



# Più Mosso

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Summer 2020

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## 2020 FCMF Alumni Virtual Festival

This year, as we flatten the COVID-19 curve by staying apart, we aren't able to host the annual FCMF National Music Festival. As a result of local festival cancellations, FCMF is not collecting affiliation fees which traditionally generate a significant portion of our core operational funding.

At a time when there is high interest in FCMF program expansion to offer multiple streams of competition – Emerging Artist, Developing Artist and Educating Artists – you can help keep FCMF strong by joining the fun and participating in the Alumni Virtual Festival.

The first-ever FCMF Alumni Virtual Festival, a Peer-to-Peer [P2P] Fundraising event, runs June 1 – August 15. Alumni, through submitted video recordings, are asked to reach out to their network to gather support by encouraging 'votes' for their video through donations to FCMF. The virtual festival is open to all alumni of the FCMF National Music Festival, regardless of how long ago you participated. The 'winning' alumni video in each discipline will be determined by amount of money raised. A \$1,000 award has been donated for the alumnus who raises the most funds for FCMF [raising a minimum of \$1,000].

## Two For One

### Two ways to help with one donation!

Starting June 1st, each dollar donated to the Federation of Canadian Music Festivals will equal one ballot in a random draw for a \$20,000 Grand Prize, sponsored by Canada Helps. You can help FCMF win the challenge by donating throughout the month of June.



Register to participate at

<https://www.fcmf.org/alumni-festival-registration/>

Vote for an alumni's performance at

<https://www.canadahelps.org/en/charities/federation-of-canadian-music-festivals/p2p/alumni-virtual-festival/>

Follow us on Facebook at

<https://www.facebook.com/nationalmusicfestival/>

# President's Message



"Art thou troubled, music will calm thee". These words, from one of my favourite songs, are so true. It is a shame that we cannot join together to share music this year as it would be so good for all of us. We must look forward to the time when people can come together again to receive all the gifts music has to offer.

The FCMF Board of Governors has continued to meet for monthly conference calls. The Task Forces have been busy working on various projects in anticipation of August Annual General Meeting, being held electronically this year. Additionally, much time was put into planning, and then cancelling, events for the 2020 FCMF National Music Festival. The entire Board has worked diligently at thinking outside the box to make adjustments as we were faced with what felt like unending change.

I want to especially thank Christopher Lane, Treasurer, who was faced with creating numerous budgets this year, in addition to the change of our financial year end and changes in affiliation of several provinces. Christopher's cheerful demeanour remained throughout and his patience in explaining all the variations was limitless.

Executive Director, Barbara Long, is also to be commended. Her attention to detail has helped us all work through the proposed By-Law changes and she has excelled at researching information for the projects we have worked on throughout the year. Barbara is always willing and able to support and guide anyone who asks for help.

We look forward to discussion of all the initiatives undertaken this year. Yes, it has been a year of tremendous change and uncertainty, but the Board of Governors has risen to the challenge and we have worked together in a positive, collegial manner, building on each other's strengths. I am so grateful for the strong team we have developed and the problem solving that occurred with the effective group of directors and staff. Each Governor served on at least one task force and we were a true "Working Board".

I extend my sincere wishes for good health and safety to everyone and hope that COVID-19 will soon be in our past.

Judy, on behalf of the FCMF Board of Governors

## Board of Governors

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**President / Présidente**  
Judy Urbonas [MB]

**Past President / Présidente sortante**  
Joy McFarlane-Burton [SK]

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Thomas Davidson [QC]

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**Executive Director / Directrice exécutive**  
Barbara Long [NB]

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Margaret Sawatzky, Manitoba  
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Kathy Fuller, Nova Scotia  
Lynda Sharpe, Prince Edward Island  
Joan Woodrow, Newfoundland

# Thank You to our 2020 Supporters!

## Merci à tous nos supporters 2020!

The Federation of Canadian Music Festivals extends  
sincere thanks to the following 2020 supporters.

La Fédération canadienne des festivals de musique remercie  
sincèrement les partisans 2020 suivants.

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through the Hamilton Community Foundation, ON  
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Wendy and Harley MacCaull, NS  
New Brunswick Federation of Music Festivals  
Mary Ross, AB  
The Gail Asper Family Foundation, MB  
Judith Urbonas, MB  
Ireneus Zuk, QC

\* Donations received as of May 30, 2020

\*\* Donations deferred to 2021 awards

+ Gift In Kind

Heels Family Vocal Fund Award  
at the

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Hilary Apfelstadt, OH  
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# From the National Office

## **2020 FCMF Annual General Meeting Notice**

The 2020 Annual General Meeting will be held by teleconference on **Thursday, August 13**. The format will be two 1.5 hour meetings with at least an hour break. A third 1.5 hour session will be held, if necessary. There is potential to use the Zoom video-conferencing platform for the meeting pending the Board of Governors' pilot use of the platform. Times and connection information will be sent to delegates in July.

## **Notices of Motion**

Notices of Motion #1 and #2 are in response to approved motions at the 2019 AGM.

From the Governance Task Force:

**NOTICE OF MOTION #1** – To accept the article changes of the FCMF Bylaws as prepared by the Governance Task Force and circulated to delegates.

From the Syllabus Sub-Task Force:

**NOTICE OF MOTION #2** – To add Piano and String classes in the Junior: Developing Artist Stream at the 2021 National Music Festival, pending funding. [separate file with class description circulated to delegates]

**NOTICE OF MOTION #3** – To add Composition Classes at the 2022 National Music Festival as outlined in the Syllabus Sub-Task Force Report. [separate file with class description circulated to delegates]

From the Board of Governors:

**NOTICE OF MOTION #4** – That the Educating Artist Stream be added to the 2022 FCMF National Music Festival programming, pending funding. [separate file with overview circulated to delegates]

## **No Affiliation Fees for the 2020 Festival Year**

The Board of Governors, on the recommendation of the Finance Task Force, has passed a motion that no affiliation fees be levied for the 2020 festival year. COVID-19 cancellations have caused financial hardship for some local and provincial festivals, resulting in them not levying affiliation fees either. Local and/or provincial festival associations are encouraged to make a donation to FCMF as they are able.

## **New Eligibility Allowance for the 2021 Festival Year**

The Board of Governors, on the recommendation of the National Music Festival Task Force, has passed a motion to allow each province to send 2 competitors, in each discipline, to the 2021 National Music Festival because of missed opportunities from 2020 COVID-19 pandemic cancellations.

For the 2021 season, those provinces in which there were performers recommended to provincials [MB, NS, NL] have the option of giving those performers a bye to 2021 provincials. Each province needs to clearly set out their criteria for the 2020 recommended competitors to participate in their province.

## **Multiple Stream Model Overview**

In alignment with the approved 2019 AGM Motion, the Board of Governors, National Music Festival Task Force and the Syllabus Sub-Task Force have been working to develop a 'Multiple Stream Model' for FCMF programming. This model is still being researched and discussed, making changes likely. The following provides an overview of its current state.

### **Emerging Artist Stream**

This advanced level focuses on: identification of talented young Canadian musicians through elite national competition; encouragement of emerging artists through cash awards; mentorship opportunities with specialists in their discipline; career development workshops; and assisting the launch of careers through post-festival performance opportunities.

This stream is our current programming, including the Grand Award Competition, with a proposed minimum age of 18, increased monetary value of cash awards, and mentorship opportunities with a specialist.

## Developing Artist Stream

This intermediate level focuses on: development of serious music students through national competition and adjudication workshops; encouragement of developing artists through cash awards; and career development workshops.

This stream represents the addition of programming for music students 17 years of age and younger performing at a minimum conservatory grade 9 level. It is expected this stream will be phased in over at least two years, beginning with piano and string classes in 2021. Top competitors in each discipline would participate in a Showcase of Talent Concert.

## Educating Artist Stream

This junior level focuses on making a national experience accessible to more festivals and their competitors through provision of a national educational performance opportunity for younger students playing at lower levels. It is expected this non-competitive stream for music students 17 years of age and under, performing at conservatory grades 5-8 level, could be added as early as 2022. Submitted digital performances would be adjudicated, with students having the option of a virtual mini-lesson with the adjudicator.

Suggested recognition is a certificate with gold, silver or bronze seal awarded based on the quality of the performance, in line with a standard. Performances could be showcased on Facebook by posting a link.

In provinces that offer competition at these grade levels, eligibility would be based on participation at provincials and recommendation by the provincial adjudicator. In provinces that do not offer competition at these grade levels, eligibility would be based on recommendation of the local festival adjudicator. In either case, it would not be necessary to have won or placed in their class.

## Recorded Stream

This recorded stream focuses on: provision of national competition for ensembles at an affordable price; and opportunity for Canada's student composers to have their work adjudicated. This stream is in place for choirs, bands and orchestras, with the possibility of adding chamber ensembles at the Developing Artist and Emerging Artist levels, and composition at three levels based on age of student. Eligibility for participation would vary with the discipline and be outlined in the class description.

## Introducing Sarah Sharpe, FCMF Summer Student

FCMF was successful in securing a summer student through the Canada Summer Jobs program. We are pleased to welcome Sarah Sharpe for the summer. Sarah will be assisting with marketing and archival projects.

Praised for the "warmth and depth" of her voice [The Argosy], Canadian Soprano Sarah Sharpe has a passion for music, which has led to experiences in performance, teaching, choral conducting and recent work with the New Brunswick Federation of Music Festivals, as well as the Federation of Canadian Music Festivals.

Sarah has a Bachelor of Music degree from Mount Allison University, and is a recent graduate from the University of Western Ontario, earning her Master's of Music degree in Literature and Performance. Sarah has also obtained RCM [Royal Conservatory of Music] certificates in voice and piano, and is well-versed in vocal pedagogy.

Most recently, Sarah performed in concerts featuring works by Anton Webern, contemporary music composers, such as Peter Maxwell Davies, and songs from the Irish Language Art Song Project. Other performance experience includes chamber music ensembles, choral concerts and opera productions. Past opera roles include Ottavia in Monteverdi's *L'incoronazione di Poppea*, La Zelatrice in Puccini's *Suor Angelica*, Mercedes in Bizet's *Carmen*, and Armeline in Viardot's *Cendrillon*.

Sarah is excited to be back in Woodstock, New Brunswick, where she has turned her focus to teaching in her hometown. In addition to working with new students, she looks forward to furthering her community involvement in the arts, and continuing her ties with music festivals on a local, provincial and national level.



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# In Memoriam - James Mendenhall 1945-2020

*Editor's Note: Delegates to FCMF Conferences in the early 1990's will likely remember Jim Mendenhall [Big Jim]. He served as a Manitoba delegate, then as FCMF President from 1991-1995. Sharon Penner, FCMF Executive when Jim was a delegate and President shared some memories below.*



**James Warren Mendenhall**, 74, passed away peacefully January 14, 2020 at his home in Kelowna, BC following a battle with various heart and health issues. He was a loving husband, brother, teacher and friend. Jim was predeceased by his parents Warren and Gladys Mendenhall and his brother Tom Mendenhall. Jim leaves behind his husband Kevin Michael Witzke, brothers Denny and Rich Mendenhall, and nieces and nephews. Jim now reconnects with many of his lost friends and family. Those of us who remain will remember his enthusiasm he had for the arts and his loving nature that impacted so many people he encountered in his life.

Jim was born in St. Joseph, Missouri and was a proud resident of Holt County before setting his sights for the University of Missouri where he spent 6 years studying music and mastering the bassoon. Jim fondly remembered his time with the Marching Mizzou band, and continued watching college football on Saturdays while cheering for the Mizzou.

A professor of double reeds, music history and early music, Jim taught for the School of Music of Brandon University between 1973 and 2008. He was also the director of the Brandon University Collegium Musicum and Brandon Baroque. He was a conductor of the Brandon University Orchestra and the Brandon University Concert Band.

Dear to Jim's heart was his time with the Brevard Music Center in North Carolina where he performed and conducted as a part of the staff. His participation and performances also include International Double Reed Society and Minot Symphony Orchestra, Winnipeg Symphony Orchestra, Okanagan Symphony Orchestra, and also published music for Viola da Gamba and double reeds. He served as President of Associated Manitoba Arts Festivals and the Federation of Canadian Music Festivals Member of the Board of the Viola da Gamba Society of America. Jim loved animals and raised a champion rooster and bred and showed award winning Singapura cats. Jim was a long-time exhibitor, cat judge and was a past president of ACFA and was an international guest judge in Germany, Holland, China and Japan.

Jim's capacity to love and raise things extend to plants and flowers and with flowers the bigger the better. Jim raised plants in the Botany department at BU, in his backyard garden in Brandon, MB and at his later home in the fair weather of Kelowna. His extensive flower beds were famous for hibiscus, peonies, roses and irises. Jim was a deep believer in reading and education for children. A public television advocate and sponsor, he was also a World Vision child sponsor for decades and donated monthly to the Kelowna Gospel Mission.

*Courtesy of Springfield Funeral Home in Kelowna, BC*

## Sharon Penner's Memories of "Big Jim"

- We met on a tour bus in St. John's, NL in 1987. We were delegates to the FCMF Conference and were being shown around the area.
- When I refer to him as "Big Jim", this is not an understatement as he was probably 6'4", strikingly handsome with gray hair and a silver beard. I found out he was a music professor at Brandon University, played the bassoon, and was a cat breeder and judge of show cats.
- Everyone admired Jim - calm and even-tempered - a friend for life.
- In Regina, 1989, the Federation Dinner was actually an Elizabethan Banquet with many attendees in costume. Dancing lessons were offered by King James [Mendenhall], also in costume. For a big man, he was amazingly graceful on the dance floor!
- After he retired from teaching at BU, Jim moved out to Kelowna, BC and got married. He was always a gardener so in a milder climate, he had flower beds and trees galore on his property. I was able to visit him at his home and tour around the area with him.
- We always kept in touch via email, birthday cards, Christmas letters, so I was surprised when I didn't hear from him this past Christmas. Then a mutual friend let me know Jim had passed away in January. He was one of the good ones!

# Local Festival News

With Covid-19 restrictions in place, a few festivals were able to make a change in plans and venture deeper into the world of technology to offer their students a virtual festival experience. Congratulations to the administrators and adjudicators of those festivals on their success! Here are their reports.

## Nackawic Virtual Music Festival, NB

Nackawic Music Festival made the decision to become a virtual festival due to COVID-19 restrictions, and I feel it was a wise decision for our competitors and community morale. We had complete agreement and cooperation from parents and solo competitors to continue with our festival in a virtual manner. For the most part, private music teachers were able to continue teaching via FaceTime or video conferencing, in order to prepare students for their festival songs. Because we had to change the format, we extended the virtual entry deadline to April 20 [from April 6/7 - live festival] which allowed more time for teachers and students to adapt to the new format in teaching and to also adapt to the festival requirements for video submission. I worked closely with all teachers and competitors to insure they received any help they needed in learning how to upload their videos properly and how to send the music in PDF format.

Our adjudicator, Irma Mulherin, and I worked closely together also as the festival deadline approached. Because Irma is the organizer for the Victoria County Music Festival, which also chose to go virtual, we shared ideas and input for helping our festivals be successful amidst the pandemic restrictions. Irma was very willing to adjudicate virtually, and gave prompt and positive feedback to our competitors following the submission deadline.

Following the adjudication process and designation of awards, I was able to personally deliver all envelopes [adjudication papers, certificates and awards] to competitors after setting up a safe doorstep drop off with families. I was also able to capture photos of the gold medal award winners from a safe distance. Seeing the excitement on the kids' faces and pride of the parents as I delivered their package made the virtual festival totally worth it! I think the kids were excited to not only "see a different face" but also to receive such a special delivery.

Because we were unable to host our awards ceremony, "The Showcase of Talent", where students would receive recognition for their hard work and efforts, I opted to ask parental permission to share each competitor's performance link on Nackawic Music Festival's Facebook page. Parents and students were excited to know their efforts and perseverance would be recognized and applauded... just in a different format. I shared NMF 2020 awards announcement on our FB page and also the Town of Nackawic Facebook

page. Our community seems so pleased to still have the opportunity to "see and hear" our local youth talent amidst such a different season in our lives. We were also thankful that all the schools who were originally registered for the live festival chose to turn their registration fee into a donation, in order to support the festival.

I believe Nackawic Virtual Music Festival allowed our competitors to focus on something positive as they prepared for their video submission; I believe that "Music can change our mindset". I also believe it has given our community hope that there are still many positive things happening amidst the unknowns of this pandemic situation and our competitors' perseverance and "showcase of talent" was the perfect example! In the province of New Brunswick, there were only two music festivals that transformed into a virtual festival, and I was proud that Nackawic Music Festival was one of them!

Submitted by Melissa Lagacy  
Nackawic Music Festival Administrator

## Victoria County Virtual Music Festival, NB

The Victoria County Music Festival was scheduled to take place the week of March 23rd, 2020, but quickly came to a halt due to the COVID-19 pandemic. After much consideration, it was decided to move forward with an E-Festival format for solo classes, with a delay of 3 weeks to accommodate a huge learning curve for everyone involved.

The biggest challenge, as can be expected, was changing to a new format on such short notice. Our local festival was very old fashioned, with all scheduling, certificates and adjudication sheets still being completed by hand. We knew to make the e-Festival work, this was going to have to change. This festival would not have been possible without the knowledge of both Terri-Lynn McNichol [Director of the CFMTA E-Festival] and Melissa Hagerman Lagacy [Director of the Nackawic Music Festival]. I am also incredibly fortunate to have had the support of my local school district, who granted special permission for my son Brandon to complete his Cooperative Education 12 credits as my assistant. Brandon scanned countless scores, uploaded everything to Google drive, taught his mother *YouTube*, compiled an Excel spreadsheet and took over much of the daily organizational needs.

We are very grateful that Long and McQuade offered to honour their annual awards donation to our festival – offering us the ability to give gift certificate prizes. Medals and trophies were ordered prior to COVID-19. After the adjudications were complete, we opted to deliver [with social distancing practices in place] to each student's home. The participants were very excited to receive their packages, and my cooperative education student got some much needed driving practice. These two days of deliveries were the highlight of the festival, bringing my family as much joy as it brought the students.

Approximately 75% of our registered solo students participated in the virtual festival. Of those students who did not participate, the majority were from the local Sistema NB after school program. These students did not have access to their instrument or teacher, which made participation impossible. However, we were surprised by the number of students from the program who did still participate. In fact, in the case of 2 students, we were happy to accommodate with an extension so instruments could be shared between students. Refunds were issued to students who chose not to participate, and a few chose to thank the festival by donating back their entry fees.

The VCMF would like to thank Jaime Hunter for her musical knowledge and informative adjudications for each student. Jaime's passion for music, and flexibility in scheduling and processing was an integral part of why our E-Festival was such a success.

The feedback from this festival has been overwhelming. Parents have praised our festival for giving the students something to work towards; a sense of normalcy in a time of chaos. It also needs to be noted that students who would normally struggle with performance anxiety were able to shine due to the added comfort of performing from their own home.

Change is hard. Change is scary. While our decision to go virtual might not have been the best choice for all festivals, I'm grateful it was ours.

Submitted by Irma Mulherin  
Victoria County Music Festival Administrator

## **Nova Scotia Kiwanis Music Festival, Halifax**

The Nova Scotia Kiwanis Music Festival is a local festival held annually in the Halifax Regional Municipality and is open to musicians of all ages and abilities. Traditionally, there are 1500+ participants and the classes span a 5-6 week period. 2020 was no different and we were eagerly looking forward to another year of making music together and celebrating

our 85th anniversary, with Senior Piano classes starting first on 29 March.

The month of March was when COVID-19 truly started to affect our province, and difficult decisions related to our Festival soon had to be made quickly. In mid-March, after conversations with the Nova Scotia Public Health Authority, our Festival's Board of Directors and others, the 2020 Nova Scotia Kiwanis Music Festival made the decision to change from a live Festival to a virtual event. It was a very rapid turnaround for us to go from a live to a virtual format: the COVID-19 announcement to our teachers, parents and students was made on Monday, 16 March, and our virtual Festival platform was up and running by Friday, 20 March.

All Festival venues and volunteers were made aware of this. The following Festival disciplines were cancelled due to possible spread of the virus, and adjudicators were notified:

- Voice
- Musical Theatre
- Jazz/Pop Vocal
- Organ
- Choirs
- Bands
- All small and large ensembles
- Non-family duets and trios

The remaining adjudicators were contacted to see if they would be willing to adjudicate virtually. Affirmation was received from almost all of them, and the following classes were therefore offered as a Virtual Festival:

- Junior Piano - Jacqueline Sorensen Young: PEI
- Intermediate Piano - Pierre-André Doucet: NB
- Senior Piano - Jean-Philippe Sylvestre: QC
- Upper Strings - Nadia Francavilla: NB
- Woodwinds & Brass - Sir William Hughes: NB

The template for the setup and running of the Festival was very closely based on the template that Barbara Long graciously shared, and Mrs. Kerry Parsons from Nova Scotia's Chignecto-Central Regional Centre of Education was invaluable in helping me set up the platforms.

Virtual Festival participation was optional, with refunds/charitable tax receipts available on request. Students submitted both a video recording of their piece and a PDF link to the printed score to a Google platform, following very specific guidelines as stated in the information document on our website. The dates for the Virtual Festival classes remained the same as the live Festival dates - this made it easier for the adjudicators since they had already booked that time for us, and it kept it fair for all participants. Deadline for submission was midnight prior to the start of the class, although I was quite flexible with this. There were



a few instances where parents really struggled with the technology and couldn't meet the deadline. Adjudicators were very understanding and flexible, and all submissions were accepted without exception. One rule was adapted due to the COVID-19 quarantine restrictions - those students in accompanied instrumental classes were not able to play with a live accompanist. For this year only, they were given several options to use in place of live accompaniment.

Once the submission deadline for each discipline had passed, I cross-referenced all sub-missions with the original "Live" class list, created an accurate "Virtual Festival" class list, and sent it to the adjudicator. I also provided the link to the submission spreadsheet. This spreadsheet contained everything needed to adjudicate: students' names, links to videos and PDFs, titles, class numbers, class descriptions.

The following documents had been sent to all adjudicators several days prior to their start date so they wouldn't be inundated with paperwork:

- adjudication sheet template;
- rules for marking;
- list of awards for consideration;
- Virtual Festival document that had been sent to all parents and teachers.

I chatted with each adjudicator on the phone on their first morning to see if they had any questions, and gave them my cell and home number for quick contact. I also stayed close by the computer to answer any questions that should arise. The adjudicators sent me their adjudications at the end of each working day. I converted the adjudications to PDFs and sent them to the parents and teachers. All marks were then collated and sent to our webmaster for posting on the NSKMF website. This was all completed by the end of each day of classes.

Each adjudicator was asked to make his/her own "submission" video at the end of it all to the students and teachers to say hello. They all did without hesitation and it was a wonderful way to give our Virtual Festival a personal touch. After everything was completed, the adjudicator and I discussed possible recommendations for awards.

Discipline	Total Number of Participants in Discipline	Actual Number Participants in Discipline	Percentage of Participants in Discipline
Piano, Junior	244	174	71%
Piano, Intermediate	170	132	78%
Piano, Senior	110	83	75%
Strings, Upper	114	57	50%
Woodwinds & Brass	15	4	27%

Class certificates and monetary awards will be mailed to all winners; plaques and trophies will wait until the quarantine lifts in our area. Of course, several awards were not applicable this year due to COVID-19 cancellations.

Teachers, adjudicators, parents and students were very patient and understanding throughout this entirely new process of presenting a virtual Music Festival. It was a tremendous learning curve for many of us as we all adapted to this situation, and the smooth running of our Virtual NS Kiwanis Music Festival was due to the help, cooperation and good nature of everyone involved.

Submitted by Martha Healy  
Nova Scotia Kiwanis Music Festival Executive Director

## NOVA SCOTIA KIWANIS MUSIC FESTIVAL



# Editorial - What will next year look like for festivals?

It sometimes feels like a long time ago, but only 3-4 months ago we were busy organizing our local festivals, provincial festivals and nationals in August. Then almost overnight we found ourselves mandated by laws to quarantine preventing us from holding these precious live festivals that we worked hard to organize and for which young student musicians and their teachers had been working hard to prepare their competition entries with dreams of beautiful performances and successes. The COVID-19 pandemic that had been something happening on the other side of the world, in other countries “elsewhere”, was now on our doorsteps in our country and we needed to make major changes in our lives to protect the health and lives of ourselves and our loved ones.

I’ve been watching this as a volunteer in our Canadian music festival world - part of the organizing committee of the Greater Moncton Music Festival, 1st VP of the New Brunswick Federation of Music Festivals and alternate delegate to the Federation of Canadian Music Festival, and member of the Governance Task Force of the FCMF; also as a retired medical doctor; and finally from the vantage of having experienced professionally and personally another major epidemic, HIV/AIDS still ongoing for almost 40 years. That epidemic was for many years limited to subgroups of society, but it was experientially very similar in certain ways to the current pandemic now affecting all of our society.

I’m writing this editorial from those perspectives as I feel it may be important to start looking at our upcoming festivals, local, provincial and national, for the foreseeable future, and maybe farther along. From the first news of this pandemic in late 2019, I’ve been trying to read the “smoke signals” in public and professional publications, news reports detailing the medical, political and societal reactions to the emergence and spread of COVID-19. The smoke signals have over time been getting clearer on some aspects of this pandemic as more is known about its repercussions, while other aspects are yet still uncertain or clearly unknown, but most are often unnerving.

Having just finished preparing and trying to hold our live festivals, at first trying to run it as planned... then maybe almost the same with some modifications... well maybe just some competition classes... well if not, why not virtually using the Internet... well maybe partly on the Internet, partly live... then we found ourselves with heavy hearts and sadness when confronted with the impossibility of holding our festivals at all levels, especially on short order. Businesses and services were similarly impacted, and similarly our schools from K to 12, and then higher learning institutions. Now, we are attempting to “open up” our society from the confinement measures undertaken to keep ourselves healthy and safe. We are looking at 2020-2021, and possibly beyond, should the hoped for vaccinations and treatments not pan out as hoped for or as quickly. We are now hearing of universities in North America looking to undertake the upcoming academic year either only as online virtually, or partly online and on site.... As I write this, UK’s Cambridge University announced that all 2020-2021 will be virtual.

This brings me to strongly suggest that we similarly reflect and plan for our Canadian competitive music festival world for the upcoming 2021 festival year. It is my impression that virtual alternatives for the 2020 festivals, possibly at all levels, might well have been undertaken if we had been able to anticipate earlier the 2020 cancellations. By current estimates, this pandemic is very far from over, with probable fluctuating rates of infection at different times and in different areas, and with this, fluctuating periods of tighter and looser confinement conditions and requirements also at different times and in different areas in our country.

When we see our Canadian society gradually making social-distancing ways a habit and modifying customs - a greeting hand shake now seems almost unthinkable - its hard to anticipate that our next festivals will be back to the way they were, live and “normal”. Will we have to respect 6 feet interpersonal distancing? All wear face masks? Voice competitors singing from farther back on the stage to minimize saliva spread? Disinfect repeatedly the piano keys, and bathrooms at venues, etc.? Or might we have to organise the entirety of a festival virtually, using *YouTube* channels, *Zoom* interactions? Or a hybrid format of the two? Or ...? With health and public authorities warning us of possible second or subsequent waves of COVID-19, we may be confronted with an unexpected return to confinement with little warning just before a live festival preventing it from being held. It’s not possible for me, or any of us, to precisely foresee this. However, it seems important that we start sooner, rather than later, to reflect on such possible eventualities, start exploring options, and devising ways and plans for these possible eventualities to ensure the continuation of our cherished festivals, local, provincial and

national. Virtual media is not foreign to the world of music competitions, e.g. the qualifying rounds for International music competitions, or musical performances.

The second last thing I would want to do is just be a bearer of bad news and problems, but the last thing I want to do is ignore already probable foreseeable difficult news and related problems that could prevent us from proactively minimizing impact and undesirable outcomes. I know some of you have been having similar reflections and are starting to think of such possibilities and possible solutions. I truly hope that these warnings and difficult anticipations are for not. However, as things stand at this time, I would like to invite our “festival community” to join this reflection and anticipation.

Keep well and safe, all.  
Gilles Melanson



The CFMTA/FCAPM offers membership to qualified music teachers through Provincial Associations.

Qualifications required vary from province to province. Please see your provincial website for contact info and more details.

To apply for membership through your provincial association, go to [cfmta.org](http://cfmta.org) and click on the “Join Now” link.

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# Alumni News

## Colin Ainsworth, Tenor - Building a Foundation

It seems like only yesterday that I was competing in festivals and competitions, feeling the surge of adrenaline, the nervousness, the fear of forgetting the words but the joy of being able to perform. These days, those feelings are still with me although I've learned to manage them better! Performing on the world's greatest stages like Carnegie Hall, the Royal



Opera House [London], Greek National Opera, Seattle Opera, the Canadian Opera Company, Vancouver Opera, Chicago Opera Theatre, Opera Atelier, the Toronto Symphony, Lisbon Opera, and many others can certainly make one nervous or question your abilities some days. But how do you get to these venues and feel comfortable performing in front of thousands? Well, like they say, lots of practice, a bit of luck, and a strong foundation.

I started my vocal career in Newmarket with teacher Irene Ilic and was encouraged to perform as much as possible. Irene had a monthly masterclass where you had an opportunity to perform a piece you were working on. At first, this was a daunting thought - something completely out of my comfort zone. Growing up with deaf parents, music, performing and being in front of a crowd was very foreign to me. But, it afforded me an opportunity to try something new, learn something about myself, and the process of learning

music. Singing a song when it's just you and your teacher is one thing but getting up in front of a bunch of strangers is something completely different. You learn what nerves do to your breathing, memory, your body and your emotions. Each masterclass was an opportunity to learn and grow - to push yourself beyond what you could have imagined.

Building on this foundation, Irene encouraged me to participate in as many music festivals as I could. I started with the York Region Kiwanis Festival and MusicFest in 1994, the Toronto Kiwanis Festival and ORMTA in 1995, participating in those and other various festivals [the Woodstock Rotary Festival, Newmarket Voice Festival, and Jeunesses Musicales Canada] every year, until in 1998, I competed in the London Kiwanis Festival, advanced to the Provincial competition, and going on to the National Finals winning first place. Each festival not only offered a chance to learn, grow, and work on new challenges but also offered a chance to be heard by different adjudicators who gave advice and constructive criticism to hone my skills as an artist. As an added bonus, it was at the Toronto Kiwanis competition that I met my soon-to-be University voice teacher, Darryl Edwards, who encouraged me to come to the University of Western Ontario to study with him. And the rest, as they say, is history! These festivals were major part of helping me become the artist I am today and I was and am still grateful for the opportunities these competitions provided. Here's to the next generation of young talent!



*To read more about Colin, view his schedule and recordings, visit <http://www.colinainsworth.ca/news.html>*



Starting June 1st, each dollar donated to the Federation of Canadian Music Festivals will equal one ballot in a random draw for a \$20,000 Grand Prize, sponsored by Canada Helps. You can help FCMF win the challenge by donating throughout the month of June.

# From the History Book

## The George S. Mathieson Trophy [Choral]

Federation members have always recognized the pivotal role played by George Simpson Mathieson. Through his initiative the Conference of Festival Delegates was assembled in 1926 and continued to meet regularly until 1949. It was he who established the link with the British Music Festival Federation in order that the British adjudicator chain could be set in place. Mr. Mathieson, more than anyone, made that “chain” work in those early years. A man of energy and foresight, Mr. Mathieson is indeed our principal founder.

“The secretary [Manitoba] reported that Mrs. Elleker, daughter of the late George Mathieson, had suggested in general terms, that it would be fitting to establish a Trophy Competition honoring the memory of her father. From this remark had sprung the idea of establishing the George Simpson Mathieson Trophy to be awarded annually for the best children’s choir across Canada under similar terms to those governing the Lincoln Trophy. Mr. Farquar [Halifax] said it was most desirable that a Trophy Competition should be situated by the Federation dedicated to the memory of one who had done so much for the musical festival movement in Canada.”<sup>[1]</sup>

“The George Simpson Mathieson Trophy was the gift of the Men’s Musical Club and Associates of Winnipeg. It was felt this was a suitable manner in which to commemorate his abiding interest and inspired leadership in the cause of Canadian music festivals. The trophy was designed and created by Henry Birks and Sons in 1952 and is the form of a green onyx pylon, surmounted by the winged figure of Victory. The mahogany base carries a harp on either side with the Manitoba Buffalo in the centre foreground. The pylon has affixed a reproduction of the bust of Mr. Mathieson, together with the coat of arms of the Province of Manitoba. A resolution adopted by the 1951 Conference reads in part:



*“It is with profound regret we record the loss to the Federation and to music festivals throughout Canada in the death of our first honorary life member and Honorary President, Mr. George Simpson Mathieson.*

*“His dynamic leadership, sound advice and unwavering adherence to high ideals have all been vital factors in the spread of the musical festival movement in Canada. His memory and influence will always remain as a treasured part of the Federation and its members.”<sup>[2]</sup>*

In the early years, the George S. Mathieson trophy was engraved and shipped to the winning choir’s festival where it was presented to the choir. 1987 was the last engraving on the trophy. As the years went by, more choral classes and awards were added, the trophy was replaced with engraved plaques, then certificates, that were mailed to the Director. At the 2018 AGM, the George S. Mathieson Choral Class was retired.

[1] FCMF 1951 Digest, p. 9-10

[2] FCMF 1954 Digest, p. 10

[3] FCMF 1952 Digest, p. 8 [top photo]





Photo Credit: Stephen Nicholson



# George S. Mathieson Choral Award Winners

1952	Convent Notre Dame Bon Conseil, Sudbury, ON	1991	Earl Haig Secondary School Choir, ON Directed by Mary Legge
1953	Riverdale Collegiate, Toronto, ON	1992	Earl Haig Girl's Chamber Choir, ON Directed by Mary Legge
1954	Daniel McIntyre Collegiate Institute Girls' Choir Winnipeg, MB	1993	Holy Heart of Mary Chamber Choir, NL Directed by Susan Quinn
1955	Kelvin High School, Winnipeg, MB	1994	Lethbridge Collegiate Institute Chamber Choir, AB Directed by Frank Gnandt
1956	Sargent Park School, Winnipeg, MB	1995	M.E.I. Senior Chamber Singers, BC Directed by John Nickel
1957	Our Lady of Lourdes Convent, Ottawa, ON	1996	Central Chamber Choir Ottawa Board of Education, ON Directed by Barbara Clark
1958	Daniel McIntyre Collegiate Institute Girls' Choir Winnipeg, MB	1997	Cantabile Girls' Choir, ON, Directed by Mark Sirett
1959	Studio Choir, Vancouver, BC	1998	Newfoundland Camerada Choir, NL Directed Susan Knight
1960	Our Lady of Lourdes Convent Choir, ON	1999	Calgary Girls Choir-Brava, AB Directed by Elaine Quilichini
1961	John Oliver High School Choir, Vancouver, BC Directed by Teo Repell	2000	Schola Cantorum Chamber Choir, AB Directed by Heather Johnson
1962	Burton Kurth Junior Ensemble, Vancouver, BC	2001	Schola Cantorum Chamber Choir, AB Directed by Heather Johnson
1963	Mennonite Children's Choir, Winnipeg, MB	2002	Cantilon Chamber Ensemble, AB Directed by Heather Johnson
1964	Choir of Mercy Convent School. St. John's, NL	2003	Cantilon Chamber Ensemble, AB Directed by Heather Johnson
1965	Choir Coeur-Joie, Drummond, NB	2004	Cantilon Chamber Ensemble, AB Directed by Heather Johnson
1966	Saint John High Madrigal Choir, Saint John, NB	2005	Cantabile Girls' Choir, ON, Directed by Mark Sirett
1967	Beausjour Choir, Moncton, NB	2006	Cantilon Chamber Choir, AB Directed by Heather Johnson
1968	The Teen Clefs, Lethbridge, AB	2007	Cantilon Chamber Choir, AB Directed by Heather Johnson
1969	Sir James Dunn C. & V.S. Choir, Sault Ste. Marie, ON	2008	Cantilon Chamber Choir, AB Directed by Heather Johnson
1970	The Anne Campbell Singers, Lethbridge, AB Directed by Anne Campbell	2009	Guelph Youth Singers Chamber Choir, ON Directed by Linda Beaupré
1971	Kelvin High School Mixed Chorus, Winnipeg, MB	2010	Pembina Trails Voices, MB, Directed by Ruth Wiwchar
1972	John Oliver Secondary Mixed Choir, BC Directed by Teo Repel	2011	Bach Chamber Youth Choir & Bach's Children's Chamber Choir, ON, Directed by Linda Beaupré
1973	Viscount Bennett High School, AB Directed by M. Perkins	2012	Bach Children's Choir & Bach Chamber Youth Choir, ON, Directed by Linda Beaupré
1974	Winnipeg Girls' Senior Choir of the Men's Music Club, MB Directed by John Standing	2013	Bach Children's Chorus Chamber Choir & Bach Chamber Youth Choir Women, ON, Directed by Linda Beaupré
1975	Kelvin High School Mixed Chorus, MB Directed by John Standing	2014	Cantilon Chamber Choir, AB Directed by Heather Johnson
1976	Central Alumni Choir, ON, Directed by Barbara Clark	2015	Cantilon Chamber Choir, AB Directed by Heather Johnson
1977	Les Jeunes Chanteurs d'Acadie, NB Directed by Sister Laurette Gallant	2016	Bach Children's Chorus - Choir III, ON Directed by Linda Beaupré
1978	Central Alumni Choir, ON, Directed by Barbara Clark	2017	Bach Children's Chorus Chamber Choir, ON Directed by Linda Beaupré
1979	Laura Secord Secondary Choir, ON Directed by J.D. Marsden	2018	Cantilon Chamber Choir, AB Directed by Heather Johnson
1980	Rosthern Junior College Chorale, SK Directed by David Warkentin	2019	Pembina Trails Voices, MB, Directed by Valdine Anderson
1981	Giocosio Singers, NL, Directed by Jane Steele		
1982	Neelin High School Chamber Ensemble, MB Directed by Derek Morphy		
1983	Neelin High School Chamber Ensemble, MB Directed by Derek Morph		
1984	Kingsway-Lambton United Church Youth Choir, ON Directed by Jean Ashworth Bartle		
1985	First Baptist Girls' Choir, NS Directed by Jeffrey C. Joudrey		
1986	Mount Royal Senior Youth Choir, AB Directed by David Ferguson		
1987	Pitts Pets, AB, Directed by Elaine Pitt		
1988	Western Canada High School Chamber Choir, AB		
1989	Medicine Hat College Girls' Choir, AB		
1990	Die Meistersinger Children's Choir, BC Directed by Sandra Meister		

*The George S. Mathieson Award  
was retired at the 2018 AGM.*

# Canadian Music Festival Adjudicators' Association News



Everyone wants music! Yet so many festivals needed to be cancelled this spring due to COVID-19. How disappointing for our young people who had prepared for months. Indeed, all our efforts to make music together have been put on hold.

## *Looking ahead to 2021....*

CMFAA is a national organization. We want to remind Festivals across Canada to check our updated website as you make plans for your festival next spring. We have an exciting roster of nearly 200 adjudicators in all disciplines. These professional musicians have been highly recommended by other festivals, bringing years of experience to their discernment. The Directory no longer requires a **password**, so finding an adjudicator is much easier. Some of the profiles now include a link to the website of the individual musician.

Also, please check out the **Travel Assistance Program** as CMFAA now supports the travel of adjudicators coming some distance from the festival. It is our desire to help festivals bring qualified adjudicators from our rosters to their centres.

If any festival requires additional information, please do not hesitate to contact our National President, Dr. Greg Caisley. Contact info: [president@cmfaa.ca](mailto:president@cmfaa.ca)

It has been a pleasure to serve on the Executive of CMFAA for fifteen years. I am stepping down from active involvement on the Executive effective June 30. I will be taking an advisory role as President-Emeritus. Keeping in touch with festivals across Canada has been a privilege. Helping new adjudicators get started was a particular interest of mine. The festival movement is huge...it seems every community has a festival providing young and older musicians an opportunity to grow in their discipline. So many professional musicians had their start in this way. May it long continue to enrich our country!

Melvin J. Hurst  
CMFAA Past-President

The Canadian Music Festival Adjudicators' Association (CMFAA) is a national organization of experienced performers and teachers with proven records of success.

Member names, detailed contact information and area(s) of expertise are maintained in our database, which is made available to over 250 music festivals across Canada.

**Canadian Music Festival**  
**CMFAA**  
**Adjudicators' Association**

**TO LEARN MORE CONTACT US!**  
**CMFAA@gmail.com      www.CMFAA.ca**

# How You Can Help Us Continue to Flourish

As FCMF faces this uncertain and difficult time during the COVID-19 global pandemic, we continue to have ongoing expenses. If you are able to do so, please consider redirecting the amount of your annual donation towards operational expenses.

All cash donations will be receipted, and all donations [cash and gift-in-kind] will be recognized at the following levels on the FCMF website and in subsequent FCMF Publications [Annual Digest Report and three issues of *Più Mosso* newsletter]:

Maestoso	\$10,000+
Grandioso	\$5,000 - \$9,999
Vivace	\$2,000 - \$4,999
Allegro	\$500 - \$1,999
Andante	\$250 - \$499
Friends of the Festival	Donations to \$249

***Your assistance in this vital work of supporting our emerging artists would be greatly appreciated!***

## **Memorial Donations**

FCMF offers the opportunity to make a donation in the memory of a loved one, or to honor someone for the difference they have made in your life or community. Notification will be made to family members or honourees. These donations are tax-deductible.

## **National Trust Fund**

Due to the generosity of past donors and investors, FCMF has two investment funds with the Victoria Foundation from which the interest is used annually to help fund awards. You can contribute to the long-term sustainability of FCMF by contributing to these investments.

## **Securities and Mutual Fund Shares**

A donation of securities or mutual fund shares is the most efficient way to give charitably. The Canada Revenue Agency does not apply capital gains tax on donations of publicly traded securities. When you sell your shares for cash, you're responsible for the tax due on the gain, even if you plan to donate the proceeds from the sale. But when you donate your securities directly through CanadaHelps, those capital gains aren't subject to tax. This means your charity receives a larger gift, and you'll benefit from a tax receipt for the full value of your eligible securities or mutual funds.

## **Legacy Planning**

Planned giving is simply "planning to give." Unlike traditional gifts made from your income, a planned gift is often made from your assets [such as investments or real estate] or from your estate after death. It's easy to make a gift through your will! After caring for your loved ones, you can continue the legacy of charitable giving that you started in your lifetime. Thank you for considering extending your legacy of charitable giving to FCMF through Planned Giving.

Please visit <http://www.fcmf.org/sponsors-and-donors/> for a full listing of opportunities.



**2021**

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**August 8-14, 2021**

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## 2020 Donation Form

The Federation of Canadian Music Festivals [FCMF] Board of Governors and provincial delegates made the very difficult decision to cancel the 2020 FCMF National Music Festival due to the current global COVID-19 pandemic.

As FCMF faces this uncertain and difficult time, we continue to have ongoing expenses. If you are able to do so, please consider supporting our ongoing operational expenses.

All donations will be recognized on the FCMF website and in subsequent publications. An official receipt for Income Tax purposes will be issued for all donations.

Donations may be made:

- By completing on-line form and paying through *PayPal* or *CanadaHelps* at <https://www.fcmf.org/sponsors-and-donors/>
- By e-mailing form and e-transfer to [treasurer@fcmf.org](mailto:treasurer@fcmf.org)
- By mailing form and cheque to Christopher Lane, FCMF Treasurer, 239 St. James Street West, Saint John, NB E2M 2E7

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**Thank you for your support of Canada's young musicians through FCMF!**

The Federation of Canadian Music Festivals is a registered charity. BN: 118913946RR0001



## Federation of Canadian Music Festivals

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Email Barbara at [info@fcmf.org](mailto:info@fcmf.org) for more details.

### MISSION STATEMENT

The Federation of Canadian Music Festivals is a cultural network which engages, educates and encourages amateur musicians in their pursuit of excellence.

- Federation of Canadian Music Festivals  
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