or in English. www.voicebuilder.ca

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Sara Brooks at incantoblog@gmail.com

APPLICATION DEADLINE: January 15, 2016



Profiles

Joanna Estelle: Composer, Lyricist, and Arranger

Joanna Estelle is a Canadian composer, lyricist, and arranger whose works for solo voice, vocal ensembles, and piano have won critical acclaim in Canada, England, and Spain.

Her mission statement as a composer is, “Quality music uplifts mankind.” She goes on to say, “All my musical activities support this goal. I’m also committed to helping other women find their unique musical voice and realize their creative potential.”

Despite an early interest in and talent for music, Joanna’s strict family background and limited resources prevented her from pursuing a degree in music. During her successful career as a corporate accountant for the Federal Government, Joanna pursued her passion for music with part-time studies at the University of Ottawa, earning a Bachelor of Arts degree in 2009. At this point, Joanna decided to leave the public service, and completed her Masters of Music degree from York University in 2011.

Even while working full time, Joanna continued composing, and her international reputation grew as a result of several performances of her compositions. In 2004, her choral piece, *Canada Forever Free*, was premiered at the National Arts Centre by the Unisong Massed Choir, as part of the Canada Day festivities in Ottawa. Joanna commented, “Sitting in the audience of the NAC, listening to 400 children and youth singing my love for and gratitude to Canada, was a thrill that I’ll never forget.”

That same summer, her composition, *Faraway Star*, was performed several times on the Peace Tower Carillon; this work had previously been performed at the 2001 International Carillon Festival in Barcelona, Spain.

In 2009, Joanna was featured in Choirs Ontario’s *Dynamic* for her *Song for Abwoon*, an a cappella SATB piece in English and Aramaic, dedicated to the Creator of the Universe. It was inspired by the Aramaic Lord’s Prayer, as interpreted by Dr. Neill Douglas-Klotz in *Prayers of the Cosmos*.



When asked what has influenced her music, Joanna noted that she has always looked for life's deeper meanings, a quest that led her to explore different religions and spiritual traditions, where she found many common elements, particularly in the role that music plays in raising human consciousness.

She believes that we are poised on the cusp of a deeper understanding of how the spiritual, physical, creative, and scientific worlds are interwoven, a theme that will be reflected in her upcoming CD release by PARMA Recordings in 2017. The CD will contain a wide selection of her music, including art songs in English, French, and Ukrainian, and three larger choral works: *Song for Abwoon*, *The Water Canticle*, and *La chanson de ton Coeur*.



Joanna's other choral works include

The Water Canticle, an inspirational a cappella work premiered by the Ottawa Chamber Ensemble;

Child of the Manger, an ethereal and moving piece, which, according to the Ottawa Citizen, is a 'contemplative and exquisitely beautiful piece that should be a regular part of the Christmas repertoire.'

La chanson de ton Coeur, an a cappella song in French, premiered by the Unisong Massed Choir on Canada Day, 2009;

I Am My Home, an anthem in English and French;

Oda do Kanady, a patriotic song in Ukrainian.

Visit Joanna Estelle's website at www.joannaestelle.com

Photo taken after a performance of Joanna Estelle's composition, *The Water Canticle*, which she dedicated to Margaret Trudeau Kemper



Robert Richardson: Founder & Director of Cantabile Chorale, York Region



It was 1970 and **Robert Richardson** (Bob) had just graduated from Wilfrid Laurier University, with dreams of creating a Bach choir. He felt that a Bach-only repertoire wouldn't appeal to most audiences, so he broadened the type of repertoire his choir would perform and invited all his friends to join. Bob formed the Cantabile Chorale of York Region in 1973, and has been its musical director and major driving force ever since.

The Cantabile Chorale grew into a 40-voice auditioned choir, with members from the Thornhill - Richmond Hill area, and a repertoire ranging from sacred to secular -- from Bach to Broadway. Their regular concerts often featured guest soloists and musicians. They also participated in local choral events, performed with other musical ensembles, both as guests and hosts, and were active in fundraising for local charities.

Over their 42-year history, the Chorale toured in Holland, England, the Maritime Provinces, and Western Canada, and produced three studio-style recordings as well as many CDs from live concert recordings.

An article in the July, 2015 issue of *The Liberal*, the Richmond Hill community online newspaper, reported that the Cantabile Chorale would be presenting its final concert in December 2015 (<http://goo.gl/ketFaS>).

In the article, Bob Richardson noted that he and his accompanist wife, Lona, felt that it was time to retire and have some time for themselves. He explained that the Cantabile Chorale had become a seniors' choir, and that it was difficult to recruit younger singers because they were busy with careers and family responsibilities. Both Bob and Lona will miss aspects of the choir -- for

Bob, it's the camaraderie, and for Lona the sense of family that existed among choir members.

Bob has an impressive musical background. He earned a bachelor's degree from Wilfrid Laurier University and a degree in choral conducting from Trinity College. He is a past board member of Choirs Ontario and The Markham Theatre for Performing Arts and is the former music director of Markham's Swan Lake Singers.

While working for the York Region District School Board as a teacher / music consultant, Bob created the *Music Alive* festivals. He has also served as a clinician at the Oxford Church Music summer singing courses in Oxford, England.

Bob humourously relates that he was very involved in Choirs in Contact, an annual three-day festival of choral concerts and workshops, 1971-90, where he was known as one of the "Oral Roberts" -- the others being Robert Henderson, Robert Cooper, Robert Solem, and Robert Hall!

Composer's Pen

Sarah Quartel: A Distinctly Canadian Voice!

Marjorie Sim



Images of the beauty and harshness of Canadian winters are known worldwide, as are the many works of Canadian author, Lucy Maud Montgomery, who vividly described a winter day in Canada.

Sarah Quartel, a Canadian composer from the Gananoque area whose compositions are performed around the world, has combined winter images of snow, cold, and wintry beauty with the texts of L.M. Montgomery to create *A Winter Day* -- a new work commissioned by the Kingston Chamber Choir and artistic director, Gordon Sinclair, for their February 2016 concert, *Made in Canada*.

The concert will feature the world premiere of *A Winter Day*, a 16-minute, five-movement song cycle for SATB choir, cello, and piano, funded by the Kingston Arts Council. Sarah notes that the work "chronicles a winter day, and through text and musical elements, each movement depicts a different time of day." The movements are: *Timid Star*, *A Winter Dawn*, *Into Morning*, *A Winter Day*, and *Snow Toward Evening*.

Sarah selected lines from a stanza of Montgomery's *A Winter Day* to use in her composition. "I went to P.E.I for the first time this summer and found myself imagining what it would look like in winter! I searched through L.M. Montgomery works, looking for her descriptions of the Island in winter and found those texts," said Sarah, who also used texts from two American poets, Sara Teasdale and Melville Cane.

"I looked specifically for poetry with a lot of nature images and descriptive passages that would help create distinct moods and images -- especially poetry detailing different times of a snowy winter day," she said.

*A glistening splendor crowns the woods
And bosky, whistling solitudes;
In hemlock glen and reedy mere
The tang of frost is sharp and clear.*

-from *A Winter Day*, by Lucy Maud Montgomery

"Throughout the work, the text and musical elements depict snowy, cold, wintry scenes that will be familiar to many Canadians," explained Sarah, who, along with Gordon, decided upon a winter-in-Canada theme for the commissioned work. The cello part was included as a result of an ongoing relationship between the KCC and Kingston cellist Jeff Hamacher, who will perform at the premiere.

34

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lif-ted and flew, drif-ted and blew,

36

mf cresc. poco a poco

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drif - ted and blew

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mf cresc. poco a poco
flew, drif - ted and blew, lif - ted and

mf cresc. poco a poco
lif-ted and flew drif-ted and blew

38

flew, drif-ted and blew, lif-ted and

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flew, drif - ted and blew, lif - ted and

lif-ted and flew, drif-ted and blew and



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"I've found that no matter where I travel, many Canadians feel a deep connection to the landscape and changing seasons in their region and even relate their identity to the characteristics of the land, sea, or sky around them. I, too, am highly influenced by the natural world around me, and I used aspects of these experiences to directly inform the musical elements in this composition." Sarah added that she is also inspired by her community, family, and personal experiences.

Sarah has composed 59 choral works, 13 of which are published with Oxford University Press. Her career has been influenced by "the incredible diversity in the geography of the country." She grew up in London, Ontario, has driven across Canada twice, and has lived in Victoria, B.C.

Sarah described *Algonquin Reverie*, commissioned by the Hamilton Children's Choir in 2014, as "an atmospheric work influenced by both the geographical aspects and social history surrounding Ontario's Algonquin Park." Similarly, *Sanctum: A Requiem on Vancouver Island*, composed for Ensemble Laude in 2014, celebrates the landscape of Vancouver Island as a source of healing -- in Sarah's words, "with each movement musically depicting a natural aspect of the island such as the grandeur of the mountains or the tumult of the sea."

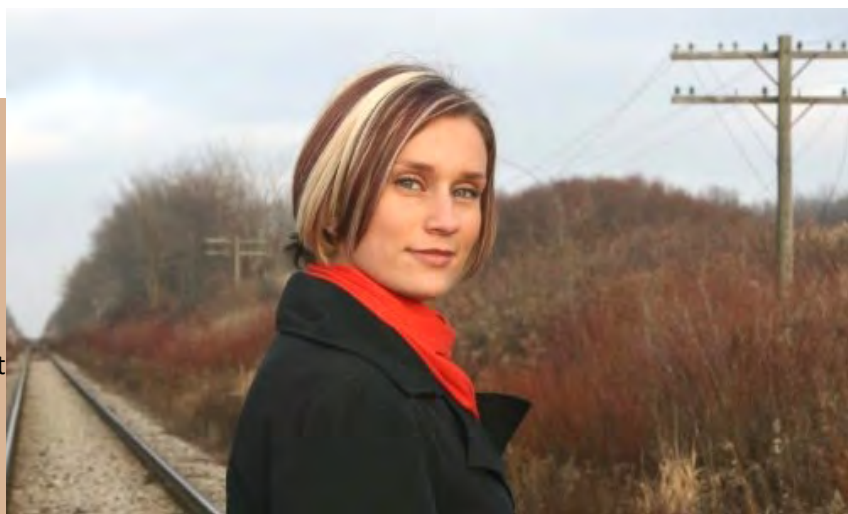
"Because, like many Canadians, I feel such a strong bond to the landscape around me, my music has facilitated the growth of tremendous relationships with choirs across the country who see their landscapes, homes or even themselves in my music."

Sarah Quartel, is a composer, conductor and Occasional Teacher with Upper Canada District School Board. She composes for choirs of all ages and enjoys working directly with conductors and choristers to create a work that fits their spirit and voice

Her works are performed throughout the world, and her curriculum documents are used to connect the excitement of choral festivals with meaningful classroom learning. She's also a regular clinician at various music education and choral events in Canada and internationally.

Compositions published by Oxford University Press include *Snow Angel*, a choral work in five movements with narrative between movements, which is regularly performed across Canada and the United States and has also been performed in England, Australia, South Korea, and The Netherlands. This work was featured at the 10th World Symposium on Choral Music in Seoul, South Korea, and the 2014 Chorus America Conference. It was also broadcast by CBC Radio in 2011 as part of a nationwide Christmas Eve celebration. Listen to a recording at: <https://goo.gl/8qjUU8>

In 2015 her ACDA-commissioned work, *Wide Open Spaces*, was premiered under the baton of Bob Chilcott at the American Choral Directors Association National Conference in Salt Lake City. Other compositions featured on her website are *Alice*, described as "a humorous romp inspired by Lewis Carroll's classic," and *Shades of Home*, a 22-minute jazz suite in six movements. For more information about Sarah Quartel, visit: www.sarahquartel.com



Marjorie Sim is a communications, media relations and development consultant who provides services to the Kingston Chamber Choir.

Cantabile Choirs of Kingston Celebrates Two Decades of Memorable Music-Making



Since 1996, the Cantabile Choirs of Kingston, under the artistic leadership of Dr. Mark Sirett, have thrilled audiences with performances of a diverse range of choral music from Canada and around the world. In 2015-16, they celebrate 20 seasons of the very best in choral music. The theme of Cantabile's anniversary year, 'Mists of Time,' marks two decades of splendid musical memories for choristers, parents, volunteers, and audiences. This year-long festival of cherished memories past and newly forged, is delivered with Cantabile's hallmark blend of innovative programming and musical excellence.

In celebration of its 20th anniversary, Cantabile is pleased to announce 'The Cantabile Choirs of Kingston 20th Anniversary Choral Competition for Young Canadian Composers.' Applicants must be Canadian and no older than 30 years of age. Entries should be 3-5 minutes long, and must be written for SATB choir with piano accompaniment. Text must be a poem by a Canadian author in either French or English or both. Three prizes of \$1,000, \$750, and \$500 will be awarded. To read more about the competition's terms, conditions, and application deadline, please visit: <http://goo.gl/LYMD2Q>



The Cantabile Choirs are famous in Kingston and beyond for joyful concerts with non-traditional staging, diverse repertoire, and skillful, enthusiastic singing. Cantabile's choral season consists of five themed concerts, which often include invited guests of national and international acclaim.

From the beginning, Cantabile has provided musical education for choristers and audiences through this high standard of performance and quality choral literature. Cantabile also frequently invites professional and amateur



ensembles from Ontario and elsewhere to enhance the choral experience for both choristers and audience.

Over the years, Cantabile has grown to include seven choirs and 300 voices, performing music that engages and entertains. There are five choirs for children and youth, and two adult choirs. The singers benefit from the specialized training available from mastering repertoire chosen to enhance their physical and emotional stages of development. Audiences benefit from the opportunity to enjoy the distinct sounds and styles of each group of singers. For more information, visit:

<http://cantabilechoirs.ca/choirs/>

Cantabile Choirs of Kingston have gained a reputation locally, nationally, and internationally for their unique programming, as well as winning a number of distinctions at the local, provincial, and national levels. The choirs have had the opportunity to work with renowned musicians, conductors, and composers through their Artist-in-Residence program, and to date they have released seven CD's.

Cantabile was one of Canada's first choral organizations to offer an apprentice program, providing post-secondary music students with a unique learning opportunity under the guidance of Dr. Sirett. Many of these students have since pursued graduate studies in conducting at the University of Western Ontario, McGill, University of Toronto, and Westminster Choir College.

Mark Sirett, Cantabile's Founding and current Artistic Director, is a native of Kingston and graduate of Queen's University. He holds both masters and doctoral degrees in choral conducting and pedagogy from the University of Iowa and has taught at the University of Alberta, the University of Western Ontario, and Queen's University

Dr. Sirett has won two international awards in conducting: the Jury Prize for Imaginative Programming and Artistry at the 2002 Cork International Choral Festival, and Outstanding Conductor Award at the 2004 Young Prague Festival. In 2009 he was the recipient of the Presidents Leadership Award, presented by Choirs Ontario for his contribution to choral arts in the province.

Dr. Sirett is also an award-winning composer whose works are frequently performed by some of Canada's leading ensembles. Commissions have included works for the National Youth Choir of Canada, the Amabile Youth Singers, Ottawa Regional Youth Choir, Elora Festival Singers, University of Iowa, and the Toronto Mendelssohn Choir.



Please visit Cantabile at: <http://cantabilechoirs.ca/>
and on Facebook at: www.facebook.com/CantabileSings

Kaleid Music Festival, March 2 & 3, 2016

Caroline Bloss

Kaleid Festival 2016: A kaleidoscope of voices.

The Kaleid Festival enriches, energizes, and inspires choral artists of all ages and levels of experience. It celebrates community and choral art through workshops and performances in a non-competitive festival environment.

Kaleid 2016 gives choristers and educators from the Waterloo Region and beyond the unique opportunity to come together to sing in workshops facilitated by Founder and Artistic Director, **Jennifer Moir**, along with guest artists and honorary patron, Rajaton (Finland: www.rajaton.net). Each day culminates in an evening concert open to the public, in which participants perform in a mass choir with acclaimed artists-in-residence.

Kaleid began in June, 2005, as an initiative of the Woodstock Fanshawe Singers' Artistic Director, Jennifer Moir. From 2005 through 2014, Kaleid has hosted more than 100 choirs, individual singers, and highly acclaimed guest artists, including Rajaton (Finland), the Black Umfolosi 5 (Zimbabwe), Cadence (Canada), FreePlay Duo (Canada), and renowned youth choirs Baobab Youth Performers (Ottawa), Hamilton Children's Choir, Kokopelli (Edmonton), and Corazon (Nelson, BC). Through this festival and regular programming, Jennifer has commissioned over 60 new works by Canadian composers. For more about Jennifer, visit: <http://goo.gl/oq4dkN>

Having left her post after ten seasons with the WoodStock

Fanshawe Singers, Jennifer Moir is delighted to be partnering with Lyrical Lines Educational Network and Cameron Heights Collegiate Music Department to bring Kaleid 2016 to the Waterloo Region. Lyrical Lines is a non-profit, charitable organization that builds community through the support and facilitation of accessible musical experiences in the Waterloo Region.



Where, when, & how to participate in Kaleid 2016:

The Festival will be held at St Peter's Lutheran Church, 49 Queen Street North, Kitchener, ON N2H 2G9, on March 2nd & 3rd, 2016.

To participate as a singer, register at: www.kaleidchoralfestival.com

Tickets for the concerts (\$25) will be available through the website and at the door.



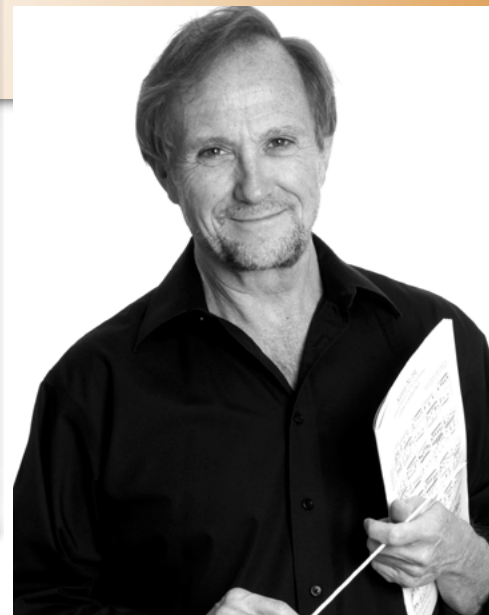
Caroline Bloss has been singing since the age of three and has been a member of numerous music ensembles including the Canadian Children's Opera Chorus and Toronto Youth Musical Theatre Company. Caroline graduated in 2014 with a Bachelor of Music Degree from Western University. She recently completed post-graduate studies at The Complete

Vocal Institute in Copenhagen, Denmark where she studied an up-and-coming technique that gave her the tools to sing and teach in all genres of music, from Rock to Classical. She is thrilled to be part of the Kaleid team once again.

Bach, Bastian & Beyond:

A Cultural Fusion of Film and Music

Sarah Bijons



What would happen if Bach visited the Toronto choral community in 2016? This is a question being answered by the Orpheus Choir of Toronto, in their journey of innovative programming under the artistic direction of **Robert Cooper**.

Bach worked in a Lutheran town where the tallest building was the church where his compositions were performed. Imagine his amazement if he could visit Toronto, with its cosmopolitan streets, soaring skyscrapers, and dynamic multi-cultural approach to life! Bach would also be astonished to hear how conductor Robert Cooper plans to perform the majestic *Mass in B Minor* with German filmmaker **Bastian Clevé's** dramatic *Sounds of Eternity*.

If Bastian, Bob, and Bach met at the Arts and Letters Club of Toronto for an evening chat, here's how the conversation might flow.

BASTIAN: For me, personally, the *Mass in B Minor* is an incredibly inspiring, reflective, euphoric, and jubilant experience, almost as if, far from a single person's destiny, a door opens into heaven.

BACH: Yes, it's meant to be a door to the divine....this is sacred art! This is my *opus ultimum* and *opus summum* -- the musical record of my life's work, which has taken me 15 years to write. This is the only *Missa tota* I've ever written, so I've given great consideration to the voice -- not only in the variety of styles, range of sonorities, and compositional devices, but also the level of technical polish. This is my artistic creed for posterity!

BOB: I've always been intrigued by your use of numerology, Bach. You're such an innovator and adventurer, someone who exploits all the major technical forms of the high baroque. Did I ever tell you that years ago I sang this work under Robert Shaw, and I studied the piece in detail with Helmuth Rilling? Core choral repertoire like the *Mass in B Minor* is a necessary artistic challenge for the 60+ singers of the Orpheus Choir of Toronto. I really admire the structural cohesion of the *Mass*, as well as its theatrical and dramatic intentions, since I was an actor in my early years, long before I worked for CBC Radio or as a choral conductor.

In the past, Orpheus has presented choral music with slide shows, short movies, interpretive lighting, and even provided the vocal soundtrack to classic silent films. I want audiences to experience the cultural fusion of film and music, and I think Bastian's film, *The Sound of Eternity*, is a great fit! It will allow the audiences to listen with their eyes and ears. I've also decided we'll perform the mass in *concerto ripieno* style; no one in Toronto has performed it this way.

BASTIAN: After devoting 25 years to bring my life's passion to the screen -- a multimedia version of the *Mass in B Minor* -- I know the Canadian premier with Orpheus will be stellar. I've created a lush visual interpretation of your masterpiece, Bach. It mirrors the 27 movements with 27 short filmic episodes, ranging from alpine mountains to glaciers to peaceful valleys and pulsating metropolitan cities. It creates a powerful choral meditation on the circle life.

BACH: Bob, you were certainly right! 'Expect something different' with the Orpheus choir of Toronto!

For more information about the March 2016 premiere of *Sound of Eternity: Bach Mass in B Minor*, please visit: www.orpheuschoirtoronto.com

Author:

Sarah Bijons is an Orpheus choir of Toronto soprano, opera-lover, and choral enthusiast of Latvian-Canadian descent who studied at McMaster University.

Expect Something Different!



Orpheus Choir
OF TORONTO



Celebration of Life Concert: A Great Success!



The September 2015 issue of *Dynamic* featured an article about cancer survivor, **Janet Heerema**, and her resolve to raise funds for ovarian cancer research by organizing and conducting a gala choral concert. The Celebration of Life concert was held on November 15, 2015, in London, Ontario's Centennial Hall. It featured 170 choristers, plus accompanists and instrumentalists, performing before a sold-out house of more than 1,500.

Also featured were prominent gynecologic oncologists, physicians, and leading research specialists pursuing new research to find the cure for this deadly and silent

disease. It was an evening of inspiration and hope -- the music was exciting, inspirational, reflective, and fun. The atmosphere in the hall was like a large family gathering, with hearts and minds joining together in song.



The London Health Sciences Foundation endorsed the concert from the beginning, when Janet first had her vision to host a concert to give thanks for the health care she received and continues to receive. Janet's fundraising goal was \$40,000, and she is delighted to announce that the concert raised more than \$56,000, with donations still coming in to the London Health Sciences Foundation. www.lhsf.ca/celebrationconcert

The success of this year's concert has prompted Janet and her organizing team to consider hosting another concert in 2016. The decision is a unanimous 'YES,' and Centennial Hall, London, Ontario, has been booked for Sunday, November 13, 2016. They're looking forward to another hope-filled evening of inspirational choral music.

The inspiration continues as funds are now being raised through the production of a double-CD featuring the concert repertoire. Proceeds from the sale of the CD, available after December 13, go directly to ovarian cancer research.



Janet's dedication to the cause has become even greater since she discovered that the genetic mutation gene (BRCA2) which caused her cancer is a hereditary condition. This means that her children and siblings are at high risk for cancer, and they are now being tested and monitored. Janet is taking a clinical research drug which may prevent the cancer from returning, and she is thankful that currently she is cancer free.



Surviving the End of the World

Kelly Galbraith

I told maestro David Fallis, “I’ll do it!” Cantores Celestes, the women’s choir I conduct, had sung R. Murray Schafer’s *Snowforms* at their concert the previous night. David had heard our performance and invited us to participate in the upcoming Luminato Festival production of Schafer’s *Apocalypse* at the Sony Centre in June 2015. I felt as giddy as a school girl.

Then the conductor’s score arrived. “Wow,”

Campbell, Artistic Director Jorn Weisbrodt, and Lemi Ponifasio. The kindness of my fellow first-half conductors – Stephanie Martin, Christine Duncan, Zimfira Poloz, Anita McAlister, Dallas Bergen, Richard Foty, Ryan Scott and Anastasia Tchernikova, as well as all the singers – will also remain with me for many years.

Finally, musical director and master conductor David Fallis was truly wonderful. I doubt that anyone else could have been so focused, kind, smart, and calm as the end of the



I thought. “This is a gorgeous work of art!” But then my heart start racing. “I have no idea what these drawings mean. Can I do this?” And, after counting more than 13 high Bs scooping up past high Cs, I wondered, “Can my choir sing it?”

David joined us for a workshop and assured us we’d be fine. The process of memorizing the score, rehearsing the music, and getting costumes increased our confidence. But it took the joint rehearsals with the musicians, actors, and other choirs for everything to come together.

I’d initially hoped participating in Luminato would let me fulfill a childhood dream of conducting on a world stage, dressed in my finery and sparkles, looking glamorous. The reality was very different. No make-up was allowed. The director, Lemi Ponifasio, wanted us outfitted in black pants and jackets a la Goodwill – and everyone’s hair was to be pulled back in a bun. My curly locks rebelled – one experiment with too much gel turned me into Orphan Annie, but bobby-pins saved the day.

It was a great honour to work with Caroline Hollway, Naomi

world was drawing near. David, Murray, and Luminato: thank you!

For more about Cantores Celestes and their upcoming concerts, visit:

www.cantorescelestes.com



Kelly Galbraith is a music producer for CBC, a hard-working church musician, and the artistic director of the 50-voice Cantores Celestes Women’s Choir. She loves animals, kayaking on the Humber River, and returning every summer to her beloved New Brunswick.

Chorus Niagara: Life is a Celebration!

Diana McAdorey

Pair 170 singers with talented musicians, professional soloists, and an acoustically resplendent and sumptuous new concert hall, and the result is astounding! Chorus Niagara is the Niagara Region's premier 100-voice symphonic chorus, now in its 53rd season, with the last



27 years under the artistic direction of eminent choral conductor, Robert Cooper. On November 7th, Chorus Niagara proudly opened its inaugural Season of Celebration in the long-awaited, world-class Partridge Hall in St. Catharines' FirstOntario Performing Arts Centre.

Imagine 230 performers on stage. Chorus Niagara invited the award-winning McMaster University Choir, the Niagara Symphony Orchestra, and four amazing soloists to join forces for their 2015-16 debut performance, 'Celebration!'

Chorus Niagara also partnered with five other choral groups for a momentous gathering on November 15, 'Niagara Sings!' -- a choral collective of 300+ voices that helped celebrate the formal opening of the FirstOntario Performing Arts Centre.

Chorus Niagara's 2015-16 season continues with big, bold, and lavish performances! In December the chorus gets into the spirit of the holidays with 'Noel,' featuring Bravura, three of Canada's most debonair baritones.

In March, you will be spellbound by a multi-media

performance of Bach's *Mass in B Minor*, showcasing the Canadian premiere of Bastian Clevé's inspiring, *The Sound of Eternity* -- 27 short dialogue-free films created to mirror the 27-part musical structure of Bach's magnum opus. A feast for the ears and eyes!

The season will also end with a bang. In May, experience the driving rhythm of one of the 20th century's most popular and energetic works, Carl Orff's thrilling *Carmina Burana*. Canadian percussion ensemble, TorQ, renowned for their vitality and unadulterated fun, join Chorus Niagara on the big stage at FirstOntario Performing Arts Centre for this performance.

It's time to celebrate life with music!

For more information, please visit: www.chorusniagara.ca

Diana McAdorey joined Chorus Niagara in 2009 as part-time Managing Director. She holds an Honours Commerce degree from McMaster University and a MBA from York University. Diana has worked in both performing and visual arts organizations, most notably as Executive Director of the Toronto School of Art, a post-secondary visual arts school. She was also the Director of Business Development & Marketing for the Ontario Municipal Social Services Association.



Duet Club of Hamilton: 2015 Scholarship Awards

Susan Ricketts



The last issue of *Dynamic* included an article on the Duet Club of Hamilton's interesting 126-year history, and its 75th year of awarding scholarships to talented young Hamilton-area musicians. Up to 11 scholarships in piano, vocal, and instrumental music are offered annually, the majority valued at \$400. The Duet Club is very proud of the fact that over the decades it continues to fulfill its mandate of supporting young Hamilton artists by providing scholarships and performance opportunities.

In 2014 the Duet Club changed its process of seeking scholarship applicants. Before 2014, the Duet Club selected winners from among the Hamilton-area students with the highest RCM examination marks for that year. With the change of format in 2014, the Duet Club opened the applications to any music student in the greater Hamilton area who met the eligibility criteria.

See page 2 at: <http://goo.gl/0NpK7q>

The scholarship committee contacted Hamilton-area music teachers for nominations, advertised the change of format, and used the web site to facilitate access to the application form. This has been a very positive change: through the revised scholarship competition many more Hamiltonians are finding out about the Duet Club, its philanthropy to emerging artists, and its yearly concert series featuring these young musicians.

Congratulations to the 2015 Scholarship Winners: Seven scholarships have been awarded for 2015. The Rhena McIlroy Memorial Scholarship for a Hamilton-area choir, will be awarded shortly. The winning choir will join the Duet Club Chorus in their Spring Choral Concert, April 2016.

This year's scholarship winners were featured in the Duet Club's 'Scholarship Winners in Recital' concert on November 15, 2015.

These talented young musicians are: **Spring Fu** and **Christine Sutcliffe** (Vocal); **Rylan Allen** (Vocal-Musical Theatre);

Phillip Darley and **Sophie Huang** (Piano); **Kristian Del Cantero** (Strings, Woodwind, or Brass); and **Brendan Culver** (Organ).



Susan Ford Ricketts

is chair of the Duet Club Scholarship Competition and Concert Series. Now retired, she has taught voice and piano privately, as well as church and school choirs in Hamilton, Barrie, and Toronto.

Two of these fine young performers are featured on the following page.



Rylan Allen (Vocal-Musical Theatre):

"I enjoy creative writing, but especially Spoken Word -- poetry meant to be read aloud. We had a competition at my school, and I came in first place with my piece about the stereotypical male. I have been taking piano lessons and music theory lessons for the past two years. Those have been really rewarding, because theory makes me feel a bit smarter, and being able to play show tunes when surrounded by a bunch of thespians is always fun. I have also been taking dance lessons for the past 2 years, studying tap, ballet, and jazz. My favourite style is tap, and I am tapping WHEREVER I go. I even choreographed our school musical *Fiddler on the Roof*, which was very tough, but fun. It was tough because trying to explain to people what you have in your mind is pretty difficult, when you don't know how to put some of the actions/movements into words.



Christine Sutcliffe (Vocal):

Christine is passionate about music. She excels in her vocal, piano, theory, and school life. During 2014-15 she received many awards including first place at the NATS (Ontario) Competition, ORMTA (Zone) and Provincial Finalist at the Ontario Music Festival, and winner of the Irene Nagy Memorial trophy at the Brantford Kiwanis Music Festival. Christine values the skills that her music education has taught her and is grateful for her teachers and their guidance. Christine is a vocal pupil of Dr. Joan Heels.

For more information about the Duet Club,
please visit: www.duetclub.ca



Junior Amabile Singers: our Unforgettable Trip to Europe



Introduction: The Junior Amabile Singers (JAS), London, Ontario, is one of four levels of auditioned choirs for girls and women within the larger Amabile organization. Under the direction of Jacquelyn Norman and Wendy Landon, the Junior Amabile Singers, aged 9-14, perform regularly in London area and Southwestern Ontario, as well as seeking national and international performance opportunities.

In July, 2015, the JAS participated in the International Children's Choir Festival, one of 11 choirs from Canada, the USA, and China. Five young women from JAS describe their trip.

This past summer, the Junior Amabile Singers participated in the International Children's Choir Festival, and we were given the opportunity to travel to Europe! When we were first told that we would be traveling to England and France, we were very excited, but none of us realized what we were in for. The first stop on our trip was Canterbury, England. We

were given the opportunity to work with world-renowned conductors Dr. David Flood and Dr. Henry Leck, and sing in one of the most famous cathedrals in the world, Canterbury Cathedral. From these two incredible choral conductors we learned many new techniques and performance skills, which continue to improve our choral performance today.



We sang two concerts with three other choirs from all around the world, and we sang one solo concert at Canterbury Cathedral. We will never forget the beautiful sounds that resonated in the Cathedral when we sang; it was unlike

anything we'd ever experienced before. After Canterbury we continued on to London, England, to perform an equally breathtaking concert at Southwark Cathedral.

After many scenic rides on double-decker buses and trips to see famous landmarks (such as Big Ben, Buckingham Palace, Windsor Castle, and the Crown Jewels at the Tower of London), it was time for us to leave London and the other children's choirs and move on to Paris, France. The last and perhaps favourite stop on our

European tour, Paris, was incredible.

We made so many memories travelling to see the Eiffel Tower, the Louvre, walking along the Seine, and buying delicious French crepes! The last concert of the tour, and most incredible concert that we have ever sung, was at Notre-Dame Cathedral. The way our harmonies echoed throughout the gigantic, elegant cathedral was amazing. It was truly a once-in-a-lifetime experience. We had dreamed of taking this trip together for years, and we will never forget all the fun we had, the people we met, and the time we spent together during this unforgettable Festival!

For more information: www.amabile.ca/about-amabile

Written By **Emily Inch, Marissa Marshall, Alexandra Yaremko, Hannah Yaremko, and Julia Yaremko**



Ottawa Brahms Choir: 35th Anniversary Christmas Concert

Gretel Harmston



The Ottawa Brahms Choir's honorary patron, German Ambassador Werner Wnendt, commented that "Music is probably the most beautiful form of communication between peoples of different backgrounds and traditions. Music unites, music transcends borders, bringing people closer to one another. Choral music, especially, is not only a pleasure for the audience but also for the singers. I am therefore pleased that the Ottawa Brahms Choir has been bringing people together with singing for over 35 years."

In this spirit, the Ottawa Brahms Choir (OBC), under the direction of Christopher Askwith, with accompanist Svetlana Logigan and guest instrumentalists and soloists, presented music by Berlioz, Händel, Hammerschmidt, and others in its 'Shepherds' Christmas' concert. There was a sold-out house, and the audience included his Excellency, the German Ambassador to Canada, Werner Wnendt and his wife, Dr. Eleonore Wnendt-Juber.

The choir presented Hammerschmidt's *Ihr Lieben Hirten, Furchtet Euch Nicht*, with soloists Zoë Langlois (soprano), Tammy Hoyle-Shaw (alto), Richard Langlois (tenor) and Andrew Day (bass). The choir joined in with heart, singing *Freude, Freude, Grosse Freude* (Joy, Joy, Great Joy!).

The concert also included a selection of soprano recitatives from Händel's *Messiah*; Berlioz' beautiful choral work, *L'Adieu Des Bergers*. OBC accompanist, Svetlana Logigan, performed Pletnev's solo piano transcription of Tchaikovsky's *Nutcracker Suite*. The choir sang traditional French carols; *Kommet Ihr Hirten*, arranged by Christopher Askwith; *Wiegenlied der Hirten*, a German folk song; and a Christmas carol in the Mohawk language, *Rotonni Niio Roienha*, arranged by Mathew Larkin. The audience participated in singing traditional carols with the choir.



The Ottawa Brahms Choir was founded in 1980 as a local German community choir, whose repertoire consisted mainly of German-language choral works from the renaissance to the modern periods. Currently directed by Christopher Askwith and accompanied by Svetlana Logigan, the choir continues to offer audiences a classical and contemporary repertoire, performed in German, English and French, while maintaining its roots in the German repertoire.



For more information, visit:
<http://goo.gl/NBAlPH>

Gretel Harmston, an alto in the Ottawa Brahms Choir, is the organization's Publicity Director.

TCS Adds a Second Children's Choir

Beth Parker

The Toronto Choral Society (TCS), founded in 1845, is the oldest choir in Toronto. Today, the 120-voice choir performs a challenging, eclectic repertoire that includes traditional choral classics and music reflecting the city's diverse communities. TCS is fortunate to be led by two outstanding musicians, Artistic Director Geoffrey Butler and Accompanist William O'Meara.

The Toronto Choral Society's Children's Choir (TCS CC), for children

in grades 4-6, was founded in 2013 and is directed by Sarah Parker. The TCS CC is

excited to announce the launch of a new group, the TCS Young Children's Choir, for youngsters in grades 2 and 3. Registration for the new choir, to be conducted by Anne Massicotte, begins in January 2016. For more information,

www.torontochoralsociety.org/childrenschoir

"Each choir continues the tradition of the TCS, which is to be an integral part of the community and present works not just from a traditional choir repertoire but those works that explore the music that makes up our community," says Geoffrey Butler, TCS Artistic Director.

Butler is thrilled that through the two children's choirs the youngest members of the community can now enjoy singing and learning about music in a friendly, supportive atmosphere. One of last year's highlights was having the children's choir join the adults in their spring performance of Orff's *Carmina Burana*.

Similar to the adult choir, children are accepted into the TCS CC without an audition. "Some read music very well," says Sarah Parker, Artistic Director, "but some have never held a piece of music. That's okay as long as



they're interested in learning and participating."

Children in the TCS CC are actively involved in the music making. Instead of being told what and how to sing, they actually have a chance to be part of the planning and performance. "We discuss the gestures they might like to use," says Parker, "and ideas for performing -- even which pieces we might *not* want to sing. Just recently it was the kids who insisted we learn one of the pieces in two parts."

A central focus of all TCS choirs is the mandate to give back to the community. For years, the adult choir has raised funds for its sister choir, the Street Haven Women's Choir and performs at the annual East York Remembrance Day event. The TCS CC follows suit, performing at the annual Riverdale Share concert.

For more information about the TCS, visit: www.torontochoralsociety.org

Beth Parker is a Canadian author and business writer living in Toronto, with clients across Canada and the USA. As a former chorister herself, and after years of driving children to choir rehearsals and music lessons, she's delighted to submit an article about the TCS for this issue of *Dynamic*.



TCS CC Chorister sings her heart out at 2015 Spring Concert
Photo taken by Lorrie Parrot, volunteer photographer



VIVA! Youth Singers: Fight Choreography 101!

Laura Menard



“Permission to duel, Conductor?” “How many parts of the body can we use as weapons?”

Sessions at VIVA! Youth Singers of Toronto’s annual fall Performing Arts Camp don’t usually begin this way, and yet our Main Choristers group, ages 9-16, were preparing for battle.

The young singers were being introduced to a children’s opera commissioned by Artistic Director and founder, Carol Woodward Ratzlaff. Entitled *The Sword in the Schoolyard*, music and libretto by Dean Burry, the work transfers the landscapes, characters, and conflicts of Arthurian legend to the 21st century Canadian playground -- battle included!

“A fight scene is a highly-choreographed, highly-rehearsed dance. Never make actual physical contact. Always work out your plan in advance. It requires great trust,” intoned David Ambrose, director of the new children’s opera.

The ‘why’ and ‘how’ of violence are difficult concepts for anyone of any age to understand, and yet composer Dean Burry’s approach to the opera’s fighting scene was refreshing. Sitting down with the singers that morning, Dean addressed the realities of conflict, emphasizing that we face interpersonal struggles daily, even as children, and that portraying challenging truths is the responsibility of good art.

When the fight choreography was introduced, singers had already tackled such vital questions as “What would you be willing to fight for? What emotions motivate conflict?” and “Why and where are people in the world in combat right now?”

Director David Ambrose first guided the singers in exploring personal space. The cursory giggles accompanying any dramatic activity quickly dissipated as choristers earnestly prepared for their first battle order: to create a five-move solo fight.



“Show me effort, energy, commitment!” David emphasized. Highlighting the discipline required, he added, “You must be able to hold whatever move you make for three-to-five seconds.” In mere minutes, choristers who had

been sitting in neat rows and singing through the opera’s score, were transformed into intensely focused and highly disciplined fight-dancers. Within an hour, careful guidance made five-move soli into a swirling battle.

Dean’s opera in no way glorifies combat. In fact, this scene at the story’s climax brings into sharp focus lessons about power, empathy, and the challenges of belonging. The Viva! Youth Singers of Toronto will premiere *The Sword in the Schoolyard I* in June, 2016.

For more information visit: www.vivayouthsingers.com



Laura Menard, Toronto District School Board Teacher and VIVA! Conductor, is a University of Toronto M.A. candidate and recipient of the Helen & Kenneth Bray Fellowship in Music Education.

Voices of Broadway Show Choir

Julie Wilson



When someone mentions Broadway North, London, Ontario might not come to mind. But the Forest City is home to a group of Broadway-loving choristers whose enthusiasm for show tunes lights up their performances.

The Voices of Broadway Show Choir, described as “a must-see, critically acclaimed group on the London arts calendar,” is entering its third season, and already the group has earned praise for its fusion of vocal skill and high-energy choreography. While the performers are known for complex and crowd-pleasing dance numbers, they are equally recognized for their vocal sensitivity and emotional range. Every show includes heartfelt ballads, familiar standards, and upbeat toe-tappers. The group prides itself on sharing its passion for musical theatre and love of performing by bringing the Broadway experience to audiences who might not otherwise have the opportunity to see a show.

The group’s performance history demonstrates the diversity of their repertoire. In addition to putting on their own shows, they participate in local performing arts series, entertain at nursing homes and churches, perform at Remembrance Day services, and have established a partnership with a local charitable network.

A major tenet of the group’s success is its brilliant creative team. The Artistic and Musical Director, **Julie Pietrangelo**, is well-known in the area for her many award-winning musical and choral endeavours. She united the group with her passion and force of will, and provides expert vocal

guidance, while crafting crowd-pleasing performances for Voices’ audiences.

Yolanda Postma, the Assistant Musical Director and Accompanist, inspires choir members with her musicality, while also leading the band and assisting with vocal instruction. The group’s talented choreographer, **Lara Larmour**, develops dance routines in many different styles, and ensures that performance levels are always high.

All Voices members are committed to this special group, and work hard to deliver the Creative Team’s vision. It is no surprise that critics claim, “The group grows in its imaginative presentations with every performance!”

Visit our website at: <http://thevoicesofbroadway.com/>



Julie Wilson, a founding member of The Voices of Broadway Show Choir, is the group’s Secretary, Librarian, and Dance Captain.

Concert Listings / Festivals & Events

December 18, 19, & 20 2015

Toronto Mendelssohn Choir & TSO, [Handel's Messiah](#) Roy Thomson Hall, 60 Simcoe Street, Toronto.. 8:00 p.m. 416-593-4828. <http://tso.ca/>

December 18 & 19, 2015

Tafelmusik Baroque Orchestra and Chamber Choir [Handel's Messiah](#) Koerner Hall, 273 Bloor St. West, Toronto. 7:30 p.m.. \$30 - \$121 416.408.0208 www.tafelmusik.org/

December 18 & 19, 2015

Cantabile Choirs of Kingston [Winter's Snow](#) Sydenham Street United Church, 82 Sydenham Street, Kingston. 7:30 p.m.. 613 549 0099 <http://cantabilechoirs.ca>

December 19, 2015

Cantabile Choirs of Kingston [Winter's Snow](#) Sydenham Street United Church, 82 Sydenham Street, Kingston. 2:00 p.m.. 613 549 0099 <http://cantabilechoirs.ca>

December 19, 2015

Toronto Children's Chorus [A Chorus Christmas - Across the Universe](#) Roy Thomson Hall, 60 Simcoe St., Toronto. 2:00 p.m.. \$35.50 - \$45.50 416-932-8666 torontochildrenschorus.com

December 19, 2015

Amadeus Choir [The Season of Joy](#) Yorkminster Park Baptist Church, 1585 Yonge St, Toronto. 7:30 p.m.. Subscriptions: Regular \$135/ Senior \$105/ Under 30 \$85/ Student \$45 416-578-8592 www.amadeuschoir.com

December 20, 2015

Tafelmusik Baroque Orchestra & Chamber Choir [Sing-Along Messiah](#) Massey Hall, 178 Victoria Street, Toronto. 2:00 p.m.. \$30-\$48 416.872.4255 www.tafelmusik.org/

December 20, 2015

Toronto Mass Choir [A Gospel Christmas with TMC & Friends](#) Tyndale University College (Bayview Chapel), 3377 Bayview Avenue, Toronto. 6:30 p.m.. \$30 - \$40 www.tmc.ca

December 20, 2015

Elora Festival Singers [Festival of Carols](#) St. John's Church, 36 Henderson Street, Elora. 5:00 p.m. & 7:30 p.m.. \$40 519-846-0331 www.elorafestival.ca

December 21, 2015

Elora Festival Singers [Festival of Carols](#) St. John's Church, 36 Henderson Street, Elora. 7:30 p.m.. \$40 519-846-0331 www.elorafestival.ca

January 10, 2016

Vesnivka Womens Choir [Christmas Concert](#) Islington United Church, 25 Burnhamthorpe Rd. (N. of Dundas St. W.), Toronto. 3:00 p.m.. \$30 / \$25 Senior/Student 416-246-9880 or 416-763-2197 www.vesnivka.com

January 30, 2016

Toronto Mendelssohn Choir [TMC Choral Conductors Symposium Free concert](#) Yorkminster Park Baptist Church, 1585 Yonge Street,, Toronto.. 3:00 p.m.. Free www.tmchoir.org

February 06, 2016

Mississauga Festival Choir [Festival of Friends](#) Eden United Church, 3051 Battleford Rd., Mississauga. 8:00 p.m.. \$25 (at door) 905 403 8415 www.mfchoir.com

February 27, 2016

Peterborough Singers [The Beatles](#) Calvary Church, 1421 Lansdowne Street West, Peterborough. 2:00 p.m.. \$30 (adults); \$20 (under 30); \$10 (students) 705.745.1820 www.peterboroughsingers.com

February 28, 2016

Amabile Choirs [31st Amabile Festival](#) First-St. Andrew's United Church, 350 Queens Avenue, London. 2:30 p.m.. \$30 519-641-6795 www.amabile.ca

February 28, 2016

Amabile Choirs [31st Amabile Festival](#) First-St. Andrew's United Church, 350 Queens Avenue, London. 7:30 p.m.. \$30 519-641-6795 www.amabile.ca

Festivals and Events in Canada

June 27, 2016 - July 01, 2016

Fundy Sound - [Choral Festival by the Sea](#) Saint John www.fundysound.com

Concert Listings / Festivals & Events

International Festivals and Events

March 04, 2016 - March 06, 2016

[Cantate Amsterdam](#)

Amsterdam, the Netherlands

<http://goo.gl/omhwa7>

March 12, 2016 - March 19, 2016

[Melodia! Festival In Cuba.](#)

Havana, Cuba

March 18, 2016 - March 22, 2016

[9th Fukushima Vocal Ensemble Competition 2016](#)

Fukushima City, Japan

www.vocalensemble.jp/en/

June 16, 2016 - June 19, 2016

[Grieg International Choir Festival & NINA Solo Competition-
for young voices](#)

Bergen, Norway

www.griegfestival.no

July 07, 2016 - July 10, 2016

[34th International Choral Festival of Preveza](#)

Preveza, Greece

<http://prevezafest.blogspot.gr>

August 20, 2016 - August 26, 2016

[International Choir Festival - Coralua](#)

Trondheim, Norway

www.coralua.com

Job openings

Position

Organization

City

[Church Musician \(Organist\)](#)

St. Stephen Lutheran Church

Kitchener

Position

Organization

City

[Choral Administrator.](#)

Bach Elgar Choir

Hamilton

Position

Organization

City

[Music Director](#)

Guildwood Community

Presbyterian Church

Toronto (Scarborough)

Singers Wanted

Part

Organization

City

[SATB](#)

St. John the Baptist, Norway

Toronto

Part

Organization

City

[SATB](#)

Musikay.

Oakville

Available for Hire

[Accompanist](#)

Will Travel:

Greater Toronto Area

Yes