

Opus

Volume 689 - Number 1

October 2022



Inside this issue:

- *2022 Convention - Rooted Foundations for Growth*
- *Upcoming Events*

And so much more . . .

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Music
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Association



The Official Publication of the Saskatchewan Registered Music Teachers' Association



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Contents

4.....	President's Message
6.....	Mark your Calendar for SRMTA Programs
7.....	Community Music awards - May
8.....	Objectives of the SRMTA
9.....	Mark your Calendar for CFMTA Programs
10.....	Branch Highlights • <i>West Central</i> • <i>Saskatoon</i>
11.....	SRMTA Professional Fees 2023 - 2024
12.....	Young Artist Tour
14.....	CFMTA Student Composer Competition <i>Gaoyuan (Thomas) Cheng</i>
15.....	16 Ideas for First-time Music Festival Adjudicators
18.....	Off the Shelf
19.....	Rooted Foundations for Growth Convention & AGM October 2022 • <i>Agenda</i> • <i>About the Presenters</i> • <i>Registration Form</i>
28.....	Executive & Board Members
29.....	Appointees of 2022 SRMTA
30.....	Branch Presidents & Secretaries
31.....	Support our Advertisers
31.....	From the Editor

President's Message

Laureen Kells

Greetings Colleagues,

As I write this, the teaching year has just started. An always exciting time – fresh faces, returning students, new materials to try, plans to make.... A fresh start.

We are now moving into a “Post Covid” world. For musicians and music teachers this is great news. We can once again plan for in person recitals, face to face lessons and festivals and face to face exams. Music is a performing art and we welcome back our audiences!

Also during this time we can make plans to attend the AGM and Fall Conference of our association in Saskatoon. What a great time this will be – once again coming together to network, learn and enjoy making new friends and renewing old friendships. We are also celebrating 90 years of our organization. What a tremendous accomplishment this is, and we can be proud of this and of all the work we do.

At our AGM we will learn of the activities of the association during the past year and we will all have an opportunity to step up and take on roles of leadership. Serving on the executive offers many rewards – making new friends, learning the history of our organization, and helping to shape who we are and what we do as we move forward. Do you have ideas you would like to see implemented? Do you have an interest in ensuring our organization is celebrating and encouraging diversity? Do you have an idea for professional development? Do you enjoy working with others? If any of these apply to you, I encourage you to reach out now or make your voice known at the AGM. You will be welcome with open arms.

I am also looking forward to the CFMTA Conference returning to a live format in 2023. Our neighbour to the west, beautiful Edmonton Alberta will be hosting this event with the theme “Our Rhythm Runs Through It”. Please watch for details on this event.



There are so many events in which we can participate. I tell people, for every one event I attend, there are two I don't get to. I think this is unique to our profession and we can take pride in that. It is important that we celebrate others' successes, support live music, attend concerts, and share our gifts with others. One of my biggest rewards in being part of the musical community are the friends I have made along the way. As we come together in October, I look forward to seeing all of you there! It promises to be a great event!!

With best wishes for a successful teaching year

Laureen Kells





Provincial Convention and AGM
October 28th & 29th
2022



Emmanuel Anglican Church
609 Dufferin Avenue
Saskatoon

SRMTA Celebrates 90 years!

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Mark your Calendar for SRMTA Programs

Young Artist Competition

Young Artists must be studying with a Registered Music Teacher. Auditions are held in the spring in each region and an artist is chosen from those auditioning. The majority of artists have been pianists but violinists, cellists and vocalists have also been selected for the tour.

Deadline: January 5, 2024

Convener: Claire Seibold

Email: rcseibold@sasktel.net

Webpage: <http://www.srmta.com/young-artist-competition.html>

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. Upon completion of studies, the recipient of this award is required to write a brief report for inclusion in Opus.. See the link for eligibility, regulations, and online application form. Application closing date is January 31 of the competition year.

Deadline: January 31, 2023

Convener: Laurel Teichroeb

Email: ljjoyteichroeb@gmail.com

Web page: <https://www.srmta.com/dorothy-bee.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, 2023

Convener: Lynn Ewing

Email: lewing@sasktel.net

Web page: <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, 2023

Convener: Lynn Ewing

Email: lewing@sasktel.net

Web page: <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

This competition is held in odd-numbered years in conjunction with the Lyle Gustin and Gordon C. Wallis competitions.

Deadline: January 31, 2023

Convener: Lynn Ewing

Email: lewing@sasktel.net

Web page: <http://www.srmta.com/florence-bowes-performance.html>

Web page: <http://www.srmta.com/florence-bowes-composition.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 1, 2023

Contact: Allison Luff

Email: luff.allison@gmail.com

Web page: <https://www.srmta.com/jean-mcculloch-junior-competition.html>

SRMTA/CFMTA Student Composer Competition

The Student Composer Competition is aimed at encouraging music writing for instruments or voice.

Deadline: April 1, 2023

Contact: Diane Jones

Email: dianejones75@gmail.com

Web page: <https://www.srmta.com/srmtacfmta-student-composer-competition.html>

Mark your Calendar for SRMTA Programs

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

Web page: <https://www.srmta.com/srmta-community-music-award.html>

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, 2023

Convener: Laurel Teichroeb

Email: ljoyteichroeb@gmail.com

Web page: <https://www.srmta.com/srmta-summer-music-camp-award.html>



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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

SRMTA code of Ethics

The Saskatchewan Registered Music Teacher will:

- teach to the best of his/her ability and always promote a positive professional image
- 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 CFMTA Programs

Branching Out

Branching Out 2022-2023: "Collaborating with the Arts and Beyond."

The 2022-2023 Branching Out initiative, Collaborating with the Arts and Beyond, encourages branches to host and/or participate in events that connect music with visual arts, drama, dance, and beyond. With a goal of blending music with another sector or organization, both will be enhanced and inspired by the exchange of ideas, perspectives, and creative thought. Events may be live in-person, live-streamed, or pre-recorded for broadcast at the discretion of the Branch and/or participants.

Online submission deadline March 31, 2022

Web page: <https://www.cfmta.org/en/branching-out/>



William Andrews Award

Does your branch have an innovative Canada Music Week® event?

CFMTA/FCAPM is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of William Andrews of Toronto, ON.

Web page: <https://www.cfmta.org/en/william-andrews-awards/>



Canada Music Week® Poster Art Competition

November 15, 2022

CFMTA is calling all student artists to submit their artwork to be displayed on the 2023 Canada Music Week® Poster!

Artwork must be an original work of the student, studying with a current CFMTA member and will be open to all students aged 18 and under. The student should consider the theme "Canadian Geography" in their artwork.

Suggested size 15cm x 15 cm (6 inches x 6 inches)

Winning artist will be acknowledged.

Web page: <https://www.cfmta.org/en/canada-music-week-poster-competition/>



Branch Highlights

West Central

Howdy from the Wild West Central gang! We are happily busy again this year. We have gained some new members. We just hosted the Jean McCulloch piano competition in May, which saw lots of entrants and a decent support fan base. We had a great local sponsor, thanks again Rosetown Mainline! We will start off this fall with a Young Artist Series concert October 7th, this year featuring Jerry Hu. For Canada Music Week, we will have our annual ACNMP Showcase festival on Saturday November 19th, including teacher PD sessions on Friday 18th. Details forthcoming in a poster. BRILLIANT IDEA TO SHARE! Claire Seibold and her students hosted a concert to feature Alice Li (a recent provincial festival and Canada West finalist). Performers want venues, and students need mentors. Reach out and invite someone up-and-coming. Teach students how to plan and promote such an event. Everyone benefits.

Clayton Braybrook the Legend



Saskatoon

Happy New Music Year everyone! I love the excitement September brings. We have familiar faces returning, eager and fresh, ready to tackle what lies ahead. And sometimes, we get to meet a few new faces, those just setting out on their musical journeys, so full of promise and potential. Old or new, these faces in my studio never fail to put a pep in my step and a sweeter tune in my room. I didn't even realize my cup had become depleted until I notice how it starts filling up, up, up once again. Thank you, dear students.

Saskatoon Branch has a full and exciting year ahead with a number of interesting topics lined up. These include... Comparing different Conservatory Programs; Technology and the Music Studio; Russian Method Approach to Teaching Beginner Pianists; Solfa and Sight Singing; Shop Talk in the Key of 'P': Policies, Parents, Practice, Progress, Preparation. I am truly looking forward to all of these.

Have we mentioned the Convention yet?? Well in case you haven't heard, Saskatoon is hosting this year and we are so thrilled. Things are really kicking into high gear now with final preparations underway. A huge effort has gone into planning with an aim to making this a special event, SRMTA is celebrating 90 years after all. I hope that members from throughout the province will attend. (We have a good price lined up for hotel bookings!) Look for forms in this issue of Opus or under the 2022 convention tab at www.srmta.com. Please contact me for further info or questions – laurien.gibson@gmail.com. Wishing you a merry year of music making!

Laurien Gibson



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SRMTA Professional Fees 2023 - 2024

CFMTA Fees Increase:

CFMTA Delegates voted in July to increase the CFMTA fees to \$42 per member for the CFMTA April 2023 - March 2024 fiscal year. The purpose of the \$5 increase is to add a new administrative position.

The breakdown of this increased fee is as follows:

- Operating Funds \$36
- Awards & Competitions \$2
- Second Competition Fund \$2
- Canada Music Week \$0.25
- Student Composer Competition \$0.75
- Young Artist \$1

The updated SRMTA Membership Fees read as follows:

SRMTA Professional Fees 2023-2024

As of January 1, 2022, SRMTA Membership fees are \$223.00 (\$162.50 for Lloydminster members).

Here is a breakdown of your professional fees:

- \$121.00 Provincial Fee (\$60.50 for Lloydminster members)
- \$42.00 CFMTA Fee
- \$60.00 Insurance Fee

Payments may be made by e-transfer to:

srmta.registrar@gmail.com

OR- by cheque

Terri-Lynn

c/o 50 Hoeschen Crescent, Saskatoon, SK, S7J 2T1

Top 5 Reasons to be a SRMTA Member:

1. Professional Recognition
2. Liability Insurance
3. Community & Camaraderie
4. Education & Professional Development
5. Advertising



2022 WESTERN YOUNG ARTIST CONCERT TOUR JERRY HU

PIANO



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DES ASSOCIATIONS DE
PROFESSEURS DE MUSIQUE



BOISSEVAIN, MANITOBA

Thursday, September 22nd 7:00 pm

Contact: Marla Winters • mwinters_vln@yahoo.ca

Tickets: \$25 (family rate) \$15 (adult) \$10 (Senior)
\$5 (students over 18, free for under 18)

WINNIPEG, MANITOBA

Friday, September 23rd 7:00 pm

Contact: Rachel Dueck • MRMTAevents@gmail.com

Tickets: Admission by donation

WEYBURN, SASKATCHEWAN

Friday, September 30th 7:00 pm

Contact: Cherith Alexander • tcalex@sasktel.net

Tickets: Admission by donation

REGINA, SASKATCHEWAN

Saturday, October 1st 7:30 pm

Contact: Katherine Dowling • dowling.katherine@gmail.com

Melissa Morgan • classicmel@gmail.com

Tickets: Admission by donation

SASKATOON, SASKATCHEWAN

Sunday, October 2nd 2:00 pm

Contact: Laurien Gibson, laurien.gibson@gmail.com

Tickets: \$20 (adult), \$15 (student, senior)

PRINCE ALBERT, SASKATCHEWAN

Thursday, October 6th 7:00 pm

Contact: Marilyn Lohrenz • wmlz@shaw.ca

Tickets: \$20 (adult), \$10 (student)

ROSETOWN, SASKATCHEWAN

Friday, October 7th 7:00 pm

Contact: Claire Seibold • rcseibold@sasktel.net

Tickets: Admission by donation

Young Artist Series

CFMTA



FCAPM

Western Tour



Western Young Artist Concerts Announced

by Rachel Dueck - Convenor, Western Young Artist Tour

Manitoba and Saskatchewan Communities to host the Western Young Artist

The public is invited to attend an exciting concert by pianist, Jerry Hu as part of his seven-city Young Artist Tour throughout the Prairie Provinces.

In Manitoba, concert venues, dates and contact personnel are as follows:

- Boissevain:** Thursday, September 22nd, 7:00 pm at Whitewater Mennonite Church, 158 Aberdeen st. Boissevain
Contact Marla Winters, mwinters_vln@yahoo.ca
Tickets: \$15 (adult), \$10 (Senior), \$5 (student over 18, free for under 18), \$25 (family rate)
- Winnipeg:** Friday, September 23rd, 7:00 pm at St. Mark's Lutheran Church, 600 Cambridge st. Winnipeg
Contact Rachel Dueck, MRMTAevents@gmail.com / admission by donation

In Saskatchewan, concert venues, dates and contact personnel are as follows:

- Weyburn:** Friday, September 30th, 7:00 pm at T.C. Douglas Center, 400 – 10th Avenue SE. Weyburn
Contact Cherith Alexander, tcalex@sasktel.net/ admission by donation
- Regina:** Saturday, October 1st, 7:30 pm at Darke Hall, 2255 College Ave. Regina
Contact Katherine Dowling, dowling.katherine@gmail.com & Melissa Morgan, classicmel@gmail.com
admission by donation.
- Saskatoon:** Sunday, October 2nd, 2:00 pm at Emmanuel Anglican Church, 609 Dufferin St. Saskatoon
Contact Laurien Gibson, laurien.gibson@gmail.com
Tickets: \$20 (adult), \$15 (student, senior)
- Prince Albert:** Thursday, October 6th, 7:00 pm at Calvary United Church 114 - 25th Street East. Prince Albert
Contact Marilyn Lohrenz, wmlz@shaw.ca
Tickets: \$20 (adult), \$10 (student)
- Rosetown:** Friday, October 7th, 7:00 pm at Rosetown United Church, Upper Hall, 118 – 2nd Ave. East. Rosetown
Contact Claire Seibold, rcseibold@sasktel.net / admission by donation.

The program will include Mozetich's three pieces for piano solo, Liszt's Rhapsodie Espagnole, and Chopin's four Ballades.

Jerry Hu is a seventeen-year-old high school student living in Saskatoon, where he studies piano with Bonnie Nicholson. He has received RCM gold medals for his Grade 9 and 10 exam marks and won the First Place Prize in the Lyell Gustin Competition (2020). He represented Saskatchewan in the FCMF National Competition (2019) where he received Second Place in the Piano Category. In February of 2021, Jerry won the Shurniak Concerto Competition. In November of 2021, Jerry performed Beethoven's Concerto in C minor in his orchestral debut with the SSO, conducted by Nicholas Ellis.

The Western Young Artist Competition and Tour are projects of the Canadian Federation of Music Teachers' Associations and its provincial counterparts in Manitoba and Saskatchewan. The competition is open to pianists, singers and instrumentalists of high calibre who are currently studying with a Registered Music Teacher.

For more information on the Young Artist Series please visit www.cfmta.org



2022 CFMTA Student Composer Winners



Congratulations to
Gaoyuan (Thomas) Cheng,
for placing first in the 2022 CFMTA
Student Composer Competition
Category B1 - 15 years and under,
*Class 1, composition for solo
instrument!*
His teacher is Sarah Konecsni





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16 Ideas for First-Time Music Festival Adjudicators

by Christopher Foley - originally appeared in the Spring 2012 BCRMTA Progressions Magazine (reprinted with permission)



When I was a student, I looked with dread upon the fearsome weeks of the local music festival. I would prepare my pieces for months beforehand, work them up to a performable level, then walk in terror up to the piano and play my piece with varying degrees of success. I would then sit in continuing terror as the adjudicator would proceed to tear my playing apart, with only the tiniest glimmer of hope that there was something remotely musical about my feeble attempt at musical taste. Sometimes I would win, sometimes I wouldn't, but there was always the feeling that the adjudicator was there to anoint a select group of chosen ones, and as for the rest, well, there's always next year.

Many years later, I found myself on the other side of the table, being asked to serve as adjudicator for some of the same competitions in which I had once competed. As time went on, I also found some of my colleagues asking me for advice on how to both survive and thrive when adjudicating for the first time. Here are some of my thoughts on best practices big and small that can make your adjudicating experience a positive one for yourself, the young performers who play for you, and the musical communities into which you make a cameo appearance.

Getting Organized

1. On the first day, arrive at the venue well ahead of time. Use a service such as Google Maps to find where you're going easily. Once you're in the venue, you'll need to properly configure the room (often a church sanctuary or multipurpose space), finding the best location and angle for the piano as well as your desk.
2. Sign what you need to sign before you start. Certificates and adjudication forms all need your signature on them, and it's best to go through the signing ritual before the start of the day, allowing for a smoother flow once you're compiling marks.
3. Learn the marking system that the festival uses. Do marks start at 80? Or is 80 the equivalent of a medalwinning performance? Talk to the festival organizers about this well ahead of time – often festivals have a written expectation of where they wish mark ranges to be.
4. Befriend your assistant. Most festivals provide adjudicator's assistants, who compile the scores and write names on certificates (which you have already signed – see #2). Treat them well. If there's anything you need from them, ask politely. Adjudicator's assistants can make your life considerably easier.
5. Bring your preferred pens and pencils. Whether it be an extra fine Sharpie, Pilot, Waterman, or erasable Bic, your choice of pen can either help or hinder you when you're writing out dozens of adjudications every day. If you're writing in permanent ink, be sure to bring either correcting fluid or tape. A pencil is also a good idea for jotting down notes.
6. Always keep a backup copy of all marks. Towards the end of the festival, you'll often need to tabulate totals in order to determine scholarship winners.
7. Organize your territory. The adjudicator's desk is a sacrosanct area of the festival venue. Make sure that there is enough space between you and the audience, so that your every written word and mark is not scrutinized by the prying eyes of parents (and teachers too!). On your desk, figure out where you'll put the comment sheet, your writing utensils, the score of the current student, scores of previous students, and scores of students who have yet to play. A stand-up clock is also a good idea, so you can see how you're doing for time at any given moment.
8. Determine the festival's stand on copyright. Nearly all festivals have an original and/or authorized copy policy in place. If a student hands you a photocopy, know what the penalty is, if any. At the same time, educate yourself on how to spot authorized copies from services such as CD Sheet Music or IMSLP.

16 Ideas for First-Time Music Festival Adjudicators - cont.

The Written and Public Adjudication

9. Write clearly. Legions of teachers, students, and parents, annually spend hours trying to decipher the illegible scrawls of musical authorities sounding forth on a variety of subjects. Writing so that others can actually read your comments can do a world of good and ensure that your suggestions might actually be followed.
10. Speak clearly and accessibly. When you give your public adjudication after the students have performed, remember that you are speaking not only to the students, but to their parents, friends, and teachers as well.
11. Strike a balance between positive and negative critique. To put it bluntly, adjudicators who are ruthless in their assessment of students are doing a tremendous disservice to students, teachers, and the music education field as a whole. All that adjudicators really need to do is reward the positive (no matter how negligible the accomplishment) and provide some ideas for further development. And they need to do this for every single student who performs.
12. Strike a balance between speaking to the class as a whole and each individual performer. This is one of the tough parts. Spend too much time picking apart every performance and you risk being perceived as a curmudgeon. It's usually a good idea to preface specific comments with a quick general overview of the class. Some examples: offering some insights on pedaling before an intermediate Romantic class or talking about the process of learning a fugue in an advanced Bach class.
13. Know whom you're talking to. As an adjudicator, you must take into account the age and level of the students to whom you are talking. If they're beginners, offer as much encouragement as possible. For an advanced class, you can be a bit tougher. On the other hand, it's not a good idea to sound off on mid-ground Schenkerian analysis for a Grade 3 Sonatina class, nor do students in a senior concerto class wish to be addressed like Kindergarten students.
14. Change the focus of your talks frequently throughout an adjudication week. No one likes to hear a broken record.
At the same time, it can be difficult to be continually thinking of new things to talk about when you're hearing the same problems over and over again. Therefore, it is important to put some thought into the balance between reiterating your core message and branching out into new avenues of discussion in the spoken adjudications.



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16 Ideas for First-Time Music Festival Adjudicators - cont.

15. After the adjudication and before you announce the winners, take a second to make sure that you've selected the right person for first place. This seems redundant, but is actually very important (make sure you've done #6 as well). Think of this part of the festival as reality television: since many parents are videotaping the proceedings, you'll need to get your announcement of the winner right the first time, in order that you can leave town with your head held high.
16. Thank everybody. Thank the teachers for the hours of hard work they do every day. Thank the parents for the uncounted hours of driving students to lessons and encouraging their children to practice every day. Thank your assistant (see #4). Thank the Executive Director of the festival. Above all, thank the students for having the guts to come up on stage and perform in a highstakes situation.

At the end of the day, festivals aren't necessarily about anointing champions and lauding the most talented. They are about creating positive musical experiences for the greatest possible number of developing musicians. Over the course of years, the students who end up having distinguished musical careers may not be the ones who won first or even placed in the local festival. Therefore, your job as an adjudicator is to encourage as much as possible, realizing that parents and teachers are relying on you to create enough of a positive experience for students that they will return to their instruments and continue their musical studies for as long as possible. In these tough economic times, the music education world and the continuing good work of local music festivals expect nothing less from adjudicators.



Christopher Foley is a pianist dedicated to the fields of pedagogy, opera, contemporary music, art song, and chamber music. At the Eastman School of Music, he received a Doctor of Musical Arts degree in 1994. He is on the faculty of the Royal Conservatory of Music and serves as a Senior Examiner for the RCM's Certificate Program. Dr. Foley is highly active as a clinician, with recent webinar appearances at the National Conference for Keyboard Pedagogy, the University of Rochester, The Frances Clark Center for Keyboard Pedagogy, The Aspen Music Festival, Collabfest, Tom Lee Music Canada, Trinity Western University, and Millionaire Musician. As author of the Collaborative Piano Blog, he writes about issues of importance to the collaborative pianist, as well as current musical events in Toronto and elsewhere. Recent projects include Foley Music and Arts, a blog about productivity and creativity in the arts, as well as The Suleika Project, an art song initiative with Edmonton-based mezzo soprano Alia Amad.



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Off the Shelf “Books I Have Bought and Always Meant to Read”

Laureen Kells



For this edition I once again searched deep into my shelf and found a book I have been meaning to dig into for some time. **Sing With Understanding** was published by Church Street Press, Nashville Tennessee in 1977. It was written by Harry Eskey and Hugh T. McElrath.

“I will sing with the spirit, and I will sing with understanding also”. 1 Corinthians, 14:15

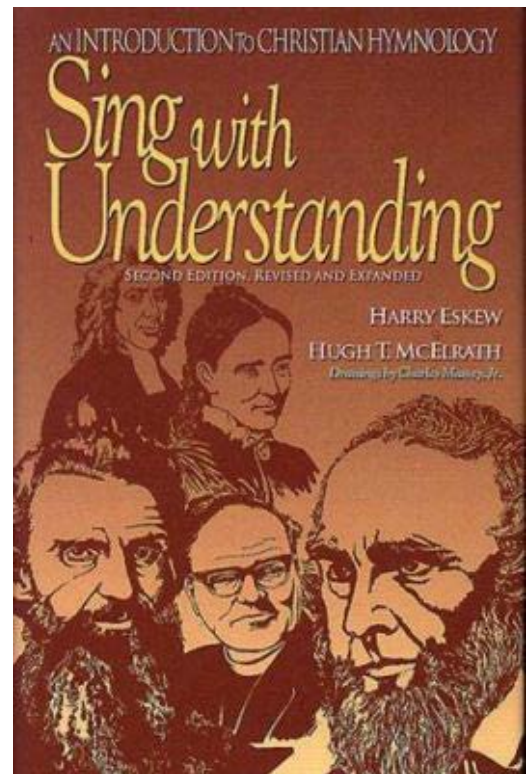
As a church musician I have found this book to be a valuable resource in gaining a better understanding of what we are singing on Sunday mornings, and why. The writers tell us that it has been said that “hymns are the poor person’s poetry and the ordinary person’s theology”. Hymns “are the most popular kind of verse as they express what common folk have believed through the ages, and what can be affirmed today as true and reliable”.

When talking about their faith, average churchgoers can quote more stanzas of hymns than they can verses of Scripture. This fact testifies to the importance of the church hymnal as a practical textbook. Perfect examples can be found in the hymns we sing at Christmas. These lines of verse provide the entire Christmas story in song and form the basis of knowledge for countless individuals.

In this volume, the authors take us through the entire history of Christian hymnody. Part One covers The Hymn and Literature, The Hymn and Music, the Hymn and Scripture and The Hymn and Theology. Part Two includes Early Church and Pre-Reformation Traditions, Reformation Traditions, British and American Traditions, and Cultural Perspectives. Part Three discusses The Hymn in Practice.

It is in Part Two that we concentrate on specific hymns which are available in five widely used American hymnals – Baptist, Episcopalian, Lutheran, United Methodist and Presbyterian. The reader will find it helpful to have one of these hymnals at the ready for reference.

This book is not light reading – one needs to study carefully the material being presented. Having said that, it provides great insight into the history of the hymn, how each hymn relates to biblical text, and how to choose hymns more effectively for any occasion.



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.





Provincial Convention and AGM
October 28th & 29th
2022



Emmanuel Anglican Church
609 Dufferin Avenue
Saskatoon

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SRMTA Provincial Convention *Rooted: Foundations For Growth*

October 28th and 29th, 2022 - Saskatoon, SK
Emmanuel Anglican Church
(609 Dufferin Avenue)

Friday, October 28, 2022

1:00 p.m. **Registration at Emmanuel Anglican Church
Trade Show**

1:30 p.m. **Welcome & Introduction**

1:40 p.m. **Joan Halmo**

Musician and Mentor – a Legend, a Legacy

Know this busy music teacher? One whose studio was filled with the sound of piano all day every day, who gave lesson and masterclasses, taught summer school, adjudicated and examined across the land, presented recitals by advanced student pianists and visiting artists, provided scholarships, kept in touch with colleagues and former students, celebrated the fine arts, and - amid all that - helped to establish professional organizations, including ours, the Saskatchewan Registered Music Teachers' Association. Lyell Gustin was that music teacher, and his refined charismatic teaching and mentoring influenced countless students during his 70-year career. Insights shared by Gustin Studio graduates over the years give us an understanding of Dr. Gustin's pedagogical ideals and his artistic vision, a legacy of musical excellence.

2:00 p.m. **Karen Gerelus**

The Musical Grove: experience, social environment, and musical identity

We have all heard the saying "the apple doesn't fall far from the tree", but why is that? Research demonstrates that experiences are what influence identity: what we do and who we do it with shape who we are. Drawing from a qualitative doctoral study on musical identities, 8 adolescent students share stories about their musical journeys and how they came to think of themselves as musicians. It seems that in order to construct a strong, salient identity as a musician, students' everyday experiences must point in this direction. This presentation will offer suggestions on how

to shape the social environment to foster musical identity development in students, but will also encourage teachers to reflect on their own musical past as a compass that guided towards their current musical selves.

3:00 p.m. **Coffee Break & Trade Show**

3:30 p.m. **OUT Saskatoon - presenter Janna Bernatsky**

Inclusion and Diversity in the Music Studio

As teachers, we have an important role in ensuring all our students feel affirmed and supported. In this workshop participants will be introduced to 2SLGBTQ terminology and identities through an interactive presentation. Topics including terminology, inclusive language and how to be an active ally are explored in a discussion that focuses on reducing discrimination, increasing awareness of 2SLGBTQ people and issues, and what inclusive spaces look and feel like.

4:30 p.m. **RCM**

Exploring the *Celebration Series®*, Sixth Edition

Join us as we explore the *Celebration Series®*, Sixth Edition. This outstanding series of 12 repertoire books and 10 etudes books includes music by composers from over 20 countries. Alongside familiar teaching pieces, there are many new selections to discover! This diverse collection of expertly graded repertoire will inspire and motivate student progress, from elementary through advanced levels.

5:30 p.m. **Supper Break**

7:30 p.m. **Concert Event:** Emmanuel Anglican Church

SCHUBERT IN COMMUNITY- Naomi Piggott-Suchan and Friends

In an evening dedicated to sharing the music of Schubert, Pianist Naomi Piggott-Suchan is joined by fellow artists for a concert of piano, lieder, and chamber music. Presented in the spirit of the Schubertiade, a social-artistic phenomenon which began during the composers' lifetime and continues to this day.

President's Reception

To follow at the home of Lynn Ewing,
726 10th Street East, (2 blocks from the church)



SRMTA Provincial Convention

Rooted: Foundations For Growth

Saturday, October 29, 2022

9:00 a.m. **Jarred Dunn**

Through Chopin's Eyes: Editions and Filiation

This lecture-recital compares late piano works of Chopin in two aspects: (1) the sources consulted and cited by popular publications, and (2) Chopin as an editor of his music. I will compare present-day editions and historical sources and play different versions of a score to highlight editorial markings and their histories. Two questions this lecture will address are: "How can I evaluate an edition and define it as 'reliable'?" and "What purpose does this data serve for a performer or teacher?"

10:30 a.m. **Coffee Break & Trade Show**

10:45 a.m. **Masterclass with Jarred Dunn**

12:15 p.m. **Greetings from Laura Gray, CFMTA President**

Lunch including cake to celebrate 90 years of SRMTA

1:00 p.m. **SRMTA Annual General Meeting**

2:30 p.m. **Diana Woolrich**

Sharing Secrets - A discussion on Teaching Young Singers

Diana will explore some tools she has found useful in a long teaching career and encourage others to share their own ideas. Topics could include Learning from your Students; Finding and Choosing Repertoire; Building Community; Crafting Engaging Performances.

3:30 p.m. **Coffee Break and Trade Show**

3:45 p.m. **Irina Gorin**

Irina will share her approach to teaching young beginners which begins with a focus on non-legato touch, avoiding 5 finger position methods and engaging the imagination of the young, all the while building a healthy and injury-free technique.

4:45 p.m. **END**

7:30 p.m. **SSO Concert at TCU Place**



About the Presenters

Joan Halmo

Joan Halmo holds Associate and Licentiate Diplomas in Piano Performance from the Western Board of Music and Trinity College of Music of London respectively. She attained a B.A. in Music History at the University of Regina, a Master of Arts degree, and Master in Liturgical Music from two other universities, and a PhD in Musicology from The Catholic University of America, Washington DC. Dr. Halmo was engaged at the University of Saskatchewan for 20 years as adjunct professor of musicology and scholar supported by a post-doctoral fellowship and grants from the Social Sciences and Humanities Research Council of Canada. Her publications include books, academic articles, and encyclopaedia entries. She has presented papers across Canada and internationally.

Having begun piano teaching at 15 years of age under her fine first mentor, Ethel Keele, Dr. Halmo has continuously maintained a private music studio. A longtime member of the SRMTA, she represented the organization for some years on the Senate of the University of Saskatchewan.

Her involvement in volunteer work has included peace education through Project Ploughshares, and the co-founding of Allegro Montessori School in Saskatoon. Among other honours, she received the City of Saskatoon Volunteer Services Award for the restoration of what is now a Provincial Heritage Property, Gustin House, and for preserving historic Trounce House.

Dr Halmo is currently Director of Gustin House and secretary-treasurer of Gustin/Trounce Heritage Committee. Proud to have been a student of Dr. Lyell Gustin, she has written about his lasting musical impact in *The Leschetizky Bulletin* (New York) and *Saskatoon History Review*.

Jarred Dunn

Yamaha Artist Jarred Dunn has been described by critics as "evocative and mystical" (New York Classical Music Guide), "technically perfect" (Belarus First Radio), "a piano sound-colour magician" (Muzikos Barai, Vilnius), and "a virtuoso with the most exquisite touch" (Freethought Today, Madison) Featured on the CBC's Top Thirty Under Thirty: Hot Canadian Classical Musicians of 2018, he has hosted *This is My Music*, was the subject of the CBC's *Five Things I Learned from Maria João-Pires*, and been heard on CBC Radio, Belarus First, Freethought Radio-Television Madison, WWFM: The Classical Network, and WQXR New York.

Mr. Dunn won First Prize and Concerto Award at the Seventh Lithuanian Chopin International Competition (Vilnius 2018) and was a Prizewinner at the First Jan Hoffman International Competition (Kraków 2019). He has appeared with the Vilnius Chamber, Belarus Radio-Television, Toruń, NOSPR Katowice, Budapest Chamber, Sinfonia Toronto, and Niagara Symphony Orchestras, among others. He has performed as a recitalist and chamber musician in North America, Europe, and Australia. Following an all-Chopin recital in Warsaw, one critic described his



SRMTA Provincial Convention *Rooted: Foundations For Growth*

"virtuosity, amazing sense of style, elegance and noble - but not excessive - sensitivity...beautiful piano and powerful forte, melodious - but not sugary - cantilena, broad phrasing, and very rich, nuanced range of sounds" (Nina Sankari).

Noted as "a revered pedagogue" by Tonebase Piano, he is frequently sought after for master classes, lectures, and competition judging. He has presented research papers, lectures and master classes at Canadian, American, and European music universities, most recently Queen's, Carleton, Ottawa, Toronto, Puget Sound, Katowice, and Bydgoszcz. He has taught numerous master classes, seminars, and lecture-recitals online for music associations and schools around the world, helping teachers and students access music education and enrichment during the pandemic.

After graduating with his BM in Performance at the University of Toronto (WO Forsyth Graduation Award), he took Professional Studies at The Juilliard School with Jacob Lateiner, Yoheved Kaplinsky, and studied with Dorothy Taubman in New York. He graduated with distinction from the piano class of Prof. Anna Górecka at the Karol Szymanowski Academy of Music in Katowice (MM, Diploma). He holds a Artist Diploma from the Bydgoszcz Academy of Music where he was a student of Prof. Katarzyna Popowa-Zydroń. In Europe, he coached with Dmitri Bashkurov, Andrzej Jasiński, Robert Levin, and Maria João Pires.

KAREN GERELUS

Karen Gerelus is a third-generation piano teacher, musician, author, and scholar. She has completed an Associate diploma in Piano Pedagogy from the Royal Conservatory of Music (ARCT), a Licentiate diploma in Piano Performance from Trinity College of London (LTCL), a Master of Arts in Piano Pedagogy from the University of Ottawa and is currently a doctoral candidate at the University of Calgary where her research focuses on motivation and identity in piano students. She is a certified teacher and advanced specialist with the Royal Conservatory of Music, and active member of the Suzuki Association of the Americas. Her scholarly work has recently been featured in the American Music Teacher journal, Bulletin of the Council for Research in Music Education, and at the National Conference on Keyboard Pedagogy.

Diana Woolrich

Diana Woolrich holds a Bachelor of Music degree in voice with great distinction from the University of Regina, where she also completed course work for a graduate degree in music theory and taught as a sessional lecturer. She has held various choral positions: director of the junior choir of St. Paul's Anglican Cathedral in Regina, co-director of the Diocese of Qu'Appelle's Bishop's School for Choristers, and children's chorus master for Opera Saskatchewan and Opera Nuova in Regina. From 1994-2012, she was director of the auditioned award-winning community youth choir **JUVENTUS**. In 2001 she received the Saskatchewan Choral Federation's Pro Musica award.

Diana's singing students have regularly won awards in local, provincial and national festivals and in RCM examinations, and have participated in the National Youth Choir. Many have graduated from university voice performance programs and are professional singers in Canada and beyond. Diana has a sizeable class of students and prepares some of them for university music studies.

She has adjudicated frequently in Saskatchewan, Alberta and Manitoba.

Diana has written a few compositions and arrangements. Her a cappella choral composition for upper voices – *Les Papillons* – is published by the Eboracum Choral Series in the UK.

A longstanding member of the SRMTA, Diana has been coordinator of the branch's student recital series for many years, and has served on the executive and as President, and also as the SRMTA representative to the University of Regina Senate.

Irina Gorin

Irina Gorin, born in Kiev, Ukraine, studied in Kiev Music College and Kharkov Conservatory. Irina Gorin holds Masters Degrees in Piano Performance, Piano Pedagogy, Chamber Ensemble, and Accompaniment. Over the last 30 years, Mrs. Gorin has established a reputation as one of the most prominent pedagogues for children in the United States and beyond.

She also contributes to the enrichment of piano teachers by regularly conducting workshops and master classes in America, Canada, Europe, Asia and Australia.

In order to showcase the talent of young pianists, she founded and served as President of the Carmel Klavier International Piano Competition, which has welcomed competitors from all over the world since 2014.

In 2019, Irina Gorin started teaching piano pedagogy and piano performance in the College of Chinese and ASEAN Arts in Chengdu, China.

'Tales of a Musical Journey' is the culmination of Gorin's vast education and teaching experience. The series uniquely blends European and American teaching methods to prepare beginning piano students for a classical repertoire. Translated into fifteen languages with more coming, thousands of copies of this publication have been sold in more than 90 countries.



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SRMTA Provincial Convention
Routed: Foundations For Growth
October 28th and 29th, 2022 Saskatoon, Saskatchewan
Emmanuel Anglican Church (609 Dufferin Avenue)

Registration Form

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REGISTRATION

Full Registration includes all workshops and AGM luncheon, Friday evening concert, President's Reception, and nutrition breaks. There will be an option for special pricing and group seating for the SSO performance on Saturday evening.

Early Bird Deadline September 16, 2022

_____ Full registration - \$ 155.00 (SRMTA member)

_____ Full registration- \$165.00 (Non-Member)

After September 16, 2022

_____ Full registration - \$185.00 (SRMTA member)

_____ Full registration-\$195.00 (non-member)

Tickets for the SSO Concert (Please indicate the number you are purchasing):

_____ \$20.00 SSO Concert ticket in Reserved Seating, first floor (1 Adult)

Extra tickets for the Friday Evening Concert (Please indicate the number you are purchasing):

_____ \$20.00

_____ \$10.00 Student and Senior

Individual workshop sessions will be available for \$20 and can be purchased at the door. (Cash only). Teachers are encouraged to pre-sell to their students or other interested parties.

Covid protocols TBA but we request masking at this point.
Also be aware this will be a scent free environment.

Please send Registration form along with your cheque (do not send cash), made payable to:

SRMTA Saskatoon Branch
% Willette Neijmeijer, Convention Registrar
11 Fraser Cres.
Saskatoon, SK S7H 3G9

If using e-transfer (to srmta.registrar@gmail.com) indicate the account name (if different from registrant's name) as a note on the transfer and on the registration form. Registrations can also be emailed to willette_n@yahoo.ca

For further information email: laurien.gibson@gmail.com



Cancellation policy: All cancellations must be sent in writing to the SRMTA c/o Willette Neijmeijer. Full refunds less a \$40.00 administration fee will be made upon cancellation received one month prior to the event. Cancellations after this date will not be eligible for refunds or credit, but may be transferred to another individual for this event.

If the event is cancelled, liability is limited to the refund of fees paid to SRMTA. Your registration must be accompanied by full payment in order to be processed. Registration and full payment must be received prior to the event.

The sponsors and management of the convention reserve the right to make necessary changes to this program. Every effort will be made to keep the presentations and speakers as represented. Unforeseen circumstances, however, may result in the substitution or cancellation of the event, presentation topic or speaker.

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20 rooms are reserved under Saskatchewan Registered Music Teachers
Rate - \$129 plus tax
These rooms will be held until October 7, 2022**

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President

Laureen Kells
Box 57
Tuffnell, SK S0A 4G0
306-272-4762
lkells@sasktel.net

Past President

Patricia Niekamp
35 Dragan Crescent
Saskatoon, SK S7H 5C8
306-374-7899
pen229@mail.usask.ca

Vice President

Allison Luff
2238 Elphinstone Street
Regina, SK S4T 3N8
306-591-2762
luff.allison@gmail.com

Registrar/Treasurer/Secretary

Terri-Lynn Mitchell
50 Hoeschen Crescent
Saskatoon, SK S7J 2T1
srmta.registrar@gmail.com

Board Members

Clinton Ackerman
2255 Garnet Street
Regina, SK S4T 3A1
clintonackerman@me.com

Clayton Braybrook
805 - 2nd St. E.,
Kindersley, SK S0L 1S0
(306) 460-8877
ceebee@sasktel.net

Diane Jones
Box 994
Yorkton, SK S3N 2X3
306-641-9887
dianejones75@gmail.com

Laurel Teichroeb
385 Circlebrooke Drive
Yorkton, SK S3N 3C5
306-783-6858
ljoyteichroeb@gmail.com

Other

CFMTA First Delegate

Laureen Kells
Box 57
Tuffnell, SK S0A 4G0
306-272-4762
lkells@sasktel.net

CFMTA Second Delegate

Allison Luff
2238 Elphinstone Street
Regina, SK S4T 3N8
306-591-2762
luff.allison@gmail.com

Opus Newsletter Editor

Dina Pollock
32908 Bevan Avenue
Abbotsford, BC V2S 1T3
604-614-3298
editor@srmta.com

Webmaster

Michael Eckert-Lyngstad
2 - 165 Academy Drive
Thunder Bay, ON P7B 5J3
michael@guitarsmart.ca

SRMTA Fall Annual General Meeting:

Date: October 29th, 2022

Time: 1:00 pm

Location: Emmanuel Anglican Church
609 Dufferin Ave
Saskatoon, SK

Appointees of 2022 SRMTA

Archivist

Katherine Dowling
2178 Athol Street Regina SK, S4T 3E9
(438) 830-3683 | dowling.katherine@gmail.com

Canada Music Week®

Patricia Niekamp
35 Dragan Crescent Saskatoon, SK S7H 5C8
(306) 374-7899 | pen229@mail.usask.ca

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Clinton Ackerman
2255 Garnet Street Regina SK S4T 3A1
clintonackerman@me.com

Canadian National Conservatory of Music

Diane Jones
Box 994 Yorkton, SK S3N 2X3
(306) 641-9887 | dianejones75@gmail.com

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Laurel Teichroeb
385 Circlebrooke Drive, Yorkton, SK S3N 3C5
(306) 783-6858 | ljoyteichroeb@gmail.com

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(306) 652-2240 | lewing@sasktel.net

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2238 Elphinstone Street Regina, SK S4T 3N8
306-591-2762 | luff.allison@gmail.com

U of Regina Senate

Lore Ruschensky
#208 - 2050 College Aveune, Regina, SK S4P 4M3
(306) 789-8414 | lore_rusch@accesscomm.ca

U of Saskatchewan Senate

Kathleen Lohrenz Gable
419 Crean Lane, Saskatoon, SK S7J 3X3
(306) 373-1785 | gklh@shaw.ca

Royal Conservatory of Music

Kathleen Lohrenz Gable
419 Crean Lane, Saskatoon, SK S7J 3X3
(306) 373-1785 | gklh@shaw.ca

Trinity College

Lynn Ewing
726 - 10th Street E., Saskatoon, SK S7H OH1
(306) 652-2240 | lewing@sasktel.net

SMEA

Laureen Kells
Box 57, Tuffnell, SK S0A 4G0
306-272-4762 | lkells@sasktel.net

SMFA

Claire Seibold
Box 2024, Rosetown, SK S0L 2V0
(306) 882-3591

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3066 Angus Street, Regina, SK S4S 1P3
(306) 586-5958 | woolrich.diana@gmail.com

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385 Circlebrook Dr., Yorkton, SK S3N 3C5
(306) 783-6858 | ljoyteichroeb@gmail.com

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Box 994, Yorkton, SK S3N 2X3
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(306) 546-2890 | wensleym@sasktel.net



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From the Editor

Hi Everyone,

I hope you are all well and looking forward to Convention held in Saskatoon. Have a great time.

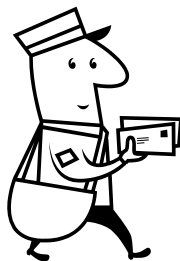
All the best this teaching year.

Thanks

Dina



Dina Pollock
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