



Saskatoon Music Festival

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Deadline September 30, 2017

Winning entry will receive a
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Picture credit: Stephen Nicholson

Our Kinsmen Competition 2017

Performers are chosen by the adjudicators who have not already won in their category in previous Kinsmen Competitions. All these performers receive scholarships. The photo of our performers shows, from left to right, Hannah Lissel DeCorby (strings), Thomas Hu (piano winner), Stephen Davis (instrumental - guitar), Matthew Praksas (piano), Gabriel Benesh (voice), Brandon Johnson (strings winner), Silas Friesen (instrumental winner – trumpet), Danielle Sanche (voice winner).

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*“...the Festival has taught me skills
that are at the foundation of
everything I do”*

Written by Sophie McBean,

Saskatchewan Representative in Piano at the upcoming National Music Festival

The first time I ever performed in front of an audience was in Quance Theatre. I was a very nervous five-year-old singing “Lonely Goatherd” from *The Sound of Music*. Little did I know that I would be performing on that stage (and many others) at the Saskatoon Music Festival for the next sixteen years of my life. Throughout this span my love for music would be created and shared through voice, piano, and violin.



For my family, the music festival was the highlight of our year. Between my two older sisters, my younger brother, and me, our calendar usually had about 40 music festival classes on it. To handle these chaotic (but of course exhilarating) weeks, my parents coordinated schedules to make sure there was always a familiar face in the crowd. If we were lucky enough to find a break in the class schedule, we would all look forward to a meal at Alexanders, or if it was nice outside maybe an ice cream cone from Dairy Queen.

The music festival has been invaluable to my musical growth over the years. As a youngster, my musical studies were centred on working toward the festival each year. It provided me the drive to (somewhat) consistently practice—of course an absolute necessity for improvement. As I grew older, the music festival’s role for me shifted slightly, as it became more of an outlet to share my love for

music. Specifically over the last four years while I've been enrolled in university, without the music festival it would have been very difficult to find opportunities to perform.

In addition to playing a role in my musical development, my experiences in festival have shaped me into who I am today. The festival has taught me valuable skills: the capacity for perseverance; the courage to come to terms with nervousness and perform; the ability to accept loss. Furthermore, these skills I've learned are surprisingly basic—as they've translated into so many other areas of my life, it seems the festival has taught me skills that are at the foundation of everything I do. On top of all this, the music festival has been where I have made some of my dearest lifelong relationships.

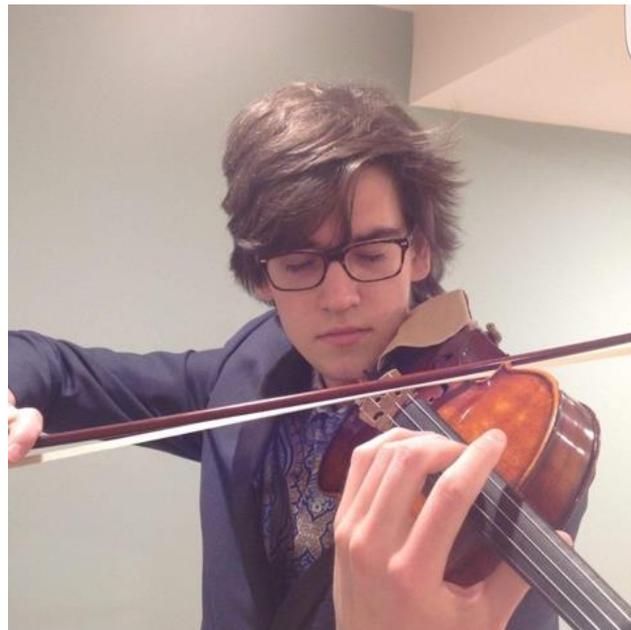
The Saskatoon Music Festival played a pivotal part in my growing up, and I know it has done the same for others. While my days as a participant are nearly over, I will always be a true believer in and supporter of this festival. (Photo credit: Stephen Nicholson)

Development

Written by Brandon Johnson,
Kinsmen Competition Strings Winner

Saskatoon, despite its small and unassuming size, can boast of a thriving musical scene that is making itself heard all across Canada. The amazing young musicians this city has produced are a testament to that, and I feel incredibly grateful to have had the opportunity to count myself part of this community of young musicians. Saskatoon has many avenues of musical development other students in bigger city centers could only dream about. For myself, the opportunity I am most grateful for comes from the nature of the small community of competitive students, which allows for more in depth interaction and attention from the many dedicated teachers in this city. The Saskatoon Music Festival is the epitome of this dedication to the development of young musicians.

The Saskatoon Music Festival allows a chance to display the culmination of hours of work throughout the year on behalf of both student and teacher. My experience taking part in the festival these past years has been the most invaluable part of my musical development. The reason for this does not lie in success. On the contrary, it was the feeling of letting myself down on some occasions that renewed my passion for music, and my drive to do better. Music can be equated to an individual sport such as marathon running or sprint kayaking, in that your main opponent is yourself. The festival has taught me that when you fail to meet your own goals, all that is needed is more determination and diligence. It was through these experiences that my level of artistry and ability grew the most. I will always be grateful for these experiences at the Saskatoon Music festival, as I would not be where I am now if not for the chance to develop from them.



“...the act of performing...pushes my musicality to a new level...”

Written by Silas Freisen,
Kinsmen Competition Instrumental Winner

Music festivals are instrumental (pun intended!) proving grounds for young and aspiring musicians. I first experienced the thrill of music festival in Edmonton, having been encouraged to take part by my teacher, former ESO principal trumpet Alvin Lowrey. A fantastic musician, he gave me the skills and the confidence to take on the challenge of festival performance. After experiencing success that first year I had to go



back, and when my family moved to Saskatchewan in 2011, I quickly sought out the Saskatoon Music Festival. I have participated in festival every year since then, and the experience – like many other things – improves with age.

The experience of preparing for and performing in this public setting has had wide-ranging impacts on my musical development. It is one thing to perform for peers, friends, and family; quite another to perform for strangers and for evaluation. Not that the festival audiences or adjudicators have had anything less than my success in mind; however, I have found that the peculiar mix of physiological stresses stemming from performance stimulates both physical and creative growth in an extremely effective manner. Though I was a fairly introspective child, playing for others brought out a more

confident side, one which has continued to develop through my performance degree at the University of Saskatchewan and my many years at music festival. The possibility of successes and failures also influenced my practice habits, increasing my efficiency and objectivity with regard to musical problem-solving. As a young trumpeter, this was invaluable in making the most of limited practice time and addressing physical difficulties. It is a funny coincidence that many physiological responses to stress happen to be almost perfectly opposed successfully playing a brass instrument: tension in the neck/throat/upper torso, dryness of mouth, and inconsistency of air. I have also discovered that playing the trumpet is quite akin to singing – both take advantage of air to produce a natural vibration, and are thus susceptible to humidity, salty and fatty foods, and more besides. While I may not have appreciated these factors as a younger musician, I now take delight in the discernment and thorough preparation necessary to perform well, and find these similarities between disciplines remarkably instructive for improving my future music-making.

I am also continually (and pleasantly) surprised at how well performing at music festival serves to illuminate the flaws and the strengths in my own playing. There is something about the act of performing, especially in a rigorous event like the Kinsmen Competition, that pushes my musicality to a new level – perhaps in a new concept or strong emotional image of a certain phrase. This is aided by the formidable range of young musicians the Saskatoon Music Festival brings together every year; a wonderful

confluence which, like summer music programs or honour bands or jazz intensives or youth orchestras, provides a rich and active cradle for musical innovation.

I am thankful for opportunities to learn from these musical colleagues, and from the many accomplished adjudicators. One of my most treasured festival experiences took place the spring after I had suffered a lip injury (not ideal for a brass player!) and was feeling sceptical of my ability to participate. I found out in short order that my adjudicator – the renowned Guy Few – had also experienced some intense physical obstacles to playing. His feedback helped me make immediate and effective changes, just as I was feeling completely unprepared for the challenge of music festival and the responsibility of playing first chair in the National Youth Band a week later, and was one of the primary factors for my desire to pursue a masters degree.

Lastly, I offer my profuse gratitude to the tireless leaders, volunteers, teachers, and musical community that support the Saskatoon Music Festival through hours of work and generous donations. As I have expressed to my scholarship donors over the years, the recognition of years of preparation through a range of awards is nothing short of inspiring. These scholarships are essential in supporting our future development as musicians: I can say with confidence that my years at the Saskatoon Music Festival have helped make possible my recently completed Bachelor of Music at the U of S and my upcoming graduate studies in trumpet at the University of British Columbia. I look forward to the performance opportunities these next years will bring!

Teacher & Executive Member Feature
Piano Teacher and Accompanist – Bonnie Nicholson
“Music is as much historical data as words.”
Written by Jane L. Smith
As told by Bonnie Nicholson



Have you ever thought of music as a way of understanding the historical period in which it was written or of understanding the composer? What about the student and teacher playing and teaching the music as direct links back to the composer and his times? Bonnie Nicholson’s eyes light up when she speaks of how playing and teaching Bach for example gives us a sense of what Bach’s world was like. She adds, “It’s an oral link to history that we can not afford to lose. And no modern technology is necessary. It’s bare. It doesn’t need any augmentation or elaboration. It stands on its own.”

Bonnie stresses how festivals like our own Saskatoon Music Festival continues the tradition of live music making that has gone on for centuries. And the playing of music of all ages as is done in the festival gives us a link to the past and the future and puts our present day in a much broader context. The sharing and making of live music reaches the soul at a whole different level than recorded music.

Bonnie emphasizes how important the festival is to all levels of performers. Everyone needs a sense of the past, the present, and future that can be achieved

through performing various musical works. The festival is a great goal no matter what your level of performance. Working to perform at the festival “improves your focus of preparation. It offers a chance for a live performance with feedback from experts.” For the higher level of performers, the festival also provides “a competitive aspect that makes them rise up. It’s one more opportunity to lift up.”

Bonnie knows all about top level performance both as a performer and a teacher. She has taught music since 1984. It has been almost thirty years since Guy Few from Saskatchewan won both the national piano category and was the grand prize winner at the National Music Festival. No one from Saskatchewan had won in the national piano category since then until 2015, when one of Bonnie’s students, Godwin Friesen, won the national piano category. (see Saskatoon Music Festival Newsletter vol 1. #2 at saskatoonmusicfestival.com for an article written by Godwin). She hopes for a repeat win by Sophie McBean who is representing Saskatchewan in the piano category at the Nationals in Ottawa this August. Sophie is also her student. (see Sophie’s article in this newsletter and an article written about her in the newsletter vol. 1 #1 at saskatoonmusicfestival.com).

Bonnie is also a piano accompanist. She has been the official accompanist for our Saskatchewan competitors in the National Music Festival for at least eighteen years. Accompanying young artists gives her the opportunity to improve her own performance, learn new repertoire, and become more aware of the work and repertoire in other provinces. Accompanying a young artist at a national competition normally involves a practice with the artist once a week for a few months and several live performances before the national competition. Bonnie has accompanied many artists at the national grand awards competition, but it was a special moment when she accompanied saxophonist Allen Harrington and he won the grand award in 1999 in Winnipeg. Another memorable moment, which generated a few laughs, was when she accompanied Raymond Ko (now Dr. Raymond Ko) at the provincial festival. Bonnie needed a page turner and Sheila Shinkewski who was Raymond’s piano teacher, volunteered. There was only one problem. Sheila couldn’t see to turn the pages. She didn’t have her reading glasses. Fortunately for all, Sheila borrowed some and the competition went on. Raymond went on to win the national string category.

Sheila was instrumental in involving Bonnie in the Saskatoon Music Festival. Bonnie’s favourite memory of her continued work with the festival is of Sheila teaching her to “jigsaw puzzle together the program – she was a genius at that, just a force of nature.” Bonnie has now been with the festival for over twenty years as a volunteer, a committee member and now as an executive member. Her knowledge, experience, and dedication continue to be highly valued.

Bonnie says, “...live music is crucial in our fast-paced society and this festival must never become just something for the elite.” She believes we must support our youth in their live music making and continue the opportunities our festival provides to perform their music. The festival provides “a sharing of lots of disciplined work.”

Bonnie considers it a great opportunity to meet and work with all her students. She says she has a “sense of gratitude every day for what I do.” As for being an executive member of the Saskatoon Music Festival committee, she says, “it’s just my turn.”

Bonnie concluded our interview by saying “the privilege I’ve had in my life is amazing.” The privilege is indeed ours Bonnie for your willingness to share your talents and passion. Thank you.

President's Message - Cassandra Stinn

Summer is a quiet time for the Festival Committee, as we wrap up any loose ends from the Festival season, allow our volunteers a well-deserved break, and of course - enjoy vacations and time away from planning and to-do lists! The 2017 Festival ran smoothly and successfully, and I will add my sincere thanks to all of our adjudicators, volunteers, and of course our Executive Director, Darren Schwartz for creating such a great environment for our students to perform and learn in.



Going into our 2017/2018 school year, we are keen to encourage members of the Saskatoon music community to join our committee! Especially for those who have students participating in Festival, it is a rewarding experience to be involved in the organizing body for the event, and we truly appreciate having more input on many of the decisions we are making!

To get involved with the Festival Committee, or for more information, contact us through our website (www.saskatoonmusicfestival.com). Attending our AGM also gives prospective volunteers a great look at how our committee operates! Our AGM will be on Monday, September 11th, 7:30pm at McClure United Church. We

hope to see some new faces there

Executive Director's Message - Darren Schwartz



And that's a wrap. Another successful festival for the books as we close off Festival 2017. Although for most people the festival ended on May 7th, for the Executive Director that's not quite the case. Now the paperwork begins. Thank you cards for our sponsors, statistics report for provincial office along with adjudicator evaluations, adjudicators choices for the next two years, dates for festival 2019, etc. It's also that time to see if we ended up in the black or the red. The past two years were difficult years for the Saskatoon Music Festival, but with new sponsors this year we have our head above water again.

With a June 30th year end it is imperative to check that all scholarship cheques have been cashed, it never ceases to amaze me that \$250 cheques are still outstanding six weeks after festival has ended. Then there's the clean up of files and paper that were packed up as we closed the office on the final night – time to re-open those totes and sort through 2017 so we can have a fresh start for 2018.

A final reminder that festival 2017 is over recently came in the mail – Canada Revenue Agency – our Charitable return is due.

Hoping everyone is having a great summer and see you in 2018.

Editor's Note - Jane L. Smith

It is inspiring to be able to hear and share the stories of our participants, organizers, volunteers and sponsors. Being a part of live music making and development of our youth is truly a privilege.



The Saskatoon Music Festival was once again featured in the **Star Phoenix Fall Music and Dance** issue. Silas' article in this newsletter was included.

We would love to have your feedback and submissions. The newsletter still needs a name. See the front page for details. You may contact me at newsletter@saskatoonmusicfestival.com

The Festival Demythed Adjudicator Assistants and Adjudicators The Saskatoon Music Festival "Mistresses/Masters of Ceremony"- The Adjudicator Assistants

Written by Jane L. Smith
as told by Judith Nordness,
Committee Member, Adjudicator Assistant Chair

Judith Nordness is the Saskatoon Music Festival committee member in charge of Adjudicator Assistants. Enthusiasm flows out of her as she passionately describes the role of Adjudicator Assistants and her love of the job.

The Adjudicator Assistants' job at festival is to ensure that during any session at the festival the adjudicators need only to focus on adjudicating the musical ability of the performers. One not versed in the intricacies of assisting an adjudicator would think it seems like a simple job. In fact, assisting involves a lot of planning, attention to detail, many steps, and some firm diplomacy.

Adjudicator Assistants are first asked to attend an orientation to prepare for the upcoming festival. Assistants with experience share the stories from previous years and discuss ways to improve. New assistants are taught the procedures. Each is asked during which sessions they would like to assist and at what level if applicable – Piano, Voice, Violin, Brass, Percussion, level 1, 2 or 3. Judith does her best to accommodate each one's wishes.

Judith also tries to have each adjudicator have the same assistant as many times as possible. This enables the team to develop a relationship and helps the sessions to flow smoothly.

During the festival, the assistants must arrive at least thirty minutes ahead of schedule to ensure all the pre-session jobs are completed on schedule. First, the assistant will go to the festival office and pick up all the material and items that they need – water, session folder, pens and pencils, festival program pertinent to that session.

Second, the assistant goes to their session room and "casts an eye over the venue". Is the piano there or music stands or benches as needed? Are the chairs in the room in an

appropriate positioning and order? Is there any garbage that needs to be picked up? Is everything else in the room neat and appropriate for the session?

Third, it is time to check the folder against the program. Is there an adjudication sheet for each performer listed in the program? Are there any scholarships to be given out in the session? Are there enough certificates? If anything is missing or if there are extras, it means another trip to the festival office to get it sorted out and then back to the venue. The task of filling out certificates begins.



Fourth, when the adjudicator arrives, he/she is asked how they want to be introduced. The parts of the resume the adjudicator wants mentioned are highlighted in the program for easy reference throughout the festival. The adjudicator is asked about his/her preference for the order of the adjudication sheets and the performers music – one at a time, all together with him/her, all together with the assistant and given to the adjudicator one at a time. Where does the adjudicator want the certificates at the end of the session? In his/her hand, on the table? Does the adjudicator want perfect silence or are they okay with some noise?

Fifth, time keeping is a most important job. The assistant may never start the session early to make sure all performers have the chance to arrive. Starting a little late is permitted but not too late.

Sixth, the assistant will take attendance. Are all the performers present? If not, the absent performers' adjudication sheets are taken out of the pile and put aside.

Music will be collected open to the piece that is to be performed if this was the adjudicator's preference.

Seventh, the assistant welcomes all to the session and introduces the adjudicator. Warnings are issued about no photos, or sounds or recording during the session. Everyone is asked to turn off anything that beeps. Any questions for the adjudicator are directed through the assistant.

Eighth, each performer is introduced. Each assistant chooses whether to use just the first name or the first and last name of the performer. Music, open to the page of the piece performed, is collected as each performer goes up to perform, if this is the preference of the adjudicator.

Ninth, the door and noise and other distractions in the room are monitored. The assistant will address any issue that is troublesome. The assistant will remind the adjudicator of the time if necessary.

Tenth, after the performers present at the beginning of the session are finished performing, the assistant will ask if those not present at the beginning, if any, have arrived. The latecomers are then asked to perform.

Eleventh, the assistant will transfer the marks from the adjudication sheets to the official program and the office green sheet. The name of performers who have earned a scholarship are filled out on the program and office green sheet as well. Certificates for scholarships, if any, are filled out. Certificates are placed in the adjudicator's favoured position.

Twelfth, the assistant makes sure the performers pick up their music.

Thirteenth and last, the assistant takes all the paperwork to the office and picks up the paperwork for the next session if appropriate.

Judith's most favourite step is the orientation because she gets to see the regular assistant adjudicators again and meet new people. The sharing and discussions are a highlight. The orientation also saves her time and effort since most of the assistant spots are filled during the orientation and she has less people to find. Meeting the adjudicators is always great. She finds simply seeing what goes on during the week of the festival interesting. And it is "so fun" to hear the master class type discussions that often take place in the higher-level sessions.

Her Masters degree in adult education has served her well. There is now consistency and ease in training others. In fact, the adjudicators talk of the high quality of the organization of our festival.

Judith and her Adjudicator Assistants do indeed effectively "set the tone" of welcome and quality.

"I love that job"

written by Jane L. Smith

as told by

Adjudicator Assistant Sigrid Kirmse



Sigrid has been an Adjudicator Assistant with the Saskatoon Music Festival for so long that she can't remember when she started. The enthusiasm flows freely from her as she describes her love of music and the enjoyment of being in contact with the students and adjudicators.

Her childhood was full of music and her family regularly made music together. She brought that knowledge and love from her home of Germany to her new home of Canada where she has raised her family.

Sigrid organized and ran the German Days Violin Competition for children to 12 years old for three years. There was a certain young boy who won frequently. The members of the German club called him "Little Mozart"

because he played a whole movement from a Mozart concerto in the competition. This was at least ten years ago. "Little Mozart" is none other than our own Saskatoon Music Festival winner, Brandon Johnson, who is featured in this newsletter.

Watching the development, maturing, and steadfastness of the performers brings joy to Sigrid. And she has been around long enough to witness this. The Boan brothers, David and William, happen to have grown up attending her church. William Boan is featured in our first newsletter.

It is no big surprise then that one of her favourite sessions in which to assist is the violins. Brandon and William are both violinists.

Another favorite is musical theatre. She loves watching the young people not only sing but act out their music.

Sigrid takes pride in treating each performer as a special musician deserving of a good introduction. She even will sometimes announce the piece or the composer of the piece of each performer.

Working with the adjudicators brings Sigrid much joy. She says they are always friendly and even occasionally ask her for help pronouncing German composer names.
Many thanks Sigrid for your passion and dedication to helping our festival run smoothly.

On the impact of music festivals..

Written by Dianne Gryba

Festival participant (1968-1983), adjudicator (1985 to present), and
Battlefords Kiwanis Music Festival president,(2013-2017).

Spring arrives, and with it, the excitement of the festival. The sun shines warmly and music is everywhere, always in my head.

My teacher, Bernice McCosh, has guided my preparation. Hours of practice have been done, and the day of the performance has come. I put on my new dress. Focus, concentration and creativity are tested. The audience and the adjudicator respond; the circle of communication is complete. The music delivers its message, poses its questions, and elicits its feelings.

Then the adjudicator speaks, teaching, enlightening and inspiring, lifting my performance to the next level. I feel that I might become part of this artistic world. I meet the mentor I will have in university, Robin Harrison, who offers to include me in masterclasses until I complete grade 12 in Melfort. There are others who share their knowledge and bring the joy of music alive. I start to announce that one day, I would like to be an adjudicator, odd words from a 10 year old.

The tables turn, and now I stand in front of the room, encouraging young performers, often amazed at their facility and musicality. They inspire me. Their dedicated teachers have motivated them to find the self-discipline they need. They will use this focus to develop many facets of their learning, and some will decide to become musicians, joining the artistic circle.

I am proud to be a small part of this process.



How Did I Become An Adjudicator?

Written by Janet Nichol

Saskatoon 2017 Musical Theatre Adjudicator

I was a festival performer from the age of seven. I loved to sing and loved performing for an audience even more. I started formal study at age eleven and entered festivals every year until I was twenty. I usually entered ten to fourteen classes, which seemed to satisfy my performance cravings while giving me the opportunity to receive feedback from knowledgeable musicians, all the while honing my skills and my musicianship.

With Music degree in hand, I began performing in Opera and participating in master classes around the world. Fast forward to a teaching career at MacEwan University, where the majority of my work, was guiding young performers, through performance classes and

musical productions. Music enhanced my life and allowed me the opportunity to travel and to make a living working in a field I loved, as a teacher and performer.

When I was asked to adjudicate for the first time, I felt ready to give back, and nurture young performers as I had been nurtured.



This began a twenty plus year affiliation with festivals across Canada.

Saskatoon has a marvellous performer-focused festival. From my first point of contact with festival organizers, I felt comfortable with the people I was going to be working with. Gaye-Lynn the travel coordinator and I talked about the busy life of a teacher and adjudicator and how although it can be crazy at times, working with the students makes it all so worthwhile. My pre-festival contacts with the amazing Darren assured me that this was a well-organized group, with the ultimate goal of ensuring the performers have a positive, nurturing and valuable experience.

I thoroughly enjoyed every moment of my time in Saskatoon. The Kiwanis Club volunteers anchored by Terry are a driving force in the success of the musical theatre classes. They are generous with their financial support, and provide the much needed "behind the scenes" support to these budding performers.

As an adjudicator, I have the best seat in the house for the most entertaining show in town. I see my role as being a good audience member and giving my full attention to the performer from the moment they approach the stage until they leave.

Deciding on the marks and placement is not always easy. I respond to the performers who in that moment capture the essence and world of their character, with the most consistent vocal, acting, dancing and musical skills. I relish the opportunity to give young performers feedback to help them develop their skills in all of these areas. I watch the full performance to fully appreciate and assess each participant, as I believe it is the best way for me to engage and critique these performers who have spent many months preparing for this moment.

I would like to thank the following people: the superb teachers and accompanists without whom none of this would be possible, the parents who are giving their children a lifelong love of the arts and a set of skills to use throughout their lives in many different applications and the family and friends who comprise each participant's fan club, a very important role to every performer.

To the students, take time to thank the dedicated festival committee members whose work in the background make festivals possible. They are giving you a tremendous gift.

To the tireless committees at the local and provincial level, I applaud you for all you do in service to these performers. I feel confident that the arts in Canada are alive and well, and thriving in Saskatchewan.

Donors & Sponsors
Saskatoon Music Festival Receives \$5000.00
from the Saskatoon Community Foundation

The Executive Committee of the Saskatoon Music Festival wishes to announce that the Festival was approved for a \$5000.00 Saskatoon Community Foundation Quality of Life Grant for 2017. This Grant consists of \$1591.45 in unrestricted funds and \$3,408.55 from the David and Janice Paslawski Family Fund.

For 86 years, the mandate of the Saskatoon Music Festival has been to promote excellence in the performance of music and speech through competition, performance and educational opportunities. The Executive Committee works passionately to offer the highest level of experience at the Saskatoon Festival without excluding students because of participation costs. The funds from the Community Foundation will benefit the more than 7000 participants in five competitions: School Choral Music, Concert and Jazz Band Music, Heart of the City Piano (Inner City Youth), Musical Theatre and the General Music Festival.

Under the umbrella of the Saskatchewan Music Festival Association, the Saskatoon Music Festival serves the community of Saskatoon – its youth, their families, teachers, mentors and fans of live music.

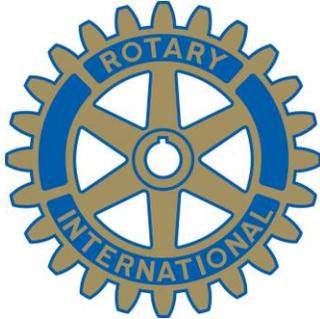
The Saskatoon Music Festival offers heartfelt thanks to the Saskatoon Community Foundation and its other donors and supporters. Please visit our website at www.saskatoonmusicfestival.com for more information and to access our newsletter. Our email address is info@saskatoonmusicfestival.com.



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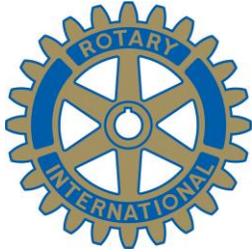
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"Service Above Self"

The Rotary Club of Saskatoon Meewasin

Sponsors

The Saskatoon Music Festival Heart of the City Competition

Written by Jane L. Smith

As told by Rob Jaspar

Rotary is all about fellowship and service, especially support of youth in our communities both locally and internationally. So when our Executive Director, Darren Schwartz, presented to The Rotary Club of Saskatoon Meewasin to ask for sponsorship of our Heart of the City Competition it was a match. Music teachers volunteer their time to teach the students who participate in the Heart of the City Competition. This festival competition is about celebrating the work ethic and musical and leadership skills learned by the students over the year(s) of music lessons.

This is complementary to The Rotary Club of Saskatoon Meewasin reading program in which Rotary volunteers help struggling readers. This Rotary Club of Saskatoon Meewasin reading program earned the club a Rotary International Significant Achievement Award.

A businessman, Paul Harris, in Chicago, began Rotary. He wanted to form a group for fellowship and service. They rotated houses in which to meet - thus the name Rotary. The first club outside the United States was in Winnipeg. Now there are about 50,000 clubs worldwide. There are 5 Rotary clubs currently in Saskatoon. As a Rotarian you are entitled to go to any Rotary meeting anywhere in the world. Often times, Rotarians organize exchange type trips with each other throughout the world.

The Rotary Club of Saskatoon Meewasin supports many service projects both locally and internationally. Among them locally are a Restorative Action Program, the reading club, meals on wheels, and our own music festival. Internationally, the club works with the local communities to support them with such things as building schools, providing computers etc. Guatemalan communities are one current example.

One project most of us are familiar with is the international student exchange. A local high school student and an international student spend time in each other's country and school. The sponsoring club ensures the exchange student gets to experience the local culture such as a polar bear tour. Members will often take the exchange student to their homes and on their vacations. The student is expected to do two significant presentations to the club throughout the year and provide updates periodically.



Rob Jaspar, the Past President, of The Rotary Club of Saskatoon Meewasin, explained the increasing importance of service in today's world of government cutbacks. He encourages us all to get involved with service clubs, which are very relevant and required in our society of today.

Rob also emphasized that Rotary is not only about service although that is a key component. It is also about fellowship and supporting each other.

This year, the clubs are celebrating 100 years and the International President is coming to Saskatoon in August. Congratulations!

The Saskatoon Music Festival is most grateful for the support of The Rotary Club of Saskatoon Meewasin.

Scholarship Winners 2017

| Scholarship Title | Winner 2017 |
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| Anne McGilp Primary Baroque Scholarship | Felix Teng |
| Bach String Scholarship | Amos Friesen |
| Bill Altman Memorial Junior Violin Scholarship | Ava Leschyshyn |
| Bob Hinitt Memorial Intermediate Musical Theatre | Jayden Burrows |
| Bob Hinitt Memorial Junior Musical Theatre | Anna Kiefer |
| Bob Hinitt Memorial Senior Musical Theatre | Siarra Riehl |
| Boris and Sylvia Koshlay Scholarship | Jerry Hu |
| Burlingham Cuelenaere Junior Scholarship | Kennedy Siba |
| Burlingham Cuelenaere Scholarship | Jayden Burrows |
| Caldwell Broadway Scholarship - Female | Siarra Riehl |
| Caldwell Broadway Scholarship - Male | Devin Pratchler |
| Caldwell Canadian Vocal Scholarship | Olivia Guselle |
| Canadian Federation of University Women, Saskatoon Club, Percussion Scholarship | Sam Boot |
| Canadian Federation of University Women, Saskatoon Club, Vocal Award | Grace Semko |
| Canadian Senior Piano Scholarship | Sophie McBean |
| Commitments Lingerie Senior Wind Trophy | Carl Hofmeister |
| Dale Markowski Memorial Chopin Scholarship | Jerry Hu |
| Don & Sylvia Acton Brass Scholarship | Spencer Haggard |
| Donlevy Choral Award | Aden Bowman Choir |
| Donlevy Folk Song Scholarship | Kennedy Siba |
| Dorothy Smith Memorial Piano Scholarship | Rebecca Breen |
| Dr. Isabelle Mills Canadian Vocal Award | Shaquille McGonigle |
| Dr. Lyell Gustin Memorial Trophy | Not Awarded |
| Earl Ewing Memorial Piano Sonata Scholarship | Alice Li |
| Elementary Musical Theatre Scholarship | Paulina Salisbury |
| Ernie Knapp Brass Award | Rebecca Carlson |
| Georgina Jiricka Terry Saskatoon Music Fest Trophy | Charlotte Alexander |
| Georgina Terry Vocal Scholarship | Kennedy Siba |
| Grace Henderson Brass Scholarship | Olivia Florizone |
| Grace Henderson Grade B Oratorio Vocal Scholarship | Brianna Penner |
| Grace Henderson Intermediate Violin Concerto | Solveig Deason |
| Grace Henderson Percussion Scholarship | Micah Bargaen |
| Grace Henderson Piano Scholarship | Michael Chai |
| Grace Henderson Senior Violin Scholarship | Jerry He |
| Grace Henderson Woodwind Scholarship | Joel Stroeder |
| Grace Tannahill Grade B Vocal Scholarship | Meaghan Bentley |
| Grace Tannahill Intermediate Beethoven Scholarship | Eleanor Chen |
| Grace Tannahill Intermediate Viola/Cello Scholarship | Jerome Wang |
| Grace Tannahill Scholarship for Intermediate Flute | Bonnie Yang |
| Grace Tannahill Senior Beethoven Scholarship | Sophie McBean |
| Grace Tannahill Senior Brass Scholarship | Silas Friesen |
| Grace Tannahill Vocal Scholarship | Gabriel Benesh |
| Grace Tannahill Vocal Scholarship | Niiki Amirzadeh |
| Gustin/Trounce Heritage Committee Elementary Piano Scholarship | Adam Brookman |
| Gustin/Trounce Heritage Committee Intermediate Piano Scholarship | Jerry Hu |
| Gustin/Trounce Heritage Committee Junior Piano Scholarship | Alexa Stefaniuk |
| Gustin/Trounce Heritage Committee Piano Scholarship | Not Awarded |
| Gustin/Trounce Heritage Committee Primary Piano Scholarship | Taylor Saccucci |
| Harry Stacey Tudor Bowl | Meaghan Bentley |
| Helen Davies Sherry Memorial Scholarship | Gabriel Benesh |
| Hunter's Eastview Bowl Piano Sonata Scholarship | Alice Li |
| Hunter's Fairhaven Bowl Piano Scholarship | Solveig Deason |

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| Hunter's Fairhaven Bowl Vocal Scholarship | Olivia Guselle |
| Intermediate Bach String Scholarship | Shion Tamashiro |
| Intermediate Canadian Vocal Scholarship | Annika Tupper |
| Irvin & Donna Driedger Vocal Scholarship | Gabriel Benesh |
| Jan Smith Memorial Scholarship | Thomas Hu |
| Jarotski Art Song Scholarship | Ava Leschyshyn |
| Jarotski Vocal Scholarship | Emma Gillingham |
| Jennifer Rommens Scholarship | Erik Jeerakathil |
| Joel Levine Memorial Lieder Scholarship (Piano) | Brooklyn Morrison |
| Joel Levine Memorial Lieder Scholarship (Vocal) | Solveig Deason |
| Joel Levine Memorial Senior Vocal Concert Group Scholarship | Annika Tupper |
| Jordie Hughton Folk Song Scholarship | Emma Gillingham |
| Jordie Hughton Male Vocal Scholarship | Emry Tupper |
| Jordie Hughton Musical Theatre Contemporary Ballad Scholarship | Connor Probert |
| Jordie Hughton Operatic Solo Scholarship | Gabriel Benesh |
| Jordie Hughton Vocal Recital Scholarship | Alysse Sailor |
| Junior Canadian Vocal Scholarship | Kennedy Siba |
| Ken Hunter Memorial Award | Danielle Sanche |
| Ken Hunter Memorial Vocal Scholarship | Danielle Sanche |
| Kinsmen Club Of Saskatoon Instrumental Scholarship | Silas Friesen |
| Kinsmen Club Of Saskatoon Piano Scholarship | Thomas Hu |
| Kinsmen Club of Saskatoon String Scholarship | Brandon Johnson |
| Kinsmen Club Of Saskatoon Vocal Scholarship | Danielle Sanche |
| Kiwanis Adjudicator's Choice 14 & under Musical Theatre Up-Tempo Scholarship | Kennedy Siba |
| Kiwanis Adjudicator's Choice 18 & under Musical Theatre Up-Tempo Scholarship | Jayden Burrows |
| Kiwanis Adjudicator's Choice Elementary Ballad Scholarship | Anna Kiefer |
| Kiwanis Adjudicator's Choice Primary Up-Tempo Scholarship | Antony Salisbury |
| Kiwanis Club of Saskatoon & The Grace Tannahill Instrumental Scholarship | Stephen Davis |
| Kiwanis Verla Jean Forsyth Cello Scholarship | Roscoe Smith |
| Kiwanis Verla Jean Forsyth Grade A Vocal Scholarship | Siarra Riehl |
| Kiwanis Verla Jean Forsyth Grade B Lieder Scholarship (Piano) | Olivia Guselle |
| Kiwanis Verla Jean Forsyth Grade B Lieder Scholarship (Vocal) | Sophie McBean |
| Kiwanis Verla Jean Forsyth Intermediate Brass Scholarship | Renee Lavoie |
| Kiwanis Verla Jean Forsyth Senior Flute Scholarship | Rowan Froh |
| Kiwanis Verla Jean Forsyth Senior Performance Piano Scholarship | Brandon Redekop |
| Kiwanis Verla Jean Forsyth Viola Scholarship | Sarah Ter Velde |
| Leonard Altman Senior Memorial Piano Duet Scholarship | Sam Linsley |
| Leonard Altman Senior Memorial Piano Duet Scholarship | Nate Linsley |
| Long & McQuade Saskatoon String Gift Certificate | Elsa Lissel-DeCorby |
| Lorelei Lichtenwald Concert Group Vocal Scholarship | Kennedy Siba |
| Lorelei Lichtenwald Violin Scholarship | Judy Hanly |
| Louise MacPherson Memorial Piano Scholarship | Yolanda Smith-Hanson |
| Margaret Kippen Memorial Scholarship | Hannah Meginbir |
| Margaret Kippen Memorial Scholarship | Amy Zhang |
| Marilyn & Robin Harrison Sr Beethoven Piano | Sophie McBean |
| Marilyn Whitehead Concert Group Vocal Scholarship | Brianna Penner |
| Marilyn Whitehead Vocal Scholarship | Emilie Kirchesner |
| Marjorie Wilson Memorial Piano Scholarship | Matthew Praksas |
| Moragh Parks Memorial Bass Scholarship | Nathan Groat |
| Mrs. Wallie Kathe Riemer Memorial Intermediate Vocal Scholarship | Emilie Kirchesner |
| Mrs. Wallie Kathe Riemer Memorial Vocal Scholarship | Katherine Kirkpatrick |
| MUSIC For The GUT Musical Theatre Golden Age, Up-Tempo Scholarship | Jude Leschyshyn |
| Noreen Wensley Memorial Elementary Jazz Piano Scholarship | Jingcheng Niu |
| Orpheus 60 Chorus in memory of Marion Mendelsohn Junior Jazz Piano Scholarship | Luke Funk |
| Orpheus 60 Chorus in memory of Marion Mendelsohn Primary Jazz Piano Scholarship | Hannah Meginbir |

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| Palmer Violin Scholarship | Jerry He |
| Paul Peters Memorial Fund Intermediate Trumpet or Cornet Scholarship | Not Awarded |
| Paul Peters Memorial Fund Junior Trumpet or Cornet Scholarship | Not Awarded |
| Primary Musical Theatre Scholarship | Antony Salisbury |
| Russell Green Memorial Pipe Organ Scholarship | Not Awarded |
| Ruth M. Taylor Memorial Piano Scholarship Runner Up Class 2150 | Bohan Huang |
| Ruth M. Taylor Memorial Piano Scholarship Runner Up Class 2151 | Daniel Goyer |
| Ruth M. Taylor Memorial Primary Piano Scholarship | Elliot Costa |
| Ruth Taylor Memorial Piano Scholarship | Matthew Praksas |
| SAM's Music & Instrument Sales Piano Solo Scholarship | Caden Bletsy |
| SAM's Music & Instrument Sales Primary Piano Solo Scholarship | Jenna Xu |
| SAM's Music & Instrument Sales Vocal Scholarship | Kennedy Siba |
| Saskatoon Brass Band Senior Brass Solo Scholarship | Silas Friesen |
| Saskatoon Brass Band Senior Senior Percussion Scholarship | Not Awarded |
| Saskatoon Children's Choir Canadian Vocal Scholarship | Mary Kirkpatrick |
| Saskatoon Children's Choir Vocal Scholarship | Anna Kiefer |
| Saskatoon Choral Society Memorial Scholarship & Trophy in memory Celia Hunt & Bertha Gordon | Gabriel Benesh |
| Saskatoon Music Festival Committee & The Ruth Taylor Memorial | Hannah Lissel-DeCorby |
| Saskatoon Parents of Suzuki Elementary Piano Scholarship | Anna Noel |
| Saskatoon Parents of Suzuki Primary Piano Scholarship | Shirin Soleimani |
| Saskatoon Registered Music Teachers' Association Elementary Baroque Scholarship | Jaqlyn Ai |
| Saskatoon Registered Music Teachers' Association J.S. Bach Scholarship | Eleanor Chen |
| Saskatoon Registered Music Teachers' Association Junior Baroque Scholarship | Joah Bargaen |
| Saskatoon Registered Music Teachers' Association Vocal Award | Annika Tupper |
| Saskatoon Youth Orchestra David Kaplan Percussion Scholarship | Not Awarded |
| Saskatoon Youth Orchestra George Charpentier Woodwind Scholarship | Bonnie Yang |
| Saskatoon Youth Orchestra Murray Adaskin Brass Scholarship | Andy Pan |
| Saskatoon Youth Orchestra Wayne Toews String Scholarship | Elisha Ruo |
| Schwartz Family Musical Animated Movie Solo Ballad Scholarship | Clara Leschyshyn |
| Schwartz Family Musical Animated Movie Solo Up-Tempo Scholarship | Kate Triffo |
| Schwartz Family Primary Musical Theatre Ballad Scholarship | Mia Gillingham |
| Schwartz Family Primary Musical Theatre Up-Tempo Scholarship | Sydney Foster |
| Sheila Shinkewski Brass Scholarship | Matthew Arsenault |
| Sheila Shinkewski Junior Piano Sonata/Sonatina Scholarship | Esther Zhu |
| Sheila Shinkewski Memorial Award | Sophie McBean |
| Sheila Shinkewski Memorial Sonata/Sonatina | Liam MacDiarmid |
| Sheila Shinkewski Senior Canadian Vocal Scholarship | Shaquille McGonigle |
| Sheila Shinkewski Senior Piano Concerto Scholarship | Sophie McBean |
| Sheila Shinkewski Senior Violin Concerto Scholarship | William Boan |
| Sheila Shinkewski Intermediate Piano Sonata / Sonatina Scholarship | Chloe Woytiuk |
| St. John's Music Elementary Brass Gift Certificate | Andy Pan |
| St. John's Music Guitar Gift Certificate | Brianna Ai |
| St. John's Music Timpani Gift Certificate | Sam Boot |
| Steele-Thomson Vocal Scholarship | Emma Gillingham |
| Strom-Smith Memorial Scholarship | Bronte Rawlings |
| Suzuki Piano Book Five/Six Class Scholarship | Aaron Krug |
| Suzuki Piano Book Four Class Scholarship | April Shi |
| Suzuki Piano Book Three Class Scholarship | Jessica Wu |
| Suzuki Piano Book Two Class Scholarship | Chloe Krug |
| Terry Family Vocal Scholarship | Annika Tupper |
| Ultra-Tech Dental Laboratory Inc. Piano Solo French Music Scholarship | Matthew Praksas |
| Ultra-Tech Dental Laboratory Inc. Piano Solo Scholarship | Matthew Chunin Wang |
| Victor and Maud Lester Memorial Vocal Scholarship | Meaghan Bentley |
| Walter Thiessen 2016 Memorial Scholarship | Sean Den Hollander |
| Yamaha Piano Centre Scholarship - Keyboard | Cindy Prokop |

