Inside this issue:

- **Upcoming AGM**
- **Professional Development**
- **Upcoming Events**

*And so much more...*
Opus is published three times a year:
October, January and June

Submission Deadlines:
• October  September 15
• January  December 15
• June  June 1

Next Issue:  January 2022
Copy Deadline: December 15, 2021

Advertising rates:
Inside Cover    $ 185.00
Back Cover    $ 185.00
Full Page    $ 185.00
Half Page    $ 105.00
Quarter Page    $ 55.00
Business Card    $ 40.00
* Special pricing for 3 issues

Circulation: 225
The Editor reserves the right
to edit submissions.
Send all advertising inquiries
and material to the editor:
editor@srmta.com

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Dear Colleagues,

I hope that you are as excited as I am to begin another year of teaching and have taken some time for yourselves over the summer to relax, listen to music, and enjoy the company of family and friends. The fall is always an exhilarating and hectic time for me not only because I get to meet new students, but also I get to try out new ideas about teaching I’ve learned over the summer.

I look forward to our virtual AGM this fall and encourage each and every one of you to attend this year from the comfort of your homes. Our virtual AGM is happening on October 29 at 10:30AM with a presentation by the conductor Maria Fuller at 1pm that I’m confident will be full of insights that we can bring back to our studios.

Speaking of AGM’s, I had the privilege of attending CFMTA’s AGM and conference as Saskatchewan’s first delegate this past July. Highlights of the conference for me were the presentations by Olivia Adams, Dilshan Weerasinghe, and the piano competitions. I particularly enjoyed the fact that recordings of the presentations were available for the whole month of July, as I could break up a summer day with a thoughtful presentation. I want to particularly congratulate Alice Li who was awarded the first ever Canadian Music Diversity Award for her playing in the piano competition.

The past few months have seen the return of some live performances and I hope as many of you that can will safely and excitedly return to concert halls to support live music in your communities. I’m particularly excited by the group Constantinople, who will be performing in Saskatoon as part of the Saskatoon Symphony Orchestra’s season.

All my very best,
Nick Arsenault
Objectives of the SRMTA

The objectives of the Association shall be:

**To promote a high standard of teaching**
- to promote the interest of its members by stimulating them through workshops, masterclasses, and conferences
- to promote progressive ideas and methods in the teaching of music
- to encourage systematic preparation in the art of teaching
- to stimulate the acquirement by its members of a high standard of musicianship and general culture

**To foster an interest in the organization**
- to promote a spirit of comradeship by encouraging members to serve on branch, provincial, and national councils where appropriate
- to encourage and foster the formation of local branches composed of members of the Association at suitable centres throughout Saskatchewan

To speak with one voice on provincial and national issues and always advocate on matters of concern for the professional musician and for the student of music

**To promote continuing education by and for the teacher**
- to encourage the sharing of ideas that would be useful to members and students by giving workshops or writing pedagogical articles for the Association’s newsletter

**To maintain the recognition of music as a credit in high school and in post secondary institutions**

**To promote and maintain the status of professional music teachers in the province**
- to promote and assist all movements designed to improve the teaching of music and foster the interest of the public in music and for these purposes to join with other societies and associations having like aims and objects in furthering these purposes to promote and maintain the status of professional music teachers in the province by educating the public on the importance of a qualified teacher and by encouraging upgrading and by keeping informed through workshops, periodicals and conferences

The Saskatchewan Registered Music Teacher will:
- teach to the best of his/her ability and always promote a positive professional image

**SRMTA code of Ethics**

- always respect the dignity of the student and the work of another teacher
- keep the trust under which confidential information is exchanged
- refrain from proselytizing another teacher’s students by inducement, innuendo, or insinuation
- be candid but kind and objective when advising a student of his/her abilities
- have fair and honourable business practices at all times in dealing with students and the Association
- not misrepresent his/her own professional standing or advertise in a misleading manner
Mark your Calendar for SRMTA Programs

**Dorothy Bee Memorial Scholarship**
* A scholarship of $750 shall be awarded to a successful teacher wishing to take further studies and who returns to teach in Saskatchewan.
* **Deadline:** January 31, 2022
* Convener: Cherith Alexander
* Email: tcalex@sasktel.net
* Web page: [https://www.srmta.com/dorothy-bee.html](https://www.srmta.com/dorothy-bee.html)

**Jean McCulloch Memorial Junior Piano Competition**
* This competition recognizes the hard work and talent of Saskatchewan piano students working in grades three through eight.
* **Deadline:** April 19, 2022
* Contact: Karen Frandsen
* Email: karenfran@sasktel.net
* Web page: [https://www.srmta.com/jean-mcculloch-junior-competition.html](https://www.srmta.com/jean-mcculloch-junior-competition.html)

**Lyell Gustin Memorial Piano Scholarship**
* Competition is open to students up to 18 years of age as of January 1, of the year of the competition.
* **Deadline:** January 31, 2022
* Convener: Lynn Ewing
* Email: lewing@sasktel.net
* Web page: [https://www.srmta.com/lyell-gustin.html](https://www.srmta.com/lyell-gustin.html)

**The Gordon C. Wallis Piano Competition**
* This competition is open to students between 15 and 21 years of age for the Piano Performer Category and between 17 and 25 years of age for the Piano Pedagogy Category (ages are as of January 1 of competition year).
* **Deadline:** January 31, 2022
* Convener: Lynn Ewing
* Email: lewing@sasktel.net
* Web page: [https://www.srmta.com/gordon-c-wallis.html](https://www.srmta.com/gordon-c-wallis.html)

**Florence Bowes Memorial Competition**
* This biennial competition, offered in odd-numbered years, is open to students who will have completed Grade 12 requirements by June of the competition year.
* Scholarships available through competition are:
  - Piano Performance Category - $1500.00
  - Piano Pedagogy Category - $1500.00
  - Composition Category - $750.00
* **Deadline:** January 31, 2023
* Convener: Lynn Ewing
* Email: lewing@sasktel.net
* Web page: [https://www.srmta.com/florence-bowes.html](https://www.srmta.com/florence-bowes.html)

**SRMTA/CFMTA Student Composer Competition**
* The Student Composer Competition is aimed at encouraging music writing for instruments or voice.
* **Deadline:** April 1, 2022
* Contact: Diane Jones
* Email: dianejones75@gmail.com

**SRMTA Community Music Award**
* PURPOSE: To encourage students to take their music out into the community.
* ELIGIBILITY: Students of any age or level of music study, who is studying with a Saskatchewan Registered Music Teacher
* **Deadline:** May 1 and November 1
* Contact: Diana Woolrich
* Email: woolrich.diana@gmail.com

**SRMTA Summer Music Camp Award**
* The Saskatchewan Registered Music Teachers’ Association’s Summer Music Camp Award was established to provide financial assistance to music students who wish to attend a summer music camp.
* **Deadline:** May 1, 2022
* Convener: Nicholas Arsenault
* Email: nickarsenault5@gmail.com
* Web page: [https://www.srmta.com/srmta-summer-music-camp-award.html](https://www.srmta.com/srmta-summer-music-camp-award.html)
Mark your Calendar for CFMTA Programs

Branching Out
Reaching Out to Our Professional Peers

In celebration and in honour of these changes, the 2021-2022 Branching Out initiative, Celebrating Musical Multiculturalism and Diversity, encourages branches to host events that bring diverse musical and artistic traditions together. With a goal of experiencing and sharing music styles and traditions of non-Western European culture, and of understanding the similarities and differences on both a social and artistic level, these events will serve to educate and unite students, audiences and communities. Online submission deadline March 31, 2021


Call for Compositions
For performance during Canada Music Week®
November 20 - 26, 2022

- Grades 3 - 4 / Grades 5 - 6
  - Piano
  - Instrumental with accompaniment
  - Vocal with accompaniment

Deadline Date: March 1, 2022
Entry fee: None
A Canadian topic or theme is suggested.


Canada Music Week® E-Festival! November 10 - 21, 2021

During this time of uncertainty in the world, we want to create a safe space for music students from coast to coast to share their music. We encourage all students studying with a Registered Music Teacher to record a video featuring either their performance of a Canadian composer’s work, a cover of a Canadian artist, an arrangement of a folk tune or something of their own creation either composed or improvised. We want to celebrate the breadth and diversity of all Canadian music, culture and the students and teachers who make up the mosaic.

Receive a written feedback on your performance. Chance for your video to be featured on our social media and website.

Web page: https://www.cfmta.org/en/e-festival/
Swift Current

The SCRMTA has decided to focus on PD opportunities this year since the fall does not look promising for holding concerts. We are going to host two workshops with Janna Olson concerning the way we teach rhythms and tonality. This is a research-based approach and through this we are hoping to improve our students’ achievement in these areas.

The workshop will be held on Friday, Oct 1 at 9:30 – 11 am on ZOOM. Registration fee is $20 per participant and e-transfers may be sent to a.neustaeter@gmail.com. Open to all.

Originally from Three Hills Alberta, Janna Olson holds degrees in church music and piano performance and a Masters in Piano Performance and Pedagogy from the University of Alberta where she studied with Janet Scott-Hoyt. She is also certified in Piano and Early Childhood Music with the Gordon Institute for Music Learning. Performing, adjudicating, and giving workshops have provided diverse opportunities for her to share her music in Canada, the United States and Europe. Janna currently resides in Edmonton teaching privately and as a sessional instructor at The King’s University College. She is actively exploring incorporating Music Learning Theory into piano lessons. She plays with the Bonnie Doon Piano Trio and in her “off hours” enjoys skiing, running and playing hockey.

Marcia McLean
West Central
The West Central Branch is back at it again. For Canada Music Week® we are planning a Contemporary Showcase festival, November 20. We are going with a hybrid feel,... prerecorded performances which will be played and adjudicated live on zoom. Previous to that, we will host a zoom afternoon teacher workshop session (Friday, November 19), and our guest is none other than Martha Hill Duncan!!!! E-posters should be out soon to advertise, but consider this your invite to save the date and join in! Very affordable, and rewarding. For more info and the link, contact Clayton at ceebee@sasktel.net. Have a great year everyone!

CeeBee

The High Note in Music Learning™
MYC® has been online since the beginning of the pandemic and continues to offer fun and interactive classes. Now classes are being offered both online, in person or hybrid in accordance with regional health guidelines. Literacy in the language of music involves more than simply playing an instrument. Music for Young Children® provides students with a strong foundation in music by integrating keyboard, creative movement, rhythm, singing, ear training, sight reading, music theory and composition. MYC is ideal for teachers who meet specific piano-performance and music-theory qualifications and are energetic, enthusiastic and passionate about music. MYC is the only early childhood method that integrates and actively uses conservatory repertoire and theory to prepare our graduates for their first practical and theory exams.

Teaching opportunities available!
Marilyn Unrau, MYCC. Regional Coordinator - Western Canada 1.800.561.1MYC m.unrau@myc.com

myc.com
Greetings Colleagues

Welcome to my inaugural article “Off the Shelf”. Although I believe the subtitle more accurately describes what this article will be about. Some other subtitles I considered include “books collecting dust”, “items I have good intentions of looking at again”, or “items, when displayed, make me appear smarter than I actually am.”

At any rate, in this article I am killing two birds with one stone, if you will – getting at my collection of pedagogical books, and sharing information with my friends and colleagues.

When buying a book, the first thing I do when I get home is write my name and the current year on the inside cover. This allows me to reflect on how long I have actually owned any particular book before I actually got around to reading it. The book I chose to review for this article was purchased in 2015 and is called “The Perfect Wrong Note” by William Westney. It was published in 2003 by Amadeus Press out of New Jersey.

I don’t recall the when and why of this purchase, (perhaps I should note that on the inside cover as well), but it may have been the catchy title. Certainly the idea of a wrong note being perfect would have piqued my interest….coming in at a healthy 227 pages, surely I would find something in here to use when that wrong note appeared in my playing....

This book however, has less to do with explaining those pesky wrong notes as it does with challenging, if you will, the status quo of teaching and music lessons as they stand today. The description on the back cover tells the reader “…Westney shows how to trust yourself and set your own musicality free. He offers healthy alternatives for lifelong learning and suggests significant change in the way music is taught.” This is a great description.

Beginning at the beginning, the author reminds us of what a young child looks like when responding to music – uninhibited, joyful, in the moment, physically engaged, happy and spontaneous. Everything feels right! That same child is then sent off to piano lessons. Now that same child is expected to sit and think. The fingers are given numbers and are expected to move in a very specific manner, and there are now oh so many ways to be wrong! Wrong note, wrong finger, wrong counting. Keep your feet still, sit up straight, don’t let your wrist drop, keep your eyes on the music...and of course “see you next week!!” any of this sound familiar? Are we having fun yet??

Music and it’s study are often referred to a discipline. This is one of the selling points teachers use. In music we teach self discipline, persistence, and attentiveness. But having said that, is that really all there is? Surely I and others like myself haven’t spent our entire lives studying,, playing, sharing and performing music because it teaches us discipline?!? In this book, the author tells us we need to carefully weigh this discipline against the musical vitality the young child already has.

I found this book very enlightening on several levels. I certainly recall all the instances I was “wrong” when playing. I recall the expectations of weekly progress, the lists of requirements to meet in order to successfully pass the exam. What the author does in this book is really challenge those preconceived notions.

This is an excellent book for anyone who seeks to step out of the role of traditional “piano teacher” and once again find that magical three year old.

Laureen has been teaching in and around the East Central area of Saskatchewan for in and around 25 years. During her career she has had the opportunity to teach, adjudicate and examine a vast range of students. A life long learner, Laureen can be found reading studying, chatting with friends, jamming with her fiddle group or attending the next concert. Laureen has given back to her profession by serving in various roles at her local, provincial and national level and has just moved into the role of Past President of the Canadian Federation of Music Teachers. She currently maintains active studios in Yorkton and Foam Lake. Laureen considers the friendships she has developed during her years of music making among some of the biggest rewards she has earned.
The purpose of the CFMTA Student Composer Competition is to encourage those students interested in composing for instruments or voice. Winners in each of the categories of the Provincial level of competition below will then advance to the National level to compete against other provincial winners from across Canada. Provincial awards are made possible thanks to the generosity of Lynn Ewing. For complete rules and regulations visit [http://www.srmta.com/srmtacfmta-student-composer-competition.html](http://www.srmta.com/srmtacfmta-student-composer-competition.html)

COMPOSERS MAY SUBMIT ENTRIES IN THE FOLLOWING CATEGORIES:

**8 YEARS AND UNDER – PREPARATORY**  
($50 Ewing Award in Composition for each class)  
- Class 1 - To write an original composition for solo instrument or any combination of instruments.  
- Class 2 - To write an original composition for voice, with or without accompaniment.

**11 YEARS AND UNDER – CATEGORY A**  
($75 Ewing Award in Composition for each class)  
- Class 1 - To write an original composition for solo instrument or any combination of instruments.  
- Class 2 - To write an original composition for voice, with or without accompaniment.

**15 YEARS AND UNDER – CATEGORY B**  
($100 Ewing Award in Composition for each class)  
- Class 1 - To write an original composition for solo instrument or any combination of instruments.  
- Class 2 - To write an original composition for voice, with or without accompaniment.

**19 YEARS AND UNDER – CATEGORY C**  
($150 Ewing award in Composition for each class)  
- Class 1 - To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.

**OPEN – CATEGORY D**  
($175 Ewing Award in composition for each class)  
- Class 1 - To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.

NOTE: Winning entries from the SRMTA Student Composer Competition will then advance to the CFMTA Competition for judging at the national level. Award winners must mail a hand-written thank-you note to: SRMTA, ℅ 50 Hoeschen Crescent, Saskatoon, SK, S7J 2T1, after which time the cheque will be mailed.
Active Families Benefit

Saskatchewan families with children enrolled in sports, arts and cultural activities will also be able to claim the Active Families Benefit once again on their 2021 taxes.

The Active Families Benefit will provide a non-refundable tax credit of $150 per year per child to eligible families. Families of children with a disability will receive an additional $50, for a total tax credit of $200 per year per child.

The restarting of the Active Families Benefit will be part of the 2021 - 2022 Budget and will be retroactive to January 1, 2021. Parents who enroll their children in sports, arts and cultural activities in the new year are therefore reminded to keep their receipts so they may claim the benefit with their 2021 tax filings.

SRMTA has provided a sample receipt for use as a template for teachers who do not usually provide receipts. If you already provide receipts as part of your studio practice, these are also suitable in claiming this tax benefit.

Please note, this benefit is only available to families with an annual income of less than $60,000.

Please visit the following website for further details: https://www.saskatchewan.ca/government/news-and-media/2021/april/13/active-families-benefit-returns-in-saskatchewan
The Saskatchewan Registered Music Teachers’ Association

STUDIO / TEACHER NAME ____________________________________________

Address ____________________________________________________________

City __________________________ Province __________ Postal Code ______

Receipt #: __________________________ Date: __________________________

Received from ___________________________________________________________

(parent/guardian)

Address ____________________________________________________________

The amount of $ ________________

For music lessons for ____________________________________________________

(student name)

between the dates of _________________________ and _________________________.

______________________________

(teacher’s signature)
Not Feeling Your Pre-Pandemic Self?

Wendy Stevens

1. Everyone’s on a continuum of re-entry.

When I go to the store, pick up my kids from school, navigate church, or anything that involves someone else besides my family, I often find myself assuming a lot about others. I assume that they’ve all made the transition to “normal” life just fine. That they did it well in advance of me. That they’re perfectly comfortable and that they don’t have these little voices inside their heads chiding them for getting too close to people or asking endless questions about what is safe. Everyone else seems to be their pre-pandemic self – or so my mind tells me.

When I step back and take a 20,000 ft view, it’s laughable that I would assume this, because everyone has their own little thoughts and voices in their head, not just me. Everyone has been affected by the pandemic and everyone’s safety was threatened (more on that in a minute). Basically, everyone is at a different point on this continuum of re-entry. A therapist told me to visualize that maybe 5% of people are in the “perfectly comfortable” category, and 5% are in the “not comfortable at all category,” but the rest of us are in random places on this continuum.

So there are lots of people in the same space where you are and many are just to the left and right of you on this continuum. They may not be your family or friends, but in a world of 7.8 billion people, there are lots of people exactly where you are!

And just as an example, if you are one of the people that is vaccinated and yet you still don’t feel like you can be completely comfortable and find yourself being more cautious than others might think you should be, read this article.

The long and short of it is, everyone is somewhere different on this continuum. And wherever you are is okay!

2. The continuum of re-entry is NOT a timeline.

Lately, I’ve made the mistake many times of saying “They’re ahead of me on re-entry” or “They’re further along the road.” But can you hear the values I’m inserting into those statements? Saying things like they are “further along” or “ahead of me” actually makes me feel badly, feel behind, decreases my confidence, and makes me feel small. That’s because I’m assigning a higher value to those who are closer to the “perfectly comfortable” category. But neither extreme on the continuum is better. They just are.

I am where I am. You are where you are. And that’s okay!

3. Feeling anxious is normal.

Not feeling anything is not.

Everyone has anxiety at times. And one of the core causes of anxiety is not feeling safe. And when our worlds are out of control, we feel unsafe. When we feel unsafe, we get anxious.

Now think about what happened to us this past year. (And don’t forget that it is continuing to happen to many around the world.)

We suffered a pandemic. Wait. Let that sink in. A pandemic. Hundreds of thousands of people died. We saw Covid spread like wildfire – like nothing else we’ve ever seen in our lifetime. It was so bad, we had to stay home to get it under control. The whole world was scared. The world didn’t feel safe anymore. We were scared for ourselves and scared for others. And unfortunately, it’s not over yet even though things have improved in several countries.

That kind of trauma increases everyone’s anxiety. Elevated levels of anxiety for everyone were normal, and coming down from those levels will just take time.

So there’s every reason why you might not be feeling like your pre-pandemic self. You suffered trauma. Your level of anxiety was dangerously elevated for a sustained period of time. Coming down from that level of anxiety will also take time.
I say all of this because knowing that the anxiety you’re feeling is normal, justified, and valid can help. And knowing that you are not the only one helps tremendously! If you think that you don’t know anyone having trouble, you’re wrong. You know me. And I’m right there struggling with you.

4. There is no “back to normal.”
   But there never has been.
We use phrases like “I wish I could get back to normal,” thinking that it’s possible to get back to how we felt pre-pandemic. But that’s actually always been impossible and that impossibility is not a bad thing.

Even before the pandemic, everything you did affected the future. When you had a baby, that affected the future. When you broke your leg, that affects how careful you were. When you had a car wreck, that affected how you drove. When you dropped your phone in the toilet, that affected how careful you were with your phone in the bathroom. And if you’ve suffered even more traumatic things like the death of a spouse, a devastating illness, or a tragic accident, that changed your whole life.

So when we go through a year when we are scared for our lives, where we can’t get together with friends and family when we need them most, where relationships are strained and even severed, where our kids stay home while we try to hold down a full time job, where we have unintended fights with loved ones about our personal choices for survival, that’s going to change what normal is in the future!

And that’s okay. If we lived our lives not affected by anything, we would be robots. Or at best we would be catatonic beings incapable of love, hope, and peace.

Being affected by difficult things is normal. Not being affected and having a changeless life is not.

Acknowledging that normal is constantly changing can be therapeutic. We can be more empathetic, more loving, more patient, and better people, but only if we stop longing for the exact things that were normal and and can never be normal again. The pre-pandemic days are past, but that doesn’t mean there aren’t beautiful new days with new experiences in our future.

So instead of saying, “I wish things were normal” or “I wish I could be like I was before the pandemic,” I’m having to alter my narratives to, “I am a stronger and more empathetic person now because of the pandemic.” or “I went through excruciatingly hard things last year and I’m letting that make me into a better person.”

Your narratives are important. Take a minute to think about what you are telling yourself and adjust if necessary.

Life has always been something that always changes. Now is no exception and our experience of living through great difficulty with so many people can be a powerful way to change us into better, more empathetic people. Chances are, you are better than your pre-pandemic self.

5. You’re only dormant, not languishing.
This point was made so well here by Austin Kleon. It’s worth your time reading it as he describes the importance of naming these feelings that you have and the time you are in, and naming them properly. A popular article by Adam Grant has been circulating which posits that this space between depression and flourishing is called “languishing.” But, like Austin Kleon, that doesn’t sit well with me, nor is it an accurate word about what is happening. I think of languishing as what the spider Charlotte was doing just before she died in Charlotte’s web! So, Kleon’s renaming of this period as “dormant” is so much more accurate.

There are lots of ideas, creativity, hope, and depth yet to be explored in my soul and your soul. But sometimes we’re just dormant – just resting and recuperating – before we will have the energy to access these things. On top of that, some springs produce exceptional growth, and others produce only a tiny bit – easily seen on the rings of a cut tree. But that’s just fine in the overall lifecycle of living things. Some years we grow tremendously. Some years we just survive.
Another few seasons will put us even further past these difficulties and eventually, we’ll spring to life again! Being dormant is not only okay, it’s necessary.

Just like the rings on a tree, some years we explode in growth, and some we just survive, seeing little growth at all.

My hope for you...
I write all this because I know I need to put down what’s happening to me and remind myself of the things that I know are true. Because when I get in a funk, it’s really easy to spiral out of control and think very negative thoughts about myself, wondering why on earth I can’t be like I used to be, why I can’t be like I want to be, or why I can’t be like others seem to be.

But I am where I am. You are where you are. And that’s okay. Wherever we are can be a beautiful place.

Want to be notified of more articles like this one?
If you are a piano teacher and want to know when articles like these get published, please join the newsletter at https://ComposeCreate.com/newsletter! We send out weekly newsletters with articles, new music notifications, free webinar opportunities and free teaching resources! We’d love to have you a part of the ComposeCreate community.

If you’d like to see 4 words from a writer in WWII that can help you get moving, please read this follow-up article on the ComposeCreate site: https://composecreate.com/4-words-to-get-you-moving-and-creating/.

Wendy Stevens, M.M., NCTM is a composer, piano teacher and speaker specializing in helping teachers flourish and creating Music Kids Love®. Wendy’s unique and engaging pedagogical compositions are published by Hal Leonard, Willis Music, and most extensively at ComposeCreate.com.

Photos used by permission from ComposeCreate.com
A “Fuller” Life - Fostering a Diverse Artistic Career with Maria Fuller

“Is it possible to be a “Jack of all trades” in the music industry while maintaining an inspired, high level? According to Saskatchewan prairie girl Maria Fuller, it is not only possible in the 21st century, but desirable, and is becoming quickly essential.

Join us as Maria shares how she maintains her status as a musician, conductor, composer, arranger, and opera coach. She will touch on the importance of:

1. being an inspired leader
2. pivoting (AKA, adapting)
3. using time effectively in the practice room
4. knowing what kind of leaders/teachers/concepts have had the strongest results in forming your own career, and other things!

Top 5 Reasons to be a SRMTA Member:

1. Professional Recognition
2. Liability Insurance
3. Community & Camaraderie
4. Education & Professional Development
5. Advertising
In Memory of Sister Joan Miller

Sister Joan Miller passed away peacefully at the Pasqua hospital on February 1, 2021 at the age of 87. She was born in Radville Sask. to Joseph and Magdalena (Vogt) Miller. Sister Joan grew up in a family of five children and was predeceased by her parents and her three brothers, Hugh, Patrick and Monsignor Ken. Sister Joan is survived by her sister Irene Ryan and sister-in-law Loretta Miller. She will be missed by them as well as her nieces and nephews, her many friends and the Sisters of Our Lady of the Missions.

The Miller family moved to Regina when Joan was young. At the age of 6, Joan began music lessons and with the strong encouragement of her father she practiced daily. After graduating from Sacred Heart Academy in Regina she entered the Sisters of our Lady of the Missions as a postulant on August 15, 1951 with eleven other young women. Joan pronounced her vows on July 26, 1954.

Sister Joan began her teaching career in Saskatoon by teaching Kindergarten and taking piano lessons from Lyell Gustin. She then moved on to teach at Sacred Heart Academy in Regina. Joan continued to teach during the year and study in the summer. She received many diplomas, awards and the Doctor of Music Degree from Indiana University. And at the same time she taught music and was involved with the music department at Brandon University. She is known in Canada as a piano teacher, adjudicator, clinician and senior examiner for the Royal Conservatory of music.

Dr. Joan Miller, in spite of her many accomplishments, was a very humble and grateful soul. She appreciated every little thing that was done for her. Sister Joan had a deep care for each of her piano students, always encouraging them. She was known as a very good and strict teacher. Her listening ear and caring heart endeared her to many, and several past students have continued to keep in touch with her over many years.

Sister Joan’s health began to falter some years ago so that she needed to move to Santa Maria Nursing Home. Her joy in the last two years has been to play, once again, her Steinway grand piano after it got moved to Santa Maria chapel. Her father had given the piano to her as his last gift in 1970. The Sisters of Our Lady of the Missions are most grateful for the loving care Joan received from the staff at Santa Maria and the staff at Pasqua Hospital.
November 20 - 26, 2022

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SRMTA Fall Annual General Meeting:
Friday, October 29 @10:30 AM over Zoom

1:00 PM - Professional Development Session to follow.
A “Fuller” Life - Fostering a Diverse Artistic Career
with Maria Fuller
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Gordon C. Wallis Memorial Piano Competition  
Lynn Ewing  
726 - 10th Street E., Saskatoon, SK S7H OH1  
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**SRMTA Community Music Awards**
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3066 Angus Street, Regina, SK S4S 1P3  
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**SRMTA Summer Music Camp Award**
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From the Editor

Hello Everyone,

It is so great to be back to teaching. To see all the students after the summer break. To see how much they have grown in two months - makes me happy.

Enjoy the magazine and the new article/column that Laureen Kells is now doing for the magazine. If anyone is interested in doing a book review, please let me know.

Take care of yourself and your families.

Dina