

KIWANIS MUSIC FESTIVAL 2017

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THE KIWANIS MUSIC FESTIVAL ASSOCIATION OF ST. JOHN’S

PROUDLY PRESENTS

JUNIOR ROSE BOWL COMPETITIONS

Tuesday, February 28, 2017 - 7:30 pm
D. F. Cook Recital Hall - MUN Music School

SENIOR ROSE BOWL COMPETITIONS

Wednesday, March 1st, 2017 - 7:30 pm
D. F. Cook Recital Hall - MUN Music School

GROUP ROSE BOWL COMPETITIONS (INSTRUMENTAL & CHORAL)

Thursday, March 2nd, 2017 - 7:30 pm
Arts & Culture Centre

GRAND CONCERT

Sunday, March 5th, 2017 - 7:30 pm
D. F. Cook Recital Hall - MUN School of Music

MUSICAL THEATRE CONCERT

Sunday, March 12th, 2017 - 7:30 p.m.
D. F. Cook Recital Hall - MUN Music School

PRESENTATION OF AWARDS

Thursday, March 16th, 2017 - 7:00 pm
St. James United Church

ADMISSION PRICES 2017 FESTIVAL

<i>Festival Pass</i>	<i>\$35.00</i>
<i>Seniors</i>	<i>\$30.00</i>
<i>Music Teachers, Students (with valid I.D.)</i>	<i>\$20.00</i>
<i>Session Tickets</i>	
<i>Adults, Seniors & Students</i>	<i>\$5.00</i>
<i>Children 10 years & under, accompanied by parent or adult</i>	<i>Free</i>

TICKETS FOR ALL ROSE BOWL COMPETITIONS

<i>Adults & Seniors</i>	<i>\$15.00</i>
<i>Students & Children (10 years & under)</i>	<i>\$10.00</i>

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**THE KIWANIS MUSIC FESTIVAL ASSOCIATION
OF ST. JOHN'S**

Member of the Federation of Canadian Music Festivals

**OFFICIAL PROGRAMME
SIXTY-SIXTH COMPETITIVE MUSIC FESTIVAL
St. John's, Newfoundland**

February 19th - March 2nd, 2017

PRESIDENT - JANICE CONNORS

ADJUDICATORS

ERIN BARDUA

JILL BALL

MAGGIE MORRISON

SONYA GOSSE

MARKUS HOWARD

NATALIE WILLIAMS CALHOUN

SUSAN QUINN

MARIE BARON

JEAN DESMARAIS

VALERIE LONG

OBJECTIVES OF THE FESTIVAL

- To stimulate in the citizens of Newfoundland a greater appreciation and understanding of good music.
- To discover and encourage musical talents in young and old.
- To make available to those who compete, the constructive criticism of musicians who are outstanding in their profession and who have the experience of competitive festivals elsewhere to bring to this Province.
- To so enthuse those whose talents justify it, that they may finally enter the profession of music teaching, and direct and forward the training of others.
- Through scholarships and cash awards to give some assistance to those who desire to progress in their knowledge of music and in their ability to perform or teach it.
- To revive interest in choral and instrumental groups such as church and other choirs, bands, orchestras and smaller ensembles.
- Through music to bring greater joy and happiness to our land.

HONORARY PATRONS

THE HONOURABLE FRANK F. FAGAN, CM, ONL, MBA
Lieutenant-Governor of Newfoundland and Labrador

THE HONOURABLE DWIGHT BALL
Premier of Newfoundland and Labrador

DR. GARY KACHANOSKI
President and Vice-Chancellor
Memorial University of Newfoundland and Labrador

THE HONOURABLE CHRISTOPHER MITCHELMORE
DEPARTMENT OF BUSINESS, TOURISM, CULTURE AND RURAL DEVELOPMENT

HIS WORSHIP DENNIS O'KEEFE
Mayor of St. John's

KIWANIS MUSIC FESTIVAL ASSOCIATION

Venues Used for the 2017 Festival

<i>D. F. Cook Recital Hall</i>	<i>M. O. Morgan Music Building MUN, St. John's</i>
<i>Suncor Energy Hall</i>	<i>M. O. Morgan Music Building MUN, St. John's</i>
<i>Sir Charles W. Hutton Choral</i>	<i>M.O. Morgan Music Building MUN, St. John's</i>
<i>Main Auditorium</i>	<i>Arts and Culture Centre Main Floor</i>
<i>St. James United Church</i>	<i>330 Elizabeth Avenue St. John's</i>
<i>Salvation Army Citadel</i>	<i>25 Adams Avenue St. John's</i>
<i>St. Mark the Evangelist Anglican Church</i>	<i>203 Logy Bay Road St. John's</i>
<i>West End Baptist Church</i>	<i>314 Topsail Road St. John's</i>
<i>Wesley United Church Sanctuary</i>	<i>101 Patrick Street St. John's</i>
<i>St. Michael & All Angels Church</i>	<i>75 Kiwanis Street St. John's</i>

*2016 - 2017 Officers
of the*

KIWANIS MUSIC FESTIVAL ASSOCIATION OF ST. JOHN'S

PRESIDENT
IMMEDIATE PAST PRESIDENT
TREASURER

*JANICE CONNORS.
MARGARET WAKEHAM
KIM SIMMS*

EXECUTIVE SECRETARIES

MARY ANNE TOBIN and LAURIE MYLER

DIRECTORS

*WAYNE HAMILTON
DON ABBOTT*

HERMAN WALTERS

*PAUL HAMILTON
ED LEGROW*

AT LARGE DIRECTORS

JOAN WOODROW

CLARENCE RANDELL

MARGARET MURRAY REED

ADVISORY BOARD - *JOAN WOODROW*

KIWANIS MUSIC FESTIVAL ASSOCIATION PAST PRESIDENTS

1952 - <i>D. W. MacPherson</i> (deceased)	1985 - <i>Rev. Don Harvey</i>
1953 - <i>David K. Peters</i>	1986 - <i>Randell Earle</i>
1954 - <i>David K. Peters</i>	1987 - <i>Clayton Handrigan</i>
1955 - <i>Leonard J. Brett</i> (deceased)	1988 - <i>H. Christian Boehm</i>
1956 - <i>William H. House</i> (deceased)	1989 - <i>Lester Snelgrove</i> (deceased)
1957 - <i>James J. Greene</i>	1990 - <i>Brendan O'Connell</i>
1958 - <i>Harold R. Bradley</i> (deceased)	1991 - <i>Robert Sinclair</i>
1959 - <i>H. C. Dawe</i> (deceased)	1992 - <i>Gilbert Heffern</i> (deceased)
1960 - <i>David K. Peters</i>	1993 - <i>Fred Noseworthy</i>
1961 - <i>David K. Peters</i>	1994 - <i>Ken Thomas</i>
1962 - <i>Allan C. Jerrett</i>	1995 - <i>Joan Dawe</i>
1963 - <i>Allan C. Jerrett</i>	1996 - <i>Fred Noseworthy</i>
1964 - <i>Dr. William Green</i>	1997 - <i>Gerry Murphy</i>
1965 - <i>Charles Strong</i> (deceased)	1998 - <i>Ken Thomas</i>
1966 - <i>Charles Strong</i> (deceased)	1999 - <i>Clayton Handrigan</i>
1967 - <i>John K. Pratt</i> (deceased)	2000 - <i>Fred Noseworthy</i>
1968 - <i>Charles Strong</i> (deceased)	2001 - <i>Norm Williams</i>
1969 - <i>Fred Noble</i>	2002 - <i>Les Russell</i>
1970 - <i>Philip A. Saunders</i>	2003 - <i>David Hillier</i>
1971 - <i>Charles E. Pope</i>	2004 - <i>Joan Dawe</i>
1972 - <i>Harvey Flight</i> (deceased)	2005 - <i>John Abbott</i>
1973 - <i>Frank Stokes</i> (deceased)	2006 - <i>Clarence Randell</i>
1974 - <i>Wallace Howse</i> (deceased)	2007 - <i>Brenda Picco</i>
1975 - <i>Reg Norman</i> (deceased)	2008 - <i>Paul Hamilton</i>
1976 - <i>James P. Redmond</i>	2009 - <i>Paul Hamilton</i>
1977 - <i>V.L. Roy Ash</i> (deceased)	2010 - <i>Charles Taylor</i>
1978 - <i>Eric Thompson</i> (deceased)	2011 - <i>Charles Taylor</i>
1979 - <i>Carl Winsor</i> (deceased)	2012 - <i>Charlie Pope, Jr.</i>
1980 - <i>Ray Noseworthy</i>	2013 - <i>Charlie Pope, Jr.</i>
1981 - <i>Owen Antle</i>	2014 - <i>Margaret Wakeham</i>
1982 - <i>Rodney Soper</i>	2015 - <i>Margaret Wakeham</i>
1983 - <i>Bill Earle</i>	2016 - <i>Janice Connors</i>
1984 - <i>Wayne Bussey</i>	2017 - <i>Janice Connors</i>

KIWANIS MUSIC FESTIVAL BOARD OF DIRECTORS 2016 - 2017

1st row left to right

Kim Simms, Mary Anne Tobin, Janice Connors, Margaret Wakeham, Margie Murray Reed

2nd row left to right

Don Abbott, Ed LeGrow, Herman Walters, Wayne Hamilton, Paul Hamilton

Missing from photo

Clarence Randell, Joan Woodrow, Colleen Ryall, Eilleen St. Croix, Sylvie Proulx

KIWANIS CLUB OF ST. JOHN'S

Meetings held at: **Bally Haly - Twice a month**
President - Margaret Wakeham

KIWANIS CLUB OF KELLIGREWS

Meetings held at: **Kiwanis Club of Kelligrews - Twice a month at 7:00 pm on**
Monday nights
President - Clem Drake

The Kiwanis organization is open to both men and women. We are actively looking for new members, and if you would like to give something back to our community, please call any of the above names for more information.

OBJECTIVES OF KIWANIS

- To give primacy to the human and spiritual, rather than to the material values of life.
- To encourage the daily living of the Golden Rule in all human relationships.
- To promote the adoption and the application of higher social, business and professional standards.
- To develop, by precept and example, a more intelligent, aggressive and serviceable citizenship.
- To provide, through Kiwanis clubs, a practical means to form enduring relationships, to render altruistic service and to build better communities.
- To co-operate in creating and maintaining that sound public opinion and high idealism which makes possible the increase of righteousness, justice, patriotism and good will.

ACKNOWLEDGMENTS

The Kiwanis Music Festival Association of St. John's Inc. is grateful to the many persons and organizations for their assistance in ensuring the success of the sixty-fifth annual Music Festival. Special recognition is provided to the following for their continued support:

- ♪ The Kiwanians of St. John's and Kelligrews, spouses and friends of the Kiwanis Music Festival
- ♪ The advertisers and sponsors of the Program.
- ♪ The Kiwanis Music Festival would like to recognize the valuable contribution of Memorial University's School of Music for supporting the development of the music and music education in our community.
- ♪ For financial support and their participation in the scholarship program:
 - ♪ Kiwanis Club of St. John's
 - ♪ Faculty of MUN School of Music
 - ♪ St. James United Church
 - ♪ CBC Television and Radio
 - ♪ The Evening Telegram
 - ♪ The Music Collection
 - ♪ Hickman Motors Ltd.
 - ♪ St. Mark's Anglican Church the Evangelist Church
 - ♪ Kiwanis Club of Kelligrews
 - ♪ Wesley United Church
 - ♪ The Salvation Army Citadel
 - ♪ Long & McQuade
 - ♪ St. Michael and all Angels Church
 - ♪ West End Baptist Church
 - ♪ Arts & Culture Centre

The Board of Directors and office staff of the Kiwanis Music Festival Association would like to acknowledge the following for assisting the Advisory Committee and also for assisting with the 2017 Syllabus.

- ♪ Joan Woodrow
- ♪ Barbara Clarke
- ♪ Caryl Clarke
- ♪ Margie Murray Reed
- ♪ Grant Etchegary
- ♪ Sylvie Proulx
- ♪ Katie Sullivan
- ♪ Paul Bendza

Our sincere apologies if there was anyone inadvertently overlooked .

JANICE CONNORS

President

Kiwanis Music Festival Association of St. John's

It is with great pleasure I welcome you to the 66th. annual St. John's Kiwanis Music Festival from February 19th. to March 2nd., 2017

The members of the St. John's Kiwanis Club and Kelligrews Kiwanis Club are proud to sponsor and organize our 66th. Music Festival as part of our service to the Communities of the Northeast Avalon.

To all our competitors, I wish you good luck in your performance and most of all I hope you remember to have fun! There are over \$20,000 in Scholarships and Prizes to be shared among qualifying competitors. This is due to the ongoing support of our Patrons, Advertisers, Family and Friends.

I would also like to take the time to thank our many supporters and volunteers on behalf of the Clubs. Your service plays a key role in maintaining the quality, excitement and success of our Festival.

I invite everyone to enjoy as many musical performances as possible, whether as a performer or audience member. I look forward to seeing you throughout the Festival.

Margaret Wakeham
President
Kiwanis Club of St. John's

On behalf of the Kiwanis Club of St. John's, best wishes to all performers, teachers, accompanists, families and friends as you support the Kiwanis Music Festival 2017.

I am confident that performers will find the advice of the adjudicators beneficial to their progress whatever their age or category of participation.

Thank you to the volunteers and patrons whose generosity of time and resources allow our festival to continue to exist. Good luck to all in this, the 150th Birthday of Canada as Nation.

Clem Drake
President
Kiwanis Club of Kelligrews

It is with great pride that I welcome all participants to this year's annual Kiwanis Music Festival and wish you every success in your pursuit of musical excellence.

I welcome you, the families and teachers, of the participants and thank you for your patience and direction that you are providing our Province. To you I extend, on behalf of Kiwanis Club of Kelligrews, our sincere gratitude for all your dedication and hard work.

Finally, I would like to thank all the adjudicators, office staff, Festival Board of Directors and especially our dedicated volunteers year in and year out for a job well done.

Keep up the wonderful work of music development in our Province and enjoy the 2017 Kiwanis Music Festival.

Again, Thank you.

***A Message From
Dr. John Trend, Lieutenant Governor,
Kiwanis International - Division 21
Newfoundland & Labrador***

As Lieutenant Governor for Division 21 of Eastern Canada and the Caribbean District of Kiwanis International, I want to welcome all the participants to the 2017 Annual Kiwanis Music Festival.

The Music Festival provides a showcase for performers of all ages to demonstrate their achievements in many branches of music to their families, peer group and the community at large. It is a great opportunity for participants to bring their talents to the stage, before a live audience, and have their performances critiqued by professional adjudicators.

This event could not take place without the dedicated support of numerous community volunteers, music teachers, accompanists, parents and businesses who year after year demonstrate their commitment to the festival. Thank you very much.

I also want to thank the Kiwanis Club of St. John's area and particularly the Music Festival Committee, for their hard work in continuing to organize this festival.

Finally I wish good luck to all the participants. Work hard and, above all, have fun.

***A Message from the Newfoundland
and Labrador Federation of Music Festivals
Joan Woodrow***

As Provincial Administrator for the Newfoundland and Labrador Federation of Music Festivals, I wish you, the Kiwanis Music Festival of St. John's continued success as you again, through a music festival, encourage the promotion of music as a popular form of communication and entertainment for people of all ages.

To the hundreds of young competitors in this year's festival, I wish you every success in your pursuit of musical excellence. I hope you enjoy the 2017 Kiwanis Music Festival experience and that you all learn from one another.

BENEFACTORS, PATRONS AND FRIENDS OF THE

KIWANIS MUSIC FESTIVAL 2017

The Kiwanis Music Festival of St. John's gratefully acknowledges the following financial support from friends of the Festival;

♪ The Kiwanis Music Festival Association of St. John's gratefully acknowledges the generous and continued support of the Provincial Government in furthering the musical efforts of our young people. *Funding is provided through the Government of Newfoundland and Labrador's Cultural Connections: A Provincial Arts and Cultural Strategy. This strategy is a joint initiative of the Department of Education and the Department of Tourism, Culture and Recreation.*

♪ Benefactors donating \$5,000:
*Kiwanis Club of St. John's
City of St. John's
Government of Newfoundland & Labrador, Department of Education - Cultural Connections Program*

♪ Benefactors donating \$2,000 to \$3,499:
*Kiwanis Club of Kelligrews
The O'Neill Foundation*

♪ Benefactors donating \$1,000 to \$1,999:
*William R. Parsons & Chad M. Stride
Congregation Of The Sisters Of The Presentation
Scotiabank Bright Future (Phil Saunders)
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Margot Evans
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♪ Benefactors donating \$250 to \$499:
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Kiwanian Paul & Gail Hamilton *Maureen Volk*
Kiwanian and Past Lieutenant Governor Charlie Pope, Sr.
NLCU Charitable Foundation Corporation
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♪ Benefactors donating \$200 to \$249:
Dave & Veronica Hillier *Dr. Anne Macdonald*
Executive Coffee Services Ltd. *Orthodontic Associates*
Kiwanian Margaret Wakeham *Jane Steele*
Kiwanian Audrey Mercer *Mrs. F.E Robin Lake*

♪ **Patrons donating \$100 to \$199:**
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Marilyn A. Murphy *Kristina Szutor*
Kiwanian Sig & Ruth Lenser *Gerri Nicholas*
Tom & Jean Hallett *Puddister Shipping Limited*
Kiwanian Eric & Mary Hodder *Cecil & Maxine Vivian*
Korona Brophy *John & Ada O'Reilly*
William A. Neal *Nancy MacDonald*
Gordon Noseworthy & Faith Stratton *Quikprint Services Limited*
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Janice Tremblett (In Memory of Boyd Tremblett)
Chad Stride

♪ **Friends donating \$50 to \$99:**
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Sheila Connolly *Sara Sexton*
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Royal Garage Ltd. *Scotiabank, Avalon Mall*
Patricia Young *Cummins Eastern Canada, LP*
Edith Newton *Kiwanian Herman Walters*
Kiwanian Max Billard *Newlux Holdings Ltd.*
Laurie Myler (In Memory of Robert & Maureen Nugent)

♪ **Friends donating up to \$49:**
Maxine Y. Dawe *Katherine Kaben*
Janet Howells

Donations received In Memory of : Dr. David Peters

Cheryl Briggs
John Kennedy
Cantus Vocum

Donations received in Memory of : Elizabeth Thistle

Phil Saunders

Donations received in Memory of :Gerry Murphy

Dave Hillier
Fred Noseworthy
Phil Saunders
Bill & Winnie Broderick
Margaret M. Best

Maggie Morrison

Junior Piano

Canadian Pianist Maggie Morrison has concertized in many cities including Toronto, Cleveland, Chicago and New York. She made her orchestral debut at age 9. Maggie received her Performance Diploma in 2005 at The Glenn Gould School, where she attended The Taylor Academy, as well as an ARCT in Piano Performance from the Royal Conservatory of Music. She then went on to complete her Bachelor of Music and Master of Music Degrees at The Cleveland Institute of Music, where she studied with Antonio Pompa-Baldi.

After graduating, Maggie continued living in Cleveland for a year to teach piano privately at The Hathaway Brown School, as well as hold a position at Kent State University as a Staff Accompanist. She also taught in Ohio at The Avon School of Music, The Strongsville Academy of Music and The Aurora School of Music. Maggie was the 2016 Toronto Kiwanis Music Festival and Barrie Music Festival Junior Piano Adjudicator.

An avid believer in community, Maggie is the Director of a Not for Profit, Exposure to the Arts, based in her hometown of Brantford, Ontario. Recently, Exposure to the Arts was granted with \$10,000.00 by the City of Brantford to aid in continuing their instrument donation program, which collects and distributes instruments to families who would otherwise not be able to have them. Maggie also established a Contemporary Showcase Centre for Brantford in November of 2012. Currently Maggie is living in Toronto where she is a Collaborative Pianist at The Royal Conservatory of Music.

Jill Ball

Bands, Brass & Woodwind

Jill Ball is an award-winning teacher and an accomplished solo, chamber and orchestral musician, as well as an active adjudicator, conductor, and clinician. Her responsibilities include the Undergraduate and Graduate percussion studio, directing the Western University Percussion Ensemble, and Division Coordinator for Winds, Brass and Percussion.

She has appeared as a soloist in the World Premier performances of David Maslanka's, In Lonely Fields for Percussion and Orchestra with the Windsor Symphony, and Alan Heard's Concerto for Marimba and Orchestra with Orchestra London Canada. She has performed with a variety of professional orchestras in the United States and Canada, including the Chicago Sinfonietta, the Kitchener-Waterloo Symphony, Orchestra London, and the Windsor Symphony. Other solo appearances include the Northwestern University Wind Ensemble, the Oklahoma City University Percussion Ensemble, and the Western University Percussion Ensemble. Jill is a frequent recitalist and advocate of contemporary music. She has recorded with the Robert Hohner Percussion Ensemble on the Albany and DMP labels.

She holds a Doctor of Musical Arts degree from Michigan State University, a Master of Music from Northwestern University and a Bachelor of Music Education from Central Michigan University and has also taught at the University of Windsor and at the University of New Brunswick. She is a Yamaha Canada artist, Sabian endorser and Past President of the Ontario Chapter of the Percussive Arts Society.

Markus Howard

Junior Voice

As a conductor, director and choreographer, Markus Howard has worked extensively in the arts throughout Canada and abroad. He has appeared in 27 countries, working with musicians of varying ages, cultures and experience. A conductor, educator, adjudicator and private teacher, Markus works in many musical genres including opera, musical theatre, pop and jazz voice. His students have included members of the Stratford and Shaw Festivals, Toronto's Lion King, Mamma Mia, Billy Elliott, The Producers, and Jersey Boys, and a number of Broadway and National Touring companies. His talents have been recognized by Yamaha Music Canada, The Swedish Ministry of Culture, the Ontario Arts Council and the International Association of Jazz Educators. Markus Howard was a candidate finalist for the 2008/2009 Leslie Bell Prize for Choral Conducting.

Mr. Howard was on the faculty of the Royal Conservatory of Music, Glenn Gould School for 7 years teaching Choral Studies, Advances Sight Singing, and Stage Craft for the Opera Division. For the Young Artist Performance Academy, he was the founding conductor of the Academy Choir. In the College Program at the Randolph Academy for the Performing Arts, Markus lectured theory and history courses, directed shows, founded the choral division, and was a studio teacher in both the music and dance faculties. Markus served as Lead Teacher in the Children's Program for 7 years. At the University of Toronto, he directed the award winning Hart House Jazz Choir, Onoscatopoeia for 5 seasons, producing the group's second album, and leading them to the semi-finals of the International Competition for Collegiate Acappella. Markus is currently the Artistic Director of the LaJeunesse Youth Choirs and the Oriana Singers in Cobourg, the Massey College Choirs, and works as the Lead Artist Educator for the Canadian Opera Company.

Mr. Howard has appeared as a chorister with the Stuttgart Kammerchor (Germany), the European Octet (Sweden), the World Chamber Choir (Belgium), and numerous Canadian professional choirs. He is the founding conductor of the professional chamber choir, La Movida, his proudest accomplishments to date. Markus represented UNESCO as an ambassador of Arts and Goodwill from 1996-1999, and continues to share his skills with aspiring artists at home and abroad.

Dr. Valerie Long, Ph.D

Non Competitive Voice and Piano

Dr. Valerie Long's academic background includes undergraduate degrees in Music and Music Education from Memorial University in Newfoundland. She received her Master's of Music in Choral Music Education and a Doctorate in Philosophy in Curriculum and Instruction from the University of Wisconsin-Madison.

Among her many and varied musical activities, Valerie directs and accompanies the 100-voice Holy Heart of Mary Alumnae Choir. This choir performs and travels extensively (including six European tours) and is celebrating fifteen years sharing music with audiences locally and abroad. Information regarding a new initiative to foster community singing "Let's Make a Choir" may be found on their website <http://www.heartnotes.net>

Valerie also directs the all-female choir Les Ms., who are dedicated to bringing the love of choral singing to the community at large. Les Ms. has raised over \$110,000 for the Dr. H. Bliss Cancer Care Centre through their efforts with choral concerts entitled Les Ms. and Friends Sing for Care.

Valerie has received an array of awards for her contribution to the arts. In 2008, she was awarded Music Educator of the Year, from the Music Industry in Newfoundland and Labrador. In 2010, she received the Founder's Award for achievement in the arts from Holy Heart of Mary High School. In 2012, Valerie received the Torch Bearer's Award from World Harmony Run, a global initiative recognizing her commitment to the importance of bringing harmony into her community and into the world. In 2013, she was presented with the Queen's Diamond Jubilee Medal from the Government of Nfld. and Labrador.

An accomplished musical director/pianist, with numerous musical theatre productions to her credit, Dr. Long has earned a reputation for being an engaging and highly respected choral director, music educator, festival adjudicator and clinician. Her unique style of accompanying while directing is celebrated by choristers and audience members alike.

Marie Baron

Musical Theatre

After training at the Royal Conservatory of Music in Toronto, and the University of Toronto's Opera Department, Ms. Baron began her stage career performing with the Canadian Opera Company. For the next 30 years, she went on to perform in nightclubs, cabarets, and theatres across Canada, the United States, and in London, England.

Ms. Baron has played leading roles in both musicals and plays. Her dramatic roles include Honey in *Who's Afraid of Virginia Woolf* (Grand Theatre, London) Celia in *As You Like It* (Stratford Festival), and Janet in the original production of *Waiting for the Parade* (Alberta Theatre Projects).

Some of her favourite musical roles include Sarah in *Guys and Dolls* (Stratford Festival), Amalia in *She Loves Me* (Grand Theatre, London), Lady Audley, in *Lady Audley's Secret* (Shaw Festival) and Jenny in *Company* (CanStage, Toronto).

The successful meeting of Ms. Baron and Gilbert and Sullivan began at the Stratford Festival with leading roles in *The Mikado*, *The Gondoliers* and *Iolanthe*. These productions were filmed and televised on C.B.C. and H.B.O. She reprised her role as Yum-Yum in the *Mikado* on tour in Canada, and the United States, *The Old Vic* in London, England and on Broadway. For the past 15 years, Ms. Baron was the Head of the Vocal Discipline in the Music Theatre-Performance Program at Sheridan College. She has conducted workshops in Music Theatre Performance throughout Canada and continues to work with professional theatre artists in her Toronto studio.

Susan Quinn

Non-Competitive Piano & Voice

Susan Quinn taught music and directed the award-winning choral ensembles for nearly 30 years at Holy Heart High School in St. John's, Newfoundland and Labrador, Canada. Susan received her early musical education from the Sisters of Mercy and was once herself a student at Holy Heart, where her musical experiences included singing in the choir and playing in the school orchestra.

She has degrees in Music and Music Education from Memorial University of Newfoundland, with a major in violin, and a Master's degree in choral conducting from the University of Maine, and has studied conducting under artists such as Wayne Riddell, Robert Cooper, James Croft, John Haberlen and Dennis Cox.

She has presented and published with the Canadian Music Educators Association as a recognized expert in choral intonation, and is in demand across Canada as an adjudicator, clinician, and guest conductor, and locally as a

Suzuki violin instructor and vocal coach in musical theatre.

Susan is a recipient of the Award for Teaching Excellence from the Prime Minister of Canada, and the Memorial University Arts in Education Award from the Newfoundland and Labrador Arts Council. Her choirs have received numerous national awards and honours at international competitions in Ireland, Wales, Austria, and France. In May 2010, Susan conducted Vivaldi's *Gloria* for Mid America Productions in her debut at Carnegie Hall in New York, and returned in 2014 to direct QVE in its Carnegie Hall solo debut as part of Mid America's Ensemble Spotlight performance series.

Erin Bardua

Senior Voice

Soprano Erin Bardua has been praised for her “brilliant-toned voice, agile and strong, yet warm and relaxed” with “delightful coloratura and confident command of the stage.”

Erin made her professional operatic debut as Anna in Pacific Opera Victoria’s production of Verdi’s Nabucco. Since then, Erin’s operatic roles have included Nannetta (Verdi’s Falstaff), Antonia and Giulietta (Offenbach’s Les contes d’Hoffmann), numerous Mozart including Pamina (Die Zauberflöte), the Countess (Le nozze di Figaro) and Donna Anna (Don Giovanni), Alcina (Handel), Constanza (Haydn’s L’isola disabitata) and Elena (Gluck’s Paride ed Elena).

Erin is an accomplished concert soloist who has sung Handel’s perennial favourite, Messiah, with numerous choirs and orchestras, including the Pax Christi Chorale, the Toronto Sinfonietta, the Oshawa-Durham Orchestra and Chorus, the Arcady Baroque Ensemble, the Georgian Bay Concert Choir, the Menno Singers, and the St. James Cathedral Choir. Other oratorio engagements include Beethoven’s Mass in C Major, Vaughan Williams’ Hodie, Haydn’s Creation, Handel’s Esther and Judas Maccabaeus, Mozart’s Requiem, Coronation Mass, and Vesperae solennes de confessore, Rutter’s Requiem, M.A. Charpentier’s Te Deum, Bach’s Magnificat, St. John Passion and St. Matthew Passion, Saint-Saens’ Christmas Oratorio, Vivaldi’s Gloria, Nulla in mundo pax sincera, and In furore justissimae irae, and Selenka’s Missa Omnium Sanctorum.

A lover of contemporary music, Erin frequently includes contemporary and cabaret works in her recital repertoire. She has also been featured with the Talisker Players Chamber Ensemble in programmes highlighting works by living and Canadian composers. As a young artist, she attended the Dramatic Integration program for Contemporary Opera and Song at the Banff Centre for the Arts, and created a leading role in the new opera Eyes on the Mountain while studying at the Victoria Conservatory of Music’s Opera Studio.

In addition to performing, Ms. Bardua is a voice teacher and adjudicator. She has a Masters in Vocal Performance from the University of Toronto, where she studies with Jean MacPhail. She is represented by Nancy Knowles at Knowles Artists Management.

Natalie Williams Calhoun

Strings

Ms. Williams Calhoun currently resides in Prince Edward Island and freelances with the Prince Edward Island Symphony Orchestra, Symphony Nova Scotia and the Charlottetown Festival Orchestra. Prior to living in PEI, Natalie worked with the National Ballet of Canada Orchestra, the Kitchener-Waterloo Symphony, Orchestra London Canada and the Brantford Symphony Orchestra. She is also a founding member of the new international string ensemble, The Atlantic String Machine, performing concerts in PEI, as well as around the Maritime Provinces.

Natalie’s academic background includes an undergraduate degree from the University of British Columbia and a Master of Music degree from the Royal Northern College of Music in Manchester, England. Through her studies, she worked with Kim Bak Dinitzen, Leonid Gorokhov, and Eric Wilson, and she has participated in masterclasses with Stephen Isserlis, Ralph Kirshbaum, Na Mula and John Kacz. While in England, Natalie was a founding member of the Saskia Piano Trio, which recorded twice for BBC Radio 3, as well as toured the UK and parts of Europe.

Among her many activities, Natalie directs the Senior Singing Strings orchestra in Charlottetown, PEI, and keeps busy teaching piano, cello and rudiments while performing in and around Prince Edward Island. She is also a member of the Royal Conservatory of Music College of Examiners since 2008, is on faculty at the University of PEI as a sessional lecturer and is also a member of the PEI Registered Music Teachers Association.

Jean Desmarais

Senior Piano

In constant demand as a soloist, chamber musician and pianist, Jean Desmarais earned his Masters degree and Premier Prix in Piano and Chamber Music at the Conservatoire in Montreal and continued his studies in Paris, Berlin and in the USA. He studied with Monique Collet-Samyn, Anisia Campos, Monique Deschassees, Johanna Stieler and Dalton Baldwin. He has been a member of the new Canadian music Pierrot Ensemble and premiered over 50 works written by Canadian composers.

Mr. Desmarais has been guest soloist of many orchestras including: National Arts Centre Orchestra, Philharmonic Orchestra of Brasov (Romania), Philharmonic Orchestra of Stettin (Poland), Philharmonic Orchestra of Chihuahua (Mexico), I Musici of Montreal, Les violons du Roy and many others.

Recently he was hired as a coach for the Canadian Opera Company for its production of Verdi Don Carlos (Original 1867 French version). This April he is returning to coach the production of Pelleas et Melisande by Claude Debussy. In November, he was the only Canadian pianist performing in the 50th Anniversary Concert Celebration of the famous recital given by Glenn Gould in 1957. This concert took place at the Tchaikowski Conservatory in Moscow.

Mr. Desmarais is the music director and resident pianist for the popular Lectures-Midi series organized by the NAC French Theatre; he will be performing some 30 Scarlatti Sonatas this season. He has performed for many concerts broadcast on SRC/CBC, at the Ottawa International Chamber Music Festival and for the chamber music series Music for a Sunday Afternoon (NAC)

Mr. Desmarais has been on the faculty at the National Arts Centre Young Artists Program and Young Conductors Program, the University of Ottawa (Guest Professor), Carleton University, the International Music Academy of Nice and the International Neil Semer Vocal Academy in Germany. Many of Mr. Desmarais' former students have gone on to study at La Sorbonne in Paris, The Cleveland Music Institute, and The University of Montreal.

Sonya Gosse

Choirs

Sonya Gosse, a native of Bay Roberts, NL, spent most of her life in Toronto where she enjoyed a successful and rewarding career as an opera singer with the Canadian Opera Company, having sung more than 20 roles with the Company. She also sang several principal roles with the Edmonton Opera. Sonya was also the voice teacher at Crescent School in Toronto for 15 years. During her timer at Crescent School, Sonya was Music Director and Conductor of many musicals including Oliver, Kiss Me Kate, Music Man, Pippin, and Rent. Sonya returned to Newfoundland in June 2013, and now enjoys a thriving private studio where she teaches voice, piano, and guitar. She is also the Director of the Celeste Chamber Choir and The Gosselings, a Harbour Music and Dance junior vocal ensemble. In November 2014, Sonya was Music Director and Conductor for Annie, a co-production of Harbour Music and Dance and Atlantic Community Theatre. Later this month, Sonya will be adjudicating junior and senior vocal classes at the Stephenville Rotary Music Festival.

Scholarship Trust Funds

The Kiwanis Music Festival Association of St. John's reached a significant milestone in 2001 with the presentation of the 50th Annual Kiwanis Music Festival. The Government of Newfoundland and Labrador and the City of St. John's both recognized Kiwanis' contribution in fostering our musical heritage, by making significant contributions to mark the occasion. The Association decided to use these contributions as the starting point in setting up a *Special Scholarship Trust Fund* that will provide cash awards and music scholarships to help support our many gifted musicians, particularly those who have decided to pursue post secondary musical education. Additional contributions have also been received from other supporters resulting in approximately \$197,000 in overall Trust Funds available to generate interest for ongoing distribution of scholarships.

It should be noted that, while Kiwanis undertakes an annual fund raising campaign to support the regular operating costs of the festival, the Scholarship Trust Fund will establish a permanent legacy to provide support for promising musicians. It is the intent of the Association to use only the interest from the Trust to fund these special scholarships and awards. Ongoing administrative costs of the Annual Festival will continue to be funded from traditional sources. It should be further noted that these special scholarships do not replace specific scholarships for various musical categories or age groups and which are funded on an annualized basis.

We continue to seek your support for this worthwhile endeavour. Contributions to this Fund should be sent to the Kiwanis Music Festival Office and be identified as a contribution to the *Scholarship Trust Fund*. An official tax receipt will be issued for all such donations. Should you have any questions, please feel free to contact the Music Festival office at 579-1523.

Hall of Honour

In 2001-2002, The Kiwanis Music Festival of St. John's celebrated its 50th Anniversary. In recognition of this significant event, the Board decided that it should honour the people responsible for allowing it to survive and prosper for those 50 years. Obviously, the principal contributors to the success of any Festival are the participants themselves, however, they are suitably rewarded each year by receipt of a first, second, third placement, or a scholarship or plaque. The unsung members each year are the Music Teachers, Conductors, Volunteers and Kiwanians who have given unselfishly of their time and skills to ensure that there is still a Festival each year to allow the young musicians to exhibit their skill and talent.

There are three categories of membership:- Founder/Builder, Music, and Administration & Support. In May 2002, the first of the inductees were chosen, with additional inductions in subsequent years. The following inductees have been recognized to date:

Founder/Builder

William Chafe	Douglas Macpherson	Kevin Osmond
David K. Peters	Eric Pittman	Charles St. Clair Strong
Wallace Kitchener Howse	Fred Noseworthy	Clayton Handrigan
Philip A. Saunders	David G. Hillier	

Administration/Support

J. Leslie Collis	Mrs. Betty Thistle	Mrs. Margaret Neal
Mrs. Jesse Hough	Lloyd Noseworthy	

Music

Andreas Barban	Sister Kathrine Bellamy	Sister M. Agnes Sesk
Sister M. Brendan Lynch	Sister M. Edward Hodge	Edsel Bonnell C.M.
Sister M. Pascal Carroll	Sister M. Celine Veitch	Dr. Eric Abbott
Jane Steele	Eileen Cantwell Stanbury	Susan Quinn
The Hutton Family	Joan Wallis Woodrow	Sister Mary Genevieve Drake
Margie Murray Reed	Grant Etchegary	Vincenza Etchegary
Marilyn(Burke) Murphy	Cathy Whalen	

Each year, a select committee of the Kiwanis Music Festival Board considers potential new nominees for the Hall of Honour, with subsequent induction at the Association's Annual General meeting. We also invite members of the general public to submit names of worthwhile candidates for consideration, with the proviso that any such nomination be accompanied by a brief résumé, with particular emphasis on their contribution to the success of the Kiwanis Music Festival of St. John's.

*Please visit the Festival's web site at www.kiwanismusicfestivalsj.org
for a full bio of each of the inductees.*

**LIST OF SCHOLARSHIPS
AND CASH AWARD DONORS**

The Kiwanis Music Festival of St. John's wishes to record its appreciation to all donors, who, wishing to associate themselves with the Festival, have donated trophies, plaques, scholarships, cash awards and special awards to the 2017 Kiwanis Music Festival. ALL awards are made at the discretion of the adjudicators.

ALL OF THE FOLLOWING AWARDS AND SCHOLARSHIPS WILL BE AWARDED PENDING APPROVAL BY DONORS.

Scholarship credits must be used within three years from the date of the award, unless an extension is arranged with the Music Festival Association ****see rules and regulations specific to scholarships and awards****

CASH AWARDS

THE JOHN C. PERLIN, C.M., C.V.O. AWARD	\$100.00
THE GRACE M. SPARKES MEMORIAL AWARD	\$100.00
THE KIWANIS CLUB OF GRENFELL CASH AWARD in memory of deceased members	\$100.00
THE BEVERLEY (GOODLAND) MADDEN MEMORIAL AWARD	\$100.00

DESIGNATED AWARDS

THE FRANK & KITTY JACKMAN MEMORIAL AWARD of \$50 for an Operatic Solo, any voice. In memory of Frank and Kitty Jackman donated by their daughter Carol Ann.

THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD of \$100.00 to a participant, 10 years and under.

THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD of \$100.00 to a participant, 10 years and under.

THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD of \$100.00 to a participant, 10 years and under.

THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD of \$100.00 to a participant, 10 years and under.

THE H. J. B. GOUGH MEMORIAL AWARD of \$200.00 for the best performance of Traditional Folk Music (Senior OR Junior). Donated by his daughter Kathleen Parsons.

THE H. J. B. GOUGH MEMORIAL AWARD of \$200.00 for the best performance of Traditional Folk Music (13 years & under). Donated by his daughter Shirley Gough Sharp.

THE DR. MICHAEL BAUTISTA AWARD of \$100.00 for the best performance in Senior Woodwind.

THE DR. MICHAEL BAUTISTA AWARD of \$100.00 for the best performance in Junior Woodwind classes.

THE DR. MICHAEL BAUTISTA AWARD of \$100.00 for the best performance in Small Ensembles.

THE SUSAN MURPHY QUINN AWARD of \$50.00 for the best performance by a string orchestra.

THE MARY HOGAN CASH AWARD of \$100.00 to a violin soloist 12 years and under. Awarded at the discretion of the adjudicator. In memory of Kathy Hogan.

THE PHILIP KEEPING ANNUAL MEMORIAL AWARD of \$100.00 plus plaque. To be awarded to the best performance by a child 10 years and under. Donated by the Keeping family.

THE JESSIE J. CAMERON MEMORIAL AWARD of \$50 awarded to an outstanding festival participant in vocal classes.

THE JESSIE J. CAMERON MEMORIAL AWARD of \$50 awarded to an outstanding festival participant in stringed instrument classes.

THE JESSIE J. CAMERON MEMORIAL AWARD of \$50 awarded to an outstanding festival participant in piano classes.

THE REGISTERED MUSIC TEACHERS AWARD of \$50.00 to a solo performer any age, any medium.

THE A.L. COLLIS AWARD of \$100.00 for a performer excelling in the piano competition.

THE CLARKE AWARD of \$100.00 to a multiple class competitor in piano ages 13 - 15, who has received no other award.

PLAQUES OR CASH AWARDS FOR THE BEST PERFORMANCE IN PIANO SOLO CLASSES 3090 -3490. One award for the best performance in each of the following age groups:

- A. **9 years** Cash award of \$50.00 donated by Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund
- B. **10 years** Plaque donated in memory of Isabel Hoddinott.
- C. **11 years** Plaque donated in memory of Dorothy Gwillam LRAM, ARCM
- D. **12 years** Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund.
- E. **13 years** Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund
- F. **14 years** Plaque donated in memory of Lottie Hoddinott.
- G. **15 years** Cash award of \$100 awarded in memory of Kiwanian Past Lt. Governor George Chalker
- H. **16 years** Cash award of \$100.00 in memory of George Chalker.
- I. **17 years** Cash award of \$50.00 sponsored by Kiwanis Music Festival Association.
- J. **18 years** Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund
- K. **Over 18 years**
Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund

THE JOAN WALLIS WOODROW CASH AWARD of \$50.00 to the best performance in Class 4030, Newfoundland Compositions, 10 years & under.

THE JOAN WALLIS WOODROW CASH AWARD of \$50.00 to the best performance in Class 4020, Newfoundland Compositions, 13 years & under.

PLAQUE awarded for the best performance in Junior Brass Instrument section. Donated by Kiwanian Lloyd Noseworthy.

PLAQUE awarded for the best performance in Senior Brass section. Donated in memory of Kiwanis Past Lieutenant Governor Eric G. Pittman.

MUSIC FOR YOUNG CHILDREN AWARD. One \$25.00 in the 9 year and under Modern Class for Piano. To be awarded at the adjudicator's discretion, to the child who shows the most promise.

PLAQUE awarded for the best performance in Junior Musical Theatre (Classes 1130 -1180).
Donated in memory of Lillian Hoddinott.

THE EDWARD R. BOWERING MEMORIAL AWARD of \$100.00 for the best performance
in piano, 9 years and under. Donated by his son, Dr. Keith Bowering.

THE JOAN MORRISSEY MEMORIAL PERPETUAL TROPHY AND MINIATURE to
be awarded to the winner of Class 1440 - 1530 Traditional Folk Song Solo. Donated by CBC
Newfoundland and Labrador.

THE ART NOSEWORTHY PERPETUAL TROPHY AND MINIATURE to be awarded to
the group giving the best performance in Senior Choral Competition.

THE CLUNIE MOORE PERPETUAL TROPHY AND CASH AWARD of \$100 to be
awarded to the best Senior High School Glee Club, Class 6624-6627.

THE BRIDIE MALONEY CASH AWARD of \$50.00 donated by nieces Ann Connolly and
Elizabeth Philpott, for best performance in Class 6601 Family music.

THE OPERA ON THE AVALON SCHOLARSHIP OF \$500.00 for the best performance
from Class 1020. In the event of a tie the decision for the winner will be decided solely by the
adjudicator.

THE KELLIGREWS SOIREE AWARD of \$50.00 for the best performance in Class 6601
Family Music. Donated by the Kiwanis Club of Kelligrews.

THE CLARENCE A. MOSS MEMORIAL AWARD of \$40.00 to a festival performer 13 years
or under, donated by his grandchildren, Stephen and Amanda Ryan.

THE KIWANIS CLUB OF KELLIGREWS AWARD of \$50.00 for an outstanding
performance in the Traditional Fiddle classes.

THE MICHAEL AND ANTHEA DONNAN, NEWLUX HOLDINGS LTD. AWARD of
\$50.00 for the highest mark in boys vocal solo unchanged voices.

THE MAURICE WILANSKY MEMORIAL AWARD of \$100 to an outstanding performer
in the violin classes.

THE KIWANIS CLUB OF BELL ISLAND AWARD. Proudly supporting the Kiwanis Music Festival Association of St. John's, plaque donated by the Kiwanis Club of Bell Island.

THE BARTELLAS FAMILY AWARD of \$100.00. The Bartellas Family would like to encourage the promotion of fiddle music, of any ethnic background, in Newfoundland by offering this award to the most talented fiddle player in the Kiwanis Music Festival **not necessarily the player with the highest mark.**

THE J. GORDON BARTLETT CASH AWARD OF \$100.00 for a promising student in the Woodwind section at the adjudicators' discretion. Donated by Dr. Bridget Picco and Dr. Peter Bartlett.

THE KEVIN NEARY MEMORIAL AWARD of \$50.00 for the highest mark of a child 10 years & under in the Traditional Fiddle Solo, Junior, Intermediate OR Senior. Donated by Eleanor Anstey.

THE KIWANIS MUSIC FESTIVAL AWARD of \$100.00 to be awarded to the choir giving the best performance in Church Music.

THE MARY RONAYNE-WHITE & THEO WHITE MEMORIAL SCHOLARSHIP of \$100.00 for the most promising female singer age 15 years or younger. Donated by Marilyn Murphy.

THE MARIE A. BOWDRING MEMORIAL AWARD of \$100.00 for a participant who gives the most outstanding performance of a piece from the Romantic repertoire in Piano Solo Classes 3150, 3190, 3230, 3270 OR 3310 **not necessarily first place winner.** Donated by the Bowdring family.

THE CANTUS VOCUM CHAMBER CHOIR CASH AWARD of \$100.00 to be awarded to a participant in Class 1000 who, in the opinion of the adjudicator, shows greatest promise. Not necessarily first place winner. Donated by Cantus Vocum Chamber Choir.

THE STEVE WOODCOCK MEMORIAL AWARD of \$100.00, donated by the Suzuki Talent Education Program of St. John's, to a string student showing musical promise, awarded at the discretion of the adjudicators.

THE MARLENE & BASIL HICKEY MEMORIAL AWARD of \$100.00 to be awarded to a participant (any age) in a Violin Solo, who in the opinion of the adjudicator, delivers the most outstanding performance. **Not necessarily first place winner.** Donated in loving memory by Tom and Katharine Hickey.

THE LONG & MCQUADE GIFT CERTIFICATE of \$50.00 for the best performance by a Small Ensemble.

THE LONG & MCQUADE GIFT CERTIFICATE of \$50.00 for the best performance by a School String Orchestra.

THE LONG & MCQUADE GIFT CERTIFICATE of \$50.00 for the best performance by a School Concert Band.

THE GERTRUDE DAWE MEMORIAL AWARD OF \$100 awarded to an outstanding female participant in the piano competition.

THE GERTRUDE DAWE MEMORIAL AWARD OF \$100 awarded to an outstanding male participant in the piano competition.

THE MARGARET ANN (HANLEY) RUDY MEMORIAL AWARD of \$100 to be awarded to a senior female vocalist at the discretion of the adjudicator. Donated in loving memory, acknowledging Margaret Ann as the first Rose Bowl winner.

THE GARFIELD WARREN MEMORIAL SCHOLARSHIP of \$500 to be awarded to a participant in Class 1020 Vocal Concert Group 12 - 15 Years and Under, who in the opinion of the adjudicator, shows greatest promise. Not necessarily first place winner. Donated in loving memory by his daughter Angela Warren.

THE LORI J. SIMMONS MEMORIAL AWARD of \$150 awarded to a female participant (Classes 1000 OR 1010) who in the opinion of the adjudicator, shows great promise and musicality. **Not necessarily 1st place winner.** Donated in loving memory of Lori Jennifer Simmons by the Simmons family.

THE LORI J. SIMMONS MEMORIAL AWARD of \$150 awarded to a most promising Flute participant (Classes 8000 or 8010) who demonstrates poise and maturity in their musical presentation and excellent potential. **Not necessarily 1st place winner.** Donated in loving memory of Lori Jennifer Simmons by the Simmons family.

KIWANIS MUSIC FESTIVAL ASSOCIATION SCHOLARSHIP TRUST FUND cash award of \$50. Awarded to a participant 14 years of age or younger in Musical Theatre.

KIWANIS MUSIC FESTIVAL ASSOCIATION SCHOLARSHIP TRUST FUND cash award of \$50. Awarded to a participant 15 years of age or older in Musical Theatre.

THE CBC PERPETUAL JUNIOR ROSE BOWL AND REPLICA AND CASH AWARD of \$1,000.00.

THE JUNIOR ROSE BOWL RUNNER-UP AWARDS of \$100.00 each, donated by the Kiwanis Music Festival Association.

THE N. C. HUTTON PERPETUAL JUNIOR VOCAL ROSE BOWL AND REPLICA AND CASH AWARD of \$1,000.00.

THE KIWANIS MUSIC FESTIVAL ASSOCIATION SENIOR VOCAL ROSE BOWL AND REPLICA AND CASH AWARD of \$1,500.

THE CITY OF ST. JOHN'S PERPETUAL SENIOR ROSE BOWL AND REPLICA AND CASH AWARD of \$1,500.00.

THE KIWANIS MUSIC FESTIVAL SENIOR ROSE BOWL RUNNER-UP PLAQUES AND AWARDS of \$500.00 to the 1st Runner-up. **\$100.00 to the remaining Runners-up.**

THE A. HARVEY AND COMPANY LIMITED PERPETUAL GROUP ROSE BOWL AND REPLICAS AND CASH AWARDS of \$750.00 each for the most outstanding performance by a choral group and instrumental group.

MAHOGANY PLAQUES AND CASH AWARD of \$100.00 to each of the runners-up in the Group Rose Bowl Competition donated by the OZ-FM Radio Network.

The following awards must be applied for, one scholarship form is sufficient to be considered for all of the awards. Please note conditions of these awards

THE STEWART MARTIN MEMORIAL AWARD \$100.00 cash award in memory of Stewart Martin, for a student who is presently a member of the Nfld. Symphony Youth Orchestra donated by his family.

THE ELEANOR JERRETT MEMORIAL AWARD of \$500.00 to the most promising student of voice in order to further their musical education.

THE MARGARET NEAL MEMORIAL SCHOLARSHIP of \$750.00 and plaque, to a promising musician in any discipline in order to further their musical education, and should perform in a Junior or Senior Concert Group, or perform a Concerto or complete Major Solo Work.

CONDITIONS OF AWARDS

1. Awards to be open to bonafide residents of Newfoundland and Labrador only.
2. Awards will be subject to application on a prescribed form to be obtained from the Music Festival Association.

3. Applications must be competitors in the current annual St. John's Kiwanis Music Festival.
4. Applications must be received by the Association no later than **January 31st, 2017**.
5. Awards will be made at the discretion of the adjudicators.
6. Applicants must be under the age of 25 years.

Please note the additional restrictions for the following award

THE PAST DISTRICT GOVERNOR DAVID K. PETERS SCHOLARSHIP of \$500.00 to assist an outstanding young musician. Sponsored by the Kiwanis Club of St. John's

CONDITIONS OF AWARD

1. Awards to be open to bonafide residents of Newfoundland and Labrador only.
2. Awards will be subject to application on a prescribed form to be obtained from the Music Festival Association.
3. Applications must be competitors in the current annual St. John's Kiwanis Music Festival.
4. Applications must be received by the Association no later than **January 31st, 2017**.
5. Awards will be made at the discretion of the adjudicators.
6. Applicants must be under the age of 25 years.
7. Awards are made for future tuition and related expenses.
8. Payments will be made to Memorial University School of Music. Awards must be used within three years from the date of the award unless an extension is arranged with the Kiwanis Music Festival Association.
9. These scholarships are tenable only to students entering first year studies at Memorial University School of Music.
10. Exception may be made on choice of university upon application to Kiwanis Music Festival Board of Directors.

LIST OF 2016 SCHOLARSHIPS WINNERS

- THE JOHN C. PERLIN, C.M., C.V.O. AWARD** -\$100.00 Anna Mercer
- THE GRACE M. SPARKES MEMORIAL AWARD** - \$100.00 Jane Hutchings
- THE KIWANIS CLUB OF GRENFELL CASH AWARD** Connor Dwyer-Power
in memory of deceased members \$100.00
- THE BEVERLEY (GOODLAND) MADDEN MEMORIAL AWARD** \$100.00 Evan Natsheh
- THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD** \$100 Sarah Whelan
- THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD** \$100 Erin Mackey
- THE FRANK & KITTY JACKMAN MEMORIAL AWARD** of \$50 for an Operatic Solo, any voice.
In memory of Frank and Kitty Jackman donated by their daughter Carol Ann. Alice Macgregor
- THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD** of \$100.00 to a participant,
10 years and under. Delaney Drover
- THE CANADIAN FEDERATION OF UNIVERSITY WOMEN AWARD** of \$100.00 to a participant,
10 years and under. Annie Hu
- THE H. J. B. GOUGH MEMORIAL AWARD** of \$100.00 for the best performance of Traditional Folk
Music (Senior OR Junior). Donated by his daughter Kathleen Parsons. - Jack White
- THE H. J. B. GOUGH MEMORIAL AWARD** of \$100.00 for the best performance of Traditional Folk
Music (13 years & under). Donated by his daughter Shirley Gough Sharp. - Rashme Elangage
- THE DR. MICHAEL BAUTISTA AWARD** of \$100.00 for the best performance in Senior Woodwind. -
Kathryn Thomas
- THE DR. MICHAEL BAUTISTA AWARD** of \$100.00 for the best performance in Junior Woodwind
classes. Liza Konstantinova
- THE DR. MICHAEL BAUTISTA AWARD** of \$100.00 for the best performance in Small Ensembles.
St. Bonaventure's College Saxophone Quartet
- THE SUSAN MURPHY QUINN AWARD** of \$50.00 for the best performance by a string orchestra.
The Young Virtuosi of S.T.E.P.

THE MARY HOGAN CASH AWARD of \$100.00 to a violin solist 12 years and under. Awarded at the discretion of the adjudicator. In memory of Kathy Hogan. **Sarah-Grace Li**

THE PHILIP KEEPING ANNUAL MEMORIAL AWARD of \$100.00 plus plaque. To be awarded to the best performance by a child 10 years and under. Donated by the Keeping family.

Delaney Drover and Jane Hynes

THE JESSIE J. CAMERON MEMORIAL AWARD of \$50 awarded to an outstanding festival participant in vocal classes. - **Megan Moret**

THE JESSIE J. CAMERON MEMORIAL AWARD of \$50 awarded to an outstanding festival participant in stringed instrument classes. **Ben Diamond**

THE JESSIE J. CAMERON MEMORIAL AWARD of \$50 awarded to an outstanding festival participant in piano classes. **Hayley Whiteway**

THE REGISTERED MUSIC TEACHERS AWARD of \$50.00 to a solo performer any age, any medium. - **Zaira Freda**

THE A.L. COLLIS AWARD of \$100.00 for a performer excelling in the piano competition.

Jennifer Mong

THE CLARKE AWARD of \$100.00 to a multiple class competitor in piano ages 13 - 15, who has received no other award. **Matthew Hong**

PLAQUES OR CASH AWARDS FOR THE BEST PERFORMANCE IN PIANO SOLO CLASSES 3090 -3490. One award for the best performance in each of the following age groups:

A. **9 years** Cash award of \$40.00 donated by Scotsburn Dairy Group.

Joanna Li, Miriam Stevenson, Bella Patey, Owen McGrath

B. **10 years** Plaque donated in memory of Isabel Hoddinott.

Emily Qui, Jessica Ficken, Olivia Cook

C. **11 years** Plaque donated in memory of Dorothy Gwillam LRAM, ARCM

Brian Wang

D. **12 years** Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund.

Chelsey Stack, Emily Pynn

E. **13 years** Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund

Rashmi Elangage

- F. **14 years** Plaque donated in memory of Lottie Hoddinott. Frank O'Brien, Megan Moret
- G. **15 years** Cash award of \$100 awarded in memory of Kiwanian Past Lt. Governor George Chalker Grace Currie & Jina Walbourne
- H. **16 years** Cash award of \$100.00 in memory of George Chalker. Ben Dornan
- I. **17 years** Cash award of \$50.00 sponsored by Kiwanis Music Festival Association. Samuel Song & Joshua Veber
- J. **18 years** Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund N/A
- K. **Over 18 years**
Cash award of \$50.00 donated by the Kiwanis Music Festival 50th Anniversary Scholarship Trust Fund Stephen Eckert

THE JOAN WALLIS WOODROW CASH AWARD of \$50.00 to the best performance in Class 4030, Newfoundland Compositions, 10 years & under. Gillian Woolfrey

THE JOAN WALLIS WOODROW CASH AWARD of \$50.00 to the best performance in Class 4020, Newfoundland Compositions, 13 years & under. Rachel Thistle

PLAQUE awarded for the best performance in Junior Brass Instrument section. Donated by Kiwanian Lloyd Noseworthy. Meghan Crane

PLAQUE awarded for the best performance in Senior Brass section. Donated in memory of Kiwanis Past Lieutenant Governor Eric G. Pittman. Michael O'Keefe

MUSIC FOR YOUNG CHILDREN AWARD. One \$25.00 in the 9 year and under Modern Class for Piano. To be awarded at the adjudicator's discretion, to the child who shows the most promise.

Owen McGrath

PLAQUE awarded for the best performance in Junior Musical Theatre (Classes 1130 -1180). Donated in memory of Lillian Hoddinott. Jack White

THE EDWARD R. BOWERING MEMORIAL AWARD of \$100.00 for the best performance in piano, 9 years and under. Donated by his son, Dr. Keith Bowering.

Joanna Li, Miriam Stevenson, Bella Patey, Owen McGrath

THE JOAN MORRISSEY MEMORIAL PERPETUAL TROPHY AND MINIATURE to be awarded to the winner of Class 1440 - 1530 Traditional Folk Song Solo. Donated by CBC Newfoundland and Labrador. - Jack White

THE ART NOSE WORTHY PERPETUAL TROPHY AND MINIATURE to be awarded to the group giving the best performance in Senior Choral Competition. **QVE Youth Choir**

THE CLUNIE MOORE PERPETUAL TROPHY AND CASH AWARD of \$100 to be awarded to the best Senior High School Glee Club, Class 6624-6627.

St. Bonaventure's College Chamber Choir

THE BRIDIE MALONEY CASH AWARD of \$50.00 donated by nieces Ann Connolly and Elizabeth Philpott, for best performance in Class 6601 Family music. **The Pynn Family**

THE KELLIGREWS SOIREE AWARD of \$50.00 for the best performance in Class 6601 Family Music. Donated by the Kiwanis Club of Kelligrews. **Kate and Jonah Healey**

THE CLARENCE A. MOSS MEMORIAL AWARD of \$40.00 to a festival performer 13 years or under, donated by his grandchildren, Stephen and Amanda Ryan. **Jane Hynes**

THE KIWANIS CLUB OF KELLIGREWS AWARD of \$50.00 for an outstanding performance in the Traditional Fiddle classes. **Naomi Brown**

THE MICHAEL AND ANTHEA DONNAN, NEWLUX HOLDINGS LTD. AWARD of \$50.00 for the highest mark in boys vocal solo unchanged voices. **Robert Handrigan**

THE MAURICE WILANSKY MEMORIAL AWARD of \$100 to an outstanding performer in the violin classes. **Natalie Finn**

THE KIWANIS CLUB OF BELL ISLAND AWARD. Proudly supporting the Kiwanis Music Festival Association of St. John's, plaque donated by the Kiwanis Club of Bell Island. **Mackenzie Drover**

THE BARTELLAS FAMILY AWARD of \$100.00. The Bartellas Family would like to encourage the promotion of fiddle music, of any ethnic background, in Newfoundland by offering this award to the most talented fiddle player in the Kiwanis Music Festival **not necessarily the player with the highest mark.** **Hayley Collins**

THE J. GORDON BARTLETT CASH AWARD OF \$100.00 for a promising student in the Woodwind section at the adjudicators' discretion. Donated by Dr. Bridget Picco and Dr. Peter Bartlett.

Dianna Alteen

THE KEVIN NEARY MEMORIAL AWARD of \$50.00 for the highest mark of a child 10 years & under in the Traditional Fiddle Solo, Junior, Intermediate OR Senior. Donated by Eleanor Anstey.

Violet Blackie

THE KIWANIS MUSIC FESTIVAL AWARD of \$100.00 to be awarded to the choir giving the best performance in Church Music. **Cochrane Street United Church Choir**

THE MARY RONAYNE-WHITE & THEO WHITE MEMORIAL SCHOLARSHIP of \$100.00 for the most promising female singer age 15 years or younger. Donated by Marilyn Murphy.

Lauren Davis

THE MARIE A. BOWDRING MEMORIAL AWARD of \$100.00 for a participant who gives the most outstanding performance of a piece from the Romantic repertoire in Piano Solo Classes 3150, 3190, 3230, 3270 OR 3310 **not necessarily first place winner**. Donated by the Bowdring family.

Nathaniel Roberts

THE CANTUS VOCUM CHAMBER CHOIR CASH AWARD of \$100.00 to be awarded to a participant in Class 1000 who, in the opinion of the adjudicator, shows greatest promise. Not necessarily first place winner. Donated by Cantus Vocum Chamber Choir.

Sarah Kattenbusch

THE STEVE WOODCOCK MEMORIAL AWARD of \$100.00, donated by the Suzuki Talent Education Program of St. John's, to a string student showing musical promise, awarded at the discretion of the adjudicators.

Sasha Steeves

THE MARLENE & BASIL HICKEY MEMORIAL AWARD of \$100.00 to be awarded to a participant (any age) in a Violin Solo, who in the opinion of the adjudicator, delivers the most outstanding performance. **Not necessarily first place winner**. Donated in loving memory by Tom and Katharine Hickey.

James Song & Rashmi Elangage

THE JAMES NICHOLAS MEMORIAL AWARD of \$100.00 to be awarded to a promising student of voice, Class 1010. **Not necessarily first place winner**.

Rubyanne Whelan

THE BEVERLY ANTLE MEMORIAL AWARD of \$100.00 to be awarded to a participant of Class 1380 Song of Newfoundland, 10 Years and Under, who in the opinion of the adjudicator, delivers the most outstanding performance, **not necessarily first place winner**. Donated by Susan and Tom Jackson.

Julia Connors

THE LONG & MCQUADE GIFT CERTIFICATE of \$50.00 for the best performance by a Small Ensemble.

St. Bonaventure's College Saxophone Quartet

THE LONG & MCQUADE GIFT CERTIFICATE of \$50.00 for the best performance by a School String Orchestra.

Holy Heart of Mary String Orchestra

THE LONG & MCQUADE GIFT CERTIFICATE of \$50.00 for the best performance by a School Concert Band.

St. Bonaventure's College Wind Ensemble

THE GERTRUDE DAWE MEMORIAL AWARD OF \$100 awarded to an outstanding female participant in the piano competition.

Jennifer Mong

THE GERTRUDE DAWE MEMORIAL AWARD OF \$100 awarded to an outstanding male participant in the piano competition.

Stephen Eckert

THE MARGARET ANN (HANLEY) RUDY MEMORIAL AWARD of \$100 to be awarded to a senior female vocalist at the discretion of the adjudicator. Donated in loving memory, acknowledging Margaret Ann as the first Rose Bowl winner. - **Sarah Kattenbusch**

THE GARFIELD WARREN MEMORIAL SCHOLARSHIP of \$500 to be awarded to a participant in Class 1020 Vocal Concert Group 12 - 15 Years and Under, who in the opinion of the adjudicator, shows greatest promise. Not necessarily first place winner. Donated in loving memory by his daughter Angela Warren. **Alice Macgregor**

THE LORI J. SIMMONS MEMORIAL AWARD of \$150, and plaque awarded to a female participant (Classes 1000 OR 1010) who in the opinion of the adjudicator, shows great promise and musicality. **Not necessarily 1st place winner.** Donated in loving memory of Lori Jennifer Simmons by the Simmons family. **Amelia Lacey**

THE LORI J. SIMMONS MEMORIAL AWARD of \$150, and plaque awarded to a most promising Flute participant (Classes 8000 or 8010) who demonstrates poise and maturity in their musical presentation and excellent potential. **Not necessarily 1st place winner.** Donated in loving memory of Lori Jennifer Simmons by the Simmons family. **Kathryn Thomas**

KIWANIS MUSIC FESTIVAL ASSOCIATION SCHOLARSHIP TRUST FUND cash award of \$50. Awarded to a participant 14 years of age or younger in Musical Theatre. **Anna James**

KIWANIS MUSIC FESTIVAL ASSOCIATION SCHOLARSHIP TRUST FUND cash award of \$50. Awarded to a participant 15 years of age or older in Musical Theatre. **Nathan Mackey**

DR. DAVID K. PETERS MEMORIAL AWARD of \$100 to an outstanding piano play, any age. Donated in Loving memory by Alfred and Mary Hiscock. **Jina Walbourne**

THE CBC PERPETUAL JUNIOR ROSE BOWL AND REPLICA AND CASH AWARD of \$1,000.00. **Jennifer Mong**

THE JUNIOR ROSE BOWL RUNNER-UP AWARDS of \$100.00 each, donated by the Kiwanis Music Festival Association.

Sasha Steeves	Ben Diamond
Rachel Howells	Amelia Lacey
Rubyanne Whelan	Ayden Winsor
Jane Hutchings	Connor Dwyer-Power
Sarah Connors	

THE N. C. HUTTON PERPETUAL JUNIOR VOCAL ROSE BOWL AND REPLICA AND CASH AWARD of \$1,000.00. **Nick Bendzsa**

THE M. L. HERDER SENIOR VOCAL ROSE BOWL AND REPLICA AND CASH AWARD of \$1,500. **Noelle Slaney**

Alex Halliday

Kade Bailey

Julia White

Lauren Hayward

Frank Chen

Jacob Bennett

Holly Anthony

PROVINCIAL RECOMMENDATIONS

Kathryn Thomas (flute)	Woodwind
Michael O'Keefe (trumpet)	Brass
Noelle Slaney	Voice
Emily McKim	Musical Theatre
Luna Avila-Osoria	Piano
Natalie Finn (violin)	Strings

NATIONAL CHORAL RECOMMENDATIONS

Class 109 Barbara Clark

QVE Youth Choir (Susan Quinn)

Class 106 David Ouchterlony

St. Bonaventure's College Camerata Choir (Susan Quinn)

Class 105 Dr. & Mrs. J.F.K. English

Atlantic Vocal Ensemble Girls Choir (Susan Quinn)

Class 104 Richard. W. Cooke

St. Bonaventure's Madrigal Singers (Susan Quinn)

Class 103 Paul J. Bourret

St. Bonaventure's College Chamber Choir (Susan Quinn)

RULES AND REGULATIONS - GENERAL

MANAGEMENT

1. The competition shall be under the management of the Kiwanis Music Festival Association of St. John's, which is hereinafter called "the Association".
2. All matters not dealt with in these rules shall be referred to the Association, whose decision on such matters shall be final and binding on all concerned.
3. The Association will assume no responsibility for providing facilities for rehearsals.

DEFINITIONS

4. All competitions shall be open to amateurs/non-professionals only. For the purpose of these competitions, amateur/non-professional shall be defined as: "any person whose principal means of livelihood is not obtained from the professional practice or teaching of music even though he/she may from time to time accept remuneration for musical services rendered".
5. A GRADE CHOIR can be a choir consisting of a group of pupils from any one grade in a school and shall have a minimum number of 10 pupils. These classes shall be competitive with marks and public adjudication.
6. For purposes of these competitions a folk song shall be defined as follows: A folk song, may or may not have a known composer, but it must be a song which is perpetuated by oral tradition and it may undergo change in the process of oral transmission so that it exists in multiple versions and variants. Where music is out of print words and melodic line must be submitted to adjudicator and will be accepted. For purposes of authenticity, folk song entries will be reviewed by the Association, which may require a substitution at its discretion.
7. For purposes of these competitions a Primary Choir shall be defined as Kindergarten to Grade Three inclusive. An Elementary Choir shall be defined as Grades Four, Five and Six. A Junior High Choir shall be defined as Grades Seven, Eight and Nine. A Senior High Choir shall be defined as Grades Ten, Eleven and Twelve. Any school music programs that do not conform to the above may overlap with permission granted at the Association's discretion, prior to the closing date for entries.
8. For the purpose of the festival, "best performance" in any one class shall mean the highest mark awarded in that class, unless otherwise specified.

ELIGIBILITY

9. All competitions, including Choral Societies, Choirs, Orchestras and Bands unless otherwise stated, shall be open to amateurs/non-professionals only.
10. All competitions, unless otherwise stated, shall be open to any competitor without regard to residence or domicile.
11. In all classes in which an age limit is prescribed, competitors must not be over the prescribed age on December 31st of the year immediately prior to the festival. Exact date and year of birth must be entered in the space provided on the entry form, except for group entries, in which case the Association will require the written assurance of the director that at least 90 percent of all members of the group are within the prescribed age limit.
12. In all classes which are structured according to a progressive series of performance levels, the age of the competitor shall have no bearing upon his/her eligibility to compete at any level. Each competitor is encouraged to enter at the level which best represents his/hers technical and musical aptitude.
13. Any solo classes entered by a competitor must fall within the same age group or level in any one discipline. This restriction does not apply to classes for complete Major Solo Works, Concerto and Concert Group classes.

14. In all classes structured according to performance levels, the following regulations will apply:
- (a) In solo classes, any competitor who places in his/her class and achieves a mark of 88 or higher must move up a level/grade in subsequent years. Any other competitor may elect to progress to a higher level at any time. Any competitor who has already performed in the top level and has received 88 marks or higher, may perform in the top level in future festivals.
 - (b) Group entries (i.e. any combination of 2 or more performers) may choose to enter at any level coincident with their development and the abilities of their personnel for the current year, since these factors may vary upwards or downwards from year to year. There will be no compulsory advancement in group classes.
15. Competitors in ALL duet classes and Piano Duo classes may only enter classes at one age group or level.
16. A competitor may compete only once in each class, with the exception of a person who is a bona fide member of more than one choir (or group) entered in the same class, e.g. school choir and church choir, provided they comply with the terms of Rule 19. Also exempt from this rule is a competitor entering an Art Song or Lieder class, who will be permitted to enter once as vocalist and once as accompanist in the same Art Song or Lieder class (not to accompany more than once and not to accompany oneself).
17. No competitor may enter more than 10 classes, of which not more than 8 shall be solos or small groups, (a small group will consist of not more than 9). **Concert Group Classes are in addition to the 6 solo classes.**
18. **To prevent POSSIBLE DISQUALIFICATION it is strongly recommended that ALL competitors be in attendance at the designated starting time for each class entered.**
19. The Association will endeavour to insure that there will be no conflict in scheduling for competitors; however, it is the **ABSOLUTE RESPONSIBILITY OF THE ENTRANT to make sure all entry forms are properly completed with regard to "all other classes entered". On the entry form the class number, title, composer and playing time must be indicated for all OWN CHOICE selections to ensure processing. PLAYING TIMES ARE CRUCIAL FOR SCHEDULING. No modifications in the final schedule will be made.**
20. Competitors in Choral Societies, Choirs, Orchestras and Bands must be bona fide members of their respective organizations on or before the closing date for entries in the current festival. A list of such members must be filed with the Executive Secretary along with the entry form. In school groups, members must be present pupils. **NO EXTRA MEMBERS MAY BE ADDED AFTER ENTRIES ARE RECEIVED.**
21. Where music is an elective, entry shall be 100 percent of the actual music class. The group shall be classified as a grade choir.
22. Conductors may be either professional or amateur. Conductors may conduct any number of organizations in the same class or in any number of classes. Where a conductor is to conduct in time-conflicting classes he/she must elect to withdraw from sufficient classes to resolve the conflict. Conductors must not sing with the Choral group or choir, nor play with their Orchestra or Band. **Orchestras, Bands, etc. are expected to provide their own sound equipment. UNDER NO CIRCUMSTANCES WILL THE FESTIVAL OFFICE ARRANGE FOR SOUND EQUIPMENT.**
23. In Choral classes the minimum number of voices required to compete is 10, unless otherwise stated.
24. The "own choice" selection for Grade Choirs may be either unison or part-singing.

TEST PIECES

25. In Junior Vocal and Choral classes (18 years and under) transpositions are permitted to enable competitors to perform in the most suitable key. Test pieces must be performed in the prescribed key in all other classes, unless otherwise specified.

26. In all Vocal classes 19 years and over, test pieces are to be sung in the original language and key. This also includes Senior Vocal Concert Group. In all other age groups language is optional unless otherwise specified.

27. Entrants in vocal classes may enter only one solo voice category, e.g. mezzo-soprano or soprano, but not both.

28. Repeats shall NOT be played unless specifically stated in the syllabus. Da Capo repeats SHALL be observed. This rule applies to ALL INSTRUMENTS. Should a competitor perform a different selection other than stated in the syllabus, without written permission from the office, they will receive an adjudication only no mark. Additional selections will not be adjudicated

29. Where a specified edition of a test piece is indicated in the syllabus, this is a suggested edition only, and other editions may be substituted. A copy of the specified edition, if available, will be furnished to the adjudicator by the Association. Adjudicators will be instructed not to accept photo copies of music.

N.B. THE MANUSCRIPT COPYING (OR PHOTOCOPY) OF A COPYRIGHT PIECE OF MUSIC IS AN INFRINGEMENT OF THE COPYRIGHT ACT. UNDER NO CIRCUMSTANCES WILL THE FESTIVAL OFFICE PHOTOCOPY MUSIC.

30. In all vocal solo classes test pieces must be performed from memory unless otherwise designated. Competitors in all other solo classes should be encouraged to perform from memory, and consideration in marking will be given to competitors doing so.

31. In French Art Song and Lieder classes, marks will be given on the individual performances of the singer and the accompanist. All French Art Songs and Lieder (both specified and own choice) are to be sung in the original language. The title and composer of the music selected must be specified on the entry form, and a copy of the music delivered to the adjudicator at the beginning of the performance in accordance with Rule 32. **PROFESSIONAL MUSICIANS MAY NOT PARTICIPATE IN THESE CLASSES.** The singer will be governed by the rules pertaining to the vocal section and the accompanist by rules pertaining to the piano section. Names of both performers must appear on the entry form.

32. In classes in which any test piece is the competitor's own choice, the title, composer, and duration of performance of the test piece thereof must be specified in the space provided on the entry form. For use of the adjudicator, a copy of such music, bearing the name(s) of competitor and the class number, must be delivered to him/her at the beginning of each performance and claimed immediately after adjudication. **It is the responsibility of the participant/teacher to ensure music chosen fits the category entered.**

33. No competitor shall perform the same selection in any class or classes in consecutive years, unless the test piece is prescribed by the Association. No competitor shall perform the same selection or any part thereof in more than one class in any one festival.

34. No change in "own selection" will be permitted after the closing date for receiving entries. Automatic disqualification will result for any competitor who does not adhere to this rule.

ENTRIES AND ENTRY FEES

35. Copies of the syllabus and entry forms may be obtained from the Executive Secretary, 90 O'Leary Ave. Suite 210 St. John's, NL, A1B 2C7 or at local music stores. The syllabus will also be available on our web site www.kiwanismusicfestivalsj.org

36. Entries must be submitted on the official entry form. The entry form must be signed by the competitor or a person authorized to sign on the competitor's behalf, and forwarded to the Executive Secretary accompanied by the entry fee indicated in the syllabus.

37. **ENTRY FEES CANNOT BE REFUNDED**, except under circumstances wherein the entry is rejected by the Association.

38. The Association shall determine the closing date for receiving entries, and all entries should be received by that date. The Association will accept entries up to five working days following the official closing date subject to a payment of a penalty as set by the Association. After that date no entries will be accepted. The Association reserves the right to reject any entry for any reason. Mailed entries must be mailed in time to reach the Association no later than the closing date. **FORMS THAT ARE ILLEGIBLE OR INCOMPLETE WILL BE RETURNED TO THE APPLICANT. An additional processing fee of \$5.00 will be charged. Payment must accompany changes and be resubmitted by the date specified. N.S.F. cheques will incur a \$15.00 fee.**

PROGRAMME PROCEDURE

39. Immediately following the closing date for entries, the Association shall decide the order in which classes will be taken, and ballot for the order of competitors in such classes. The Association reserves the right to alter the order, if necessary.

40. The Association reserves the right to sub-divide any classes into two or more competitions under circumstances where the number or character of the entries would justify such sub-division.

41. At the discretion of the Association, two or more competitors awarded the highest marks in their class may be selected by the adjudicator to compete in a final test.

42. The Association reserves the right to substitute an adjudicator and/or appoint additional adjudicators.

43. A letter containing participant's class, order, time, date and place of competition will be e-mailed to the appropriate teacher (where e-mail is not available the letter will be mailed). The Association reserves the right to disqualify any competitor who is not ready to compete when called.

44. Competitors must play or sing in the order of competition indicated in the programme. The Association ALONE has the right to change the order for competitors from distant points in the event of transportation difficulties or where special circumstances warrant.

45. In the event of illness, accident, or other emergency, a substitute may be made in all duet, trio, quartet classes, or any group classes, provided the Executive Secretary is notified in writing giving the reason for substitution prior to the time set for performance, and provided the substitute is eligible under the Rules and Regulations governing such class.

46. **The order of competition will not be changed and participants will not be permitted to change classes to accommodate accompanists, conductors or conflicting external functions.** Dates and times of classes will be available upon request after January 1st.

47. The provision of an accompanist is the sole responsibility of the competitor. It is the responsibility of the accompanist to ensure that he/she is available and in the event of time-conflicting classes the accompanist must resolve the conflict while staying within the boundaries of RULE 46.

48. The chord may be given on the piano at the commencement of each piece of unaccompanied music.

49. In String classes up to level 4, competitors may have their instruments tuned by a teacher or other person. In Brass and Woodwind classes, instruments may be tuned before performance.

50. The Adjudicator shall have discretionary power to stop any performance at any time.

51. THE MARKS AWARDED BY THE ADJUDICATOR ARE FINAL.

ADMISSION OF COMPETITORS AND PUBLIC

52. The admission of competitors and the public to the auditorium in which the competitions are being held will be governed by prevailing circumstances, and such pertinent regulations as may be considered advisable by the Association shall be made at the time of the Festival. All Rules and Regulations set forth by any landlord of the Kiwanis Music Festival Association of St. John's must be adhered to by all concerned.

53. The competition shall be open to the public on payment of the price of admission fixed by the Association.

54. ABSOLUTE SILENCE must be observed while the competitions are in progress. Competitors, in moving about the hall, must do so quietly and NOT DURING THE PROGRESS OF ANY PERFORMANCE. **Members of the audience identified as coaching any performer during their performance will be immediately asked to leave the concert room. For the purposes of this rule coaching will be considered as physical gestures being made to assist the performer in the performance, such as, but not limited to, hand gestures to increase/reduce volume, change speed or change the level of animation.**

55. No food, beverages, flash cameras or recording equipment are allowed during the sessions.

AWARDS

56. At the conclusion of each class, competitors will be furnished with their adjudicator's report, unless such report must be retained for subsequent use by the committee. Such retained report will be forwarded to the competitor on request and on receipt of a stamped, addressed envelope. The request must list competitor's name and class number.

57. Certificates will be awarded to the three competitors gaining the highest marks in each class (and sub-divided Class), but no certificate will be awarded unless the following percentage of the possible marks has been obtained:-

- (a) 80% in Choral, Orchestra and Band classes
- (b) 75% in all other classes.

58. In those classes for which Trophies, Cash Awards, or Plaques have been provided, 80% of the possible marks will be necessary to obtain such Trophy, Cash Award or Plaque. The rule does not apply to Scholarships for which special rules are provided.

59. Trophies, Cash Awards, Plaques, Scholarships and Certificates will be presented at a time decided upon by the Association.

FINAL CONCERTS

60. All competitors are eligible to be called upon to perform at a Final concert and should be prepared to appear if requested by the Association. This shall be without remuneration or payment for incidental expenses.

COMPLAINTS AND PROTESTS

61. There shall be a rules committee comprised of three directors of the Association appointed by the Association. Any complaint or protest must be submitted to the Rules Committee **IN WRITING** and the Rules Committee will in its discretion take such action as it deems necessary to resolve the complaint. Anonymous complaints will not be accepted.

62. Any appeal of a rules committee decision must be made directly to the Association by submitting same in writing to the Executive Secretary. Such complaint or protest must be accompanied by a fee equivalent to the entry fee of the class protested. The protest fee will be refunded if the complaint or protest is sustained by the Association. Complaints and protests must be made in accordance with rules 61 and 62 only and **shall not be made to an adjudicator.**

RULES AND REGULATIONS SPECIFIC TO

SCHOLARSHIPS AND CASH AWARDS EXCEPT WHERE PROVIDED BY THE DONOR

1. Scholarships and cash awards are awarded at the ABSOLUTE DISCRETION OF THE ADJUDICATORS.
2. A list of scholarships and cash awards will appear in the official program. Scholarships and cash awards will be announced at the conclusion of the festival.

Competitors who require information regarding the scholarships tenable at Memorial University School of Music should contact the Festival Office, telephone 579-1523. Application forms for these scholarships are available in this book (see first page) and **MUST BE SUBMITTED TO THE FESTIVAL OFFICE NOT LATER THAN JANUARY 31ST.**

THERE ARE 6 ROSE BOWL COMPETITIONS

Please see individual Rose Bowls for rules & regulations specific to each.

SENIOR VOCAL ROSE BOWL COMPETITION

- This competition draws its competitors from Class 1000 Senior Vocal Concert Group.
- In order to qualify for the Senior Vocal Rose Bowl Competition, a competitor must have reached his or her 18th birthday on or before December 31st in the year immediately preceding the festival. The only exception will be former Junior Vocal Rose Bowl winners who must be 16 years of age on or before December 31st in the year immediately preceding the festival, who shall be eligible to enter the Senior Vocal Rose Bowl Competition. If a former Junior Vocal Rose Bowl winner elects to enter a Senior Vocal Concert Group Class, then he or she will not be eligible to enter the Junior Vocal Concert Group Class.
- In the event that Class 1000 Senior Vocal Concert Group is subdivided, the winner of each sub-divided class shall compete for the Senior Vocal Rose Bowl Competition provided they achieve a mark of at least 85. *Should a competitor in a sub-divided class achieve a mark equal to or greater than the winner of another sub-divided class, that competitor will proceed.* If Class 1000 Senior Vocal Concert Group Class is not sub-divided, the selection of candidates for advancement to the Senior Vocal Rose Bowl will be based on the recommendation of the adjudicator provided the competitors achieve a minimum mark of 85.
- Competitors selected for the Senior Vocal Rose Bowl Competition may be required to perform the three selections performed in the Senior Vocal Concert Group Class.
- A jury of adjudicators will be present at the Senior Vocal Rose Bowl Competition and will choose and announce the winner and the first runner up.
- The adjudicators shall announce the winner and first runner-up at the conclusion of the competition.
- Abuse of time limit (based on Concert Group Regulations).
- **ALL Concert Groups MUST BE PERFORMED FROM MEMORY. NO competitor will be recommended to proceed to the Rose Bowl Competition(s) OR Provincial finals UNLESS they have performed their Concert Group FROM MEMORY.**
- The Association reserves the right not to award a Rose Bowl if there are insufficient numbers to hold a Rose Bowl Competition.
- **PLEASE READ CAREFULLY INSTRUCTIONS GIVEN WITH THE SENIOR VOCAL CONCERT GROUP CLASS.**

JUNIOR VOCAL ROSE BOWL COMPETITION

- This competition draws its competitors from Class 1010 Junior Vocal Concert Group.
- In the event that Class 1010 is subdivided the winner of each sub-divided class shall compete for the Junior Vocal Rose Bowl Competition providing they achieve a mark of at least 85. *Should a competitor in a sub-divided class achieve a mark equal to or greater than the winner of another sub-divided class, that competitor will proceed.* In the event the Junior Vocal Concert Group Class is not sub-divided candidates for advancement to the Junior Vocal Rose Bowl will be based on the recommendation of the adjudicator providing they achieve a minimum mark of 85.
- Competitors selected for the Junior Vocal Rose Bowl Competition may be required to perform the three selections performed in the Junior Vocal Concert Group Class.
- A jury of adjudicators will be present at the Junior Vocal Rose Bowl Competition and will choose and announce the winner and first runner up.
- The adjudicators shall announce the winner and the first runner up at the conclusion of the competition.
- Abuse of time limit (based on Concert Group Regulations).
- **ALL Concert Groups MUST BE PERFORMED FROM MEMORY NO competitor will be recommended to proceed to the Rose Bowl Competition(s) OR Provincial finals UNLESS they have performed their Concert Group FROM MEMORY.**
- The Association reserves the right not to award a Rose Bowl if there are insufficient numbers to hold a Rose Bowl Competition.
- **PLEASE READ CAREFULLY INSTRUCTIONS GIVEN WITH THE JUNIOR VOCAL CONCERT GROUP CLASS.**

SENIOR INSTRUMENTAL ROSE BOWL COMPETITION

- In order to qualify for the Senior Instrumental Rose Bowl Competition a competitor MUST enter one of the following SENIOR concert groups:

PIANO CONCERT GROUP - SENIOR - Class 3000

One competitor may be selected by the adjudicator to represent the piano section.

HARP CONCERT GROUP - SENIOR - Class 4600

Once competitor may be selected by the adjudicator to represent the harp section.

STRING CONCERT GROUP - SENIOR - Class 5000

One competitor may be selected by the adjudicator to represent the string section.

GUITAR CONCERT GROUP - SENIOR - Class 5800

One competitor may be selected by the adjudicator to represent the guitar section.

ORGAN CONCERT GROUP - SENIOR - Class 6000

One competitor may be selected by the adjudicator to represent the organ section.

BRASS CONCERT GROUP - SENIOR - Class 7000

One competitor may be selected by the adjudicator to represent the brass section.

WOODWIND CONCERT GROUP - SENIOR - Class 8000

One competitor may be selected by the adjudicator to represent the woodwind section.

PERCUSSION CONCERT GROUP - SENIOR - Class 9000

One competitor may be selected by the adjudicator to represent the percussion section.

- A mark of 85 or higher must be obtained in the competitive session in order to be considered for the Senior Instrumental Rose Bowl Competition.
- In order to qualify for the Senior Instrumental Rose Bowl competition, a competitor must have reached his or her 18th birthday on or before December 31st in the year immediately preceding the festival. The only exception will be former Junior Instrumental Rose Bowl winners who must be 16 years of age on or before December 31st in the year immediately preceding the festival, who shall be eligible to enter the Senior Instrumental Rose Bowl Competition in the section in which he or she won the Junior Instrumental Rose Bowl. If a former Junior Instrumental Rose Bowl winner elects to enter a Senior Concert Group Class, then he or she will not be eligible to enter the Junior Concert Group section in which the Junior Instrumental Rose Bowl was won.
- In the event that Senior Concert Group Classes are sub-divided the winners of each sub-divided class, provided they achieve a mark of 85 or higher, will proceed to a Playoff to determine the entrant in the Senior Instrumental Rose Bowl Competition. *Should a competitor in a sub-divided class achieve a mark equal to or greater than the winner of another sub-divided class within the same discipline, that competitor will proceed to the Playoff.*

- Competitors selected for the Senior Instrumental Rose Bowl Competition will perform any two of the same Concert Group selections as performed in the competitive session.
- A jury of adjudicators will be present at the Senior Instrumental Rose Bowl Competition and will choose and announce the winner.
- Abuse of time limit (based on Concert Group Regulations).
- **ALL Concert Groups MUST BE PERFORMED FROM MEMORY NO competitor will be recommended to proceed to the Rose Bowl Competition(s) OR Provincial finals UNLESS they have performed their Concert Group FROM MEMORY.**
- The Association reserves the right not to award a Rose Bowl if there are insufficient numbers to hold a Rose Bowl Competition.
- **PLEASE READ CAREFULLY INSTRUCTIONS GIVEN WITH EACH CONCERT GROUP CLASS**

JUNIOR INSTRUMENTAL ROSE BOWL COMPETITION

- In order to qualify for the Junior Instrumental Rose Bowl Competition a competitor **MUST** enter one of the following JUNIOR concert groups:

PIANO CONCERT GROUP - JUNIOR - Class 3010

One competitor may be selected by the adjudicator to represent the piano section.

HARP CONCERT GROUP - JUNIOR - Class 4610

Once competitor may be selected by the adjudicator to represent the harp section.

STRING CONCERT GROUP - JUNIOR - Class 5010

One competitor may be selected by the adjudicator to represent the string section.

GUITAR CONCERT GROUP - JUNIOR - Class 5810

One competitor may be selected by the adjudicator to represent the guitar section.

ORGAN CONCERT GROUP - JUNIOR - Class 6010

One competitor may be selected by the adjudicator to represent the organ section.

BRASS CONCERT GROUP - JUNIOR - Class 7010

One competitor may be selected by the adjudicator to represent the brass section.

WOODWIND CONCERT GROUP - JUNIOR - Class 8010

One competitor may be selected by the adjudicator to represent the woodwind section.

PERCUSSION CONCERT GROUP - SENIOR - Class 9010

One competitor may be selected by the adjudicator to represent the percussion section.

- A mark of 85 or higher must be obtained in the competitive session in order to be considered for the Junior Instrumental Rose Bowl Competition.
- In the event that Junior Concert Group Classes are sub-divided the winners of each sub-divided class , provided they achieve a mark of 85 or higher, will proceed to a Playoff to determine the entrant in the Junior Instrumental Rose Bowl Competition. *Should a competitor in a sub-divided class achieve a mark equal to or greater than the winner of another sub-divided class within the same discipline, that competitor will proceed to the Playoff.*
- Competitors selected for the Junior Instrumental Rose Bowl Competition will perform any two of the same Concert Group selections as performed in the competitive session.
- A jury of adjudicators will be present at the Junior Instrumental Rose Bowl Competition and will choose and announce the winner.
- Abuse of time limit (based on Concert Group Regulations).

- **ALL Concert Groups MUST BE PERFORMED FROM MEMORY. NO competitor will be recommended to proceed to the Rose Bowl Competition(s) OR Provincial finals UNLESS they have performed their Concert Group FROM MEMORY.**
- The Association reserves the right not to award a Rose Bowl if there are insufficient numbers to hold a Rose Bowl Competition.
- **PLEASE READ CAREFULLY INSTRUCTIONS GIVEN WITH EACH CONCERT GROUP CLASS**

GROUP CHORAL ROSE BOWL COMPETITION

- For purposes of this award, a group shall consist of 13 or more members.
- Competitors for this award will be selected and recommended by the adjudicators.
- A mark of 85 or higher, and a first place finish must be obtained in the competitive session from which the recommendation comes in order to be considered for this award.
- A special group competition will be held at which a jury of adjudicators will be present to choose and announce the winner.
- Competitors recommended to compete for this award will be notified by the Music Festival Office at least 24 hours prior to the scheduled time of the special group competition.
- Competitors selected will perform the same selections as performed in the competitive session from which they were recommended, including the set piece, if applicable.
- The decision of the adjudicators regarding the selection of competitors and the declaration of the winner will be final.
- Each group recommended by the adjudicators will be permitted to perform only once in this group competition.
- The winner of this special competition will receive the award for Best Performance by a Group.
- For Choral Competition adjudication will be based on vocal performance only.
- The Association reserves the right not to award a Rose Bowl if there are insufficient numbers to hold a Rose Bowl Competition.

GROUP INSTRUMENTAL ROSE BOWL COMPETITION

- For purposes of this award, a group shall consist of 13 or more members.
- Competitors for this award will be selected and recommended by the adjudicators.
- A mark of 85 or higher, and a first place finish must be obtained in the competitive session from which the recommendation comes in order to be considered for this award.
- A special group competition will be held at which a jury of adjudicators will be present to choose and announce the winner.
- Competitors recommended to compete for this award will be notified by the Music Festival Office at least 24 hours prior to the scheduled time of the special group competition.

- Competitors selected will perform the same selections as performed in the competitive session from which they were recommended, including the set piece, if applicable.
- The decision of the adjudicators regarding the selection of competitors and the declaration of the winner will be final.
- Each group recommended by the adjudicators will be permitted to perform only once in this group competition.
- The winner of this special competition will receive the award for Best Performance by a Group.
- The Association reserves the right not to award a Rose Bowl if there are insufficient numbers to hold a Rose Bowl Competition.

PROVINCIAL AND NATIONAL MUSIC FESTIVALS

Competitors at the local Festival may be recommended by the adjudicators to proceed to the Provincial Finals in the following Classes:

- CLASS 1 VOCAL SOLO - ANY VOICE
- CLASS 2 PIANO SOLO
- CLASS 3 STRING SOLO
- CLASS 4 CLASSICAL GUITAR SOLO
- CLASS 5 WOODWIND SOLO
- CLASS 6 BRASS SOLO
- CLASS 7 PERCUSSION SOLO
- CLASS 8 CHAMBER GROUP
- CLASS 9 MUSICAL THEATRE SOLO

Also choral groups may be recommended to submit tapes to be judged by adjudicators at the Provincial Finals in the following choral classes:

- CLASS 100 HONOURABLE BARBARA A. HAGERMAN
- CLASS 101 CITY OF LINCOLN
- CLASS 102 GEORGE S. MATHIESON
- CLASS 103 PAUL J. BOURRET
- CLASS 104 RICHARD W. COOKE
- CLASS 105 DR. & MRS. J.F.K. ENGLISH
- CLASS 106 DAVID OUCHTERLONY
- CLASS 107 MARGARET WHARTON MEMORIAL
- CLASS 108 SISTER FLORINE DESPRÉS
- CLASS 109 BARBARA CLARK

Contestants in music festivals across Canada are invited to participate in the annual National Music Festival. In order to be eligible to compete in the National Music Festival, a performer must compete in and receive a recommendation from the appropriate Provincial-National Class at the Local Festival.

Competitors should pay particular attention to the following requirements:

To be recommended for Provincial and National Finals a competitor must perform the required selections from memory in the local festival.

All music performed at the Provincial Finals must be from memory. This includes "own choice" selections as well as the qualifying selections performed at the local festival level.

Competitors recommended by the adjudicators to proceed to the Provincial Finals will be advised at the close of the local festival. This also includes recommendations for the National Choral Competitions.

The National Music Festival Official Regulations and Syllabus may be obtained from the local Festival Office at a later date. However, important regulations concerning Local, Provincial and National competitions are included herewith. Information concerning the Provincial/National Finals is obtainable from:

Newfoundland Federation of Music Festivals
Joan Woodrow, Secretary/Treasurer

1 Marigold Pl.
St. John's, NL
A1A 3T1 (709) 722-9376 jwoodrow@bellaliant.net

IT IS THE RESPONSIBILITY OF EACH CONTESTANT TO READ AND COMPLY WITH THE RULES AND REGULATIONS GOVERNING THE PROVINCIAL AND NATIONAL MUSIC FESTIVAL.

REGULATIONS FOR LOCAL FESTIVAL COMPETITIONS

1. The maximum number of competitors recommended from each local festival to compete at a Provincial Festival in National Festival classes 1 through 9 inclusive shall be determined by the Provincial Association. The decision of a Provincial Association shall apply equally to all local festivals in that province. (Note: To be eligible for the National Festival competition, a competitor must obtain a minimum mark of 85% in the appropriate classes at the local festival).
2. Local Festivals will be advised in due course regarding time and place of the Provincial Level of competition in their respective areas.

REGULATIONS FOR PROVINCIAL FESTIVALS

1. Winners in classes at Local Festivals pertaining to the National Music Festival Classes 1 through 9 are eligible to compete at the Provincial Level, upon the recommendation of the adjudicator.
2. Contestants shall be responsible for providing their own accompanists. Accompaniment is restricted to one piano in Classes 1 - 7 and 9.
3. No marks shall be given but the winner in each class at the Provincial Level of Competition, if recommended by the adjudicator, is then eligible to compete in the National Music Festival. Alternates may be recommended at the discretion of the adjudicator should a satisfactory standard be attained.

REGULATIONS FOR NATIONAL MUSIC FESTIVAL

1. Should a satisfactory standard be attained, the adjudicator at the Provincial Level may recommend a winner in each of Classes 1 through 9 to proceed to the National Music Festival.
2. If a contestant who has been recommended to participate in the National Music Festival is unable to do so, an alternate shall be eligible to compete (see Provincial Regulation #3). Should a regular member of a Chamber Group be unable to proceed to the National Music Festival with the approval of the Executive Committee of FCMF, one substitution will be permitted.
3. **All** contestants, **must** stay in the assigned accommodation **from the evening of the competitor briefing through to the Grand Award Competition**. If clarification is necessary, contestants should contact the Provincial Administrator or the Executive Director of the Federation of Canadian Music Festivals.
4. The names of official accompanists for the National Festival will be given to contestants only if requested, Contact with, and payment for official accompanists are the responsibility of the contestant requiring this service. Contestants are encouraged to bring their own accompanists, keeping in mind that all professional, travel and living expenses of personal accompanists must be borne by the contestant and/or the accompanist. Accompaniment is restricted to one instrument, which shall be the piano.

5. Arrangements will be made for contestants to practice at the National Music Festival. In addition, contestants will be allowed official rehearsal time in the hall in which they will perform.
6. Performance adjudications and master classes will be given following the conclusion of competitions.
7. **All** contestants must attend the Grand Award Competition in formal attire (refer to Code of Conduct), and first-place winners in Classes 1 through 9 are required to perform.
8. Adjudicator recommendation forms of Provincial winners (and alternates, if any) for the National Finals **must** be submitted to the Executive Director of the Federation of Canadian Music Festivals within two weeks of the close of the provincial festival and not later than July 1 of the current festival year.
9. All information forms of Provincial winners and alternates for the National Finals must be submitted to the Executive Director *within two weeks of the close of the provincial festival*. The National Music Festival Committee reserves the right to contact the alternate if forms from a Provincial winner are not received before the deadline. This action would, of course, disqualify the Provincial winner from competition.
10. All equipment (except pianos for Classes 1- 9 and a **basic percussion kit** for Class 7) is the sole responsibility of the performer.
11. Competitors are required to be in attendance at the National Music Festival for the Official Briefing through to the conclusion of the Grand Award Competition.

PERFORMANCE REGULATIONS

For the purpose of this Festival, Classes 2,-6, a Concerto or a Concerted Work is defined as any composition **originally** written for solo instrument with orchestral accompaniment. Only one concerto is permitted.

An OWN CHOICE selections is defined as "a single movement composition or one or more movements of a multi movement composition". Song cycles are an example of a multi movement work.

In Class 1, contestants proceeding to the Provincial Level of competition **must** include the selection(s) on which they were recommended by the adjudicator at the local level. The recommended selections must include an operatic aria and/or sacred aria from the standard repertoire with recitative where applicable and at least one movement of a multi-movement work/song cycle.

In Classes 2 through 8, contestants proceeding to the Provincial Level of competition must perform at least two consecutive movements of the selection on which they were recommended by the adjudicator at the local level.

In Class 9, competitors proceeding to the provincial level of competition must perform the selection(s) on which they were recommended by the adjudicator at the local level. The recommended selections must include a Ballad and Up-Tempo work.

In Classes 1 through 9, contestants must perform the repertoire indicated on their official National Entry Form which is to include the repertoire performed for, and recommended by, the adjudicator at the Provincial level. Entry forms must be submitted complete with the names and numbers of movements identified and the full name of the composer.

Performances at the Grand Award Competition are limited to 10 minutes. Exceeding the time limit will result in disqualification.

Contestants are advised to reflect a variety of styles and periods in their choice of repertoire. They are also encouraged to use Canadian compositions in their performances.

Oral introductions are not permitted in competitions at the National Festival in any discipline.

CLASS 1 - VOCAL SOLO - Any Voice.

Local Festival

Competitors must be recommended to provincial from:

- Senior Opera, with recitative where applicable, original key, original language; Senior Sacred Aria (aria from an oratorio, a work of J.S. Bach, or other major sacred work), with recitative where applicable ; and at least one movement of a multi-movement /song cycle; or
- National Class, as provided for in the Provincial/Local Syllabus.

Provincial Festival

Maximum time limit to be determined by the Provincial Association. Two or more languages to be used.

Competitors must perform **three selections** consisting of:

1. One selection from an Opera, with recitative where applicable, original key, language optional
2. One Aria from a major sacred work, with recitative where applicable, original key, language optional.
3. Multi-movement / song cycle - at least three movements of the selection to be performed at the National Festival, or a complete song cycle if less than four movements.

National Festival

Maximum time limit of 60 minutes inclusive. Three or more languages to be used. Competitors must perform **five selections** consisting of:

1. One selection from an Opera, with recitative where applicable, original key, original language **3**
recommended from Provincial Festival
2. Sacred Aria (aria from an oratorio, a work of J.S. Bach, or other major sacred work), with recitative where applicable, as recommended from Provincial Festival.
3. Multi-movement / song cycle art song - at least four movements of the selection or the complete song cycle if less than four movements, as recommended from Provincial Festival
4. Own choice selection, which may not be a multi-movement work or song cycle
5. Own choice selection, which may not be a multi-movement work or song cycle

CLASS 2 - PIANO SOLO

Local Festival

Competitors must be recommended to Provincials from:

- a Senior Sonata, Concerto or Concerted Work or
- National Class, as provided for in the Provincial/Local Festival Syllabus.

Provincial Festival

Maximum time limit to be determined by the provincial association. Competitors must perform **two selections** consisting of :

1. At least two consecutive movements of a Senior Sonata or Concerto, or a complete Concerted Work.

2. One own choice selection (may not be another Concerto or another movement of the above).

National Festival

Maximum time limit of 60 minutes inclusive. Competitors must perform **two selections** consisting of:

1. Complete Sonata, Concerto, Concerted Work as recommended from Provincial Festival.
2. Own choice selection performed at the Provincial Level (may not be another Concerto). If this selection is from a multi movement work, additional movements or the complete work may be performed depending on time.

CLASS 3 - STRING SOLO

Instrument must be stated on entry form. Guitar performers must enter Class 4.

Local Festival

Competitors must be recommended to provincials from

- a Senior Concerto, Concerted Work; or
- National Class, as provided for in the Provincial/Local Festival Syllabus.

Provincial Festival

Maximum time limit to be determined by the provincial association. Competitors must perform **two selections** consisting of:

1. At least two consecutive movements of a senior Concerto, or a complete Concerted Work.
2. One own choice selection (may not be another concerto or another movement of the above).

National Festival

Maximum time limit of 60 minutes inclusive. Competitors must perform **two selections** consisting of:

1. Complete Concerto, or Concerted Work recommended from performance at Provincial Festival.
2. Own choice selection performed at Provincial Festival (may not be another concerto). If this selection is from a multi movement work, additional movements or the complete work may be performed depending on time.

CLASS 4 - CLASSICAL GUITAR

Piano accompaniment is permitted, where appropriate.

Local Festival

Contestants must be recommended to Provincials from:

- a Senior advanced work; or
- National Class, as provided for in the Provincial / Local Festival Syllabus.

Provincial Festival

Maximum time limit to be determined by the Provincial Association. Competitors must perform **two selections** consisting of:

1. One own choice selection of a Senior or Advanced Work, that may be a multi-movement work, or at least two consecutive movements of a concerto.
2. One own choice selection, (may not be another concerto or another movement of the above).

National Festival

Maximum time limit of 60 minutes inclusive. Competitors must perform **three selections** consisting of:

1. One own choice selection recommended from Provincial Festival; additional movements or the complete work may be performed depending upon time. If a concerto, complete concerto must be performed.
2. One own choice selection performed at the Provincial Festival. (may not be another concerto).
3. One own choice selection (may not be another concerto or another movement of the above).

CLASS 5 - WOODWIND SOLO

Instrument must be stated on entry form.

Local Festival

Competitors must be recommended to provincials from:

- a Senior Concerto, Concerted Work; or
- National Class, as provided for in the Provincial/Local Festival Syllabus.

Provincial Festival

Maximum time limit to be determined by the Provincial Association. Competitors must perform **two selections** consisting of:

1. At least two consecutive movements of a Senior Concerto, or a complete Concerted Work;
2. One own choice selection (may not be another concerto or another movement of the above).

National Festival

Maximum time limit of 60 minutes inclusive. Competitors must perform **two selections** consisting of:

1. Complete Concerto, or Concerted Work as recommended from Provincial Festival.
2. Own choice selection as recommended from Provincial Festival (may not be another concerto). If this selection is from a multi movement work, additional movements or the complete work may be performed depending on time.

CLASS 6 - BRASS SOLO

Instrument must be stated on entry form.

Local Festival

Competitors must be recommended to Provincials from:

- a Senior Concerto, Concerted Work; or
- National Class, as provided for in the Provincial/Local Festival Syllabus.

Provincial Festival

Maximum time limit to be determined by the Provincial Association. Competitors must perform **two selections** consisting of:

1. At least two consecutive movements of a Senior Concerto, or a complete Concerted Work.
2. One own choice selection (may not be another concerto or another movement of the above).

National Finals

Maximum time limit of 60 minutes inclusive. Competitors must perform **two selections** consisting of :

1. Complete Concerto, Concerted Work as recommended from Provincial Festival.

2. Own choice selection as recommended from Provincial Festival (may not be another concerto). If this selection is from a multi movement work, additional movements or the complete work may be performed depending on time.

CLASS 7 - PERCUSSION

Instruments must be stated on entry form. Piano accompaniment is permitted, where appropriate.

Local Festival

Competitors must be recommended to Provincials from:

- a Senior Advanced work; or
- National Class as provided for in the Provincial/ Local Festival Syllabus.

Provincial Festival

Maximum time limit to be determined by the Provincial Association. Competitors must perform **three selections** consisting of contrasting styles to include works on mallets, timpani and snare drum.

1. At least two consecutive movements of a multi-movement work.
2. One multi-percussion work
3. One own choice selection

National Finals

Maximum time limit of 60 minutes inclusive. Competitors must perform **four selections** including work on mallets, timpani and snare drum, consisting of contrasting styles. All works for solo percussion instruments must be memorized. For multi-instrument works, memorization is encouraged but not required.

1. One complete multi-movement work as recommended from Provincial Festival.
2. One multi-percussion work performed as recommended from Provincial Festival.
3. One own choice selection performed as recommended from Provincial Festival.
4. One own choice selection

Please note that a minimum percussion kit (To be announced - contact the FCMF Executive Director) will be provided at the National Music Festival.

CLASS 8 - CHAMBER GROUP

Voice category and instrument must be stated on entry form.

A combination of any recognized orchestral instruments including harp, guitar, recorder and/or percussion with or without piano and/or one voice, with a minimum of 3 to a maximum of 6 performers each having their own part. When piano is included, the piano part must be original and not an orchestra reduction. Instrumentation and amplification may be used only as indicated in the original score.

Local Festival

Competitors must be recommended to Provincials from:

- a Senior Advanced work; or
- National Class as provided for in the Provincial/Local Festival Syllabus.

Provincial Festival

Maximum time limit to be determined by the Provincial Association. Competitors must perform **two selections** consisting of :

1. At least two consecutive movements of own choice selection performed at local level.

2. One own choice selection (may not another movement of the above).

National Festival

Maximum time limit of 60 minutes including set up, tuning, pauses, and striking (removal of equipment). Competitors must perform **two selections** consisting of:

1. Complete own choice selection as recommended from Provincial Festival. Level
2. Own choice selection as recommended from Provincial Festival. If this selection is from a multi- movement work, additional movements or the complete work may be performed depending on time.

CLASS 9 - MUSICAL THEATRE SOLO, ANY VOICE

All selections are to be sung from a published score, in the published key (no transposition), of a staged musical and be gender/voice type appropriate. Competitors may use costumes, one (1) hand prop per selection, and stage movement (no dance break). Spoken passages are allowed only if published in the score provided.

The term “Up-Tempo” is used to describe music with a lively tempo. Often comedy, e.g. - One Hundred Easy Ways (from Wonderful Town). The term “Ballad” is used to describe music with a slower tempo. Often of a serious or introspective nature, e.g. - On My Own (from Les Miserables).

The following is a definition of the Musical Theatre Standard Repertoire:

- Tim Pan Alley era (1920-1949) - Composers such as Berlin, Kern, Gershwin, Porter, Rodgers and Hart, Weill, etc.
- The Golden Age (1943 - 1974) - Composers such as Rodgers and Hammerstein, Lerner and Loewe, Bock and Harnick, Sondheim, etc.
- Contemporary Musical Theatre repertoire (01974 - present day) - Composers such as Sondheim, Kander and Ebb, Schwartz, Finn, Jason Robert Brown, etc.

One selection by Sondheim is recommended. Selections are not to included operetta/light opera (e.g. Romberg, Johann Strauss, Lehar, Offenback, etc.)

Local Festival

Competitors must be recommended to Provincials from:

- **two selections** consisting of the following: Musical Theatre Ballad and Musical Theatre Up-Tempo;
or
- National Class as provided for in the Provincial/Local Festival Syllabus.

Provincial Festival

Maximum tie limit to be determined by the Provincial Association. Competitors must perform **three selections** consisting of:

1. Musical Theatre Ballad
2. Musical Theatre Up-Tempo
3. Musical Theatre Standard Repertoire (see above)

National Festival

Maximum time limit of 60 minutes (including costume changes). Competitors must perform **five selections** consisting of:

1. Musical Theatre Ballad as recommended from Provincial Festival.

2. Musical Theatre Up-Tempo as recommended from Provincial Festival.
3. Selection from the Tim Pan Alley era *
4. Selection from the Golden Age *
5. Selection from Contemporary Musical Theatre Repertoire *

* Selection # 3, 4 **or** 5 must have been recommended from Provincial Festival.

CHORAL REGULATIONS

NOTE: Choirs submitting CD's or audio DVD's to the Provincial Level of Competition must perform the same selections on which they were recommended by the adjudicator at the local level. Please note that the definition of the term 'selection' is "one piece of music by a composer, and not two or more short pieces from a collection, cycle or larger work".

1. Participation is limited to amateur Canadian Choirs, performing in the appropriate class(es) at affiliated festivals.
2. A Choir may enter only one choral class at the National level.
3. A festival official must supervise and witness the recording of the performance of choirs recommended for Provincial/National competitions.
4. Only CD's and audio DVD's are acceptable formats for the submission of recorded choral entries.
5. If a CD or audio DVD is submitted for adjudication at the Provincial Level, the same one must be submitted to the National Level. Conversely, a live performance at the Provincial Level shall be recorded and that CD or audio DVD must be submitted to the National Level.
6. The performance should be recorded on a CD or audio DVD. No acoustic or electronic compensation, filtering, or other enhancement is to be used while recording.
7. CD's, audio DVD's and music should contain no reference to the name of the choir, its conductor or the festival from which they have been sent.
8. It is preferable to have the taping done during the actual performance but should this not be feasible, it must be done within three weeks with the same choir, conductor, accompanist, and accompaniment as in the original performance. The recording shall be its first take.
9. Two complete original music scores for each selection, containing choral parts and accompaniment, as well as two CD's are required for the adjudicators. Failure to do so will lead to disqualification. As an aid to the adjudicators, the first bar of each line in the score must be numbered and the performance key shall be indicated on the score.
10. All copyrights regarding music must be observed.
11. An entry fee of \$125.00 per choir is required at the National Level.

The competition will be conducted at three progressive levels:

Local Festival

Adjudicators at the local festival may choose, in each of the ten Choral Categories, one choir which is felt to be of National standard. The written recommendation along with the recording of the performance and the original music shall be sent to the Provincial Secretary if there is not a live choral festival at the Provincial Level.

Provincial Festival

Adjudicators at the provincial festival may choose, in each category submitted, one choir which is felt to be of National standard. The written recommendation along with the recording of the performance and original music shall

be sent to the Executive Director of the Canadian Music Festivals within two weeks of the close of the provincial festival and not later than July 1st.

National Festival

CD's and audio DVD's from all the Provinces shall be heard by two appointed adjudicators, and the winners of the ten Choral competitions will be notified by telephone.

CHORAL CLASSES

The National music Festival provides opportunities for the following types of choral groups:

Ensemble	limited to 8 to 12 singers.
School choirs	must have a minimum of 13 singers all from one school.
Community choirs	must have a minimum of 13 singers and are not school choirs.
Male voice choirs	may be school or community and may be unchanged or changed voices, or a combination of them.

These rules apply to all classes:

- a. Only selections performed, adjudicated and recommended from local and provincial festivals are acceptable
- b. The competition is based on the performance on TWO CONTRASTING SELECTIONS, only one of which may include brief solo or solo ensemble passages.
- c. The total number of bars of the solo or solo ensemble passage(s) must not exceed 10% of the total length of the selection. Please note that the definition of the term 'selection' is "one piece of music by a composer, and not two or more short pieces from a collection, cycle or larger work".
- d. In classes limited by an upper age, 5% of the members may exceed the age limit by not more than two years.
- e. Ages are determined as of December 31 preceding the festival .

Each of the four types of choirs listed above may be limited by age, gender, or other restriction.

ENSEMBLE

1. RICHARD W. COOKE Award (Class 104)

- a. must be an ensemble
- b. one selection must be in three or more parts
- c. one selection must be a madrigal, which may be a contemporary madrigal

SCHOOL CHOIR

The members of a school choir must all be from the same school. Only one folk song is permitted.

1. PAUL J. BOURRET Award (Class 103)

- a. singers must be 19 years of age and under
- b. at least one selection must be sung in three or more parts

2. DAVID OUCHTERLONY Award (Class 106)

- a. singers must be 16 years of age and under
- b. at least one selection must be sung in two or more parts

3. FLORINE DESPRÉS Award (Class 108)

- a. singers must be 12 years of age and under.
- b. at least one selection must be sung in two or more parts

COMMUNITY CHOIR

A minimum of 13 singers is required. Only one folk song is permitted.

1. HONOURABLE BARBARA A. HAGERMAN Award (Class 100)

- a. the majority of members must be 19 years of age or over
- b. at least one selection must be sung in three or more parts

2. GEORGE S. MATHIESON Award (Class 102)

- a. singers must be 19 years of age and under
- b. at least one selection must be sung in three or more parts

3. DR & MRS. J.F.K. ENGLISH Award (Class 105)

- a. singers must be 16 years of age and under
- b. at least one selection must be sung in three or more parts

4. MARGARET WHARTON MEMORIAL Award (Class 107)

- a. singers must be 12 years of age and under
- b. at least one selection must be sung in two or more parts

5. BARBARA CLARK Award (Class 109)

- a. singers must be 25 years of age and under
- b. at least one selection must be sung in three or more parts

MALE CHOIR

1. CLASS 101 - CITY OF LINCOLN Award (Class 101)

- a. restricted to male singers
- b. no age limitation
- c. at least one selection must be sung in three or more parts