



Focus on FESTIVALS

Volume 38, Issue 2

Associated Manitoba Arts Festivals Newsletter



Guest performers at the AMAF AGM - **Ring Out! Handbell Quartet**

From left to right: Patsy Andrews-Vert, Jewel Casselman, Morna-June Morrow and Susan Stevenson

Associated Manitoba Arts Festivals
#2 - 88 St. Anne's Road
Winnipeg, MB R2M 2Y7

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**2016-2017
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Birdtail River Fine Arts Festival
Boissevain Festival of the Arts
Brandon Festival of the Arts, Inc.
Deloraine Border Festival
Evergreen Festival of the Arts
Gladstone Music & Arts Festival
Meridian Arts Festival
Morden Festival of the Arts
Mountain Music Festival
Neepawa & District Fine Arts Festival
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Winkler Festival of the Arts
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A Message from 2016-2017 AMAF Board of Directors President Judy Urbonas

Greetings on behalf of the Board of Directors of Associated Manitoba Arts Festivals.

We had an informative and interesting AGM in Starbuck to begin our year and would like to express our thanks to everyone involved in the planning and organization of the event.



AMAF is anticipating another exciting year of local and provincial music and arts festivals. The Board of Directors and personnel will continue to work to provide a strong support system for the 29 festivals that form our association. We wish all members a successful 2016-2017 season. We would like to express our thanks and encouragement to all who help to keep local festivals active and provide opportunities for the talented youth of Manitoba.

Have a great year!

Judy Urbonas

2016 AMAF Annual General Meeting

The 2016 Associated Manitoba Arts Festivals (AMAF) Annual General Meeting and Conference was held October 15, 2016 at Trinity Lutheran Church in Starbuck, Manitoba.
Thank you to all who attended!

Highlights included:

- Pam Elliott was presented with Manitoba's 2016 Volunteer of the Year award from the Federation of Canadian Music Festivals
- Special farewell presentation to outgoing AMAF Board Secretary Judith Oatway
- Performance by 'Ring Out! Handbell Quartet'
- Luncheon
- Guest Speaker - Morna-June Morrow
- Silent Auction
- Workshops - The Provincial Festival Kite and its paper 'tail'
& Exploring the Syllabus and Festival Kit



Check Out the AMAF's new Website!

The Associated Manitoba Arts Festivals has a fresh new online presence. Our website designer, Vic Hooper, created a beautiful look for our informative website with photos representing the Manitoba landscape.

Now all AMAF information is at your fingertips, such as member festivals' contact information, entry/administrative forms as well as posters for upcoming workshops and training sessions. Come explore the new website and enjoy the gorgeous panoramic prairie images along the way!



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ABOUT

Associated Manitoba Arts Festivals

Exploring the AMAF Kit for Member Festivals

The Associated Manitoba Arts Festivals distributes a festival kit to all affiliated member festivals. This kit is updated annually in time for the AMAF Annual General Meeting. Updated documents are either distributed to member festivals at the AGM or mailed directly to festival contacts via Canada Post.

These festival kits have all the paperwork that provincial affiliated festivals need to ensure that they operate an efficient event for volunteers, adjudicators and participants. We encourage all festival committees to explore their festival kit and if they have any questions to please contact the AMAF office at (204) 231-4507.

The Index of Arts Specialists is one of the great documents included in the festival kits for use when searching for a specialized adjudicator for local festivals. This document has been reformatted for the 2016-2017 festival kits to include adjudicators' contact information and listing of festival adjudication history, plus their photo and biography. We hope that this will provide festivals with needed information about the listed adjudicators as people, educators and artists.



2017 MANITOBA COMPOSITION COMPETITION

This competition is for
Students of Composition

Submissions must be finished work, in a format suitable for distribution.

Compositions will be chosen on the basis of artistic merit, suitability for festival performance, and pedagogical principles.

Entry forms can be found at:
www.amaf.mb.ca

Each composition will receive a written adjudication. All participants are invited to a workshop at the **2017 Provincial Music & Arts Festival**, where winners will also be announced.

Please direct inquiries and entries to:
Associated Manitoba Arts Festivals
#2-88 St. Anne's Rd.
Winnipeg, MB R2M 2Y7

Phone: (204) 231-4507
Fax: (204) 231-4510
Email: amaf@mts.net
Website: www.amaf.mb.ca

DEADLINE FOR SUBMISSION:
APRIL 1, 2017

APPLICATION MUST BE ACCOMPANIED BY COMPOSITION AND \$40.00 ENTRY FEE



PROVINCIAL MUSIC & ARTS FESTIVAL
May 25-28, 2017
Canadian Mennonite University (North Campus)
Winnipeg, Manitoba

For Office Use only:
☐ Paid
Date of Receipt:

2017 MANITOBA COMPOSITION COMPETITION ENTRY FORM

This competition is for **Students of Composition**.

Return completed form with non-refundable entry fee of **\$40.00** and a **copy of your composition to the address at the bottom of this form by April 1st, 2017**. Make cheques payable to **Associated Manitoba Arts Festivals (AMAF)**. A separate entry form and fee is required for each composition submitted.

Submissions must be finished work, in a format suitable for distribution. Compositions will be chosen on the basis of artistic merit, suitability for festival performance, and pedagogical principles. Please indicate the appropriate festival class on your submission.

All participants will be notified of the results and are invited to participate in a workshop at the 2017 Provincial Music & Arts Festival.

| | | |
|------------|--------------|-------------|
| Name: | | Birth Date: |
| Address: | | |
| City/Town: | Postal Code: | Telephone: |
| Email: | | |

| | | |
|-----------------|--------|------------|
| Teacher's Name: | | Telephone: |
| Address: | | City/Town: |
| Postal Code: | Email: | |

Please select the appropriate discipline:

- | | |
|--|--|
| <input type="checkbox"/> Solo Voice <i>any voice type</i> | <input type="checkbox"/> Solo Piano |
| <input type="checkbox"/> Solo Strings <i>any string instrument</i> | <input type="checkbox"/> Solo Classical Guitar |
| <input type="checkbox"/> Solo Woodwinds <i>any woodwind instrument</i> | <input type="checkbox"/> Solo Brass <i>any brass instrument</i> |
| <input type="checkbox"/> Solo Percussion <i>any percussion instrument</i> | <input type="checkbox"/> Chamber Group <i>any combination of a minimum of three to a maximum of six recognized orchestral instruments including harp, guitar, and/or percussion, with or without piano and/or one voice</i> |
| <input type="checkbox"/> Choral <i>unison or polyphonic; for male, female or mixed chorus</i> | |

| | |
|-----------------------|------------------------|
| Title of Composition: | Instrument/Voice Type: |
|-----------------------|------------------------|

This signature certifies that Associated Manitoba Arts Festivals has permission to include my composition in an AMAF Manitoba Composition Book for archival purposes.

Signature of Composer or Parent/Guardian (if composer is under 18 years of age)

Date

Associated Manitoba Arts Festivals
#2-88 St. Anne's Rd., Winnipeg, MB R2M 2Y7
Telephone: (204) 231-4507 Fax: (204) 231-4510 Email: amaf@mts.net

Please go to www.amaf.mb.ca for fillable pdf forms.

2017 MANITOBA COMPOSITION COMPETITION ENTRY FORM

DUE: APRIL 1, 2017

Celebrating 50 Years with the Neepawa and District Fine Arts Festival

The Neepawa and District Fine Arts Festival celebrated their 50 year anniversary in April, 2016. They focused on teamwork, community and Canadian music making by including a variety of special events in their festival - all in the spirit of celebration! The festival showcased Canadian Music with three 50th Celebration Bouchard Awards. Acclaimed Canadian composer and Neepawa native Remi Bouchard generously donated the three awards for the most outstanding performance of a Bouchard work in Grades 1-3, 4-6 and 7-10 awards respectively. This event was appropriately titled the Bouchard Competition and celebrated local music making at a high level. This competition was complemented by the festival's celebration in musical creativity with a spotlight on Remi Bouchard.

Neepawa also celebrated teamwork by encouraging piano ensemble playing with a twist! They encouraged entries of duets, trios and more. Partners could be students, teacher/student, parent/students, two teachers, former students and hidden talent in the community. Doesn't that sound like fun? They also suggested that ensembles could dress up in fancy formal attire or even in costumes!

The festival's 50th celebration was completed by celebrating the voice. They had a singing celebration evening concert featuring choral and vocal works performed by festival participants.

Making music is such a wonderful way to observe a successful long running festival. If you have a celebration or story from your local festival, please let us know. We love to share the great news from the member festivals and participants from across the province. Please contact our office by phone (204) 231-4507 or email amaf@mts.net with any great news from your local festivals.

A Journey through the Festival Experience

The use of competition as a stimulus in the sphere of the arts is not a new one. In the late 19th century J. S. Curwen held a kind of musical festival on competitive lines in the East End of London. But the modern festival idea as applied to music owes its genesis to Miss Mary Wakefield of Sedgewick House in Kendal, northwest part of England. In the words of the late Harry Plunket Greene – *"She suggested to the neighbours around that it would be great fun for families or groups or villages, to learn some part songs in the winter and come and compete with one another in a Tournament of Song sometime in the following year."* The idea caught on and in August 1885, the first contest took place in the covered tennis court at Sedgewick House. It was a humble beginning. In Mary Wakefield's words *"Three quartets turned up and sang Stevens' time honoured part song 'Ye Spotted Snakes', as badly as could be."*



Other people heard of the new idea which began to spread. Again I quote, *"The lady of the manor in Cornwall, or the parson's wife in Kent, got the neighbours together and spread the news."* Little festivals sprang up all over the country. It must be noted that in those early days, the festival owed much to the vision of the gentler sex.

Since those pioneer days, the idea has been expanded, polished, and perfected to a remarkable degree, but in the picture of these quartets meeting at Sedgewick House, and singing against each other "for fun" lies the true spirit of the festival. Gradually the idea percolated through to the larger centres of population. And eventually the idea spread to the Dominion of Canada.

The development of the Musical Competition Festival movement in Canada differed from that in the British Isles in one important fundamental feature. In Canada, festivals first appeared in larger urban settings and then gradually the rural festivals were established. The Provincial Festivals in the four western provinces became the backbone of the festival movement in Canada. Eventually all the provinces took up the torch establishing their own variety of festivals. Initially adjudicators came from the British Isles but eventually North Americans, and in particular local Canadian adjudicators emerged on the scene.

The more intensive and careful study by competitors, the opportunity to hear different musical ideas of the same composition and others, the analysis and adjudications from the platform by fully qualified authorities, all have produced great contributions to the cultural life of each community. Something I am sure each of you has experienced in your individual festivals.

The festival has also brought forth a wealth of new music that might never have seen the light of day. Composers began writing with these festivals in mind. Just look at the compositions of our own Manitoba composers, W. H. Anderson, his student Herb Belyea, Chester Duncan and his son, Laurie Duncan, Remi Bouchard (Neepawa), Kenneth Nichols (Brandon), and Craig Cassils to mention a few.

So much for a glimpse into the historical background of the festival movement. Let us continue our journey through the festival experience closer to home here in Manitoba.

My mother Evelyn's recollection of the local festival was in the year 1922, when as a member of the St. Cecilia Ladies Choir, under the direction of Burton Kurth, was a successful contestant. She continued as a member of various church choirs and choruses for the next 8 years until her marriage in 1930 which led to living in various rural communities in southern Manitoba (Westbourne, Shoal Lake, Stonewall, and Emerson) where she automatically became the church choir leader and organist and the town's singing and piano teacher.



Morna-June Morrow in action - Blurred by the speed of her handbell solo!

It was natural that three decades later she encouraged her daughter at the age of nine to enter the 1953 Coronation Year Manitoba Musical Competition Festival. Having placed first in two of the three piano classes, Mom asked me if I enjoyed my first festival experience. *"Oh yes"*, I replied enthusiastically, *"but now I can go home and play Cowboys and Indians."* Being raised in the era of the singing cowboys, Roy Rogers and Gene Autry, I figured music had to have a connection with said "cowboys". Seriously though, that first experience of preparing for the high standard expected in competitions led me on a wonderful journey through the music festival in so many ways. I gained friendships with other competitors that have lasted for many decades. We all cheered each other on to achieve that wonderful thing called *"excellence"*. Those initial piano classes led to many other facets of the festival experience like self-discipline, confidence, stage presence, a sense of achievement and absolute delight in hearing others striving for the same high standards.

I credit my piano teacher, Jean Broadfoot, for insisting that her senior piano students take up a string instrument for three reasons:

#1 Being a pianist can be rather lonely.

#2 *"Pianists don't really listen"*, she said. *"If the piano is out of tune, they continue playing, but when playing an instrument where you must create pitch accurately, that will make you a better listener."*

#3 Playing a string, woodwind, brass or percussion instrument will allow you to play in ensembles, bands and orchestras with other musicians your own age. What tremendous advice that was!

Playing violin and cello in the Manitoba Schools Orchestra meant having a liaison with other musicians my age. It was a wonderful experience for which I am eternally grateful. Later on it was easy to add double bass, clarinet and all sizes of recorders in such settings.

A Journey through the Festival Experience Continued...

Singing in and later accompanying the Winnipeg Girls Choir with the standard of choral excellence demanded by all these performances led to a tremendous amount of concentrated effort and pride in achieving great success as a chorister. It was a major influence in my decision to become a music educator. As Music Supervisor of the Fort Garry School Division over 40 years ago, I became involved with the music selection committee for school-based choir entries – another aspect of the festival experience.

One of the absolute treasures of the music festival is the fact that you can participate from youth to senior years. Even after retiring as a music educator in 1998, it was the lure of the festival that resulted in competing once again with fellow music educators in a recorder ensemble called *The Spitunes* just a few years ago. Having won trophies for piano at ages 11 and 16, you can imagine the delight receiving another trophy at age 60 for handbells, the same trophy later won by my church handbell choir and the quartet ensemble, All Chim'in, consisting of three other festival aficionados Joanne Mercier, Andrew Rampton and Somer Kenny.

My first stint of adjudicating came in 1977 when asked by the Brandon Music Festival to adjudicate choirs, recorders and Orff classes, plus classroom ukuleles! Some of you may remember that Chalmers Doane in Halifax created this phenomena of classroom ukulele instruction. Believe you me, I knew absolutely nothing about ukuleles, so I had to do some careful research before travelling to Brandon! How enlightening it was to see yet another way of offering musical experiences to children. It was at the Brandon Music Festival where I first saw there were both competitive and non-competitive classes. Adjudications and marks were given in the competitive classes whereas adjudications and perhaps a mini-workshop was undertaken by the adjudicator, but with no marks being attached to the adjudication sheet. Think how wonderful this was for those timid, or shy musicians who didn't feel they could compete with more talented performers, yet they were able to contribute in a less stressful situation and go away feeling good about what they had accomplished.

However, I think the biggest thrill came in 1983 when asked to be an adjudicator in the very festival that literally raised me. That initial adjudicating led to other wonderful adjudicating experiences throughout Manitoba, in Saskatchewan and Alberta.

During my teaching career, I conducted choirs, Orff, recorder and handbell classes, and of course, accompanied many other school choirs. On occasion during the 1980's I would run around picking up Orff instruments from various Fort Garry Schools, laying them out at the adjudicating venue, run to the washroom, comb my hair and put on some lipstick, and *magically* appear calm and sit down to be the adjudicator for the session. Of course, at the end of the afternoon, it was a case of packing up all the Orff instruments and delivering them back to the individual schools. But it was worth every minute of listening to and watching the tremendous creativity the children showed in their presentations.

To add to further participation within the festival movement after I retired in 1998, it was most gratifying to become a volunteer at local and provincial festivals where I am continually amazed at the level of talent by our young musicians and their gifted teachers. Having followed the development of these successful competitors throughout the years, I count them as friends and colleagues in this wonderful milieu of what we call the "festival experience".

Having served on the Board of Directors of the Associated Manitoba Arts Festivals and the Winnipeg Music Festival, I know of the effort put forth by all the volunteers and coordinators of the 30 festivals within AMAF. I commend and congratulate each of you for your dedicated work and support in encouraging musicians, dancers, choral speakers, and others in all areas of the arts through each of your festivals. VIVA LA MUSICA! AH-MEN!

Morna-June C. Morrow

M.Ed., B. Ed., B. Mus., AMM, ARCT, Orff Cert.

Building Community with the AMAF Member Festivals

The festival movement is an incredible community building tool. It brings administrators, performers, adjudicators, teachers, supporters and audience members together. Participants are able to grow and celebrate their hard work during their local festival and can build upon their experience as they advance in their skills at the Provincial and National festivals. The following are some incredible statistics regarding the AMAF member festivals and the community involvement around these incredible events:

- 33,322 performers participated in the 28 member festivals throughout Manitoba and one festival in Ontario
- 1,586 volunteers gave a total of 15,825 hours of their time to their local festivals
- 37,383 audience members were in attendance
- 134 adjudicators were hired for a total of 345 days

The festival movement is a wonderful way to celebrate both the arts and community involvement. It is a great opportunity for students to witness their peers locally, provincially and nationally in a supportive, educational and fun environment.



Look at the lovely smiling faces of the 2016 Provincial AMAF Festival participants! We have such wonderful performers of all ages throughout the province. Thank you for encouraging the fine students in your community!

Associated Manitoba Arts Festivals (AMAF) programs and operations rely in part on generous donations, supporting memberships and sponsorship.

Please consider supporting AMAF and the festival movement by getting involved today! AMAF can be contacted at the details below.

Associated Manitoba Arts Festivals
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Winnipeg, MB R2M 2Y7
Phone: (204) 231-4507 Fax: (204) 231-4510
Email: amaf@mts.net Website: www.amaf.mb.ca

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All memberships and donations \$10.00 and over are tax receipt eligible.

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