

OPUS

The Official e-Journal of the Saskatchewan Registered Music Teachers' Association

June 2011

Volume 57, No. 3



*SRMTA
Hosts CFMTA Convention*



*Music Is a
Life Force*

CFMTA
Convention
July 6-9, 2011
Regina, SK



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November 15, 2011 for Dec. Issue
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Photos (black and white, or colour) must be sent electronically as an image file (e.g. jpg, tiff). The minimum resolution for photos is 300 dpi. **NOTE:** Avoid reducing the photo to send it by email.

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Send all submissions to:

Gregory Chase—*OPUS* Editor
Email: gregorykchase@gmail.com

DISCLAIMER

The views and opinions expressed in *OPUS* are not necessarily those of SRMTA, nor does SRMTA endorse the products or services advertised in *OPUS*.

www.srmta.com

Throughout the Year

July 6 - 9, 2011	CFMTA Convention - Music is a Life Force, Regina, SK
July 7, 2011	Book Launch of From Prairie to Pine 2 - Regina, SK at the CFMTA Convention
September 1, 2011	Deadline for the Fall Issue of Opus
October 21-22, 2011	SRMTA Provincial Convention in Yorkton, SK
October 22, 2011	SRMTA Provincial AGM - Yorkton, SK
November 1, 2011	Entry deadline for the SRMTA Community Music Awards
November 15, 2011	Deadline for the Winter Issue of Opus
Nov. 20-26, 2011	Canada Music Week
January 31, 2012	Competition Deadline for Wallis, Gustin, and Bee competitions/ scholarships
March 25, 2012	Entry deadline for the Jean McCulloch Junior Piano Competition
March 31, 2012	Professional Fees are due
April 1, 2012	Deadline for the SRMTA/CFMTA Student Composer Competition
May 1, 2012	Entry deadline for the SRMTA Community Music Awards
May 15, 2012	Deadline for the Spring Issue of Opus
June 1, 2012	Entry Deadline for the SRMTA Summer Music Camp Bursary
October 19-20, 2012	SRMTA Provincial Convention in Regina, SK

Provincial Branches, if you have an event you would like to advertise here, please feel free to submit the information to the webmaster. This information also appears on our website under Upcoming Events

President's Message

Sandra Kerr



For many of us the teaching year is winding down, though often with a flurry of activities: exams, recitals, fall registrations, and so on. It is not so different for the Association: our piano competitions – the Florence Bowes, Gordon Wallis, Lyell Gustin, and Jean McCulloch – took place May 27 and 28. Thank you to the teachers and students who participated, and to the competition coordinators Eunice Koehler, Lynn Ewing, and Karen Langlois, for a job well done! This year the Jean McCulloch Jr. Piano competition was held in Humboldt. Thank you also to Allison Sarauer for her role in its organization.

The CFMTA 2011 Convention committee has been working full tilt finalizing details, and registration to date looks promising. I do hope you include this National event in your plans in July. There are a wide variety of sessions and presentations, trade shows, and concerts to take in, not to mention the high calibre of performances by students from across the country in the Piano Competition. We are pleased that Meagan Milatz will be representing Saskatchewan at the competition and wish her the best. Of course don't forget the book launch of "From Prairie to Pine, Volume 2". Thank you to Peggy L'Hoir for spearheading this project! Lastly, please try to assist with securing donations of items for the Silent Auction!

With the resignation of Sheri Andrews as Registrar/Treasurer and Opus Editor, the Board asked me to continue as Acting Registrar/Treasurer for the short term and Greg Chase has once again been called upon to edit Opus. It was felt that these arrangements were in the best interests of the Association. We thank Sheri for her work with us and wish her all the best in her future endeavours.

Greg has been working on our website for the past several years, and is now in the midst of changing over to a different web host. Be sure to check out our new website to see the changes!

As always, thank you to Board Members Audrey Watson, Gail Murray, Greg Chase, Laureen Kells, Karen Langlois, Lynn Ewing, and Marjorie Klassen for their work and commitment to this organization.

Have a safe and restful summer!

Editor's Notes

Gregory Chase

Since we are in the season of TV reruns, I thought it was appropriate that SRMTA should have a rerun of its own - an *OPUS* editor rerun. After a two-issue (season) hiatus, I return as your *OPUS* editor. It is an honour to be back as *OPUS* Editor and to deal with the challenges that it offers.

You will notice some familiar returns to *OPUS* as well as new formats and options to viewing/reading *OPUS*. With the launching of SRMTA's new website (which you will be on right now if you are reading *OPUS* online), you can read *OPUS* online in a ready-readable format, or you may download *OPUS* as a pdf file for viewing offline. The pdf format will then allow you to print particular pages, if so desired. The active links (email addresses and websites) in *OPUS* have returned and are active whether you are reading online or reading the pdf version. Embedded links are identified by a **gold** font colour within the articles. If you would like to go directly to a preferred article, rather than scrolling through the entire issue, click on the article title in "**What's Inside . . .**"

As always, if you have an article, or something to submit to *OPUS*, feel free to send it to me for inclusion in the next edition. As you travel throughout the summer and attend the various music functions, don't hesitate to snap a few pictures and send them for inclusion in *OPUS* or for our online photo gallery on our website. When submitting articles for *OPUS*, be sure they are submitted electronically in an editable file, (e.g. word document or in the body of an email). When submitting photos or ads, these need to be submitted as an image file (jpg, tiff, etc.) and need to be a large size. The minimum resolution for photos is 300 dpi (dots per inch), which helps insure clear quality pictures. Keep the size of the image on the bigger side, avoid reducing the image size so it's smaller to send it via email. So yes, it is fine to send images that are 2 mb or bigger, in size. The larger image size makes it much easier for me to give the desired results that you would like to see with your photos in *OPUS*.

As you read this issue of *OPUS*, feel free to give suggestions for future articles or items you feel would be of interest to the general membership.

Wishing everyone a rejuvenating summer. I look forward to seeing you here in Regina at the CFMTA Convention, "Music is a life force" on July 6 - 9, 2011.

SRMTA Gets a New Look!

Gregory Chase

Ten years ago this coming fall, SRMTA looked into having a presence on the World Wide Web. With the generous support of members reaching into their pockets to give donations to building our website, we launched www.srmta.com the following Spring.

The last couple of years the board has been researching for a more economical web host and design; this Spring, we finally found our answer. If you have been on the SRMTA website the last few days you will notice that it has a new look.



Some of the new features include:

- **Drop-down menus** have been added under each category to facilitate easier access to specific information - you will no longer have to hunt and peck to find the desired information.
- **Find a Teacher** by town/city and area of the province. Each area of the province has been given a separate page so students can find teachers by looking up their town or city. Branch members for each given branch are indicated with an asterik (*).
- **About Us** will give the public a better view of who we are. Along with the list of the executive and board members, now appointees, branch presidents and secretaries are clearly listed and all are accessible with an easy click from the drop-down menus.
- **Mobile** version now allows you to view and access the information on the website through your iPhone, smartphone or mobile phone with internet access. Once you have accessed the website with your mobile device you will be given the option of viewing in mobile version or to view the full version.
- The **Members Only** section is just that; a section of the website that can only be viewed by our members. This is a password secured area. You should have received the password word in your notice that this issue of *OPUS* is now available for viewing. If you forget the password either contact the [webmaster](#) or [president](#). The current features of this section include brochures for members to download and print, past minutes of AGMs, past Annual Report books, pedagogical articles that have appeared in past issues of *OPUS* and our very own photo gallery. If you have photos that you feel would be of general interest to the membership, please send them to the webmaster for inclusion in this area. Be sure to include a caption to accompany each photo.

Enjoy the new look of www.srmta.com

CFMTA Young Artist 2010

Cathy Donahue

The winner of the Western Region Young Artist Competition for 2010 was Chelsea Mahan, soprano, from Saskatoon. Chelsea had the unique opportunity of touring nine centres in Saskatchewan and Manitoba and presenting her program to enthusiastic audiences. Hosting centres were: Saskatoon, Watrous, Prince Albert, Regina, Rosetown, Swift Current, North Battleford, Brandon and Winnipeg.

Members of all the audiences were asked for feedback on Chelsea's performances and here are some of their comments: very professional, delightful, top notch, excellent acting & singing, great communication with audience, poised and polished, amazing accompanist, wonderful, varied program, lovely- a Voice of an Angel!

Even though audiences were small, Chelsea gave her all for every concert and enjoyed the intimacy and interaction she had with everyone. She was so appreciative of the hospitality and warmth she received wherever she went. Chelsea also expressed her deep appreciation and gratitude to her collaborator, Kathleen Lohrenz Gable as well as her teacher Garry Gable. She will convocate in May 2011 with a Bachelor in Music in Music Education and is considering pursuing graduate studies.

Chelsea deemed this tour as 'life-changing' and one of the most amazing experiences she has enjoyed to date. Dr. Lyell Gustin gave life to this wonderful competition 65 years ago and we thank the CFMTA for its vision and support in continuing to offer this unique opportunity to young musicians across the country today. We encourage everyone to continue their support of the Young Artist Series.

I would like to thank everyone involved in the Young Artist Series 2010 Western Concert Tour. Cathy Donahue, all the venue conveners, Registered Music Teachers, backstage helpers and all the people who assisted in any way are the reason for the success of the tour. I could not have done this tour without the hard work behind the scenes, and of course, my collaborator Kathleen Lohrenz Gable. We received so many compliments on the program selection and I owe these kind words and many thanks to my teacher Garry Gable, the architect of the program, who was so supportive and encouraging throughout the entire tour. Kathleen and I were so blessed with the flowers, cookbooks, meals out, fruit baskets, cookies, home cooked meals, laughs, receptions, wonderful hotel rooms and conversations that happened during this tour. I owe the success of this tour to all of you who helped make it happen and to the CFMTA for this amazing opportunity that has truly changed my life.



*Sincerely,
Chelsea Mahan*

TOP 10 REASONS

to attend the 2011 CFMTA/FCAPM Convention

Regina, Sask

July 6 – 9, 2011



- #1 4 nights of concerts, beginning with 2010 Juno Award Winners,
The Gryphon Trio
- #2 An intense 3 days of professional development
- #3 Over 50 convention sessions to choose from

#4 *Canadian Composers' Day* with winners of the *CFMTA Student Composer Competition* in attendance

#5 *From Prairie to Pine, Vol. 2* book launch

#6 CFMTA/FCAPM National Piano Competition

#7 Piano Master classes

#8 Networking and socializing with fellow teachers and music lovers

#9 Unique opportunity to attend sessions presented by NATS (National Association of Teachers of Singing)

#10 CFMTA/FCAPM AGM to see how your organization operates



For more information, visit www.cfmta.org



2011 CFMTA/FCAPM Convention

July 6-9, 2011

University of Regina

Regina, SK

Living Skies Summer Concerts

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4 EXCITING CONCERTS**

JULY 6 - 9, 2011



The Gryphon Trio

July 6, 2011 8 pm

"The Gryphon Trio is one of the best ensembles in the world, consistently making music of rare excellence."

– THE GLOBE AND MAIL, TORONTO



An Evening of Canadian Music

July 7, 2011 8 pm

Performances of their own works by composers David L. McIntyre and Heather Schmidt, as well as performances by Christine Vanderkooy, Sophie Bouffard, Garry Gable and Kathleen Lohrenz Gable, Contrasts Trio



Franz, Franz, Four hands, and France

A CFMTA Piano Competition Alumni concert

July 8, 2011 8 pm

Former CFMTA Piano Competition winners, Stephen Runge and Thomas Yu, perform in a joint recital

CFMTA/FCAPM National Piano Competition Finals

July 9, 2011 7:30 pm

Featuring finalists performing David L. McIntyre's *Piano Trio 2005* with the Gryphon Trio Strings



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CONCERTS PRESENTED IN CONJUNCTION WITH THE
2011 CFMTA NATIONAL CONVENTION, JULY 6 – 9
VISIT www.cfmta.org/Convention2011.htm



SRMTA Fall Convention & AGM 2011

October 21 & 22, 2011

*St. Andrew's United Church
29 Smith Street East
Yorkton, Saskatchewan*

Friday, October 21

- 6:30-7:30PM** Registration prior to concert, St. Andrew's United Church
7:30PM Duo piano concert featuring Dr. Michael Kim and Dr. Kyung Kim
9:00PM President's Reception at the York House Lounge, #12, 4th Ave. N

Saturday, October 22 - St. Andrew's United Church

- 9:00AM** *Optimum practice habits and physical setup at the piano - a practical approach*
Clinician: Michael Kim is the Appointed Dean and Professor of Music at Brandon University and concert artist.

Dr. Kim will incorporate Taubmann technique into his presentation.
- 10:45AM** **Coffee Break**
- 11:00AM** *Cracking the Boy Code*
Clinician: Gregory Chase

This session will take a look at how boys learn differently than girls. Learn how we, as private teachers, can gear our lessons to aid our male students in learning at their fullest potential.
- 12:00PM** **Lunch with SRMTA Annual General Meeting**
If attending the AGM only, please register for the lunch (\$15 Advance)

Registration Fee:

Make cheques payable to YRMTA

Registration fee includes Friday concert, reception, Saturday workshop and lunch

	SRMTA Member	Non-SRMTA Member
Early-Bird by August 3, 2011	\$75.00	\$90.00
After August 31, 2011	\$90.00	\$105.00

Extras:

_____ Extra concert tickets \$15 advance or \$20 at the door

_____ Saturday lunch (only) \$15 advance

For more information check out the SRMTA website at: <http://srmta.com/convention.html>

Accommodations:

PLEASE NOTE: Due to the rapid growth of Yorkton, hotel rooms are hard to come by; be sure to book your hotel room early.

Patrick Place, Bed and Breakfast (783-3762)

Best Western (783-3297), free continental breakfast, pool & waterslide

Must book before Sept. 21 and note that you are with the SRMTA; rooms have 2 queen beds

Registration Form

Name _____

Full Mailing Address _____

Telephone _____ Email _____

Extras:

_____ Extra concert tickets \$15

_____ Saturday lunch (only) \$15 advance

Make cheques payable to YRMTA

Mail form & cheque to:

Lenore Denbrok

Box 149

Saltcoats, SK, S0A 3R0

Questions?

Laurel Teichroeb

(306) 783-6858

Make-up Lessons from an Economist's Point of View

Vicky Barham

I'm a parent of children enrolled in Suzuki music lessons. I'd like to explain to other parents why I feel - quite strongly, actually - that it is unreasonable of us parents to expect our teachers to make up lessons we miss, even if I know as well as they do just how expensive lessons are, and, equally importantly, how important that weekly contact is with the teacher to keeping practicing ticking along smoothly. I think that it is natural for us parents to share the point of view that students should have their missed lessons rescheduled, but if we were to 'walk a mile' in our teachers' shoes, we might change our minds about what it is reasonable for us to expect of our teachers.

Like many parents, I pay in advance for lessons each term. In my mind, what this means is that I have reserved a regular spot in the busy schedules of my sons' teachers. I understand - fully - that if I can't make it to the lesson one week (perhaps my son is sick, or we are away on holiday, or there is some other major event at school) then we will pay for the lesson, but that my teacher is under no obligation to find another spot for me that week, or to refund me for the untaught lesson. And this is the way it should be.

In my 'other life' I am an economist and teach at our local university. Students pay good money to attend classes at the university; but if they don't come to my lecture on a Monday morning, then I am not going to turn around and deliver them a private tutorial on Tuesday afternoon. When I go to the store and buy groceries, I may purchase something that doesn't get used. Days or months later, I end up throwing it out. I don't get a refund from the grocery store for the unused merchandise. If I sign my child up for swimming lessons at the local pool, and s/he refuses

to return after the first lesson, I can't get my money back. So there are lots of situations in our everyday lives where we regularly pay in advance for goods or some service, and if we end up not using what we have purchased, we have to just 'swallow our losses'. On the other hand, if I purchase an item of clothing, and get home and change my mind, I can take it back and expect either a refund or a store credit.

So why do I believe that music lessons fall into the first category of 'non-returnable merchandise', rather than into the second case of 'exchange privileges unlimited' (which I think is one of the advertising slogans of an established women's clothing store!)? Speaking now as an economist, I would claim that the reason is that items like clothing are "durable goods" - meaning, they can be returned and then resold at the original price - whereas music lessons are non-durable goods - meaning, once my Monday slot at 3:30 is gone, my son's teacher can't turn around and sell it again. The only way she would be able to give him a lesson later in the week would be if she were to give up time that she had scheduled for her own private life; and that seems pretty unreasonable - I can't think of many employees who would be thrilled if their bosses were to announce that they couldn't work from 3:30 to 4:30 this afternoon, but would they please stay until 6:30 on Thursday, because there will be work for them then!

Many teachers hesitate to refuse our request to shift lesson times (because our busy schedules *do* change), because unless they keep us parents happy, we will decide to take our child somewhere else for lessons (or to drop musical study), and they will lose part of their income. This is particularly true

... music lessons are non-durable goods ...

in areas with lower average income, where it can be particularly difficult to find students. So rather than telling us that 'well, actually, the only time when I'm not teaching and that you can bring your son for lesson is during the time I set aside each week to go for a long soul-cleansing walk, and I *can't* do that on Monday at 3:30 when you should have turned up', they agree to teach us at a time that really doesn't suit their schedule. Teachers who are 'nice' in this way often, in the long run, end up exhausted, and feeling exploited; they try to draw a line in the sand. However, too few parents ask to switch only when absolutely necessary, and too many parents want lesson times when it suits them this week, which is not the same time that suited last week. The only time that I would feel entitled to discuss shifting a lesson time is if the reason I can't make the lesson is because (i) I have to do something for the Suzuki school and the only time at which that other event can happen is during my lesson time; (ii) my teacher were to ask us to participate in some other activity (e.g., orchestra, etc.) and that other activity were to create the conflict. If the conflict arises because my child is in the School play, and they have their dress-rehearsal during his lesson time, then I feel that I must choose between the two activities, and if he attends the dress rehearsal my private lesson teacher doesn't owe me anything.

During May, my eldest son will be missing three lessons because he is going to accompany me on a trip to New Zealand to visit his great-grandparents. I do not expect my son's teacher to refund me for those missed lessons, or to reschedule them by 'doubling up' lessons in the weeks before or after our departure. Since there will be lots of advanced notice, I might ask her to consider preparing a special 'practice tape' for that period, or to answer my questions via e-mail, but if she doesn't have the time (the second half of April is going to be really busy for her, and she wouldn't be able to do the tape until more or less the week we left) and so has to refuse, then that's fine. I certainly don't expect her to credit me with three make-up lessons; there is no way for her to find a student to fill a three-week hole in her schedule during our absence. Instead, I hope that she will enjoy the extra hour of rest during those three weeks, and that we will all feel renewed enthusiasm when we return to lessons at the end of the trip.

About the Author: Vicky Barham, Ph. D., is the mother of two children who are enrolled in Suzuki music lessons in Canada. She also teaches Economics at the University of Ottawa.

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Winner of the Dorothy Bee Memorial Scholarship

Melissa Jorgensen

As a child, I studied piano and violin. After High School, I continued my music studies at the University of Regina, convocating with a Bachelor of Arts in Music History in 2009. I currently teach private piano and theory lessons, and in the spring of 2010, I joined the Registered Music Teacher's Association. Recently, I was chosen to receive the Dorothy Bee Memorial Scholarship. I have been able to put this award towards furthering my own piano and pedagogy studies with Gregory Chase. Through these lessons, I will learn new techniques for teaching and will be challenged and stretched in my own playing, both of which will better equip me to teach and encourage my own students.

Jean McCulloch Junior Piano Competition

Karen Langlois

Congratulations to the first place winners of the Jean McCulloch Junior Piano Competition! The second annual competition took place on Saturday, May 28 at Westminster United Church in Humboldt, SK. Mr. Michael Langlois adjudicated the fine young pianists. Each competitor performed a programme including

a Baroque, Classical and Canadian piece, as well as a larger work or a variety of smaller works from one or more other periods. The competitors were divided into categories by grade level.



Grades 3 and 4

Back: Adrianna Dolata, Rene Czemerer, Jesse Flaman

Front: Grace Flaman and Frances Ulrich

The winner of the Roger and Marie Jolly Yamaha Grade 3/4 award of \$200 was Adrianna Dolata from Regina, taught by Sarah Konecni. The winner of the Roger and Marie Jolly Yamaha Grade 5/6 award of \$250 was Alexis Valgardsson from Moose Jaw, taught by Carol McWilliams. The winner of the Tim Hammond Realty Grade 7/8 award of \$300 was Katherine Ulrich from Scott, taught by Robyn Rutherford. Thank you to our sponsors!

Congratulations to all the other participants and teachers!

Thank you to all of the volunteers who helped out with the competition including Local Coordinator Allison Sarauer and members of the East Central SRMTA. Thank you also to Westminster United Church for use of the venue and to Luke Wickenhauser for piano tuning.



Grades 5/6 and Grade 8

Back: Victor Leon, Suyenna Huang, Chantelle Bowman Katherine Ulrich

Front: Alexis Valgardsson, Chelte Young

Bowes, Wallis and Gustin Piano Competitions

*Eunice Koehler
Lynn Ewing*

Florence Bowes Competition, Performance category (left) Meagan Milatz of Weyburn, a student of Cherith Alexander.



**Florence Bowes Competition
Pedagogy category** (right)
Sidney McInnis (adjudicator) and
Christa Walters of Beechy, a student
of Lynn Ewing

Gordon C. Wallis Competition, Performance Category was awarded to Bradley Little (below left) of Saskatoon, a student of Naida Archer. Second-place was not awarded this year.

Lyell Gustin Piano Competition

First Place awarded to Marie Ong (far right), student of Bonnie Nicholson. Second place went to Scott Adams, student of Kathleen Solose, and third place went to Cora Xiao, student of Bonnie Nicholson.



Battlefords Registered Music Teachers Honour M. Junice Headley

Diane Neil

On Sunday, November 21, approximately 200 people filled the Chapel Gallery in North Battleford to pay tribute to one of the community's most influential and well-known

musicians, JUNICE HEADLEY and to celebrate the Canada Music Week Recital entitled "Music Keeps you Young at Heart".

Marguerite Junice Hoover was born February 10, 1932, the youngest daughter of Arthur and Julie Hoover in the Glenrose

district, north of the Battlefords. Junice grew up in a family surrounded by music.

Junice's formal music education began with instructor Ada Treleaven of North Battleford, followed by intensive instruction with Dr. Lyell Gustin of Saskatoon. She achieved the Associate Teachers degree from the Royal Conservatory of Toronto (A.R.C.T) and a masters level Licentiate Teacher's Diploma from Trinity College of Music, London, England (L.T.C.L.).

In 1953, Ada Treleaven moved to British Columbia, assigning her current class of early graduate students to Junice, thus establishing the foundation of an

enriching teaching career. The Battlefords Kiwanis Music Festival paid tribute to, and dedicated the 2009 festival to Junice as a long-time resident, performer, music teacher, and devoted supporter

of the Arts. Junice was inducted in the Battlefords Wall of Fame on March 20, 2010.

Junice has shared her music with the community as accompanist for church choir and community productions, playing for church services, funerals, and weddings,

providing "easy listening" music for banquets, teas, and other community events. Along with the Meota Hobby Band, she is often found entertaining at seniors' homes and community events.

Junice and Robert (Bert) Headley married in 1956 and together they have four children, Laura, Linda, Barry, and Timothy.

The afternoon began with performances by students showcasing a variety of pieces, including Chopin, celebrating the 200th anniversary of his birth. A lovely tribute to Junice began midway through the program. Letters of congratulations and gratitude were read from Joan Sinclair, friend and musical



Photo courtesy of The News-Optimist Newspaper
Junice Headley with Ada Treleaven of Burnaby, British Columbia, former teacher of Junice

colleague, CMFTA President, SRMTA President, and the Principal of Trinity College of Music, London, England. Other accolades were spoken and presented, including a Lifetime Achievement Award presented by her fellow members of the Battlefords group.

One of the highlights of the afternoon, was a much unexpected visit from Ada Treleaven, who at 95 years



of age, had traveled all the way from Burnaby, BC to pay her respects to Junice and to make a special presentation to her. Junice was overwhelmed!

Daughter Linda spoke on behalf of the family honoring their mother, Junice. She spoke from the heart expressing great love, respect and admiration

for her Mom and how music had vastly affected and enriched the whole "Headley" family. The crowning moment of the presentation was when Linda announced the creation of a Music Education Fund set up with the Battlefords Community Foundation in Junice's name. With tissue in hand, Junice graciously and sincerely thanked everyone who had contributed to the afternoon and conveyed her deep appreciation to everyone who attended and shared it with her.

Appropriately, the afternoon ended with the Meota Hobby Band entertaining the audience with a spectacular program, with Junice proudly on keyboard. Celebratory cake, lunch and refreshments were shared by all.

The members of the Battlefords Registered Music Teachers would like to again congratulate Junice and express our heart-felt gratitude to all that she has contributed to our group. She has been an active member of BRMTA since 1954. As a teacher, mentor, and a friend, she has brought music to life in many hearts, souls, and places. The appreciation and enjoyment of music will live on for decades because of the life's work of Junice Headley.

An Invitation from SMA

The Saskatchewan Music Alliance (SMA), an organization comprised of the five provincial music organizations (Sask. Music Educators' Association, Sask. Band Association, Sask. Choral Federation, Sask. Orchestral Association, and the Sask. Music Festival Association), holds its conference in November each year, alternating between Regina and Saskatoon. Each organization concurrently holds its own AGM but otherwise members of all the organizations can attend any session they wish. The SMA has invited SRMTA to consider joining them for our annual conference/AGM. While there are several factors that the Board must consider should we explore this option, SMA has this year invited SRMTA members to participate in the 2011 Saskatchewan Music Conference as their guests. Additional information will be forwarded once we receive it in September. For more information, check out SMA's website at <http://www.saskmusic.ca/>.

**A Proud Sponsor
Of
SRMTA's
Music Writing Competition**



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Student Composer Competition Winners

Audrey Watson

Congratulations to the 2011 SRMTA Student Composer Competition winners. Thank you to Prairie Malt (Biggar, SK) for their sponsorship of this competition.

There were a total of twelve entries this year. Martha Hill Duncan, well-known Canadian composer from Kingston, Ontario, was the judge. Thank you to all the students who entered and their teachers for their support and guidance.

And the winners are:

8 Years & under: Class 1

1st place: Teagan Soubolsky (teacher – Karen King)
The Ballerina and the Soldier

11 years & under: Class 1

1st place: Brock Thomson (teacher- Peggy L'Hoir)
March to the Game

2nd place: Ryan Lee (teacher – Marilyn King)
The Change-a-Roo

15 years & under: Class 1

1st place: Arthur Hamilton (teacher- Monique Gaudry)
Wings of Memory

15 years & under: Class 2

1st place: Arthur Hamilton (teacher- Monique Gaudry)
Footprints in the Sand

19 years & under: Class 1

1st place: Claire McLellan (teacher- Karen Klassen)
Running Circles

2nd place: Tirzah Lyons (teacher- Marlene Wickenhauser)
Beaver Dam Waltz

Adjudicator's Choice

Claire McLellan (teacher- Karen Klassen)
Running Circles

From Prairie to Pine

Piano Solos by Saskatchewan Composers



Vol. 2

YOU ARE INVITED TO PARTICIPATE IN THIS EXCITING PROJECT!

From Prairie to Pine – Piano Solos by Saskatchewan Composers – Volume One was a huge success because of the participation of the SRMTA MEMBERSHIP selling over 600 copies across North America!

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PROMOTE, through performance, the fine compositions in this volume.

Many of these composers are also fine clinicians, adjudicators and inspiring speakers, and would be valuable contributors to any musical event your branch would host.

ATTEND THE BOOK LAUNCH IN JULY!

July 7, 2011 @ 5:15 at the CFMTA Convention

This is a great opportunity to meet the composers and hear them perform their work.

This event is a part of the CFMTA Convention (see cfmta.org for more details)

From Prairie to Pine – Piano Solos by Saskatchewan Composers- Volume 2 will be available after July 7th at local music stores (Cobb Swanson Music – Regina, Darren's Music Store – Saskatoon, Long and McQuade – Saskatoon) or by contacting Peggy L'Hoir – rplhoir@sasktel.net

CHECK OUT THE SRMTA WEBSITE (www.srmta.com) IN THE FALL TO HEAR COMPOSER PERFORMANCES!

If you have questions or suggestions, please contact Peggy L'Hoir (rplhoir@sasktel.net)

SRMTA Summer Music Camp Award Winner 2010

Gail Murray

Presley Reddekopp, age 11 of Prambrun, Sk was the winner of the 2010 SRMTA Summer Music Camp Award. A piano student of Beatrice Peters', Presley attended the Wes Froese Gospel and Worship Music Camp in Swift Current August 16-20. The award of \$150 was put to good use as Presley says she enjoyed the camp very much. The camp helped her with skills in understanding chord progression, playing for worship in church and accompanying.

Under its new name, this award is still funded by donations from families of former SRMTA members and from the SRMTA on behalf of music teachers who were formerly part of the association. It is for students age 8-18 who wish to attend a summer music camp and who are studying with a SRMTA member. The entry deadline is June 1, 2011 and the application form is found at www.srmta.com (click on competitions). There is no entry fee.

Teachers are encouraged to promote this worthwhile program to their students!



September 17, 2010

Dear Saskatchewan Registered Music Teachers' Association

I had a wonderful time attending the Contemporary Keyboard Workshop. It was all about Gospel and Worship Music. We learned how to do various things such as how to play off a fake sheet, which only has melody notes, chord letters and words. We also learned padding, bass lines, gospel stylings, different types of chords (7ths, sussex, and 2's).

At the end, we learned a couple songs really well and performed them for our parents.

I had a great time and learned lots, thank you for choosing me as the recipient for your scholarship.

*Sincerely,
Presley Reddekopp*

Around the Province

Branch Reports



Battlefords Branch

Robyn Rutherford

We held the YA Concert featuring Chelsea Mahan on Oct. 3rd in North Battleford.

Our Canada Music Week Recital was on Nov. 21st. The title of our recital was “Music Keeps You Young at Heart.” Students performed compositions by Canadian composers as well as music by Chopin in honor of his 200th birthday. We dedicated this recital to a long-time BRMTA member, Junice Headley, for her many years of service in music in our community as well as in our organization. We were especially pleased that Junice’s former teacher Ada Treleven who is over 90 was able to attend from B.C. Junice’s family established a scholarship in her honor to help aspiring musicians with their studies in the future. We also celebrated 50 years of CMW with an anniversary cake.

Our enrichment program was held on Jan. 15th. Greg Gryba, CA gave a brief presentation on unemployment insurance for the self-employed and Junice Headley gave a presentation on Parliamentary Procedures.



West Central Branch

Cathy Donahue

We’ve had another busy and productive year musically and socially. We had our first meeting on Aug. 30 at Laura Ewson’s home on the farm at Plenty. We welcomed new member, cellist, Christina Bakanec from Kerrobert. The new compositions we had commissioned Janet Gieck to write were ready for purchase: ‘The Fisher’ and ‘Tramping Lake Coulee’

We were excited to welcome Young Artist, soprano Chelsea Mahan for her concert at the Rosetown United Church in Sept. Chelsea was well received and gave a brilliant concert with her collaborator Kathy Lohrenz Gable. Our Contemporary Showcase had to be cancelled due to too many conflicts with schedules. Our teachers all held their own Canada Music Week events in their centers.

In Oct. we met at the home of Peggy L’hoir where we enjoyed and learned much from Audrey Bayduza, regarding the new Theory Requirements. We had a fabulous time at our Christmas Social in Rosetown at the home of Claire Seibold. We had the Madrigal Trio come a-carolling and we were treated to some wonderful cello selections by Christina and Marylou Dawes.

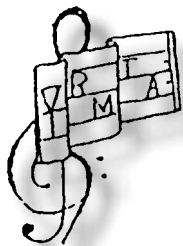
Because we all have to travel many miles to get together, and due to storms, bad roads etc., we were unable to meet again until April. Our April Annual meeting was held at Helen Barclay’s studio, Arts West, in Kindersley. After our business meeting, we enjoyed hearing Helen’s Adult Drumming Circle perform. The

new cookbook, *Con Brio Encore*, which we had published last spring has sold well. There are a few copies remaining if you would like one. It includes many great recipes from our group as well as from students in the West Central area. It's available from any WCRMT member.

We've enjoyed our year of planning, learning, and socializing. Our meetings always end with Marylou Dawes playing some wonderful selections for us. This year we heard the Chromatic Fantasia & Fugue, J.S.Bach; Mozart Fanasies; David MacIntyre Preludes. We are so blessed to have such a talent among us. Because our group enjoys cooking we always look forward to our potluck lunches and more visiting. We're looking forward to seeing everyone at the CFMTA Convention in July.

Yorkton Branch

Diane Jones



This spring, we have been very busy planning two important events...

2010-2011 marks the 25th anniversary of the Yorkton Branch. To commemorate this landmark, we will be hosting our 25th Anniversary Gala on June 11. This gala will feature performances from current and past members and students of the YRMTA. Following the gala will be a reception. Everyone is welcome to attend!

As you have probably heard, we will be hosting the upcoming SRMTA Convention on October 21 - 22 here in Yorkton. When we found out that St. Andrew's United Church would be housing a second grand piano, we instantly knew what type of concert to host. Both Dr. Michael Kim and his wife, Dr. Kyung Kim will be coming from Brandon to perform for us a duo piano concert. We are very excited about it and hope that you will come! Saturday morning, two workshops will be given, one from Dr. Michael Kim and the other from Gregory Chase. Greg will be presenting the workshop, *Cracking the Boy Code*. We hope to see you there!

Regina Branch

Janice Elliott-Denike



The Regina Branch held 3 general business meetings, 2 Executive meetings, and also hosted 3 special events: the Young Artist concert in September, a chamber concert by Trio sTREga in October, and 2 Baroque Dance workshops in February and March which were led by Anne Kipling Brown at the University of Regina. In addition, we held our student recital series (total of 9 programmes), a Contemporary Showcase for piano students, and one of our members hosted a 1920's 'Flapper' party in March.

The branch participates in the 'Cathedral Village Arts Festival' in late May by having students perform in one of the churches in that locale.

Several members have been hard at work, preparing the National Convention in July. Several other members have begun planning the Provincial Convention for October, 2012.



Saskatoon Branch

Mark Turner

The Saskatoon Branch is excited to be done a very busy year! In February we had an ear opening workshop on Keyboard Harmony with Audrey Bayduza - this is an intriguing field of study that is so vital to all of our students. In March at our AGM we looked back at an incredible year, and had the privilege of a presentation by Roger and Marie Jolly on digital pianos. In this day and age many young students get their start on keyboards, and it was enlightening to hear from Roger and Marie about the advancements that have been made in digital technology and in what we need to tell parents to look for if they have to buy digital.

We are looking ahead to a big year - next year is the 80th anniversary of the branch! Being one of the oldest branches in Canada, we've already started to plan a very big year to celebrate. At 80 we're as vibrant as ever. We're proud to be a partner with a lot of cultural organizations in the city, and we continue to make an impact within the arts community.

On October 23rd, piano phenom Jan Lisiecki will return for encore concert here in Saskatoon. Last year an audience of nearly 1100 left to their feet to cheer for his amazing Chopin recital. Lisiecki is excited to return to Saskatoon, a city and audience he loved. The concert will feature some mind blowing premiers, and a very special encore. The profits from this concert will go towards establishing the local branch website, and a significant donation will be made to the Third Avenue Centre for Cultural Enhancement - in hopes to help turn Third Ave Church into one of the countries leading classical arts venues. Tickets are already selling at an alarming speed - the box office gets calls every day already!

Lloyminster Branch

Pam Rollheiser

Even though the Lloydminster Branch has not been meeting regularly, we were very fortunate to have the ARMTA president - Judith Ammann come for a masterclass. April 2nd, Judith and Magdalena Adamek - a professor from the University of Alberta joined the RMT members and other interested teachers and students for a wonderful day. Sew in Tune - our local music store - hosted the day and lunch was provided by Judith. We had a full day of Gr.8, 9 and 10 level students perform for Magdalena. They each received excellent input and tips from her, and were very pleased with her guidance. She is a very encouraging and knowledgeable teacher, who inspired the students to aim for the highest quality of playing. Our many thanks to Judith, Magdalena and ARMTA travelling workshops who planned and financially supported this day. All teachers who attended really appreciated it and commented that we need to be meeting and doing workshops again.



East Central Branch

Allison Sarauer

The East Central Branch of SRMTA had a busy year beginning with our first Young Artist Tour Concert with Chelsea Mahan in Watrous in September. Although not well-attended, it was a wonderful concert with a charming performer.

Some members attended the SRMTA Convention in Saskatoon and especially enjoyed the Jan Lisiecki Concert. Our October meeting explored the possibility of creating a “virtual library” so that we would be aware of each other’s music and pedagogy books and borrow and lend them as we felt comfortable. A great idea, but many of us don’t have our books catalogued and need to get that in order first!

We celebrated Canada Music Week in November with an Emerging Artists Gala featuring the national winner of the 15 & under Music Writing Competition, Sarah Cunningham of St. Brieux, SK. Many young composers performed their works and others presented some of their favourite Canadian pieces.

Our annual music making Christmas Potluck was held at the home of one of our MYC teachers where we had access to all her instruments. The January meeting topic touched on Vocal Coaching for Non-Vocal Teachers who are asked to lead small community choirs, or coach a singer for a local concert.

In March, the vocal teachers gave a Pre-Festival Workshop for students. We were all busy in March and April with the five Festivals that our branch supports by sending students and donating scholarships.

In May we are hosting the second annual Jean McCulloch Junior Piano Competition in Humboldt. June will bring our annual supper meeting with the RCM examiner, and we have been asked if we would like to sit in on some CNCM exams to explore the possibilities of that Conservatory as well. We look forward to the National Convention of the CFMTA in Regina in July.



Swift Current Branch

Rebecca Chilton

As our membership ages, begins to retire and can’t seem to attract young blood, we find our organization in transition.

In September, Heather Macnab’s “Body, Breath and Voice“ presentation got us off to a good start. We participated in our city’s City wide registration and hosted the Young Artist, Chelsea Mahon.

Our October focus was “Chopin”. Verna Martens presented his life and music. As a group we explored music festival test pieces and shared ideas. The Canada Music Week recital held at The Art Gallery was a huge success.

The new year came with bad weather which prevented us from getting together. Music festival saw our group giving out five scholarships, three to most promising senior awards in piano, voice and violin, an accompanying class scholarship and a Hazel Steinborn memorial scholarship for sacred music. Our final meeting on May 27, 2011 will feature the winners of these scholarships performing for us: Shayla Roberts (piano), Meeghan Houghton (voice), Jae Hee Kwon (strings) Presley Reddekopp as accompanist and Shayla Cornea, junior sacred music. Our teaching year comes to a close with many recitals and exam preparations. We look forward to a summer of rest, relaxation and rejuvenation.

Something Old, Something New . . .

Audrey Bayduza

We are heading into the month of June, but this is not an article about wedding music. What follows is a brief summary of changes to the RCM Theory curriculum through the various levels of Rudiments

Firstly, make sure you are clear on the name changes. “Basic,” “Intermediate,” and “Advanced” replace “Preliminary,” “Grade I” and “Grade II” respectively at the Rudiments level. For Harmony, those new terms replace “Grade III,” “Grade IV,” and “Grade V” respectively. Do not confuse “Basic” with “Preparatory” or “Introductory.” Make sure that your students do not assume that they should register for a “Keyboard” Harmony exam, simply because they are pianists.

“Preparatory Rudiments” is a new optional exam added that precedes Basic Rudiments. It requires familiarity with only three keys: C, F and G major; and only three triads: C, F and G major. Only the numerical size of intervals need be identified or written. The only times signatures covered are 2/4, 3/4 and 4/4. At this very elementary level, the important question to ask is whether or not a child this young is going to gain anything at all by being subjected to an exam process of any kind. Much of this focuses on rote learning, rather than understanding of concepts, which is not what theory is supposed to be about.

“Basic Rudiments:” Much of what has changed here has simply clarified or specified what previous practice already included. For example, an understanding of the enharmonic equivalency of individual notes has always been expected at this level – now it is specifically stated in the syllabus. Similarly, symbols for cut and common time are specifically mentioned, although it has always been assumed that students had covered those.

Students are still required to only be familiar with keys with up to four sharps or four flats in their

key signatures. Tonic, subdominant, and dominant triads are required only in major or harmonic minor scales, with or without key signatures. The student must be able to write or identify these triads in solid form; but in broken form, they only need to be able to identify them.

“Tenuto” and the square bracket pedal marking are the only new things added to the list of terms and signs. All of the terms and signs listed as required for the Preparatory level are specifically included in the list for Basic Rudiments as well. One should note, that, although this is not the case for the Intermediate or Advanced levels, the lists are considered to be cumulative and students at the Intermediate or Advanced levels are expected to know the terms from earlier levels, whether they wrote those exams or not.

“Intermediate Rudiments:” Requirements under rhythm and meter now specify subdivision to the 32nd note, the use of double dots, and the use of both the breve note and rest. Some irregular groupings are added (quintuplets and septuplets in common time, duplets and triplets in compound time.)

In addition to the concept of related keys (introduced in Basic Rudiments) students are also required to understand tonic or parallel majors and minors, as well as enharmonic majors and minors.

Whole tone and chromatic scales must be written correctly, although no particular method of notating chromatic scales is required. Any version as taught is any standard text, so long as it is used correctly, will do. Identification only is required of the blues scale, major and minor pentatonic, scales and any form of the octatonic scale. Questions on exams that require the student to identify kinds of scales can be somewhat overwhelming to students at first. For this reason, I always spend time with them discussing the number of pitch classes in each kind

of scale. Being able to identify that factor always at least limits the number of options possible for any collection of pitches.

Perhaps the most substantive change is that students at this level are no longer required to write any cadential progressions. They are only required to be able to name the type of cadence written at the end of a melodic fragment. These progressions will be written in keyboard style only, but will include the Imperfect, as well as Perfect and Plagal, types of cadential progressions.

Transposition is required to and from major keys only. I believe the only new term added is “spiritoso.”

“Advanced Rudiments:” Rhythm requirements now specify correct notation of hybrid meters. Note that the examples given in the syllabus are just that – examples, and not a complete list of the kinds of hybrid meters students are expected to be able to notate.

In addition to major and minor scales, students are required to be able to write or identify the first six modes – Dorian, Phrygian, Lydian, Mixolydian, and Aeolian – beginning on any note.

The writing of chords now includes the vii o7, although only in minor keys. As this is likely to perpetuate the mistaken belief that these chords only exist in minor keys, I always teach these in both major and minor keys, simply altering given exercises in workbooks to suit my purposes. By this time, my student has also heard countless discussions of the difference between a leading tone and subtonic, and the vii o7 chord is always introduced to them as a chord built on the leading tone of a key, whether major or minor.

Unfortunately, there is now no melody writing whatsoever required on this exam. Instead, the student will be presented with a melodic fragment, and the student will be asked to write a “cadence” to support the last two notes of the fragment. What this does is create the mistaken notion that cadences are solely harmonic events, and that certain harmonic

events are necessarily cadences, regardless of what melodic or rhythmic events are taking place at the same time. The Conservatory justifies its position by pointing out that, most often, what students wrote for the melody-writing question was simply a parallel period. While this may be true, I see nothing wrong with that. Parallel periods are important kinds of phrase structures and, because of their simplicity, they give us, as teachers, an ideal way to introduce students to different kinds of phrase structures. They also provide an easy “in” to the world of melody writing, as they allow us to teach melody writing from the back end. They allow the student to begin by learning how to write ends of phrases, where the options are limited and fairly well defined. Once that is mastered, we can move backwards to the beginnings of phrases, where so many more possibilities have to be dealt with and so many more choices have to be made.

*What
we teach
should always
reflect what the
student is
ready to
learn . . .*

Types of open score no longer include Vocal Score with C clefs. Transposition for orchestral instruments no longer includes instruments in A, but still only asks for transposition from written pitch to concert pitch, and not the other way around.

Analysis requires that students understand the concepts of inversion, imitation and sequence, the abbreviations “m.” and “mm,” and what a tritone is, particularly that important tritone that exists between the leading tone and subdominant of any key. Once students are writing dominant seventh chords, they should also be able to identify that tritone in each of those chords.

There are several new terms added to the list of required definitions. Note in particular the different kinds of chordal structures (quartal, polychord, cluster, etc.)

Perhaps the best advice I can give is to read your syllabus carefully. Be prepared, always, to adjust exercises in workbooks to suit the student first, and the required exam curriculum second. While the

syllabus is a guide to what may be required on exams at different levels, keep in mind that we are teaching music theory, and not how to pass exams. What we teach should always reflect what the student is ready to learn – in many cases that will go well beyond what the syllabus requires. And if the syllabus includes something old and something new, then don't hesitate to use "something borrowed." Edit and adjust given exercises, learn and use material and requirements from other conservatories and other approaches. Extra time taken at the more

fundamental levels always pays off at more advanced levels.

About the author: Audrey Bayduza holds an ARCT in Piano Performance and a Master of Music degree in Theory. She has taught theory in her private studio in Saskatoon for over 25 years and is active as an accompanist. She also plays with the Gala Trio, along with Arlene Shiplett, French Horn, and Gaye-Lynn Kern, soprano.

Dear Friend of the Yorkton Registered Music Teachers Association,

2010-2011 marks the 25th anniversary of the
Yorkton Registered Music Teachers Association

To commemorate this landmark,
the current association will be hosting a

25th Anniversary Gala

This Gala will feature performances by current and past
members and students of the Yorkton RMTA,
followed by a reception in the lower hall.

We would be pleased to have your presence at our celebrations.

\$10 (advance) **\$15** (door)

Saturday June 11th, 2011, 7:30 p.m.

St. Andrews United Church,
28 Smith St., Yorkton, SK

Please RSVP by May 2, 2011 to Shani Apland
(306) 783-9145 | yrmta@hotmail.com



SRMTA Music Community Award

Sarah Clark Gregory

The SRMTA Music Community Awards encourage students to take their music out into their community. Students of any age or level of music study, studying with a Saskatchewan Registered Music Teacher.

The Music Community Awards offers many benefits to the student and the community:

- To give students recognition for sharing their music and encouraging a practical use for their musical education.
- To take students out of the private music studio and their homes and into the greater musical community.
- To give students a greater awareness of how their music can be used throughout their lives.
- To give a student a goal to strive for regardless of musical capabilities.

The May 2011 Community Music Award (CMA) recipients are:

Silver Awards:

Kelsey Hammond, West Central
Jessica Carruthers, West Central

Gold Awards:

Katja Meszaros, West Central
Kathryn Sarauer, East Central
Joshua Amendt-Moylan, East Central

Some of the volunteer venues represented:

Heart of the City Piano Program
Senior Citizen Programs
Community Band Section Leader
Japan Relief Concerts
Telemiracle

Families & Schools Together Program
Church involvements
Community Choir
Terry Fox Fundraiser

Certificates are issued twice a year. Deadlines for submission are May 1 and Nov 1.
Please include a \$2.00 processing fee with submissions.

Congratulations to all the award recipients!

East Central Branch Celebrates . . .



Pre-Festival Vocal Workshop
with our own teacher clinicians:
Rita Frank, Kristen Raney, Sarah Clark Gregory, Sharon Carter and
Sharon Guina (accompanist)



CMW Emerging Artists Gala
L-R: Christy Waldner, Maureen Loeffelholz, Carol Esler
and Allison Sarauer

SRMTA Summer Music Camp Award Winner 2011

Gail Murray

Congratulations to the following winners:

1. Emily Dmyterko of Regina who will be attending the Sask Band Assoc Summer Camp. Emily studies with Kim Engen.
2. Sasha Valgardsson of Moose Jaw who will be attending the Regina Summer Strings. Sasha studies with Carol McWilliams.

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YORKTON BRANCH

President: Diane Jones, Box 2339, Kamsack, SK S0A 1S0, (306) 542-2238; diane.jones@xplornet.ca

Who do I contact?

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*Please note that 2012
Insurance premiums will be
raised to \$30 per person*