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A DEVELOPMENTAL HISTORY OF
CANADIAN AMATEUR MUSICIANS, MUSICIENS AMATEUR DU CANADA
CAMMAC 1952-1982

by
Valerie Verity King, B.F.A.

A thesis submitted to the Faculty of
Graduate Studies and Research in partial fulfilment
of the requirements for the degree of
Master of Arts
in Canadian Studies

Carleton University

OTTAWA, Ontario

22 March, 1983

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"A Developmental History of Canadian
Amateur Musicians - Musiciens Amateurs
Canadiens CAMMAC 1952-1982"

by

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for the degree of Master of Arts

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ABSTRACT

Among the most significant musical organizations in Canada from 1952 to 1983 has been Canadian Amateur Musicians, Musiciens Amateurs Canadiens, commonly referred to as CAMMAC. Founded by the Little families, it particularly expresses the visions of George Little. This thesis outlines the practical application of their dreams, ideals and beliefs and looks at the maturing philosophy of CAMMAC over a 30 year period through the participation of many very special individuals. It covers its beginnings in the fifties, the formation of Otter Lake Music Centre out of which CAMMAC grew, the emergence of the Journal, The Amateur Musician, Le Musicien Amateur also known as Amateur Music Making and Cammuniqué, and the creation of the music lending library. Part of their rapid growth in the sixties was the story of Trout Lake and its possible development as an international centre for the arts, followed by the decision to purchase White Forest Lodge at Lake MacDonald, Quebec. The history of the Montreal Regional Committee is traced, as well as grants and donations, Cultural Exchange programmes and the Francophone Project. The seventies included the founding of the Lac Rosseau Music Centre in Ontario and the CAMMAC International Tours. Biographical sketches of key persons are included and the expansion of musical areas and activities is outlined. The eighties

include the emergence of a Music Centre at Iles de la Madeleine, Quebec and the expansion of CAMMAC-British Columbia. Documentation of these activities appear in nine appendices including Charters and By-Laws, Boards of Directors, Music Centre Staff, Membership, Music Centre attendance, Scholarship Fund, Grants, Francophone Project, and Cultural Exchange programmes. The thesis ends with major reorganizational proposals and suggested new directions for the future of CAMMAC.

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CHAPTER I

INTRODUCTION

The purpose of this thesis is to write a developmental history of Canadian Amateur Musicians, Musiciens Amateurs Canadiens commonly known as CAMMAC, exploring the foundation of the organization and its objectives. In attempting to assess the success of these objectives, this history has been limited to a study of the National organization with emphasis placed on the Montreal Regional Committee which is viewed as an example of the kinds of activities promoted by other regional committees throughout Canada. It was not possible to examine them all in detail within the scope of this thesis. CAMMAC has played a vital part in the promotion of amateur music making in Quebec, Ontario, the Maritimes, Manitoba, Alberta and British Columbia and has reached beyond the boundaries of Canada into the United States as well, touching the lives of more than 100,000 persons over a 30 year span.

There has been no written history of CAMMAC to date other than a brief account found in the recently published Encyclopedia of Music in Canada. Neither has there been documentation of important branches of their work such as the Journal, the music lending library or the international tours. Consequently, this history has been compiled by means of primary research with the original existing

documents of the organization which are in the possession of Mr. and Mrs. George Little, other key members of CAMMAC residing in Montreal, and at the National Office. The Board of Directors is presently deciding where the archives will be deposited.

This information has been supplemented with personal letters from Frances Little and Carl Little, and by personal interviews with:

Richard Driscoll
Diane Duguay
Helen Gross
Bernice Gold
Janet Kemper
George Little
Madeleine Bodier Little
Elsie Loughheed
Grace Prince
Jan Simons
Scottie Simons
Margaret Stronach
Miss Margery Trenholme.

Further details were obtained from a taped conversation with Dick Champagne, and from the National Film Board film entitled Harmonie.

Since the history of CAMMAC covers a 30 year period, the material is being presented basically in chronological order. Documentation of its legal foundation (Charters and By-Laws); Board of Directors, Music Centre Staff, Membership, Attendance at camp, Scholarship Fund, Grants, the

Francophone Project and Cultural Exchange Programme is given in ten appendices.

CHAPTER II

THE BIOGRAPHY OF GEORGE LITTLE

George Little, a man for all seasons, a person of great courage and high achievements, is the spiritual father of CAMMAC. Having devoted much of his life to amateur music making, he holds the conviction that music is a unique means of promoting international understanding and friendship. His personal characteristics of optimism, creativity and empathy permeate to the very heart of CAMMAC. In order to understand the nature of the man, one must return to his roots.

Lloyd George Little was born on September 4, 1920 in Sydney, Nova Scotia, a proud mixture of his French Canadian mother Léda Boucher, and his father of Scottish descent, Everett Little. He was the first born son and eldest of five children, which gave him a privileged position in the family. He felt secure and favoured in his childhood.

Moving to Campbellton, New Brunswick at nine months of age, he lived with his maternal grandparents for some time, hearing French Canadian folk music and the piano practice of his Aunt Bernadette. Of vital importance, he remembers that his mother sang to him. His father was a tenor in the local church choir and played the accordion as well. In 1924 the family moved to Fredericton, New

Brunswick and bought a piano which George studied, along with the organ. He also sang tenor in the United Church choir, and knew from an early age that he wanted to study music. But it was at home that he first participated in music making with the family, singing folk songs, art songs and gospel hymns, and dancing to the music of the fiddlers.

His post secondary studies included extensive training in piano, organ, harpsichord, solfège and conducting. Theoretical studies in the areas of musicology, harmony, counterpoint and composition earned him a B.Mus. from Dalhousie University, in 1941. In 1942 he received a two year appointment as Director of Music for Halifax City Schools, during which time he also taught piano at the Maritime Academy of Music. While in Halifax, he served as organist and choir director for two churches, moving to Montreal in 1944 to study piano with Isidore Philippe at the Conservatoire, solfège with Severin Moisse, interpretation with Paul Bailly and orchestral conducting with Léon Barzin. While studying organ in Montreal with George Brewer at this time, he acquired a love and understanding of the works of J. S. Bach who became the inspiration of George Little's life. Tracing the development of CAMMAC, one clearly sees the influence of his mentor, Bach. Further studies in theory and composition were undertaken with Alfred Whitehead and Marvin Duchow of the McGill Faculty of Music. In 1949 he completed a second B.Mus., off-campus, with the University of Toronto,

and armed with a scholarship from the Government of France in Paris, began three years of graduate study leading to a Diploma in Organ. Although this marked the end of his formal studies, he has remained a scholar throughout his lifetime.

George Little and Madeleine Bodier were married in France in 1949 and are the parents of three daughters, all of whom are musicians. The girls, their parents and their maternal grandmother gave family chamber music concerts in Montreal, and demonstrated musical activities for families.

Little received two Canada Council grants, one to study choral repertoire and interpretation in England, France, Italy and Germany (he is a recognized authority on early English music) and a second one in 1972 which was a Senior Arts grant to study the role of choral music in Hong Kong, Thailand, India, Israel and the Cameroons. During their travels, he and Madeleine were continually furthering the ideals of CAMMAC by helping others set up amateur music making activities.

As a founder of CAMMAC, George was President from 1955 to 1970 and is a life member of the Board of Directors. He continues to be an initiator for the organization, having recently set up a committee for research and development. While Director of the Centre from 1953 to 1969, he was in charge of all choral music, conducting and programmes, and was responsible for bringing the following musicians to the camp: Murray Schafer, Otto and Walter

Joachim, Mario Duschenes, Mildred Goodman, John Newmark, Maureen Forrester, Jan Simons, Hyman Bress, Gian Lyman, Bernard and Mireille Lagacé, and Elizabeth Szönyi. He brought painters and poets, composers and educators, introduced 12 tone music to the Centre, and encouraged the composition and singing of Canadian works.

He was appointed organist and choral director of Erskine American Church in Montreal from 1951 to 1965 during which time he formed a church orchestra which gave concerts of religious music and he conducted more than 50 Bach cantatas which marked the beginning of CAMMAC readings in the city. George founded and directed the Montreal Bach Choir from 1951 to 1965, premiering many Canadian works and travelling with the choir to perform in the Edinburgh and Osaka Festivals.

In 1955 he formed the George Little Singers by selecting 16 members from the Montreal Bach Choir. They regularly performed concerts of vocal chamber music for CBC radio. In 1957 he founded Le Petit Ensemble Vocale which he conducted for 15 years, giving radio broadcasts for CBC and making recordings. In 1965 the Littles moved to Quebec City when George was appointed Head of Music in the Schools for the Quebec Ministry of Education. In 1966 he founded FAMEQ (Fédération des associations de musiciens éducateurs du Québec). In 1969 he was appointed Head of the Arts Division of the Ministry to develop interdisciplinary

programmes in the visual arts, drama, dance and music. He, in fact, re-shaped school music in Quebec.

Edna Little Knock writes about her brother:

There is a respect for the opinions and differences of others.... There's a spirit of tolerance and cooperation, not to speak of enthusiasm and a determination to find a way out of an impasse. After all, that's how CAMMAC came into being.... His brother Carl calls him a dreamer of impossible dreams, one who is tenacious and persevering despite his gentle disposition.1

Footnotes Chapter II

- ¹Edna Knock, George Little, His Career, His Ideas, Essay (Toronto: University of Toronto, 1982), p. 45.

CHAPTER III

THE PHILOSOPHY OF CAMMAC

Two statements by George Little, "CAMMAC is people," and "I have found that when the philosophy is right everything else follows," lead us directly to the examination of the development of CAMMAC's philosophy as epitomized by those who were a part of its growth. They strove for values of trust, self worth, acceptance, self expression and confidence, creativity, non-competitive-ness, self discipline and improvement, hard work and the joy of learning. Education changes the learner and CAMMAC offers the experience of humanistic education with a dash of humour. Within the name itself one finds the roots of its beliefs: Canadian, bilingual, amateur, music making. If one adds to these a strong belief in the family unit, an active participation in the protection of the environment, and a wish to reach out to people all over the world through the sharing of music making, one arrives at the basic concepts of CAMMAC's philosophy.

Functioning as a bilingual Canadian organization for 30 years, CAMMAC has proved that French and English speaking persons can live, work and create together for the enrichment of all. All activities in Quebec are presented in two languages whether they be teaching classes, musical sessions or relayed information. This provides lessons in

one's second language, as well as slowing the pace, which tends to create a relaxed mood. Hearing two languages treated equally increases feelings of acceptance and trust, thus allowing people to move closer together in order to share and grow. One comes away with renewed hope for a more united country; indeed CAMMAC is a source of inspiration. The Francophone Project¹ effectively illustrates CAMMAC's role in the promotion of bilingualism in Canada (see Appendix VIII, p. 198).

Philosophically, the core word of CAMMAC is amateur, derived from the Latin root, amare, to love -- and/or the French root amator, lover -- and defined as "a person who engages in some art, science, sport, etc., for the pleasure of it rather than for money; a non-professional."² This is the heart of the matter: making music for the fun of it; for the joy of it; participation rather than passive listening; a shared experience; co-operation; a lifting of the spirit; a belief in the individual as amateur: value placed not on performance and perfection so much as on the pleasure of doing in a supportive environment, where mistakes are allowed, not condemned; having aims of self improvement and a striving for excellence. CAMMAC brings human beings of all ages, races and religions together for the purpose of drawing closer in understanding and acceptance through the process of music making, the universal language.

There is a common attitude prevalent in our times that the amateur is in some way inferior to the professional. Madeleine Little presents another point of view in an article written for La Scène Musicale:

We must attract the attention of the reader to the fact that this definition has no negative (bad) meaning. The word "amateur" has recently taken on the meaning of dilettante, light or even inferior quality. It is often opposed to "professional" which then has the meaning of competent, serious, of superior quality. Nothing can be more false than this interpretation. Let us go back to the true sense of the word such as it was understood at the time of the Renaissance when an accomplished gentleman must be an amateur musician, i.e., capable of playing well one or several instruments, and singing at sight his part in a madrigal.³

Thomas Archer, music critic for the Montreal Gazette for many years, and a person who quickly understood CAMMAC's goals, wrote:

There is a danger of overprofessionalizing music.... This is a false and very pernicious musical heresy, that only professional musicians can make music.... It is what lies behind the sound that counts. Sound per se is secondary... a child who sings a folk song or a hymn is potentially just as creative as Toscanini.... Listening is passive, not active.⁴

During the Renaissance when amateur musicians were held in high esteem, they played for, and with each other, acting as critical colleagues or performers. For those born in the 20th century, music may mean only a large hall holding a number of people who watch and listen, with a physical distance placed between performer and listener. Four

centuries ago this would have seemed odd. CAMMAC pursues the Renaissance ideal.

George Little believes that the voice and the recorder are the instruments which best fulfill the CAMMAC philosophy, in that they are relatively easy to use by young and old, and permit the novice to join a music making group fairly quickly. Playing and singing gives to those with leisure time, an occupation which makes a call on the intelligence and restores self respect. He believes in music as a creative way of life and says:

We're not interested in developing professional musicians...the idea is to inspire home music making.⁵

In defining the need for an organization like CAMMAC, he wrote:

The conservatories concentrate on the students who hope to become professionals. But there are so many more amateur musicians than professionals, and amateurs make up the greater part of the audiences. Besides it is amateurs who really get the fun out of music.⁶

Within his Restructuration Proposal, CAMMAC at the Crossroads, written in 1979 (see Chapter IX, page 118) George Little defines various types of amateurs whose needs are met by the organization:

- 1) The amateur beginner;
- 2) The amateur dilettante;
- 3) The serious amateur;
- 4) The former professional;

- 5) The amateur performer who is a professional musician in a related field such as teaching or musicology;
- 6) The semi-professional amateur who performs in public and is sometimes paid for his services.

E. M. Paton writes of the rewards of the amateur where one's involvement in music creates the motive to continue and "the investment in time, effort and money bears fruit in passable skill or better, in collections of instruments and music, in friendships, group memberships and happy associations."⁷ He sees amateurs as people who can realize their weaknesses and are tolerant therefore of others. They are glad of suggestions from professionals or those with greater ability, they tend to be flexible, and because they are making music voluntarily there is a low conflict factor involved in the experience. They seek enjoyment not perfection and tend to have a sense of humour. They play to the very best of their ability, finding their own level of competence in the process. They do not appreciate domination and believe that music is for pleasure and joy, always striving for improvement through study and practice.

Professional music is highly competitive with many pressures and tensions. It is therefore understandable that many professionals seek and enjoy their work with amateurs as a vocation, rather than for financial reward

or renown. There tends to be an exchange of learning in a friendly, patient, enthusiastic setting. Conducting an amateur group creates its own challenges and frustrations, but when it works well, a strong rapport is built between professional and amateur.

Making music within a group is a co-operative effort where the individual, though essential, sublimates the self for the good of the whole to create beautiful sound. As Little has said, "Good sight singers lead and encourage their weaker brethren."⁸ Paton writes of that "rare and glorious moment when a group touches the counter-point and harmony, the high points and the cadences just so, the sense of ensemble is perfect and the spirit soars."⁹ The musical group experience can provide deep communication more quickly than words, plus give a feeling of identity in a communal setting. One experiences the harmony of a heterogeneous group and the goodwill of people coming together to build on their similarities rather than their differences. Since amateur musicians are able to choose what they play, freed from the responsibility of pleasing an audience, they offer a chance to modern day Canadian composers to have their music performed. An amateur organization can become a medium for commissioning new works.

CAMMAC attempts to provide nourishment for families today, recognizing the stress and pressures they are under. It offers an environment where children, adolescents,

parents and grandparents may come together to make music in a relaxed holiday setting, thus spanning the "generation gap." One can observe families camping and practising together. Special programmes at Lake MacDonald are designed for children who are also encouraged to attend concerts, participate in them and join in other weekly events at the camp, while teens participate in adult courses. CAMMAC tries to encourage year round music making in the home as a cultural activity which family members may share. Many members of one family may become part of the teaching staff at the Music Centre. The children have often attended summer camp, moved on to study music, and returned as professional musicians. This is true of the Simons family, the Duschenes and the Littles.

Active protection of the environment is another CAMMAC value. Smoking is banned indoors at Lake MacDonald and the use of spray cans outdoors is prohibited. CAMMAC is an active member and donator to the Lake MacDonald Environmental Association whose goals are to protect the lake and natural surroundings from pollution and destruction. Through the efforts of CAMMAC, the Township of Harrington agreed to hire a health inspector whose duty it was to keep the waters of Lake MacDonald clean. Noise pollution is also avoided. There is a one-hour silence imposed each afternoon and lights out at 11 p.m. in consideration of neighbouring cottages. As George Little says, "My two favourite composers are Bach and Silence."¹⁰

International growth has been promoted through cultural exchange programmes which have brought string quartets from Germany fostered by the Goethe Institute of Munich plus musicians from India and the Cameroons. These groups have introduced music of the world to the Centre, and the Canada Council has also funded musicians from Belgium, Italy, the Netherlands, Switzerland and Germany. The CAMMAC International Tours seek to promote the ideals of amateur music making throughout the world rather than the name of CAMMAC itself.

The philosophy is well summarized by Helen Gross and Madeleine Little:

The success of CAMMAC is a result of devotion and untiring efforts by many people -- Music Centre staff, members of the Board and Regional Committee members, as well as many CAMMAC members whose purpose has been, above all, to keep alive and growing, this organization which, through all the changes and vicissitudes, remains steadfast in its aim -- to provide, in its unique way, support and encouragement to all who make music for the love of it.11

2

Footnotes Chapter III

¹ Initiated in 1972, the Francophone Project offered a two-week course of study at the Lake MacDonald Music Centre in Quebec to French-Canadians living in other provinces, with the hope that better understanding might be fostered between the two cultures and an opportunity be provided for French-speaking people from all parts of Canada to meet one another. Each person paid only \$29 per week which included membership in CAMMAC. Travel expenses, lodging, food and music courses were subsidized by Secretary of State grants which were administered by CAMMAC. Individuals 18 years or over, usually two from a specific area, were contacted through La Fédération Culturelles des Canadiens-Français whose head office is located in Saint-Boniface, Manitoba with regional offices in nine provinces plus the North-West Territories and Labrador. Funded by the Federal Department of National Operations Official Language Minority Groups, it publishes a monthly Revue de presse and since 1981 has issued bi-weekly newsletters entitled CulturOgramme Illimite thus providing a communication network between Franco-Canadians scattered throughout the country. By using this contact organization, more than 400 people have benefitted from the CAMMAC summer camp experience at Lake MacDonald over the past ten years. The programme continues to be offered at a slightly higher cost, with La Fédération Culturelles now handling administration of the funds directly:

² Webster's New World Dictionary (New York: Simon and Schuster, 1980), p. 42.

³ Il faut attirer l'attention sur le fait que cette définition n'a aucun sens péjoratif. Le mot "amateur" a récemment pris le sens de dilettante, léger, voire, de qualité inférieure. On l'oppose souvent à "professionnel" qui prend alors le sens de compétent, sérieux, de qualité supérieure. Rien de plus faux que cette interprétation. Revenons au sens vrai du mot tel qu'il était compris à l'époque de la Renaissance où l'homme du monde accompli devait être un musicien amateur, c'est-à-dire capable de bien jouer d'un ou de plusieurs instruments, et de chanter à vue sa partie dans un madrigal.

⁴ Thomas Archer, The Montreal Gazette (Montreal: October 30, 1954), p. 30.

⁵ George Little, The Star Weekly (Toronto: June 23, 1962), pp. 24, 25.

⁶ George Little, St. Catharines Standard (St. Catharines: August 15, 1959), p. 6.

⁷E. M. Paton, Amateur Musicians -- Members of CAMMAC and ARS -- In Montreal, Essay (Montreal: Concordia University, 1973-74), p. 19.

⁸Personal conversation, November, 1982.

⁹E. M. Paton, Amateur Musicians, p. 14.

¹⁰Jacqueline Bieler Briggs, The Journal (1982), p. 7.

¹¹Helen Gross; Madeline Little, CAMMAC -- 25 Years in Retrospect, Essay (1977), p. 4.

CHAPTER IV

THE FIFTIES

It began as a reverie. George Little and his wife Madeleine Bodier Little,¹ George's brother Carl² and wife Frances,³ were returning by train from a Laurentian ski trip and talking among themselves, wondering aloud about a special place where they and their friends might make music together during the summer. It was 1952. A dream can become reality, and this one did. They found their special place in Huberdeau, Quebec located north of LaChute in the foothills of the Laurentian mountains. It was called Otter Lake House, a Bavarian style resort inn belonging to Hans and Margaret Ebermann. They rented it for two weeks in August 1953, functioning with a loan of only \$200. The printing of the first brochure was funded by Mrs. D.M. Hodgson and Mrs. M.I. Chipman of Montreal and announced the opening of Otter Lake Music Centre as part of the Montreal Festivals sponsored by the Montreal Bach Choir. George and Carl were co-directors of the Centre which was formed under the auspices of Alexander Brott, Claude Champagne, Mrs. A. Chipman, Dr. D. M. Herbert, Mrs. D. M. Hodgson, Professor J. Launay, Don McGill, Wilfred Pelletier and Mme. Hector Perrier.

An advertisement in the Montreal Gazette placed by the Canadian National Railways on March 28, 1953 announced special train and bus service to Otter Lake Center at

Huberdeau, timed to comply with concert weekends which were part of the programme. The Centre also offered lectures and music classes. Madeleine became secretary and general manager of anything and everything; Frances was treasurer.

In all, 26 musicians came to that first camp including Alan Mills, Hyman Bress, Otto Joachim, Walter Joachim, Kenneth Meek and Mario Duschenes.⁴ (For all further attendance figures, see Appendix V, p.192.) Lectures were given by Helmut Blume, musicologist and professor of piano at McGill University; Violet Archer, a Canadian composer teaching at the University of Oklahoma; Eric McLean, music critic for the Montreal Star; Celia Bizony, expert in 17th century music and founder of Musica Antiqua e Nuova; and Canadian composer Jean Papineau-Couture. Classes were given in recorder, solfège and choral singing by Mario Duschenes, George and Carl Little, and Ruth Blanchard who was director of music at The Study, a private school for girls located in Montreal. (See Appendix III, p.169 for all further references to Music Centre staff.) In the Montreal Gazette, July 11, 1953, Thomas Archer referred to these people as "some of the best and most refreshing musical minds we have in the province." After attending the camp he wrote:

First impression was that it was good to lift up the old, worn voice and sing again -- make music instead of listening to others make it. The second was George Little's subtle way of disciplining you to sing artistically and, at the same time, making you want to do it.... The Littles

have founded this camp on enthusiasm and a shoe string.... The idea is basically right. You go there to learn by actively participating in music.5

Three concerts were given each weekend: a solo recital Saturday afternoon, chamber music Saturday evening, and a larger work Sunday afternoon. Tickets were \$1.00 at the door with concerts held in the Huberdeau Orphanage Hall. For example, Saturday afternoon at 3:30, August 15, featured Alan Mills, the noted popularizer of folksongs; in the evening the Bress Trio; and on Sunday the 16th, Mario Duschenes, Kenneth Meek and Carl Little. August 22 featured Maureen Forrester in her first public recital, singing with the Montreal Bach Choir conducted by its founder George Little.

A key meeting was held at Otter Lake on October 4, 1953 attended by: Carl Little, Chairman; Frances, George and Madeleine Little; Mario Duschenes; Ruth Blanchard; Honorable W. M. Cottingham, deputy of Argenteuil County and his wife; several residents of Huberdeau and Arundel, including the Mayor Gaston Laurier, Mr. and Mrs. Percy Staniforth, Hans and Margaret Ebermann, Mr. T. C. Stuart, and Mlle. Juliette Rodrigue of Lachute; from Montreal, Mrs. J. A. Chipman and Mrs. D. M. Hodgson; Eric McLean, Montreal Star critic; Paul Roussel, music critic for Le Canada; Paul Guin, Director of the Montreal Festivals; Thomas Archer, Douglas Best, representing the Montreal Bach Choir; Dorothy Kimpton, administrator of weekend concerts; Alfred Petrie; Mat

Nemenoff; Dee Jackson; Mlle. Martin; André Rossinger; Mrs. R. Fleet, President of the Ladies Morning Musical Club; Gilles Potvin; and Dr. P. Schopflocher.

Madeleine Little particularly remembers Eric McLean saying at that meeting, "We are not here to discuss whether the Centre should continue, but rather to find the means that will allow it to continue on a less precarious financial basis."⁶ Their first season had ended with a \$600 deficit.

The Mayor of Huberdeau, Gaston Laurier, understood the value of having the summer camp within his community and believed in the concept itself. He had therefore introduced the idea to Mr. W. M. Cottingham who in turn explained the project to Jean Bruchesi, Secretary of the Province, and François Roy from the Department of Education. He was also in touch with the Department of Cultural Affairs which later gave grants to the organization.

Some conclusions coming out of the meeting were: The Littles asked for financial aid to pay the staff; Paul Gouin was chosen to find a way to absorb some of the deficit since the Centre Festival was part of the Montreal Festival; Mr. Cottingham was ready to contribute to the development of the organization and would apply to the Government for a provincial grant; he suggested giving a winter concert in Lachute to raise funds and Mrs. Cottingham and Mlle. Rodrigue offered to help in any way; Dr. Best proposed that the Bach

Choir take part in this concert; Gilles Potvin suggested that groups be organized locally and elsewhere to get new members interested in the Centre. This was, in retrospect, a most important idea, which eventually led to the formation of the regional committees.

In the meantime, under the sponsorship of the Honorable W. M. Cottingham, Minister of Mines and Resources and member of the Legislative Assembly for Argenteuil County on June 16, 1954, incorporation papers were granted to the Otter Lake Music Centre and Festivals Inc. Centre Musical et Festivals du Lac à la Loutre Inc. The applicants were: Carl Maurice Little, musician; E. Michael Berger, Avocate; Dame Constant Gendreau, founder and Director of the Pro Musica Society; George Little; Paul Gouin; and T. C. Stuart. (See Appendix I for all further legal documents.) The Centre was granted a Charter as a non-profit cultural organization, with legal advice proffered by E. Michael Berger. The purposes of the Corporation were listed as follows:

1. To encourage and promote the development of musical and choreographic arts.
2. To promote, encourage, stimulate and support the study, knowledge and practice of music and singing in the Province of Quebec.
3. To organize, prepare, present and give musical and singing concerts and festivals.
4. To organize, create and maintain libraries, centres and workshops and such other services as may be necessary for the purposes of the company and to establish courses of study, classes and education conferences and meetings dealing in and with music,

singing, dancing and the theatre in general.

5. To buy, lease, otherwise acquire or possess lands, immoveable and moveable properties necessary for the purposes of the company and to sell, let, exchange and generally dispose of such effects provided that they are replaced with others, solely for the purpose of the company.
6. To enter into new agreements and contracts which may be necessary to achieve the objects above set forth and to this end make any acquisitions with any municipal, provincial or federal authority or others in the interests of the company.
7. To obtain rights, privileges, surventions, contributions and subsidies to promote the interests of the company.
8. To exercise all of the foregoing powers as principal, regent attorney, administrator or fiduciary, alone or with others.
9. The corporate name to be "Otter Lake Music Centre and Festivals Inc."
10. The chief place of business to be Montreal.
11. The amount to which the value of the immoveable property which the corporation may possess is to be limited to one hundred thousand dollars.⁷

Mr. T. C. Stuart of Tutira Farm in Arundel, Quebec became Honorary President. Senator Hugessen, Mr. Cottingham and Alexander Brott were among the first Honorary Patrons. The newly created Board of Directors included George Little, Carl Little, T. C. Stuart, E. Michael Berger, Paul Gouin and Mme. Constant Gendreau. (For all further references to Board of Directors, see Appendix II, p.164 .)

On February 1, 1954, the suggested winter concert was given in Lachute by the Montreal Bach Choir, while in

Montreal the Festival concerts were held on February 2 and March 2. They featured Hyman Bress with Walter and Otto Joachim (who joined with Mildred Goodman to form the Montreal String Quartet in 1955) and the Montreal Bach Choir with Mario Duschenes, flute and Carl Little, keyboard. These concerts were all benefit performances with tickets sold at the price of three for \$4.50.

The second season of Otter Lake Music Centre opened August 16 with a two week attendance of 40 members from Quebec and the United States including Pennsylvania, New York, Connecticut and New Jersey. Two names from that list stand out -- Meta Schwartz and Helen Gross⁸ -- Montrealers who are still members of CAMMAC today. New courses were added, including chamber music ensemble, music appreciation, French and English conversation along with new staff members Walter Joachim, cellist and professor of music at the Quebec Provincial Conservatory; Anne Tanner, British conductor from the England-Rural Music School Association and Ellyn Duschenes, who taught beginner recorder and English conversation. During the two weeks, performances and music lectures were given by seven outstanding Canadian composers: Alexander Brott, Jean Papineau-Couture, Jean Vallerand, Violet Archer, Claude Champagne, Lionel Daunais and Jean Coulthard.

The Festival concert-goers heard Louis Quilico, baritone; Hyman Bress; Walter and Otto Joachim; Arthur Leblanc, pianist; Musica Antiqua e Nuova; the Montreal Bach

Choir with Maureen Forrester; and a piano recital by Ross Pratt.

The 1954 budget was set up in an atmosphere of boundless enthusiasm with plans for grand brochures, enlarged programmes and staff, the use of the hotel plus cottages, bursaries, and festivals. Nevertheless the budget did not correspond to reality and the deficit rose to \$3,000 even though there was a 50% increase in membership. At the end of 1954 CAMMAC, realizing the Festivals were too costly, replaced them with Friday and Saturday evening concerts for members at Otter Lake. Resident and invited guests performed. Once again, the Centre staff were not paid, but for the first time a grant from the Quebec government was announced for the following season. (For all further references to grants, see Appendix VII; p. 194.)

At the end of the summer, "some of the members expressed a wish to keep in touch after their musical week or weeks together. The first Reunion was born of this wish."⁹ Forty members gathered at the Duschenes' home, the second year they met at Elsie Loughheed's home and in successive years moved to the old Study School, Le Cercle Universitaire, the Berkeley Hotel and in 1965 to the new Study School whose Principal was Katherine Lamont, a CAMMAC teacher. One Reunion was held in Quebec City, another in Ottawa, and in 1969 the location was Toronto, organized by Geoffrey Cooper, Doris Tanter and the Toronto membership. But for the most part, subsequent Reunions have

taken place at Lake MacDonald Music Centre.

During the winter of 1954-1955 a series of ~~concerts~~ were given at the Montreal YMCA for purposes of fund raising for Otter Lake. They featured Mario Duschenes, the Montreal Bach Choir and the Musica Antiqua e Nuova. Audiences were invited to meet the artist over a cup of coffee after the performance; this series was the forerunner of "Sons et Brioches" concerts later given Sunday mornings in the Piano Nobile of Place des Arts in Montreal.

The third two-week season in 1955 added choral conducting and madrigals to the programme. Attendance rose to 66 and included the names of Elsie Lougheed and Jan Simons among the participants.¹⁰ Elsie Lougheed became President of the Montreal Regional Committee in 1975. Others came from far and wide: Nova Scotia, Ontario, Quebec and Manitoba; Connecticut, Vermont, Illinois, New York and New Jersey. A review of the Otter Lake Music Centre appeared in the Travel Section of the Christian Science Monitor, Boston on May 31, 1955, indicating that its fame was spreading. By October the deficit had been cleared and a profit of \$400 was reported.

Scholarships

Donated by Willis and Co., piano manufacturers in Montreal since 1875, CAMMAC's first scholarship was won by Claire Diamond, a 1952 graduate of music from McGill University. Willis and Co. have given further awards and loaned pianos to

the Centre while many generous scholarships have been donated over the years to students and families who would not otherwise have been able to attend. In 1960 a Scholarship Fund was initiated with eight persons contributing a total of \$545. (See Appendix VI, p. 193). Added to this was \$200 donated to blind students by Mme. Jeanne Cypihot who gave bursaries to the blind for many years. By the following year total receipts had leapt to \$2,435 with the fund rising steadily until 1967 when the amount dropped due to the preoccupation of CAMMAC members with the Building Fund set up to purchase and refurbish White Forest Lodge (see Chapter VI, p. 62). An increase in the 1975 fund was due to large grants received from business firms and from 1978 to 1982 a more intensive campaign was responsible for the dramatic increases. Early donations came from the Peate Musical Supplies Ltd., Casavant Frères Ltd. of St. Hyacinthe, the Adult Division of the Youth and Social Welfare Department of Quebec, Les Amis de l'Art, Erskine and American Church Choir, and more latterly from Gulf Oil of Canada and Labbatt Breweries to name a few. Mr. T. C. Stuart has donated scholarships to residents of Argenteuil County, Quebec, Katherine Lamont was an Honorary Patron, and hundreds of CAMMAC members have given wholeheartedly over the past 20 years. Since these scholarships tend to strengthen family ties by allowing full family membership, these type of awards are given top priority. And

from the Journal:

It is not a matter of aiding the most brilliant, adept or learned student. Any of our bursaries could go to a beginner.]]

Requiring additional space in 1956, the Centre rented Round Lake Inn at Weir, Quebec for the first two weeks of July, returning there each summer until 1962. Lieder, composition and theory classes were taught by Jan Simons and Jean Papineau-Couture. Artists in residence were Walter Joachim, Charles Reiner and Calvin Sieb. Friday evenings, members shared what they had learnt during the week, while Saturday evenings were devoted to professional concerts of high calibre, thus providing a goal for amateurs to aim at. Fees were low, staff were underpaid and the Centre relied on government grants and scholarship donations to carry the financial burden. At a Board Meeting of November 24, 1956 Elsie Loughheed asked if it would be possible to continue Otter Lake activities in Montreal during the winter, perhaps offering classes in recorder and choral singing. This pivotal suggestion was the origin of the winter courses (see Chapter V, p. 50).

The summer season of 1957 was increased to three weeks with attendance at 195. School music and folk dancing were given, the latter by Harry and Ruth Hollander. Artists in residence were Walter and Otto Joachim, Mildred Goodman and Hyman Bress of the Montreal String Quartet with invited guests Charles Reiner, piano; Dorothy Bégin, cello; and Robert Fleming, Canadian composer.

The Children's Programme

Believing there is no such thing as a tone deaf or unmusical child, CAMMAC began to offer a multi-faceted programme for children ages four to twelve in 1957. Initially these were led by Madame J. Kebedgy, kindergarten teacher from Montreal, and from 1964 onward by Scottie Simons. Mrs. Simons is the mother of six children, all of whom have actively participated in the music camp. She works part-time with hearing impaired children at the Montreal Oral School for the Deaf. In speaking with her as Director of the children's programme, she says her aims are to provide an enjoyable learning experience in music, and to introduce a wide variety of arts and crafts thus offering the opportunity for children to work with their hands as well as their heads. She feels there is great value for any child who is able to take part in a music making experience with adults of all ages, and for a child to know the satisfaction of contributing to the feeling of community which exists at the camp.

Classes are located in the attic of the former ice house and are offered each morning from 9 a.m. to 1 p.m., thus allowing parents to attend their own activities. Since 1976, the sessions have been increased from thirty to fifty minutes. Subjects include choral singing and singing games, recorder, theory, solfège (using fixed doh), Orff method, folk dancing, drama, nature studies, swimming and other

sports. There is a strong emphasis on arts and crafts including painting, clay modeling, sewing, woodworking, leather work, soapstone carving, tie dye, batique and bread-baking. This wide range of courses displays the deeply felt belief in the value of integrating the arts as a means of enriching the creative adventure.

A children's orchestra was formed in 1974 and attempts are made at chamber music, difficult though it is. The children perform during Saturday evening concerts along with adults who have also prepared musical offerings during their stay at CAMMAC. In 1981, a few hearing impaired children were integrated into the programme where they particularly enjoyed the folk dancing and Orff classes. Teens who have formerly attended camp as students are encouraged to return as assistants to Scottie Simons. With the primary focus on rhythmic and musical development of children, it is not surprising to find the Orff method being introduced.¹² It has played an important role for both children and adults, having been taught at the camp by Ellyn Duschenes, Edna Knock, sister of George Little, and Carole Irvine-Kurz.

By 1970, 125 children were taking part in the summer classes over a five-week period; in 1971, 160 participated. In 1977 with the camp remaining open for eight weeks, an average of thirty children per week were accommodated. This average remains constant in 1982. The extent of the children's activities at CAMMAC confirms the belief in

family music making, with the aim and hope that this practice will be retained in the home throughout the year.

The Music Centre was open for four weeks in 1958 drawing 240 persons. Artists in residence were Thomas Kines, folk singer and the Nazareth String Quartet composed of blind musicians from Montreal. The Annual General Meeting held on December 6 was announced as a Reunion and 150 amateur musicians gathered, arriving from Ontario, Quebec, New York, New Jersey and Massachusetts. The President, George Little proposed a name change from Otter Lake Music Centre to CAMMAC with credit for the new name going to Sigrid Anders. An amendment to the By-Laws increased the number of Board Members from six to ten, and another amendment introduced Family memberships at \$5.00 per year and Group memberships (of ten and under) at \$10.00 per year. Further changes in the By-Laws over the years have revolved around the following issues:

1. Membership categories and fees;
2. Numbers of Directors;
3. What constitutes a quorum;
4. Voting rights for each membership category;
5. Date deadlines for new By-Law proposals to the Annual Meeting.

At this significant meeting, Board members and voting members made the following major decisions which were to determine CAMMAC's future, changing it from a Music Centre

summer operation to a full-fledged year round organization:

- a) to organize groups in the communities represented
- b) to establish a Music Lending Library of choral, instrumental, recorder, folk, and chamber music which would be available to amateur groups across Canada
- c) to publish a journal which would include articles and information pertinent to Amateur Music Making
- d) to seek support to ensure the further development of these projects.¹³

The Journal

The first CAMMAC Journal was issued early in 1959 taking the format of a two-copy (one English, one French) bulletin of three sheets each mimeographed on both sides. The second volume was dated July 15, 1959 and was a one-copy, bilingual edition. These first copies were printed by Mr. Jacques Royer using the Welding Supplies Co. press. The periodical was named Canadian Amateur Music Making and the hope was that it would be issued monthly. Madeleine Little, Editor of the Journal for ten years, wrote:

The object of the new Canadian Amateur Music Making is to foster and maintain on a year round basis, and throughout Canada, that spirit of enthusiasm and sense of achievement which are engendered by the activities of the Centre.¹⁴

Speaking with Madeleine in November, 1982, she recalled "the wonderful teamwork of many volunteers who contributed to the Journal's success. There were extremely good people on my committee, people who were willing and able to take responsibility."

Particular areas of interest such as the international column, youth column, educational articles, translation, advertising, typing, mailing and cover designs were handled by designated individuals. Regional correspondents were located in St. Catharines, Ontario; Ottawa-Hull; Fredericton, New Brunswick; Edmonton, Alberta; Sherbrooke, Quebec; and Chambersburg, Pennsylvania, thereby creating a communication network within CAMMAC.

By the third volume of 1959, the Journal had become a quarterly. It listed the names of 147 Otter Lake members plus nine group memberships, most of whom were residents of Quebec with a few from the Maritimes, Ontario and the Eastern United States. Volume four, published in the spring of 1960, discontinued listing members names since there were already more than 175. Volume 13 in 1962 had a magazine format which was smaller in size, had a heavier cover and was more readable.

Between 1959 and 1969, more than sixty articles were written by musicians and musicologists from Canada, the United States and Europe, and selections of unpublished Canadian compositions were printed. Altogether, 40 volumes were issued including some of the following highlights: compositions by Violet Archer, François Brassard, Kelsey Jones and Michèle Baron; an article by Robert Fleming on Music at the National Film Board, Alexis Contant by Jean Yves Contant; a biographical sketch of Guillaume Couture

by Jean-Paul Couture; an editorial concerning Albert Schweitzer's fight to save the bároque organs in Europe; an article on The Canadian Music Centre by Keith MacMillan; Notes sur le clavecin by Bernard Lagacé; The Huguenot Psalms by Françoise Haeberlé; and George Bernard Shaw as Music Critic by Ross Pratt.

Cover designs were donated by CAMMAC members and artists including Mme. Jeanne Courtemanche-Auclair, Donald Cash, Margaret Little, Jan Simons, Allan Harrison and Gail Lamarche-Spritzer. English and French texts were translated by Madeleine Little, Page Porter, Audrey Pratt, Amy Pokorny, Françoise Haeberlé and others. Many editorials were written by Madeleine with a few by George Little, Jan Simons, Frances Leeson and Donald Cash.

A name change occurred in 1964, volume 21, when the Journal became Amateur Musician, Musicien Amateur. It offered news from the Board of Directors, announcements of the winners of the CAMMAC-sponsored Canadian Composers competition, names of contributors to the music library, new purchases of music, plus the novel idea that readers become amateur critics and send in their reviews of CBC concerts. At this time, 1500 copies of each volume were being printed.

Volume 28, 1966 was published as a special issue devoted to Music Education, assisted by a grant from the Ontario Arts Council. Five thousand copies were distributed to members and additional copies sold. Topics included a

lead article by George Little entitled Participation à la musique, Participation à la vie; Naissance du sens musical by Maurice Martenot, the founder-director of Ecole Martenot, Paris; Vocal Technique and the Amateur by Jan Simons of CAMMAC and McGill University; The Orff Method by Miriam Samuelson; Violin Teaching, Suzuki Method by Jean Cousineau; Dalcroze Method of Eurhythmics by Sister St. Armand-Marie; Music in Canadian Schools by Garfield Bender, President, Canadian Music Education Association; Music Education in Hungary, Kodaly Method by Elizabeth Szönyi; Music Education in the United States by Brock McElheran; Music Education in France by Nicole Millot; Music in the English Schools by Dr. Reginald Johnson. The Journal committee at that time included: Madeleine Little as Editor-in-Chief; Peter Lowensteyn, Assistant Editor; Amy Pokorny, News Editor; Wolfgang Kater, Youth Page; Zoya Pochaivsky and Roger Massinon, Membership; Janny Lowensteyn, Advertising; Meta Schwartz, Secretary. A yearly subscription was \$3.00, single copies \$1.00. It was hoped that a special issue would be created each year but this idea was discontinued due to financial reasons.

Volume 31, 1967 and volume 35, 1968 included the Lake MacDonald Music Centre brochure which had previously been printed separately. The Board wished to save on mailing costs and hoped the Journal would reach more prospective members since the brochure itself was mailed out to many

more people. However this idea was also discontinued due to high printing costs.

Another title change occurred in volume 38, 1969 when it became Musicien Amateur, Amateur Musician reflecting perhaps the rapid social changes in Quebec, and particularly in the City of Montreal whose appearance and official language were shifting from English to French. This issue also printed a letter to the Editor from Otto Joachim in response to an editorial appearing in volume 37 regarding Marshall McLuhan's observation of man's tendency to resist change. In his letter, Joachim asked for a policy change at the camp which would allow performance and study of more modern music, while noting the strong tendency to include mostly Medieval, Renaissance, Baroque and Romantic works in the repertoire. During the years 1966 to 1969 the Journal was taped in both English and French by Yves Bédard, Audrey Pratt and Madeleine Little for distribution to blind members of CAMMAC.

Faced with a refusal by the postal authorities for a second class mail permit, plus increased postal rates, and feeling a lack of financial support for the Journal, Madeleine resigned in 1969 after editing volume 40 in June, 1969. She gave special thanks to Helen Gross, secretary; Meta Schwartz, dispatcher; Peter and Janny Lowensteyn, Professeur Jean-Paul Vinay, Page Porter, translations; Amy Pokorny who donated the first addressograph; and Christine Henke who had introduced the International column. The Journal had made a most

important contribution to the vitality and expansion of CAMMAC.

In December, 1969, Jan Simons produced Opus I, a newsletter designed to fill the gap left by the demise of the Journal. These newsletters were written sporadically over a ten year period and acted as an essential link between CAMMAC members and National Office.

Entering another stage of its history, the Journal returned in October, 1970 in mimeograph form, renamed Communiqué, volume 1. The Editor was Francis de Ruitje. Volume 2 appeared in February, 1972, but its last issue was in September, 1972 and contained annual reports from National Office plus all 12 regions.

For eight years the Journal remained dormant, re-appearing in February, 1980 as Musicien Amateur. Robert Van Wyck was Editor for two years aided by an editorial committee of Abeth Little, Jan Simons and Ann Pajan. This Journal returned to the quality format of the sixties. The present Editor is Claire Heistek, publishing the Journal out of Ottawa under the name The Amateur Musician, Le Musicien Amateur. Her aims are to increase circulation by distributing to schools and music shops, and to increase advertising in order to make the operation more viable financially.

Over a period of 25 years, albeit interrupted, the Journal has provided information, education, and entertainment for CAMMAC members far and wide, and remains a rich source of history.

Events of 1959

During the first week of camp in 1959, a one-week conference was sponsored for directors and leaders of amateur music making groups across Canada. Ten persons attended, led by discussion leaders Mario Duschenes, George Little, Hélène Baillargeon, Otto Joachim, Hugh Orr and Harry Hollander. The purpose was to stimulate and encourage amateur musicianship through the genres of choral, orchestral, chamber and folk music. Achievements were evaluated and shared, existing needs were examined along with possible solutions, and alternate ways were discussed regarding the establishment and support of new groups.

The Music Centre achieved another increase in attendance -- 300 persons over a four-week period -- with some classes taught in the little, white school house of Weir, violas being a new addition to the programme. At the end of the summer, Carl and Frances Little moved to Toronto leaving George and Madeleine with full responsibility for CAMMAC.

At the Annual General Meeting of November 21, 1959 it was moved that the name Otter Lake Music Centre and Festivals Inc., Centre Musical et Festivals du Lac à la Loutre Inc. be changed to Canadian Amateur Music Making, Les Musiciens Amateur du Canada, with an abbreviated form of CAMMAC. "Province of Quebec" was changed to "throughout Canada" and the value of the immovable property was augmented to \$500,000. The legal work was completed by Mr. E. M. Berger and confirmed by Supplementary Letters Patent recorded

April 21, 1961, signed by the Honorable Onesime Gagnon,
P.C.Q.C., Lieutenant-Governor of Quebec.

Footnotes Chapter IV

¹ Madeleine Little born in France, emigrated to Canada just one day before the Second World War was declared in 1939. On arriving in Montreal, she taught French at The Study, a private school for girls, and later also taught at McGill University. In the Spring of 1949 she returned to Paris for further studies where she met and married George Little. While he studied organ with Marcel Dupré at the Conservatoire Nationale, Madeleine worked for UNESCO. They returned to Canada in 1951 with Anne, the first of their three daughters, settling in Montreal with the help of Carl and Frances Little, and within two years CAMMAC was launched. Madeleine is a founding member of the organization and has worked as Secretary, General Manager, and Editor of the Journal for 15 years, during which time she has written several articles and essays on CAMMAC and its meaning, one of which she was invited to present to the ISME Congress held in Warsaw, Poland in 1980. She is presently Manager of CAMMAC International Tours. Madeleine is a courageous and steadfast companion to her husband, and a unique contributor to CAMMAC's success.

² Carl Little, born March 17, 1924 in Campbellton, New Brunswick is a music graduate of Dalhousie University and earned Diplomas in performance and teaching from the Royal Academy and Royal College of Music in London, England. He has been organist and choir master for several churches in Montreal and Toronto, and spent 23 years with the CBC as music producer, program organizer and network music supervisor. Moving to Ottawa in 1975 he became Manager of the National Arts Centre Orchestra until 1978. Carl is a co-founder of CAMMAC and is a life member of the Board of Directors. He wrote to Valerie King on January 1, 1983 saying, "I haven't been very active with the organization since moving to Toronto in 1959, seven years after it was founded. But being a strong believer in its aims, I have been extremely gratified to witness its steady growth over the years." He has been music adjudicator and international juror for major competitions in London, Stockholm and Oslo. In 1980 he moved to Victoria, British Columbia and opened The Arts Connection, a fine art gallery featuring performing arts as interpreted through visual arts. In 1982 he was appointed Executive Director of the Courtenay Youth Music Society located in the Comox Valley. In the CAMMAC Journal, volume 39, March, 1969, he is quoted as saying, "man's soul has need of the arts as his body has need of vitamins and that the musical health of a people is not to be measured by the number of virtuosi it produces but by the number and the vitality of its amateur musicians."

³ Frances Little is a founder of CAMMAC, becoming the first treasurer of Otter Lake Music Centre in 1952. Residing in Montreal during the fifties, she sang in the Montreal Bach Choir under the direction of George Little. By the time Frances and Carl moved to Toronto in the late fifties, CAMMAC, due to its rapid growth, required a qualified accountant, and Frances relinquished the position. In a letter to Valerie King, dated January 30, 1983, she writes: "When Carl and I moved to Toronto we contacted several ex-Otter Lake people and had them to our house for singing sessions, madrigals, etc! One of these was Geoffrey Cooper, who moved on to organize CAMMAC in Toronto based on the newly formed CAMMAC in Montreal."

⁴ Mario Duschenes, born in Hamburg, Germany in 1923, emigrated to Canada in 1948. He is a graduate of the Geneva Conservatory, Switzerland. In 1953 George Little invited him to join the staff of Otter Lake Music Centre and from that time on, he and his family have been deeply involved in CAMMAC's growth. Being one of Canada's finest flutists and recorder players, he has made a tremendous contribution toward furthering interest in those instruments, both in Montreal and at CAMMAC. He is a beloved teacher of children, often being referred to as the Pied Piper of Quebec. Over the thirty years of CAMMAC's existence he has taught flute, recorders, and conducted the adult and children's orchestras. He was Co-director of the Music Centre during the sixties and seventies and has been a Board Member for many years. He and his wife Ellyn, teacher of Orff Method and recorder in the children's programme, are the parents of five children, all of whom study an instrument. Mario has taught at McGill University, University of Montreal and at St. George's School for 14 years. He animated Les Matinées Symphoniques for children for several years; is a concert artist and CBC recitalist; and has conducted Les Concerts Midi held weekly at Place des Arts. He is the founder of the Montreal Recorder Group and a founding member of the Baroque Trio de Montreal with Melvin Berman, oboe, and Kelsey Jones, harpsichord. In December, 1979, Concordia University granted Mario Duschenes an Honorary Doctorate of Law Degree.

⁵ Thomas Archer, The Montreal Gazette (Montreal: August 22, 1953), p. 18.

⁶ The Journal (1961), Vol. 9, p. 8.

⁷ This document is with the legal incorporation papers which are presently located at the CAMMAC National Office.

⁸ Helen Gross first came to the Music Centre in 1954, having noticed their advertisement in the newspaper. She became secretary to CAMMAC in 1956 remaining in that capacity until 1965, during which time she made many contributions to the growth of Otter Lake and the rapid expansion of CAMMAC. During a personal conversation with Valerie King, Madeleine Little said, "without Helen we couldn't have done it. She put in a tremendous amount of work and time for CAMMAC, with minimum salary and often voluntarily, giving valuable suggestions and support." Between 1966 and 1970, Helen was secretary of the Journal and also gave many hours of volunteer time to the Montreal Regional Committee. She plays all recorders, the spinet, and has studied organ with George Little. In January, 1983, Helen was asked what CAMMAC had meant to her. She said, "It gave me a great interest in music and changed the direction of my leisure time. Going to the Music Centre made a big impact on me; the people were dynamic, and working with the Littles became a big part of my life. It was fun, and a very positive and pleasant experience even though there was lots of work and frustration. It was a completely rewarding time that has stayed with me."

⁹ The Journal (1964), Vol. 22, p. 1.

¹⁰ Jan Simons, born in Dusseldorf, Germany, 1925 and raised in the Netherlands, emigrated to Canada in the forties. He studied voice (baritone) as a scholarship student at the Toronto Royal Conservatory of Music, later moving to New York for further training. He and his wife Scottie have six musical children. Jan Simons has sung with the Toronto Symphony Orchestra and with the Montreal Bach Choir on their tours to the Edinburgh Festival, Scotland and Osaka Festival in Japan. He is a founding member of the Festival Singers of Montreal. He has taught voice training at Marionopolis and Vanier Colleges, and since 1962 has been a staff member of the McGill University Faculty of Music. He joined the Otter Lake Music Centre staff in 1956, managed the successful winter courses for CAMMAC, and was appointed Director General of CAMMAC and Member of the Board in 1967. From 1970 to this day, he has co-directed the Lake MacDonald Music Centre. His position in the organization has given him full responsibility for all facets of its operation. He is a person of unfailing patience, courtesy, and kindness with a keen sense of humour and strong administrative abilities. He is an avid naturalist and environmentalist.

¹¹ The Journal (1965), Vol. 25, p. 1.

¹² Carl Orff, born in Germany in 1895, devised a method based on the involvement of children in music at an early age, of tapping their natural abilities of rhythm and melody. This method was formalized in the thirties as Orff-Schulwerk

(Mainz 1930-5) and was introduced to Canada in the fifties, under the English title of Children and Music (Mainz 1956-61) by Arnold Walter and Doreen Hall of the University of Toronto. Long before they are ready for formal musical education, children are able to improvise with singing sounds and rhythmic movements. Orff introduced the use of xylophones, glockenspiels, drums and other percussive instruments in order to use these intuitive resources. The child is led from two-note tunes to pentatonic, and later, major and minor melodies. Emphasis is placed on creative expression rather than technique and drill.

¹³ Letter from George Little to Peter M. Dwyer, Arts Supervisor for the Canada Council, January 31, 1959.

¹⁴ The Journal (1959), Vol. 1, p. 2.

CHAPTER V

THE MONTREAL REGIONAL COMMITTEE

In a Journal editorial, 1964, Madeleine Little defines regional committees as follows:

The influence of CAMMAC and the usefulness of the services it offers will be felt as far as the wide geographical distribution of its members will permit. The best way to arrive at the best result is therefore the formation of a great number of CAMMAC groups in all parts of Canada. That is what we mean by regional committees.

On page 3, she writes of the necessity for organized activities, "for the true amateur musician wishes to engage in group music making, improving his knowledge of music, listen to others and be listened to in a spirit of good comradeship."

The Journal went on to offer practical advice on how to form a committee, how to use the Journal as a means of discovering CAMMAC members living in one's own vicinity, plus advice and assistance from the National Board.

Over the past 30 years, committees have formed in Montreal, Quebec City, Sherbrooke, the Eastern Townships, Toronto, Ottawa, Kingston, London, St. Catharines, Hamilton, Fredericton, Halifax, Edmonton, Winnipeg, Vernon, Vancouver and Victoria. Since it is impossible within the scope of this study to write a history of each region, a decision has therefore been made to concentrate on the Montreal committee as an example of the responsibilities and musical activities

generated by these local groups who are so vital to CAMMAC's existence.

Montreal Regional Committee

With the establishment and rapid growth of Otter Lake Music Centre came the realization that the founders could not carry on by themselves. At the first open Annual Meeting held on December 7, 1957, people were invited to attend, pay fees, become voting members of the organization, and share in the workload on a volunteer basis. George Little asked that a committee be formed to give help to the Centre when necessary, without conflicting with activities of the Board. The following persons offered their services:

Elsie Loughheed and Joyce Hartnell -- Lakeshore

M. and Mme. Noel Mainguay -- Quebec City

Holly Sumeg and Betty Dawson -- Montreal

An inaugural committee meeting was held on February 23, 1959 for Otter Lake Music Centre assistants. Present were George Little, Madeleine Little, Rosemarie Bergmann, Barbara Bartsch, Anna Marie Kater, Francine Panet-Raymond, Pierrette Roy, Ruth Kolomer and Raymonde Brunel. Colette Chevalier and Hélène Cimon were absent. George Little announced the formation of an association to include all amateur music groups in Canada, to be called CAMMAC, plus the founding of a free music lending library. He also announced the beginning of a journal, a national centre building, leadership training and a national survey to be made of existing Canadian amateur musicians groups. At a meeting held December 13, 1959,

Little spoke of the disappearance of Otter Lake Music Centre and its affect on the committee, and suggested that it become known as the Montreal Region Committee of CAMMAC. Furthermore, since the library and National Office, located in Montreal, would be incurring higher expenses than the committee, he felt that 75% of the subscription fees collected by them should be turned over to the National Office budget.

By 1961, officially called the Regional Committee, the members were handling cantata readings, group and individual memberships, programmes, publicity, winter classes for recorder, voice and woodwinds, and the composition contests. With additional numbers, they formed sub-committees and kept their own operational budget. Other names noted were Scottie Simons, Gordon White, Larry Lander, Jan Saunders, Marjorie Anderson, Walter Sheper, Meta Schwartz, Bim Riggall, Anthea Riggall, Elwyn Jones, Heinz Kater, Barbara Suttie, Pat Claxton and Mariette Tiernan. CAMMAC grew out of the Otter Lake Music Centre due to the efforts of all the Montreal Committee people, later becoming a national musical organization working in conjunction with other regions in Canada plus the National Office and the Board members.

At a Committee Meeting held May 1, 1963, President George Little suggested that since the members had accomplished their original plans with the library and the Journal, they should choose a particular field of work in Montreal CAMMAC, or in the province. He wanted the various groups to

meet each other and hoped they could set up more effective ways of handling those who wished to make music together. He announced that memberships outside of Montreal would be handled by the National Office in the future.

The committee consists of volunteers, with each position covering many more tasks than those officially related to it. The President is a non-voting Member of the Board of Directors. Margaret Stronach was Montreal President from 1968 to 1970, after which the committee was inactive for two years, then revived by Gordon White who was President for two years. He was followed by Danielle Coallier, 1974 to 1975, Elsie Loughheed, 1975 to 1977, the late Barbara Keats, 1977 to 1978, Pieter de Neeve, 1978 to 1980 and Shirley Cahn, 1981 to present. The Montreal Committee under Gordon White included Paul Daeman as Vice-President, Margaret Stronach, Secretary, Bernice Gold, News Editor, Louise Daemen, Translations, with members-at-large Jean Paul Fournier, Helen Gross, Meta Schwartz, Francis de Ruitje and Pierre Loranger. The President and Vice-President plan monthly meetings and musical events, such as winter courses, readings and concerts. The Secretary and Treasurer report to the National Board and prepare a committee budget. Membership paperwork and collection of dues are the responsibility of the Membership Committee with revenue now divided equally between National Office and the Regional Committee. The membership list of CAMMAC has recently been computerized and

a membership directory was edited in 1978 by Louise Benning who has spent years working on these vital ~~lists~~ lists which contain addresses, phone numbers, instrument played and level of competence. The very first directory was compiled by Madeleine Little and other helpers. Paid advertising is not employed to increase memberships, but newspaper notices, radio and the CAMMAC regional newsletter all promote forthcoming events with membership forms available at the door. Following these events, the hospitality committee provides refreshments, thereby creating an opportunity for sharing social time.

The first Montreal newsletter was printed in 1970 under the editorship of Bernice Gold. It continues to be issued approximately four times a year under various editors, including Elizabeth Rowlinson, Pat Verdier, Bill Cottingham, Robert Van Wyck, Mary Davidson, Louise Biron and others. The newsletter includes a message from the Committee President, notices of workshops, courses, teachers' advertisements, sales of instruments and/or music, and forthcoming readings.

Winter Courses

An important programme offered by CAMMAC was the winter courses, a series of classes for instruments and voice, which began in 1961 with 12 students taught by Mimi Samuelson² (recorder) and Jan Simons (voice). Soon Orff classes were given along with guitar, and by 1962 there were 71 students enrolled.

The hallmarks of these classes were skillful organization and teaching; they were carefully and strictly graded so as to include pupils of

compatible playing ability and Mimi's gifts for teaching and conducting were such that one could cite her as a good example of charismatic leadership.³

The same can be said of Mario Duschenes and Jan Simons, both of whom played such a large part in the success of these courses. The classes produced a tremendous revival of recorder playing in Montreal, both for children and adults and the CAMMAC library was able to provide a far ranging selection of music much of which was published by Mario Duschenes himself. Many of these former students are now members of the American Recorder Society who meet regularly in Montreal.

In the Spring of 1963, Jan Simons was appointed Director of the Winter Courses, and due to his organizational abilities plus excellent teachers, attendance rose from 210 in 1964 to 410 in 1966 which included 248 children and adolescents, and to 466 registrations for 1969. In 1964, Orff and recorder were taught by Mimi Samuelson, guitar with Louis Spritzer, voice production by Jan Simons, recorder by Mario Duschenes, chamber music ensemble with Gordon White, jazz with Armas Maiste, folk dancing with the Hollanders and a CAMMAC choir was conducted by Pierre Perron. These classes were held in various locations around the city -- Westmount, Outremont, Notre Dame de Grace, University of Quebec in Montreal, Ahuntsic, Lakeshore and St. Lambert. Participating teachers included Donna Hossack-Rosenberg, Florence Brown, Gerald Golland, Barry Crago, Madeleine de Tremblay, Greta

Martin, Thérèse Richard, Anne Little, Jean-Paul Rajotte, Reet Hendrikson, Nicolas Goursky, Antonin Bartos, Marcel Benoit, Ellen Grant, Joseph Guilmette, Caroline Wieser and James Young. Simons attempted to form an orchestra in 1969 but there was insufficient response to hire a conductor, although it was achieved in 1971 under the baton of Eugene Husarek.

Due to pressures of national CAMMAC duties, Jan Simons resigned in 1971 and handed over responsibility for the courses to the Montreal Committee. Andrée Dagenais replaced him as chief organizer working with 300 students during the 1971-72 season. In 1972-73 there were 283 students with 10 teachers hired. Abeth Little Baron administered the courses in 1975 but with decreasing registration, increased fees, government intervention, and an accumulated deficit of \$2,000, the Committee decided to discontinue them. The idea was revived briefly when Concordia University's Department of Continuing Education offered to sponsor them in conjunction with CAMMAC in 1975 as an extension to their regular evening courses. CAMMAC would promote them and provide teachers. These arrangements were carried out for two years, at the end of which Concordia withdrew from the operation and CAMMAC cancelled again. The winter courses demanded a great deal of time and effort, and yet were so worthwhile and so well attended, it would seem valuable to reinstate them if possible.

Sunday readings were inaugurated in 1960 by George Little who headed the Montreal Committee at that time. He led CAMMAC singers in readings of many Bach cantatas. These Sunday readings still continue today, organized now by the Montreal Committee, and are held once or twice a month during the fall, winter and spring. A reading is a sight reading, unrehearsed music making, not a performance. There is no audience, only participants. The public is invited to attend along with CAMMAC members, thus bringing amateur musicians together from all areas of Montreal, both French and English-speaking, to join in music making under the guidance of a professional conductor. The programmes are varied and people come to learn new music or to familiarize themselves with the old. The pre-Christmas reading is usually either J. S. Bach's Christmas Oratorio or Handel's Messiah, often drawing 150 to 200 persons.

Some programmes over the years have included: Vivaldi's Magnificat, Gloria, and The Seasons; Mozart's Missa Brevis, and Requiem; Brahms' Requiem; Beethoven's Mass in C; Fauré's Requiem; J. S. Bach's Magnificat, Mass in C, and many cantatas; Schubert's Mass in G; Brock McElheran's Scherzo, and Funeral March on the Death of Heroes; a Schutz oratorio, and Magnificat; Haydn's The Seasons; Monteverdi's Beatus Vir; Zoltan Kodaly's Psalmus Hungaricus; plus recorder workshops, folk songs of early Canada, madrigals, orchestral workshops, dance workshops, plus Medieval and Renaissance music workshops with dancing and feasting.

Some participating conductors have included:

George Little, Abeth Little, Paul Cadrin, Iwan Edwards, Pierre Perron, Pierre Loranger, Guy Robitaille, Brock McElheran, Gordon White, Ross Pratt, Gaby Billette, Pierre Mollet, Gilles Plante, Brian Jackson, Cindy Campbell, Miklos Takacs, Uri Meyer, Robert Van Wyck, Carol Millar, David Christiani, Sherman Friedland, Christopher Jackson, Donald Patriquin, Louis Lavigueur and Wolfgang Bottenberg. With 1976 named as International Women's Year, more women than usual were invited to conduct readings -- Barbara Keats, Mireille Lagacé, Wanda Kaluzny, Barbara Maxedon, and Elizabeth Haughey. These professional conductors lead the musicians through selections from designated works, repeating phrases and polishing sections until, toward the end of the two hours they are able to perform the music from beginning to end, thus generating satisfaction and pride in accomplishment. Soloists are invited to prepare in advance and scores are provided by CAMMAC.

CAMMAC Day, held on a Spring weekend, is a different type of reading. Since 1978 Barbara Keats Memorial concerts have been given Friday evenings in memory of the former President of the Montreal Committee and donations made in her name are collected for the Scholarship Fund. Music workshops are organized for Saturday mornings and the Montreal Committee Annual Meeting is held in the afternoon, with nominations from the floor accepted for executive positions in the coming year. This is followed by readings of

Choral and orchestral works, a superb co-operative dinner, followed by folk dancing to complete the weekend activities.

In July, 1970, CAMMAC held its first National Regional Conference at Lake MacDonald chaired by Gordon White with the following people in attendance: Montreal -- Allen Gold, Bernice Gold, Francis de Ruitje, and Margaret Stronach (secretary); Ottawa -- Ruth Jackson, Norma Tener, John Sankey; Toronto -- Doris Tanter, Helen Morley, plus Mark Heitshu, President; Helen Nixon, Vice-President; and Jan Simons, Director General. Discussions covered the Constitution and By-Laws, the establishment of regional associations, representation on the National Board of Directors, the functions of the Board and activities of proposed regional associations. It was stated that the regions should receive 50% of membership dues, and that fees should be increased. They also discussed the functions of National Office and suggested additional publicity for CAMMAC.

In honour of CAMMAC's 25th Anniversary, the Montreal Regional Committee arranged an all-Bach weekend of music making in the spring of 1977, which seemed a fitting tribute to CAMMAC and its founders.

The Lakeshore Branch of the Montreal Regional Committee was founded in 1977, by Valerie King who administered the readings held once a month for four years at Stewart Hall Cultural Centre located in the City of Pointe Claire. There had, of course, always been amateur musicians residing in the area. The Montreal Lakeshore Amateur Orchestra

was formed in 1960 under the direction of Bill Keeven, and on perusing the Journal, volume 16, 1962, one notes an announcement from the Lakeshore area that Dr. Roger Knowles had organized a madrigal group and Mrs. Elsie Loughheed was promoting the formation of chamber music ensembles. (Dr. Knowles attended the Lakeshore readings in the seventies.) It was felt that there were sufficient amateur musicians living on the Lakeshore to merit an area branch, and indeed there were many satisfying turnouts for the varied programmes offered and led by professional conductors who volunteered their time. Mrs. Hélène Auer has administered the Lakeshore programmes for the past two years. Similar branches also formed in Rosemere and Milles Isles, both suburbs of Montreal.

A new idea was presented by the Montreal Regional Committee in the fall of 1980. Entitled Schola Cantorum, a series of choral workshops were offered to CAMMAC singers and the public. Originating with Bernice Gold who administered the new programme, the workshops were designed to increase the number of singers turning out for readings. Armed with a \$200 budget and assistance from Ann Rajan-Gamina, Robert Van Wyck and others, Bernice Gold hired Miklos Takacs to conduct the pre-Christmas series of eight workshops, the only requirement being that one enjoyed singing and wanted to improve vocal skills, sight reading and diction. They were held at Erskine American Church on Sunday evenings for

two hours at a cost of \$15 to members and \$20 for non-members.

Her idea had touched an unspoken need and the response was instant and enormous. On enrollment night, 160 persons signed up and many had to be turned away. There were calls from small, out-of-town choirs who were willing to charter mini-buses to bring their members into the city; Louis Lavigueur, conductor of the Montreal Elgar Choir, asked that 40 places be reserved for members of his choir whom he felt would benefit from the experience, but only 15 were available. And there was an equal response from French and English speaking people in Montreal, with the magic of music once more overcoming linguistic differences.

The conducting of Takacs was, and is, charismatic and superb. They gave two concerts, one at Christmas time and one in the Spring. On opening night, while waiting for a podium to arrive, he offered scores to the audience and invited them to sing along with the choir. This happy moment is now a built-in tradition of their concert giving. Schola Cantorum has continued to draw an enthusiastic response in 1981 and 1982. The present cost is \$30 for members and \$45 for newcomers which includes a CAMMAC membership and, in fact, 60 new memberships have been added to the organization due to this innovative series. As in all CAMMAC programmes, there are reduced rates for students and seniors. Bernice Gold always believed that "although we could not bring Lake MacDonald to Montreal, we could bring its atmosphere."⁴ Having achieved that, she will become an advisor.

to the programme in 1983, handing over the administrative work to Connie Tadros.

Other exciting ideas have come out of this venture. In 1981 and 1982 chamber music workshops were organized by Susan Gal for 16 string players, conducted by Robert Verebes, first viola player with the Montreal Symphony; orchestral workshops were initiated this year under the leadership of Louis Lavigueur; Bev Stainton, President of the Toronto Regional Committee, has come to Montreal to study the programmes, hoping to offer similar experiences to singers and instrumentalists living in the Toronto area in January, 1983.

Committee Position Within CAMMAC Structure

John D. Sankey, in Position of Regional Committees Within the CAMMAC Structure, sees two basic ways of providing both a national and local service within an organization:

- 1) That everyone living within a given area belong to the regional which serves the area on behalf of the organization.
- 2) That everyone belong to the national organization, and in addition (and for an extra fee) may belong to any organization affiliated with the national organization (including regionals).

CAMMAC presently falls within the first category which is essentially centralist in nature. This presents a hardship for those living outside areas served by regionals because they receive no regional services and are limited to a fixed fee. This mode requires that CAMMAC National Office

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define regionals and oversee their operations. There is a possibility of conflict between them due to the natural differences arising between members living in different areas of Canada or between different cultures. This category also might create inequalities between the regions.

The second category is essentially free in nature, though perhaps too loose. It allows areas to provide their own services and to raise money in the manner they choose, requiring only that the regional accept the basic purposes of the national organization. Their revenues would be proportional to the number of interested members. It is suggested that all regional members should also be members of the national organization, and because it costs them time under either system to collect fees for National, they should perhaps have the privilege of borrowing music from the library without paying the per-member charge required of groups. This study deems it advisable to formalize the position of regional committees within the By-Laws of CAMMAC so that they will receive equal treatment and will be aware of the power they hold within the organization. These ideas are incorporated into the Restructuration Proposal created by George Little (see Chapter IX, p.118).

The 1982 Music Centre brochure lists regional contacts in Canada as follows: Halifax, Moncton, Antigonish, Quebec City, Sherbrooke, Montreal, Ottawa-Hull, Kingston, Toronto, Hamilton, London, Kapuskasing, St. Boniface,

Edmonton, Vancouver and Victoria; and in the United States: Massachusetts, Connecticut, New York, Pennsylvania, New Jersey, Minnesota, Michigan and Texas; and in Cuernavaca, Mexico.

Footnotes Chapter V

¹ The Journal (1964), Vol. 20, p. 1.

² Miriam Samuelson, a native of Burlington, Vermont, earned a B.Mus. from the University of Vermont before studying with Carl Orff in 1962 at an international Orff-Schulwerk conference held at the University of Toronto. Living in Montreal during the sixties, she taught at l'Ecole normale du musique and actively participated in the CAMMAC winter courses. She is presently teaching Orff Method in Budapest where she welcomed members of the CAMMAC tour in 1980, giving them a demonstration of the method as it is taught to children.

³ E. M. Paton, Amateur Musicians -- Members of CAMMAC and ARS -- In Montreal. Essay. (Montreal: Concordia University, 1973-74), p. 7.

⁴ Personal conversation between Valerie King and Bernice Gold, November 29, 1982.

CHAPTER VI

THE STORY OF TROUT LAKE AND WHITE FOREST LODGE

George and Madeleine Little had another dream -- to build a permanent centre for CAMMAC. With this in mind they approached the Provincial Government of Quebec in 1960 asking for a land grant near Weir, Quebec. Through Mr. E. Pouliot, Minister of Lands and Forest for Terrebonne County, himself an amateur musician, CAMMAC was granted 24 acres of land bordering on Trout Lake. It was in the form of a ten year lease with rental charges of \$100 per annum, and with an obligation to expend \$100,000 on building improvements plus roads. Trout Lake is surrounded by wooded hills on three sides and by 250 foot high cliffs on the other. Adjacent to the property were ten acres bordering the lake which CAMMAC also hoped to acquire, thereby having full control of the waterfront. Access to Trout Lake was to be via Weir, making it necessary to open about one and a half miles of road. The estimated cost of road building was \$10,000. The land was surveyed and aerial shots taken by the Canadian Army free of charge. CAMMAC wished to develop the first stages of a permanent music centre in the course of the next year, possibly making use of part of it for the summer of 1962.

The Centre would be unique in North America, providing hotel-like accommodation for 150 persons, a theatre, concert hall, infirmary, classrooms for musical instruction,

dormitories for additional accommodation, staff house and administrative office, playground or recreational area, swimming beach and boat landings, rentable cottages for families and camping facilities.

Preliminary plans and specifications were prepared by a volunteer group of architects who were CAMMAC members: Noel Mainguay of Quebec City; Radoslav Zuk from Winnipeg; Donald Cash and Alexander Bergmann from Montreal. They worked in consultation with Patrick Kennedy, a Chartered Accountant who was CAMMAC's treasurer at the time. It was thought that after clearing the land, a single all-weather main building would be erected to provide living, kitchen, dining and meeting accommodation. Additional buildings would be added as the need arose and as finances permitted. There would be a public appeal for funds plus grant applications made to Quebec. (Meta Schwartz made the first public donation to the Trout Lake Building Fund.) Two Committees were planned in addition to the Development Committee: a Building Committee to deal with matters of architecture, contracting, engineering, purchasing, law and insurance; a Finance Committee to handle accounting, fund raising, investments and budgeting. The two committees would overlap to some degree and would have representation from the Development Committee and the Board of Directors of CAMMAC, to whom they would be responsible through George Little.

On January 16, 1962, a letter was sent to the Honorable George Emile Lapalme, Minister of Cultural Affairs,

Quebec City, from John B. Claxton of the firm Senécal, Turnbull, Mitchell, Stairs, Kierans, and Claxton, Barristers and Solicitors of Montreal. John Claxton who was a CAMMAC member and had a summer cottage near Trout Lake, approached the government with a further request. Stating that the development of the new road and centre building would result in expenditures in excess of \$250,000 he asked for an improvement to CAMMAC's title to the property, specifically saying:

1. The lease was for ten years only, had no provision for renewal and was subject to cancellation without notice. CAMMAC preferred an outright concession.
2. The lease required an expenditure of \$10,000 per year for ten years. CAMMAC did not object to spending \$100,000 over a ten year period but preferred not to have to spend \$10,000 in every year.
3. CAMMAC requested that lots 22 and 23 of Range II of the Township of Montcalm be added to the original concession.

On May 27, 1961 the Quebec Chronicle-Telegraph headlined a \$250,000 Music Centre for Trout Lake!

Pan Abode Ltd., manufacturer of pre-cut log buildings, was approached by CAMMAC President Donald Cash for a quotation on plans for two buildings which would form the upper level of bedrooms plus the lower level of main entrance hall, lounge, kitchen and dining room. A quotation of \$57,661 was received on November 5, 1962. Cash responded in a letter dated November 9, 1962 stating that the matter would

require discussion and consideration of alternative schemes, and requested that Pan Abode do nothing further until contacted.

While awaiting a response from the Minister of Cultural Affairs, the administrators continued their deliberations on the eventual construction site. It eventually became apparent that the venture would only be profitable to the government and to the cause of amateur music makers if a year-round building were to be constructed which could serve all branches of the arts, not music alone, and one in which other amateur cultural organizations could participate. An enterprise of this magnitude seemed to be extending beyond the possibilities of CAMMAC.

The Trout Lake site was particularly picturesque and ideal for tourism in all seasons. It presented many advantages, being situated in an undeveloped area of the Laurentians and yet it was close to Montreal, Hull, Ottawa and Lachute. The Lake itself had only one local person living on it. At a meeting in April 1964 CAMMAC decided to approach the Quebec Government once more with a new suggestion regarding Trout Lake. It was proposed that CAMMAC return the lake to the province in order to create a provincial park in the area. A cultural centre could then be built by the government which would integrate Provincial Parks Projects and Cultural Affairs, thus connecting diverse programme ideas in time for Canada's Centennial. As an international meeting place, it

could possibly work with UNESCO of which CAMMAC is a member. CAMMAC would offer a four week music programme during the month of July each year and contribute \$2,000 to construction costs. (By 1964 their working budget had become \$30,000 an amazing growth period since the original \$200 loan of 1952.) The Littles believed there was an acute need to be met within the Canadian population for a strong cultural movement and that their suggestion to the government carried a good chance of success. They also thought that many amateur organizations in all branches of the arts would be pleased to contribute to the construction costs of a centre. It would be a co-operative effort between the Auberges de la Jeunesse Canadiennes, the local hotels and villages, plus several government departments: Cultural Affairs, Education, Lands and Forests and Tourism. However, at the Annual Meeting held in the Fall of 1962, a majority of members voted against the Trout Lake proposal. Only a small number of persons had actually visited the site, while many had already experienced a successful summer season at White Forest Lodge¹ which was rapidly becoming a viable alternative. Trout Lake seemed to be a financial impossibility.

In the summer of 1962, CAMMAC had arranged to rent White Forest Lodge (see Figures 1 and 2), located 20 miles north-west of Brownsburg, Quebec in the same general area as Trout Lake and owned by Mr. J. F. Vokral. In October, 1962, the property was offered for sale by Royal Trust with an asking price of \$190,000. Several members of the CAMMAC Executive

FIGURE 1: WHITE FOREST LODGE

FIGURE 2: LAKE MacDONALD MUSIC CENTRE

were beginning to think of White Forest Lodge as a permanent home for the Centre. Acting on this idea, John Claxton requested an inspection be made of the property by Royal Trust in order to estimate its true value. The Appraisal Division of Royal Trust forwarded the following information by letter:² the property comprised an irregular parcel of land, approximately six acres with frontage on Lake MacDonald; it contained a group of six buildings plus three service buildings which included the Main Lodge, the Annex, the Cottage, two staff houses and the boathouse, a one-storey frame garage, a log cabin and small work shed; there was a pump house located at the water's edge; a sandy beach; attractively landscaped grounds. The appraisal stated that the buildings were structurally sound, though old with general physical deterioration. There were no showers, poor plumbing, wiring and heating. Royal Trust placed the market value at \$90,000 excluding furnishings. Finding this price beyond their means, CAMMAC continued to rent space at White Forest Lodge for a few weeks each summer. In 1967 they decided to rent for four weeks and manage the Lodge themselves, having first drawn up complicated legal arrangements with the owner in order to protect both parties. This experiment required tremendous organization and hard work on the part of CAMMAC staff, but it proved successful and became, in retrospect, a rehearsal for things to come.

Two items on the agenda for the Board Meeting held December 10, 1967 were a report by the Committee on Trout

Lake (which was an extract from the brief presented in October, 1962) and a report by the Committee on White Forest Lodge.

The report stated that CAMMAC could not afford a \$50,000 or \$60,000 loan since they had no resources whatsoever. If they wished to buy White Forest Lodge they would have to raise a substantial amount of money. A non-profit loan was one subject of discussion, but it seemed difficult to find that amount of money. Another solution would be to base the loans strictly on land value whereby it might be possible to convince 30 or 50 people to invest \$1,000 each into a limited company which would hold title to the land while CAMMAC used the premises and paid a yearly rent. If the music centre ceased operation or changed location, the lenders would sell the land to recuperate their investment. The Board wished this possibility to be explored further, since they felt that only at Lake MacDonald could one have the obvious land value plus clear ownership of the property.

The advantages of White Forest Lodge were listed as follows:

1. Immediate availability of buildings in a relatively sound state sufficient to meet all current needs of CAMMAC (all the more so if CAMMAC is the owner and can transform some areas to meet its needs);
2. A large, flat area of ground which is very rare indeed in the Laurentians;
3. A large lake with a sandy beach ideal for children. This area could be easily improved;

4. Substantial land values that could mean eventually providing CAMMAC with substantial funds if CAMMAC could become the owner;
5. Availability of a caretaker at all times; this last consideration is of considerable importance;
6. Financially White Forest Lodge is the only alternative which can seriously be considered for ownership. Any other area involves initial outlays of capital which are completely beyond our reach.
7. The area of land at White Forest is more than sufficient to meet our needs.

Early in January, 1968, the property was offered at a much reduced price of \$45,000. On the Committee for White Forest Lodge were: E. M. Berger, Donald Cash, Geoffrey Cooper, Sister Marcelle Corneille, Maurice Desjardins, Mario Duschenes (President), Guy Gagnon, Jack Gorman, Dr. Alan G. Kendall, Bernard Lagacé, Carl Little, George Little, Helen Nixon, Jan Simons and Gordon White. CAMMAC held a special General Meeting on January 28, 1968 to discuss with members how to make the purchase possible plus raise an additional \$10,000 for renovations and repairs. The members voted approval to purchase White Forest Lodge for the sum of \$45,000 and this was accomplished on June 27, 1968, a landmark date in CAMMAC's history. It was agreed there would be an organized campaign for donations and loans. The end result was that friends and members of CAMMAC gave gifts of \$28,561, interest free loans in total \$18,750 and gifts pledged over a four year period of \$4,375. With the addition of an already existing Building

Fund of \$5,200, the grand total amounted to \$56,886, reflecting in a very special way the measure of CAMMAC's own success in having provided enriching joyful experiences for their members since 1953. The interest free loans were to be repaid within a 20 year period; in fact by 1977 they had all been reimbursed at a rate of roughly \$2,000 per year, thanks to careful management and untiring efforts by the CAMMAC executive.

The Directors established a building renovation reserve fund to absorb anticipated heavy expenses related to renovation of the Music Centre property, and members were asked if they wished to help equip and renovate the Centre. Arising out of this request, work weekends were arranged each Fall to attend to such matters as indoor painting, sewing curtains and repairing furniture, along with donations of many household items.

New Music Centre objectives were set up:

1. To make use of the facilities to the greatest possible extent from May 15 to October 15.
2. To explore in detail the possibility of winter use of the premises.
3. To consider the feasibility of building a concert hall.
4. To be the driving force behind the formation of a properties' owners association for the purposes of:
 - a) Guarding against water pollution of Lake MacDonald;
 - b) Guarding against noise pollution;

- c) Fostering closer contact with the surrounding area;
 - d) Using the Centre for public meetings when the premises are not being used.
5. To preserve the atmosphere at the Centre at all costs, focusing particular attention on the following:
- a) Landscaping: replanting trees that have either fallen or had to be cut down;
 - b) Maintenance of buildings;
 - c) Careful choice of location of new buildings;
 - d) Not over-crowding;
 - e) A positive staff;
 - f) Stressing participating courses;
 - g) The exclusion of all electronic teaching aids;
 - h) The exclusion of politics in music.⁴

Footnotes Chapter VI

¹ This history of White Forest Lodge has been gleaned from a taped conversation with Dick Champagne, caretaker, on October 25, 1975. Mr. Sandy MacCrimmon, a farmer living at one end of Lake MacDonald, built the Lake House in 1911 initially to house loggers, later turning it into a boarding house. Another building was added in 1924, and in 1941 The Cottage was built for MacCrimmon and his family. Boarders would take the CNR train from Montreal to the station at Weir, then travel by horse and buggy to White Forest Lodge. MacCrimmon sold to a group of Montreal stockbrokers in 1945 for \$30,000, at which time it was used as a hunting and fishing lodge. Dick was their guide. The Main Lounge was built for the stockbrokers and was lavishly furnished. Each winter, the log cabin and ice house were filled with between 1200 and 1500 blocks of ice packed in sawdust, then used to keep food cool in the summer time. Originally the buildings were heated by wood, then coal, and finally converted to oil when hydro power came in. Mr. Vokral bought White Forest Lodge from the Montreal group and converted it to a small family hotel. Guests spent their holidays swimming, fishing, berry picking and hiking. There were no motor boats on the Lake then. When CAMMAC bought in 1968, Vokral had been losing money for years due to the rise in popularity of motels and campgrounds for family vacations. CAMMAC purchased the Lodge for \$45,000 and has spent thousands of dollars on renovations and upkeep to have it in mint condition for Music Centre participants.

² Letter of Opinion from R. Hilton, Appraisal Division of the Real Estate Department, Royal Trust Co., to J. Claxton, December 28, 1962.

³ Minutes of the CAMMAC Board Meeting, December 10, 1967.

⁴ Working papers found in files at CAMMAC National Office. n.d.

CHAPTER VII

THE SIXTIES

CAMMAC strode into the sixties with its new name and newly appointed co-director Mario Duschenes who worked alongside George Little. The Music Centre was in its eighth season, providing camping facilities for the first time. Orff method was taught by Edna Knock, sister of George Little, and Wayne Riddell joined the staff as choral conductor. He sang in the Montreal Bach Choir and is presently organist and choral master at St. Andrew and St. Paul Presbyterian Church in Montreal. In 1962 he founded the Tudor Singers, one of Canada's few professional choirs. Regional committees sprang up in Toronto, Ottawa and Quebec City, and CAMMAC readings in Montreal were initiated by George Little.

A major event of 1960 was the inauguration of the Laurentian Bach Festival, organized by Carl Little and Huntley Cameron, President of the Montreal Bach Choir. In applying for a \$2,000 Canada Council grant, they presented the Festival as follows:

Whereas interest in the music of J. S. Bach has developed considerably in recent years and promises to continue;

whereas several Canadian musicians and business men have expressed interest in the establishment of an annual festival devoted to performance of Bach's music;

whereas Canada is now producing many artists of international renown, thereby creating a need for more opportunities for these artists to be heard by Canadian audiences;

it is proposed that a series of yearly summer concerts designed to meet these needs be inaugurated, to be known as the Laurentian Bach Festival.

said Festival to be operated as a non-profit venture, in association with the Otter Lake Music Centre.

the organization and administration of this Festival to be carried out by representatives of the Montreal Bach Choir Society and the Otter Lake Music Centre.]

Although the grant was denied, the Festival went ahead, though on a limited basis. July 11 featured the Montreal String Quartet; July 18, Franz Brouw, pianist; July 25, the Montreal Bach Choir; and August 1, Bernard Diamant, baritone. These all-Bach concerts were held at White Forest Lodge, with one concert in each series broadcast by CBC radio. By 1964 the Laurentian Concerts no longer featured Bach works solely and the location was changed to Lachute High School. They concluded in 1968 when CAMMAC reverted to evening concerts at the Music Centre.

Meta Schwartz organized a dinner dance at Le Cercle Universitaire on November 25, 1960 to celebrate CAMMAC's Reunion Day. The Annual Meeting was held the following day, when the Board announced a third membership category, i.e., groups of over ten persons priced at \$15 per year. It was also confirmed that the Fraser-Hickson Institute would house the newly formed CAMMAC music lending library.

The Library

This library is unique in Canada, providing music to professionals and amateurs from the east coast to the west, and servicing the Music Centres each summer. Initiation of the library occurred in 1959 with George Little's donation from his private collection of choral music, a music donation from the Montreal Bach Choir, a gift of chamber music plus \$1,000 from the former Little Symphony of Montreal, and a donation of church choral music from Erskine American Church in Montreal. The library's mode of operation is based on a study of the Drinker Choral Library in Philadelphia² made for CAMMAC by Beth Kendall.

The Library was first located in the Fraser-Hickson Institute, a venerable Montreal Public Library free to all, which opened in 1885 at the corner of Dorchester and University Streets in Montreal, under the name of The Fraser Institute. It was named after Mr. Hugh Fraser, a prominent Montreal businessman who had willed his personal, extensive library to found the Public Library. In 1956, on the death of Dr. J. W. A. Hickson, philosophy professor at McGill University and promoter of the arts, the Fraser Library was endowed and renamed the Fraser-Hickson Institute. A new building was erected on Kensington Avenue in 1959 housing the reading library, auditorium, and listening room. Miss Margery Trenholme who has been librarian with the Institute since 1950, recalls the official opening of the CAMMAC

music library on February 27, 1961, when a vin d'honneur was served while invited guests viewed an exhibition of rare music manuscripts and books arranged by Mr. Sidney Fisher, Montreal businessman and benefactor of the arts. In March, 1962, he personally covered expenses incurred in the production of the first CAMMAC music catalogue issued by Rosemarie Bergmann. Miss Trenholme comments on the satisfying working relationship which the Institute had with GAMMAC volunteers, and remembers the free public concerts given by CAMMAC staff.³

The preface to the first catalogue states that the library was designed to stimulate and encourage amateur music making in Canada; and that it makes available on loan, a wide variety of fine printed music to choral and instrumental groups. It consisted of four main divisions: 1) Printed music in sufficient quantities for performance, and miniature scores; 2) A reference section; 3) Early printed music; 4) Books on music. The contents listed choral music, songs, folk songs, orchestral music, chamber music, piano solos, duets, music for two pianos, violin, cello, recorder and old editions. A \$600 Canada Council grant assisted in the organization of the library plus the purchase of new music.

From 1962 to 1963, while Anna-Marie Kater was librarian, Supplement I to the catalogue was issued. Contents included vocal, sacred and secular, instrumental, chamber and symphonies, music for recorder, flute, oboe, guitar,

piano and miniature scores. With Elizabeth Biron as Librarian from 1963 to 1965 and greatly assisted by volunteers Elaine Waddington, Mrs. Elaine Solkin, Mrs. Raymonde Germain and Mrs. Ernestine Raymond, Supplement II was completed in November, 1964.

A new catalogue, undated, was issued while Gordon White was acting librarian, which incorporated all previous catalogues and supplements, plus new additions. White remained until 1971, ably assisted by Margaret Stronach and other volunteers. In December, 1971, Mrs. Stronach and the library committee produced the first supplement to the CAMMAC library master catalogue with acknowledgements to International Music Sales, Berandol Music Ltd., and CAMMAC Southern Ontario region.

Valerie Seymour was librarian in 1972 and Catherine Walker in 1973. Grace Prince held the position from 1973 to 1980, producing a catalogue with addendum, and receiving financial support from the Department of Cultural Affairs, Province of Quebec, the Ontario Arts Council and the Canada Council. While speaking with Grace, she referred to the library as fantastic and amazing, and said that its value has possibly tripled or quadrupled since the sixties. She commented on the difficulties involved in being a musician, and spoke of the great honour it was for her to meet them. She remembers how much she learned and recalls the enormous generosity of CAMMAC members, well-wishers and benefactors.

She also reflected on the advertising job which still needs to be done to promote better use of the library.⁴

Annabel Ship was in charge in 1981, assisted by Carolyn Fraser, plus volunteers. Having recently received a large anonymous donation, CAMMAC is looking at the possibility of computerizing their collection. This suggestion arose from a study of the library completed by Merwin Lewis of the University of Western Ontario. Other ideas include the purchase of new equipment, the introduction of two different scales of fines for individuals and groups, and continued usage of the Dewey Decimal System but with exploration of the new Dewey Phoenix schedule for music. Some difficulties encountered by the library have included transportation of music to and from the summer camps, wrapping, packaging and mailing of music to all parts of Canada, plus the collection of fines for missing and overdue scores.

In 1967, the library consisted of more than 15,000 sheets and books of music collected from gifts and purchases, and was valued at \$100,000. Some examples of donations include: scores and orchestral parts of four Haydn Symphonies from Mr. G. Nordheimer of Toronto; works by Benjamin Britten and Ralph Vaughan Williams from the Ottawa Choral Society; church music from the Gallery Choir of Montreal's Unitarian Church; sixty vocal scores plus complete orchestral parts and conductor's score for J. S. Bach's Mas's.
Number 3 from the West German Government in 1982.

— Due to expansion, the Fraser-Hickson Institute requested the return of their space and in March, 1971, CAMMAC's library relocated at 4450 Sherbrooke Street West which eventually allowed it to be housed under the same roof as CAMMAC National Office, where it continues to expand and be of service to its members.

During 1960 CAMMAC sponsored a contest for Canadian amateur composers which was organized by Francine Panet-Raymond, to be based on music written for recorder ensemble and/or music for "a capella" choir. The works were not to exceed five minutes duration. Members of the jury were Mario Duschenes, Otto Joachim, Jean Papineau-Couture and Clermont Pepin. There were to be no monetary rewards but the winners would have the privilege of having their works performed at Otter Lake Music Centre during the summer of 1961 by staff musicians, and in Montreal during the 1961-62 season by the Montreal Recorder Group and/or the Montreal Bach Choir. As well, BMI agreed to publish the winning works in a limited edition. One of the early winners was Juliette Vaudry, a blind Montreal piano teacher who had studied viola at CAMMAC for five years. In the evenings, her friends at camp would dictate the score for the following day which she would copy into Braille, staying up late into the night to memorize her viola part. Other winners were Jeannine Vanier, Winston Purdy, Donald Patriquin, Gustave Rabson, and George Fiala. A \$100 grant was received from the Minister of Cultural Affairs for the

second year of the competition, which continued until 1966.

CAMMAC's last season at Round Lake Inn was in 1961. During a four week period, 224 people attended. Guitar lessons were added to the programme and proved to be very popular. Eric McLean wrote:

We don't lose our taste for music in the summertime, although it may be more difficult to persuade us to congregate in Her Majesty's or Plateau Hall.... The Otter Lake idea combined a Laurentian vacation with some well-organized, but not too arduous musical studies.... There have been many cases of Otter Lakers who arrived without being able to read a note of music, and finished the session with a fairly sound training in solfeggio.⁵

At the Annual Meeting held November 25, 1961, it was moved to increase individual member's fees from \$2.00 to \$3.00 effective September 1, 1962.

CAMMAC rented White Forest Lodge at Lake MacDonald for the summer of 1962 due to lack of space at Round Lake Inn. This was their tenth year of operation and four weeks were offered, with a new course added for teachers of Orff Method. Weekly rates were \$28.50 for camping with no meals; \$85.00 with room and meals. An article appearing in the Toronto Star Weekly said:

For unabashed amateurs...the fervor isn't necessarily matched by skill. Only 5% are conservatory students or music teachers.... One middle-aged man arrived from Washington insisting he was stone-tone-deaf; by the end of the week they had him singing.⁶

At the Annual Meeting of November 24, 1962 the number of Board Members was increased from ten to not more than 15 and that four Board Members would constitute a forum. The new Board Members added were Jan Simons, Katherine Lamont and Donald Cash. The 1961 financial picture had shown a surplus of \$122. By 1962 it had risen to \$2,883 of which \$2,000 was placed in the building fund, bringing its total to \$4,027. George Little announced the formation of a new CAMMAC region in Edmonton, Alberta.

In 1963, a weekly orchestra was formed at White Forest Lodge under the direction of Mario Duschenes. Adults and young people participated, performing one major work by the end of each week. There were also opportunities to try conducting for those who wished to. The artists in residence were Gian Lyman and the Sinnhoffer Quartet which was brought to CAMMAC under the auspices of the Goethe Institute of Munich and Montreal, administered by Dr. Genzel. For four years arrangements were made to bring German musicians to the Music Centre. The function of the institute which has more than 90 branches all over the world, is to introduce German culture to other lands. The Sinnhoffer Quartet returned in 1964, the Reger String Quartet participated in 1965, and the Dornbusch Quartet in 1967. The musicians conducted chamber music groups at the Centre and gave public concerts. They also played with the amateur orchestra and amateur chamber groups, overcoming language barriers through

working together in shared music making, while providing professional teaching and performance for the pleasure of the CAMMAC members.

At the Annual Meeting November 30, 1963, a recommendation was made that Family membership fees be increased to \$6.00. This was approved.

The 1964 Season at White Forest Lodge drew 246 participants over a four week period, with important additions to the staff: Pierre Perron, choral conducting; Mimi Samuelson, Orff Method and recorder; Scottie Simons, Children's programme. Some of the choral repertoire included folk songs of French Canada, Monteverdi madrigals, Bach cantatas and works by Vaughan Williams.

The Annual Meeting of November 28, 1964, marked the approval for individual members to have one vote, families two votes, groups of ten or less two votes, and groups of more than ten three votes.

Attendance in 1965 rose to 285. Added to the programmes was ensemble class, harpsichord, organ, opera excerpts and piano accompaniment. New staff members included Bernard and Mireille Lagacé, internationally renowned performers of organ and harpsichord, who could be seen for many summers camping with their family at CAMMAC. Bernard Lagacé retained a position on the Board of Directors for many years. Artists in residence were the Reger String Quartet, plus Elizabeth Szonyi of Budapest who was assistant to Zoltan Kodaly at the

Budapest Academy of Music.

At the Annual Meeting of November 27, 1965, changes to the By-Laws of the CAMMAC Charter were approved.

There were 321 amateur musicians in attendance during the summer of 1966 with CAMMAC continuing to rent the premises of White Forest Lodge for four weeks. Artists in residence were Mildred Goodman and Dorothy Bégin.

With George Little's appointment as Director of Music Education in the Schools for the Ministry of Education in Quebec, the Little family relocated in Québec City. Mario Duschenes was named President of CAMMAC and Jan Simons appointed Director General in 1967. The functions of this position include the following: to recommend policy guidelines; to recommend action to carry out general policy; to implement Board decisions; to be responsible to the Board for the efficient operation of the organization in all its aspects; to keep the Board informed of the financial position; and to see that all legal requirements are observed. Jan Simons has performed these obligations with excellence for 15 years, always with the betterment of CAMMAC in mind, and has personally enriched the lives of those who were his pupils.

The Board decided at this time to take over full management of White Forest Lodge on a rental basis for four weeks in 1967. Meantime, the purchase price had been reduced to \$60,000. A major revision of the By-Laws was

approved at the February, 1967 Board Meeting.

CAMMAC is a member of the Canadian Council of Music. Working with Keith MacMillan, Executive Secretary of the Canadian Music Centre⁷ in Toronto and son of the President, Sir Ernest MacMillan, CAMMAC announced that a work would be commissioned by a Canadian composer to mark the celebration of Canada's Centennial in 1967. The composer's fee would be covered by the Canadian Music Centre and CAMMAC, both of whom are interested in the promotion of Canadian music. The composer selected was François Brassard from Quebec. His work "Poems of Love and Joy," was written for chamber ensemble and voice, and was between eight to ten minutes duration.

CAMMAC's 15th season took place in July, 1967 for four weeks. There were 263 persons ranging from ages four to seventy and journeying from far-away places like France, Scotland, the United States, Venezuela and Brazil. Anne Little, daughter of George and Madeleine, was a new addition to the staff, teaching solfège and rhythm classes. Visiting artist Mme. Françoise Chartraine came to CAMMAC from the Centre Martenot à Neuilly, France where she taught the Martenot Method for Music Educators. The Martenot Method⁸ was first introduced in Quebec in 1954 as part of a training programme for kindergarten teachers. Its purpose is "to liberate, nurture and respect the creative essence of life while instilling the necessary techniques." Mme. Chartraine was also Director of l'Ecole de Danse

Chartraine à Paris. The Dornbusch Quartet from Germany was also in residence under the auspices of the Goethe Institute and the Canada Council. A new feature was family concerts, presented on Thursday afternoons. The first rehearsal of the Brassard commissioned work took place June 1, and became the highlight of the season when it was premiered at CAMMAC's closing concert July 29, 1967.

With CAMMAC permanently settled at White Forest Lodge, the four week attendance in 1968 rose to 307. Woodwind, brass and percussion classes were added to the repertoire. CAMMAC received the gift of a grand piano which was used for concerts held in the main lounge despite the obstructive pillars. Murray Schafer, Canadian composer and staff member at Simon Fraser University, British Columbia, directed evenings of experimental sound, nature walks were led by biologist Rennie Spence, a carnival was organized by Jeremy Duschenes which raised \$29 towards the 1961 scholarship fund, and a housewarming party was held with CAMMAC neighbours from the Lake Macdonald area to celebrate CAMMAC's new home.

Attendance rose again in 1969 to 329 over a four week period, with the Centre remaining open for an experimental fifth week and renting space to CAMMAC affiliated groups such as the Diocesan Boys Choir of Montreal for eight days and to l'Alliance Chorale for six days, with smaller groups of members renting the premises for weekend

workshops. Other groups who have rented White Forest Lodge over the years include the American Recorder Society, Katimavik Choir, the Ottawa Youth Orchestra, Choeur La Belle Chanson, Choeur Kattalin, McGill University Faculty of Music, the Montreal Oral School for the Deaf, the Donovan Chorale, the St. Lawrence Choir and Choeur Guillaume Couture. The summer public concerts were abandoned, and all energies focused on the Centre concerts. Eighteen young amateur musicians were brought from France to the Centre on a cultural exchange programme organized between the Franco-Quebec government bureau and the Quebec City Regional Committee of CAMMAC. Flute classes and ancient instruments were added to the roster, and the Trio de Québec (Ross Pratt, L. Garnier-LeSage and Traugott Schmoehle) were in residence for the season. This marked George Little's last year as Director of the Music Centre. An era had ended.

Eric McLean of the Montreal Star wrote:

- The tradition of amateur music making was strongest in Europe...particularly strong in the German speaking countries, and one of its effects...is an almost insatiable appetite for music.... In the United States, the amateurs have organized.

McLean goes on to mention an organization in New York, the Amateur Chamber Music Players who have members in all large cities of the United States and Canada and some in Mexico. The members receive a directory of musicians, what and how they play, and the repertoire of interest to them.

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with similar amateur musical groups in other countries, they chose to ally their tour with the International Society of Music Educators Conference which is held every two years in various countries of the world. CAMMAC tour participants are not a group which meet regularly, but only for the occasion of a voyage. (Mme. Kebedgy is one member who has attended every tour offered since 1970.) Many members have never met, while for others it is a reunion.

The first tour took 42 members plus staff to Japan and Russia for three weeks at a cost of \$1000 per person. Tour managers were Madeleine Little and Janny Lowensteyn. The tours have been self-sufficient, never requiring financial assistance from CAMMAC. While in Japan they attended Expo '70 in Osaka, then visited Tokyo and Kyoto where they participated in an exchange of Japanese folk singing, dancing and drama, and had the opportunity of attending a Suzuki³ demonstration of violin playing with young children.

After a long flight over Siberia, the group landed in Leningrad where they visited the Hermitage Museum. The ISME conference was held in Moscow, but musically speaking the Russian officials tended to discourage east-west exchange. The conference theme was Music Education of the Young. George Little lectured on School Music in Quebec and presented a National Film Board film entitled Quatre, Cinq, Six which dealt with the same topic. As musical director of the tour, he led the group in choral and instrumental works. Tour members had the opportunity of meeting such music educators as

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- ¹ Found among the notes in CAMMAC files concerning the Laurentian Bach Festival.
- ² Samuel R. Rosenbaum, "Henry S. Drinker, An Amateur of Music," Bulletin of the American Concert Choir and Choral Foundation, Inc. (New York: December, 1958).
- ³ Personal conversation between Valerie King and Miss Margery Trenholme, November 16, 1982.
- ⁴ Personal conversation between Valerie King and Grace Prince, November 16, 1982.
- ⁵ Eric McLean, Montreal Star (Montreal: June 10, 1961), p. 9.
- ⁶ Star Weekly (Toronto: June 23, 1962), pp. 24, 25.
- ⁷ John Adaskin, A Talk on the Canadian Music Centre (CBC Network broadcast, May 6, 1962).
The Canadian Music Centre was formed in 1959 with the primary purpose of making Canadian music better known. It acts as a library and promoting agency for Canadian composers and functions as an information centre for music in Canada, distributing published and manuscript scores to conductors and performers. It has been funded by the Canada Council and CAPAC (Composers, Authors and Publishers Association of Canada Limited). In 1962 it listed 318 composers, over 2500 works and several hundred tapes of broadcast performances, plus recordings issued by the International Service of the CBC.
- ⁸ Helmut Kallmann; Gilles Potvin; Kenneth Winters, Encyclopedia of Music in Canada (Toronto, Buffalo, London: University of Toronto Press, 1981), p. 599.
- ⁹ Eric McLean, The Montreal Star (Montreal: November 22, 1969), p. 17.
- ¹⁰ McLean, The Montreal Star, p. 17.

CHAPTER VIII

THE SEVENTIES

The membership of the Centre was handled by Mario Duschenes in 1970 with Jan Simons as co-director. For the first time a five week season was offered, attracting 365 participants. Simons was asking members for positive ideas to further the work of CAMMAC, for constructive thinking, enthusiasm and cooperation. Formal staff concerts were re-instated on Friday evenings, some contemporary music was heard, and Paul Cadrin joined the staff as choral conductor. Studio nine was built by Dick Champagne¹ and placed in the woods behind the playing field with all electrical wiring laid underground.

Ross Pratt had taken responsibility for chamber music ensemble arrangements which involved a great deal of organization, as can be seen from two reports prepared by him in an effort to improve the experience for members arriving each week at the camp. His report of 1969 challenged two previous assumptions; a) that chamber music can be played without preparation; b) that amateurs do not find pleasure in hard work. He felt that improvement in the level of playing would enhance the orchestral playing and the cantata readings, and found that it was not possible to provide enough music each week for all possible combinations of instruments and all levels of performance. He suggested some solutions:

Camp brochures should ask for specific information, such as period of attendance, instrument, level of performance, and CAMMAC should know if the applicant comes independently or with a "ready made" group. The students should apply in advance, be assigned two works and be placed in groups. Players staying for more than two weeks should not be asked to repeat the same work, and should also be asked to provide their own music or use the CAMMAC library if enough copies are available. Previously formed groups should be encouraged to do some preliminary work on music of their choice before arriving at camp. He suggested the formation of a separate chamber music library, and the purchase of more piano four hand duets music plus miniature scores of chamber works for teachers.

In his second report dated 1970, Ross Pratt was able to report improvement in the programme which had involved the formation of 42 groups and 146 players during the five week period. The reasons given were as follows: staff members Jacques Verdon, Manfred Liebert, Marilyn Hardie, Ruth Leblanc and Abeth Baron had worked well together; limiting orchestra time to one period rather than two each morning had freed more time for the chamber players; the experiment of engaging players to complete groups had allowed the performance of more works; mini-recitals each morning were successful, being more relaxed than evening concerts; a group of string players was formed at a more elementary

level which allowed all to have a group experience; 50% of applicants had registered in advance. Pratt's ideas for 1971 included purchase of music other than Baroque at a moderate level of difficulty; continuation of the elementary string group; advance registration and selection of works; no attempt should be made to attract brass players unless they are to function outside of chamber music, since he felt there were few works suitable for CAMMAC players in the brass/string/piano repertoire and not sufficient music available; bursaries for players to complete groups should be offered; a need to attract good players by giving more publicity to staff members which would indicate the high quality of study, and that a circular letter be sent to music teachers in Ontario and Quebec describing the chamber music programme. These reports give an example of the kind of thought and preparation which go into making the Music Centre the success it is and exemplify the constant searching for change, growth and improvement.

International Tours

George and Madeleine Little initiated the CAMMAC tours in 1970, an idea which grew out of their love for travel and for music making. This was a unique way to combine both, and at the same time share the experience with others. George has always had a social attitude to music, believing that it is not an end in itself but a means toward the development of the whole human being.² Wishing to make contact

with similar amateur musical groups in other countries, they chose to ally their tour with the International Society of Music Educators Conference which is held every two years in various countries of the world. CAMMAC tour participants are not a group which meet regularly, but only for the occasion of a voyage. (Mme. Kebedgy is one member who has attended every tour offered since 1970.) Many members have never met, while for others it is a reunion.

The first tour took 42 members plus staff to Japan and Russia for three weeks at a cost of \$1000 per person. Tour managers were Madeleine Little and Janny Lowensteyn. The tours have been self-sufficient, never requiring financial assistance from CAMMAC. While in Japan they attended Expo '70 in Osaka, then visited Tokyo and Kyoto where they participated in an exchange of Japanese folk singing, dancing and drama, and had the opportunity of attending a Suzuki³ demonstration of violin playing with young children.

After a long flight over Siberia, the group landed in Leningrad where they visited the Hermitage Museum. The ISME conference was held in Moscow, but musically speaking the Russian officials tended to discourage east-west exchange. The conference theme was Music Education of the Young. George Little lectured on School Music in Quebec and presented a National Film Board film entitled Quatre, Cinq, Six which dealt with the same topic. As musical director of the tour, he led the group in choral and instrumental works. Tour members had the opportunity of meeting such music educators as

Suzuki himself and Dmitri Kabalevsky.

In 1972 the tour travelled to France and Tunisia with 40 participants including 20 from Quebec, eight from Manitoba, five from Ontario, two from British Columbia, two from New Brunswick, two Americans and one person from England. Arriving at the medieval village of Sommières in southern France, the CAMMAC group sang J. S. Bach's Cantata No. 4, Monteverdi's Beatus Vir, songs of Josquin des Prés and Canadian folk songs. Finding many folk festivals in the region they chose to attend those in Nîmes, Aigues-Mortes and Arles, where on the last day of the Festival they were able to sing with 20 gentlemen amateur choristers from Sommières. They later flew to Carthage, Tunisia where they attended the ISME Conference.

The 1974 Conference was held in Perth, Australia but no tour was organized due to high transportation costs. Therefore, CAMMAC's third tour took place in 1976 in conjunction with the ISME Conference which was held in Montreux, Switzerland. There were 28 members plus the Littles. After attending the Conference they toured the Alps, travelling south to the French Mediterranean coast, then back to Paris before returning to Canada.

In 1978 the Conference was held in London, Ontario, for which there was no organized tour, but CAMMAC was present to organize a sight reading of Haydn's Lord Nelson Mass which was conducted by Sir David Willcox of England. For this

closing event, 500 delegates to the Congress, plus CAMMAC members, sang together along with an 80 member amateur orchestra, producing amazing results, and praise for Madeleine and George Little from Sir David who had found the concept difficult to imagine beforehand. Writing in the Journal, George said:

Music has a tremendous influence in strengthening the bonds of friendship and understanding between individuals and societies. To know music from one's own and other cultures it is essential to make it...participation workshops stimulate immediate contact and involvement...enabling us to know, to understand and to love.⁴

With over 100 applications for the 1980 tour, the selection had to be limited to 60 members plus five staff who flew to Warsaw, Poland for the ISME Conference, later visiting Krakow, Budapest, Vienna, Salzburg, Munich and Zurich, Switzerland. Musical direction was shared by George Little and Aldérice Saulnier with Michael Duschene, responsible for recorder programmes. This tour marked the first occasion at which CAMMAC was invited to organize daily workshops in choral singing, chamber music and recorder, which set a very important precedent as it stressed the value of amateur music making in continuing education and at the same time gave CAMMAC international recognition. Madeleine Little was asked to submit a paper at a special session of Congress, the theme being CAMMAC, a New Experience in Music Education. The Littles also made suggestions to the ISME Board of Directors with regard to music participation workshops for the next Congress.

While in Vienna the CAMMAC group was invited by the City to give an outdoor concert celebrating Magistrate's Day and a special event was organized at the Orff Institute in Salzburg by Mimi Samuelson, former Orff and recorder teacher for CAMMAC in Montreal. An evening of music making was held in conjunction with the Budapest Amateur Orchestra, while in Munich, Germany there was more music making with the Munchen Orchesterverein Wilde Gunzl. Visits were made to the Bartok Summer University in Estergom and to the Kodaly Institute located at Kecskemet, Hungary.

In December, 1981, a new CAMMAC tour committee was formed in order to provide more regional representation in the decision-making process for forthcoming tours. The members included Madeleine Little, Janny Lowensteyn, Aldérice Saulnier, Louis Fishman, and David Briggs all of whom had participated in at least one previous tour, plus members from Vancouver, British Columbia; Sherbrooke, the Beauce region, Gaspé and LaSarre, Quebec; Hamilton and Brantford, Ontario.

The fifth CAMMAC tour of 1982 travelled to the Netherlands, Belgium, England and Wales at a cost of \$2600 per person for 24 days. There were 49 members plus George and Madeleine, Aldérice Saulnier and Janny Lowensteyn. While in the Netherlands they joined members of a Dutch organization called Huismusik which performs a similar function to CAMMAC. Their music camp is located at Kweekhoven (which means a growing place) on an old estate 25 km from Amsterdam.

CAMMAC shared programmes and music leadership with the Dutch groups, holding choral and chamber music sessions, one of which was devoted to Canadian folk songs. They also toured Delft and the Hague where they were welcomed by the Canadian Embassy. The ISME Conference was held in Bristol, England where CAMMAC staff members led choral workshops for five days, as well as chamber music ensemble and recorder playing groups in which conference delegates were invited to participate. Contacts were made among some 3000 delegates from 66 countries thus creating a rich cultural exchange. On their last evening in Bristol a CAMMAC reading was held of a commissioned work by Malcolm Williamson for massed choir and orchestra. In Lancaster, the group was welcomed by former CAMMAC member Denis McCaldin who is presently Director of Music at the University of Lancaster. Together they spent two days in choral, orchestral and recorder workshops with 18 local amateur musicians, later visiting London, Bath and Wales.

Looking to the future, the 1984 tour will coincide with the 16th ISME Conference situated in Eugene, Oregon. Included in the itinerary will be a stopover at Vancouver and Victoria where CAMMAC members will be hosted by members of the British Columbia regional committee, moving on to Hawaii for an east-west exchange of music and dance plus a tour of the Islands.

A special tour is being planned around the celebration of J. S. Bach's tricentenary in 1985. The theme will be "Follow in the Footsteps of Bach" and may include attendance at the Oberammergau Passion Plays, participatory sessions with German amateur orchestras and choirs, and visits to churches housing organs on which Bach himself performed.

Applications are being received now and interest is running high.

These tours have promoted the international development of CAMMAC ideals in the realm of amateur music making and they represent important goals for Madeleine and George Little, who are more concerned with keeping the concepts and beliefs of CAMMAC alive than they are in the promotion of the name itself. For example, as a result of a visit by the Littles to the Cameroons in Africa, a music camp was set up by Dr. Emmanuel Njock, Director of the Evangelical College in Libamba in 1981, based on African music and dance. CAMMAC is affiliated with the Dolmetsch Foundation⁵ in England, the American Recorder Society, and has members residing in Sweden, France and Japan.

The Music Centre attendance for 1971 was 429 over a five week period. The Radio Frankfurt Trio (Gyorgy Terebesi, violin; Manfred Liebert, viola; and Veit Kynast, cello) were in residence having been sponsored by the Canada Council Cultural Exchange programme (see Appendix IX, p.199). Eric Wilner taught flute classes and Barry Crago, guitar. Three

more studios were built by Dick Champagne bringing the total to 12, many of which are placed inconspicuously in the woods, and named after composers such as "The Mozart" and "The Debussy."

A typical day at the Lake MacDonald Music Centre might include rising at seven a.m. to the sound of a trumpet, triangle, or indeed any instrument (including bagpipes) followed by breakfast and a mini concert at 8:25 performed by staff members or amateurs. At 8:35 the children attend their own excellent programme for the morning under the guidance of Scottie Simons and her assistants, while all adults gather to sing, or play in the orchestra together for one hour. A major work is chosen each week, with scores provided by the library, and led by a professional conductor. From 9:35 to 1:00, with a coffee break mid-way, classes are held in the studios for strings, piano, organ, harpsichord, woodwinds, brass, percussion, voice, French, English and German conversation, theory, solfège, chamber music ensemble, madrigals, folk dancing and orchestra. Lunch time is followed by one hour of silence, at which point one tends to be exhausted anyway. Free time from 3:00 p.m. to 6:00 p.m. is filled with practising, swimming, tennis, soccer, baseball, bird-watching, nature walks, mountain climbing, bread-baking, art classes or walks to the village of Lost River. Dinner is at 6:00 p.m. followed by folk singing or madrigals in the boathouse as the sun is setting, orchestra practice, or

social time while awaiting the 8:00 p.m. concert given by fine professional teachers and musicians who perform at the camp each year. These exciting concerts take place in the main lounge where audience and performers mingle. Some evenings there are films or marionette shows, or folk dancing and hilarious skits to mark special occasions. One remembers the skit marking Telemann's 350th anniversary with Jan Simons' mother playing the part of Telemann, dressed in a black tuxedo and tall hat! Such memories remain for a lifetime, those heart-warming evenings when the whole Music Centre community come together after a day filled with hard work, wonderful people and music. Coffee and snack are served after the concerts, with lights out at 11:00 p.m. Saturday evenings are concert time for amateurs, those who wish to share what they have accomplished during the week, ending with a performance of the chosen work for choir and orchestra. It is quite amazing to find one's self heartily singing J. S. Bach's Magnificat, never having imagined the possibility before, of such an uplifting and joyous experience. There are no planned activities on Sundays, it being reserved for departures and arrivals of lodgers and campers. For Jan Simons and his staff, Sunday is a day of well-deserved rest, for this is an enormous undertaking of eight weeks each summer, attempting to ensure the success of the programme musically and in terms of people and their needs. Special tribute must be paid to Jan Simons and all staff members

for making the Music Centre experience what it is today.

The Annual Meeting and Reunion of 1971 was held in Quebec City, at which time the members at large approved a fee increase for group membership -- \$60 per year maximum with library privileges, 75% of which was retained by the music library. Madeleine and George Little, Mario Duschenes, Jan Simons and Margaret Stronach were made Life Members of CAMMAC.

In August of 1971, the property directly south of CAMMAC was placed on the market at \$90,000. Owned by Mr. C. O. Vauclair, it consisted of three cottages, ten acres of land, and 500 foot frontage on the lake with a sandy beach. CAMMAC wished to purchase this land in order to protect and enhance their property. It was not to be used to enlarge the Centre, but to provide cottages for staff and their families wishing to attend classes, and would of course add to the beach area. CAMMAC once more raised \$40,000, receiving an anonymous donation of \$25,000 with the balance once again covered by interest free loans from members. CAMMAC made a firm offer to purchase in early January, 1971, which was refused, after a long delay, on December 29, 1971. Mr. Auclair had decided not to sell his property until October 15, 1972. CAMMAC then returned all monies collected and in 1972 re-collected them to make the final purchase.

Each year seemed to be crowded with change and improvements for CAMMAC and 1972, their 20th year of operation

was no exception. The National Office was moved from Jan Simons' basement to the corner of Greene Avenue and St. Catherine Street in Westmount, while the library found its new home at 4450 Sherbrooke Street West. The Francophone Project began and so did jazz workshops at the Centre. It was the first summer a six week programme was run, the sixth week being Chamber Music Week, organized by Ross Pratt.

The Quebec Regional Committee dissolved in February despite the efforts of Madeleine and George Little. At a general meeting held in December, 1971, only four members out of a possible 65 turned out along with seven members of the executive and there was poor attendance for the readings. The committee resigned en masse since there were not enough persons present to form a new executive. In April, Madeleine resigned as Editor of the Journal, received a presentation, and was warmly thanked for her tremendous contribution. In the fall, the Annual Reunion and General Meeting were held at the Music Centre for the first time.

On June 13, 1972, Richard Driscoll, Treasurer of the National Board, prepared an extensive report entitled Objectives and Related Budgets, on all aspects of CAMMAC both current and future. It stated that recent performances included increased membership, extension of the Music Centre programme to six weeks, continual improvement of library facilities, organization of CAMMAC Tours International, and the beginning of the Francophone Project. Objectives listed in the report were to expand memberships in

existing regions and other areas of Canada and the United States, to extend the use being made of the Lake MacDonald property, to provide administrative continuity within the organization, and to improve communication among members through the new periodical Cammunique. Financial statements were produced for all regions, the Centre, the Library, the National Office, the Newsletter, grants and property operations. He stated the mission of the Music Centre as follows:

To provide instruction by highly qualified and experienced musicians in a resort-like atmosphere for amateurs at all levels with special attention given to family groups.⁶

Objectives listed for 1973 were to undertake a further one week extension to the programme and to broaden Canadian participation by directing part of the promotion of the Centre toward the Maritimes and to Western Canada. Five year objectives predicted a ten week diversified musical programme plus a professionally led recreational schedule. A special effort was forecast to create even more broadly based financial support from governments, foundations and private contributors. With the acquisition of the former Vauclair property, CAMMAC was exploding with new energy and expansion plans. (See also p. 104.)

Attendance at the Centre took a leap forward to 446 in 1973 with the sixth week once again devoted to chamber music. Mario Duschenes took a leave of absence as co-director of the Centre and was replaced by Mark Heitshu

who assisted Jan Simons. Improvements to the property included painting the roofs of all the buildings plus the exterior walls and major expenses were incurred with the purchase of new linens and dishes. The Annual Reunion and General Meeting was held at the Centre and attracted 125 people. It was becoming a tradition to slate this event to coincide with Thanksgiving weekend.

A Finance Committee meeting was held on June 8, 1974 at Lake MacDonald when the Budgets and Objectives Report was presented by Richard Driscoll, Allen Gold, Mark Heitshu, John Sankey and Jan Simons. As well as presenting budgets for all facets of CAMMAC's operation, an assessment was made of possible major opportunities and threats. Opportunities appeared to be: there was an increase in leisure time available to the average Canadian as a result of the four day work week, longer vacations and earlier retirement; conventional attitudes to recreation were changing with increased participation and interest; a greater interest in participatory musical activities.

The main threat seen was inflationary pressure on all operating costs forcing increased rates, with an accompanying drop in attendance figures.

The strengths and weaknesses of CAMMAC were reported as follows:

Strengths: Established programs recognized by community and government.

Large contingent of proficient professional musicians who support programs.

Fairly broad government and other financial support along with a property operation that has the potential to support new musical activities.

Directorate that represents the membership in area and interest.

Weaknesses: Stagnation; lack of imaginative new programs being generated from committees or measured improvement to present programs.

Lack of definition of long term directions and goals.

Absence of cohesion among the regional and national activities.

Internal and external communications not sufficient for a widespread group.

Not truly a national organization but rather loosely knit activities conducted in three cities.⁷

The Music Centre was once more co-directed by Jan Simons and Mario Duschenes in 1974 with a five week programme and a sixth announced as Family Week. For this experiment, fees would be reduced by 40% since participants would be expected to look after their own rooms plus help in the kitchen. The music staff would be reduced to four -- Donald Whitton, Paul Cadrin, Ireneus Zuk and Gerald Wheeler. Since the response was only fair, this idea was discontinued the following year. Overall, the Centre was occupied for a full ten weeks by group members, the regular programmes and Reunion weekend which resulted in a grand total of 1500 people in residence. The Board also decided to open the Centre during the Christmas holidays. German conversation was taught by Mrs. Madeleine Simons, and an enlarged programme for teenagers was offered

which included soapstone carving, wood carving and nature study. Abeth Little Baron (cello), Paul Keenan (piano) and Margaret Trethewey (flute) joined the Music Centre staff.

It was announced that the Vallée property located south of the Centre might be for sale, consisting of a vast piece of land with seven cottages on it. CAMMAC directors were also dreaming of building a concert hall on the premises, though voicing concern that the natural surroundings not be destroyed in the process. Early in 1975, CAMMAC received an anonymous donation of \$30,000 which was to be partially applied to the purchase of the Vallée land, and to finance improvements to the Centre buildings. In June the entire property was bought, not by CAMMAC alone, but by CAMMAC plus six individual members with the idea that it would eventually become the first condominium of its type in Quebec. Many volunteer workers gave their time to spruce up the new acquisitions. As well, another studio was built, the gallery on the south side of the main building was enclosed in order to increase the size of the dining area, and three new gas ranges were purchased for the kitchen.

The six week programme of 1975 had 546 persons in attendance. Paul Cadrin, music professor from Laval University was appointed co-director with Jan Simons, replacing Mario Duschenes who had announced his resignation. However, Duschenes has continued to be an active staff member, conducting wonderful orchestral sessions and performing on his

recorders and golden flute. Timothy Hutchins (flute) and Réjean Poirier (harpsichord) were new additions to the staff. Since CAMMAC now had an excellent record player, a class of active listening was begun. One can see the continual search for new and fresh ideas. The Centre was used a total of nine weeks plus most weekends, although Christmas plans were cancelled due to escalating fuel costs. A decision was made not to build the concert hall but rather to continue performances in the main lounge, with the idea of improving the space by removing the bothersome pillars.

CAMMAC opened at Lake MacDonald for seven weeks in 1976 with all but one week operating at full capacity. Membership had increased 12% over the previous year, and attendance totalled 632 including 219 children; Scottie Simons' programmes were flourishing. New staff names appeared although the number of teachers per week was reduced slightly. A virginal was bought, and a set of tympani rented for the summer. Three carnivals were organized by the young people who raised enough money to buy two rowboats and donate \$75 to the 1977 Scholarship Fund.

The CAMMAC Marionette Theatre visited the Centre twice during the season. Founded in 1974 by Jeremy Duschenes and his brothers, Michael and Peter, they constructed a cast and theatre, rehearsed and staged Igor Stravinsky's l'Histoire du Soldat. John Mayo handled lighting and sound, while Rosemary Mayo narrated and Cathy Stubington pulled the strings.

During the seventies they also produced Antoine de Saint Exupery's The Little Prince and Charles Dickens' A Christmas Carol. Production costs were estimated at \$400 of which CAMMAC paid one-third, with the rest financed from ticket sales and Jeremy's pocket. With a new stage and ten sets of scenery plus all the detailed costumes, they soon had to move out of the Duschenes' basement and into larger quarters. The Marionettes provided a welcome addition to the regular CAMMAC programme. During the seventh week the National Film Board crew were in residence to produce a film on CAMMAC entitled Harmonie directed by Bonnie Klein. Studio eight was built and completed at a cost of \$8,180. Having an area of 24 x 36 feet, it became the largest studio. A sump pump was installed to protect the lake, and smoking was banned in the main building. CAMMAC had announced the Centre would be open for Christmas but that was later cancelled due to plumbing problems. The cost of participating in CAMMAC was reviewed by Richard Driscoll who noted:

1. In the last two years there had been no change in the rates charged for Music Centre courses;
2. Membership fees had not been increased in the last three years;
3. The only rate increase in the last year was \$2.00 per week for room and board;
4. There were no increases for campers or children.⁸

Cammac's 25th Anniversary

CAMMAC celebrated its 25th Anniversary in 1977.

In a message from the President, Mark Heitshu and Director General, Jan Simons, they said:

Looking back twenty-five years, let us pay tribute first and foremost to George, Madeleine, Carl and Fran Little, who took the initiative to launch an organization that has contributed significantly to the musical life of this country. Many of us would have led less fruitful lives had it not been for these people and those who have carried on with their enthusiasm and dedication.⁹

Many special events highlighted the season, notably the fact that the summer season was of eight weeks duration and full to capacity. The Children's Programme was organized by Sharon Driscoll while Scottie Simons took time off to give birth to her sixth child. A visit from the excellent amateur orchestra of Stuttgart, Germany, a performance of Dickens' A Christmas Carol by the CAMMAC Marionette Theatre, and a hilarious skit called Registration Time all contributed to a very special season. A Founder's Day scholarship was established by Carl and George Little to mark the anniversary. Special thanks were given to Eleanor Dewar, long-time Manager of the Music Centre, and to Dick Champagne.

The By-Laws were revised again on June 16, 1977. CAMMAC received an employment grant of \$15,270 from Canada Manpower in 1977 which enabled them to employ residents of the Lake MacDonald region during periods of high unemployment. Adding \$7,000 from their own building funds, they

were able to complete major renovations during 1978. Over one hundred and fifty pieces of furniture were restored along with much scraping and painting in what Jan Simons referred to in his Property Operation Report 1977-78 as a "never ending attempt to improve our existing facilities." Plans were still afoot to remove the pillars from the Main Lounge and replace them with two steel beams at an estimated cost of \$4,000.

A new regional committee was formed in the Eastern Townships area of Quebec in 1978 and CAMMAC's anonymous source donated \$15,000 in the form of a matching grant. Attendance at Lake MacDonald was 727, and CAMMAC's new President was Mr. Guy Gagnon, a Montreal lawyer. Co-directors were Jan Simons and Paul Cadrin.

A highlight of the season was the performance of The Anniversary Cantata by Keith Bissell on August 5. Conducted by Louis Lavigueur, Director of the Elgar Choir of Montreal, the work was commissioned by the Ontario Arts Council in consultation with the Canadian Music Council to commemorate CAMMAC's 25th season.

Lac Rosseau

The Lac Rosseau Music Centre opened in 1978 after much planning and dedication by those involved. During the summer of 1972, Helen Morley had invited friends Gordon White, Doris Tanter and others, to spend a week at her home near the village of Rosseau, Ontario in the heart of the Muskoka resort district for the purpose of making music, and to

prepare a musical programme for services to be held in the small, local Anglican church. She repeated this successful experiment in 1973 and in 1975 invited villagers and cottagers to become members of CAMMAC and join the music making sessions. Gordon White was invited to become musical director, Helen gave Orff classes, while her son David and daughter Rosamund taught recorder. Doris Tanter provided piano accompaniment. Mark Heitshu joined the staff in 1976-77. One of the students that summer was Dona Campbell, wife of the principal of Lake Rosseau School for Boys, Mr. Douglas Campbell. The possibility of using the school for an expanded programme was discussed, and met with an enthusiastic response from Mr. Campbell. The school is located on the former site of the Timothy Eaton family summer estate, Kawandag.

In the fall, an ad hoc committee was formed in Toronto with Mark Heitshu as Chairman. He presented a brief to the Board of Directors of CAMMAC which resulted in a contract being signed with the school in November, 1977. The brief proposed that the National Office be responsible for publicity, brochures, mailing lists and mailings, stating that the new camp would require liberal use of the library during the last two weeks of August, with all users becoming CAMMAC members. Don Gillies was suggested as musical director, his background being church organist, choir leader, accompanist, teacher and coach. It was felt that six additional staff members would be necessary. (See Appendix X, p. 200.)

The proposed courses were choral singing, orchestra, recorder for all ages and abilities, solfège, Orff method for adults and children, madrigals, guitar and chamber music -- all based on the successful formula used at the Lake MacDonald music centre. They hoped to attract fifty persons per week and believed that the camp would be self-supporting. If enrollment was less than desired, they would then require financial assistance from CAMMAC National Office.

The setting, which is reached after a two and a half hour drive north of Toronto, is similar to Lake MacDonald with buildings placed among the pine trees and well-cared-for grounds overlooking the lake with tennis courts and playing field. The camp opened for the last two weeks of August in 1978 with 80 participants and a staff of six, with Mark Heitshu acting as administrator. There was no campground and no children's programme, but they did have day students as well as boarders. The coming together of villagers and cottagers served to increase community rapport. To add to this, the student orchestra played at the annual village agricultural fair and also gave a free concert in the Community Hall. Courses were taught in the classrooms of the school with the library set up in the biology laboratory. Concerts were held under the canopied entrance, while listeners sat under the stars.

In 1979 the Lac Rosseau Music Centre again offered a two week program this time aided by a grant from the

Ontario Department of Culture and Recreation. There were 96 persons in attendance plus a staff of nine.

Bursaries were available by 1980 and the programme expanded to include renaissance ensemble, song interpretation, French conversation, and piano ensemble. 1981 programming added strings, woodwinds, brass and viols with a staff of ten. These teachers were William Findlay, strings and orchestra; Bev Stainton, choral conductor; Paul Emond, oboe; James MacDonald, french horn; Mimi Gillies, voice and song interpretation; Rosamund Morley, viols and renaissance ensemble; Margaret Trethewey, recorders and flute; Katharine Smithrim, Orff method; Arkady Yanivker, strings and chamber ensembles.

The staff numbered 11 in 1982; new buildings were erected, providing a better concerthall located in the added dining area; grants were donated by the Ontario Arts Council and Ontario Minister of Culture and Recreation. Some 85-100 persons participated each week and there is now a waiting list.

Lac Rosseau Music Centre appears to be another success story for CAMMAC. One would hope, and expect, that there will be more summer camps formed in other regions of Canada as people become inspired by their own personal experiences at the existing camps. Mark Heitshu, who will again be head administrator in 1983, expresses the wish to have more exchanges between the Lake MacDonald and Lac Rosseau centres, hoping to bring the people of Quebec and Ontario into closer contact.

Introduction of Non-Western Music

The 1979 programme had an especially interesting new addition. In his report on the activities at the Lake MacDonald Music Centre, Paul Cadrin wrote:

I want to speak of Lalita and Trichi Sankaran, teachers and performers of South Indian music. Their presence has established new standards for the future development of our Music Centres by showing that amateur musicians of Western culture can not only listen to and appreciate a non-Western musical language but actually participate in its performance at their own level, no matter how sophisticated this unfamiliar language is. And, in this respect, opening our non-Western music program with Karnatic music was starting at the top of the ladder.¹⁰

Other events were a recital by mezzo-sopranos Jo-Anne Bentley and Judy Hoenig, and the premiere performance of Donald Patriquin's I Went to the Market under the direction of Gerald Wheeler, organist and choir director of Christ Church Cathedral, Montreal.

By 1979 CAMMAC was no longer receiving financial aid from Canada Council, but was supported by the Quebec Department of Cultural Affairs, the Ontario Ministry of Culture and Recreation, and the Secretary of State. The Board of Directors gave approval to purchase a piece of land to the south-west of CAMMAC, adding space for the construction of two more studios. Meantime, a fund-raising campaign was operating to match the \$15,000 anonymous donation. The seventies were drawing to a close.

Footnotes to Chapter VIII

- ¹ Dick Champagne worked for the MacCrimmon family, former owners of White Forest Lodge, for many years prior to 1945 and had looked after the property. When CAMMAC bought it, he stayed on as caretaker, plumber, electrician and carpenter par excellence. He is a man who enjoys everything he does, and believes if it is worth doing, it is worth doing well. As such, he has made tremendous contributions to White Forest Lodge and to CAMMAC.
- ² Personal conversation with Madeleine and George Little, December, 1982.
- ³ The Suzuki Method was founded by Shinichi Suzuki, born in 1898, a Japanese violinist and music educator who devised a violin teaching method for very young children which was later extended to include other stringed instruments, piano and flute. His method is based on the manner in which a child learns his, or her, mother tongue, that is first by listening carefully, remembering and then repeating the sound. Taking small steps and learning each one thoroughly allows the child to achieve positive feelings of success and confidence. Suzuki was concerned with character building and chose music as the most effective way to reach his goal. Believing that every child has the potential to learn, he allowed them to proceed at their own rate of development, without competition, receiving individual attention from the teacher within a group setting which provides stimulation and the opportunity to learn from one another. Later, individual lessons are stressed. The parent plays a key role since he, or she becomes the home instructor which necessitates full cooperation between the parent, teacher and child. Learning by ear allows the child to begin as early as age three, with reading skills taught after the development of listening, technique and memorization. In Montreal, Mrs. Janet Kemper introduced the Suzuki method for piano teaching with young children in 1976; at McGill University Dr. Alfred Garson introduced the violin method in 1972.
- ⁴ George Little, The Journal (November, 1982), Vol. 19, p. 7.
- ⁵ The Dolmetsch Foundation, An International Society for Early Music and Instruments was founded by Carl and Mabel Dolmetsch of Surrey, England. They publish a journal, The Consort, and sponsor the Haslemere Festival in England.
- ⁶ Richard Driscoll, Objectives and Related Budgets (June 13, 1972).
- ⁷ Budgets and Objectives, Finance Committee Meeting (June 8, 1974).

⁸ Richard Driscoll, Financial Report to the Members at the Annual Meeting (Fall, 1976)..

⁹ Message from the President and Director General, Annual Meeting, 1977.

¹⁰ Annual Report 1979..

CHAPTER IX

THE EIGHTIES

With the approach of the eighties and a 30th anniversary to celebrate, there were changes in the wind for CAMMAC. At the Annual General Board Meeting of October 6, 1979, Paul Cadrin moved:

That a special General Assembly of all CAMMAC members be convened on or before the 7th of April of 1980, at which the Board shall present the CAMMAC members with a thoroughly revised version of our structures drafted along the following lines:

1. that a national federation of provincial associations be established with the name CAMMAC;
2. that provincial associations be founded as distinct legal entities, appropriate restrictions allowing for adequate coordination and supervision by the National Board;
3. that the present CAMMAC Charter, of Provincial status only, be modified to become the legal basis of the Québec provincial organization.

These recommendations were seconded by George Little. The members voted approval to continue further studies of the proposal by creating an "ad hoc" committee who would prepare a working paper on or before April 7, 1980. Committee members were: Guy Gagnon, President; Jan Simons, Director General; Richard Driscoll, Treasurer; Paul Cadrin and Geoffrey Cooper, Vice Presidents; George Little, Founder; Blair McKenzie, a Toronto lawyer.

George Little had prepared a major document entitled A Restructuration Proposal, CAMMAC at the Crossroads, dated December 1, 1979, the introduction of which is as follows:

There are two types of committees:
a) committees with specific mandates, such as the library committee; b) regional committees such as that of the Toronto Region.

The only body with provincial jurisdiction is the Ontario executive committee set up in 1978 to promote CAMMAC in that province, and more particularly to organize the summer centre at Lac Rosseau.... It is obvious that the time has come for CAMMAC to rethink its role and structure. The original Charter of 1954, slightly modified in 1961, has rendered valuable service, but can no longer satisfy current needs. The wide range of activities and interests are overwhelming for one Board to manage, with the result that many important aspects are neglected. Regions demand that time and energy be spent on their problems and projects, and rightly so.

The proposal suggested wider aims for CAMMAC:

1. To promote the making of music by amateur and professional musicians, students, families, children and adults, both individually and in groups, of all social and cultural backgrounds
2. To promote and develop the concept of musical activities for amateurs and to train musicians to direct these activities
3. To enrich the cultural life of members by enabling them to make music of their own and of other societies
4. To promote mutual sympathy and understanding between individuals and societies through participation in music making

5. To establish music study and activity programmes, and to organize concerts, festivals, conferences, workshops, meetings and tours dealing with music and the arts
6. To set up, maintain, support and affiliate with music libraries, music centres, cultural and educational organizations concerned with the development of culture and the arts
7. To encourage creative aspects of music making (improvisation and composition) and to stimulate interest in all forms of music, including contemporary and non-occidental musics, dance, movement and the inter-relation of the arts
8. To promote research and experimentation in the music learning process, and to encourage, in this regard, the use of contemporary technology and methodology
9. To encourage the composition, performance and publication of music to meet specific needs
10. To promote awareness of the sonic environment (soundscape) and the active involvement of the membership in its improvement
11. To establish and support affiliated provincial and regional associations sharing the aims of the Federation and to coordinate their activities
12. To exchange information and cooperate with associations of musicians in Canada and in other countries
13. To provide such services as may be needed for the implementation of any of the foregoing

There would be major changes to the existing Char-

ter:

There will be:

1. An incorporated Federation with a federal charter CAMMAC-CANADA (CC)
2. Two incorporated federated Associations with provincial charters CAMMAC-ONTARIO (CO) and CAMMAC-QUEBEC (CQ)
3. A non-incorporated federated Association: CAMMAC-INTERPROVINCIAL (CI)

Explanatory Notes

- a) The present CAMMAC charter will remain that of CAMMAC-QUEBEC
- b) CAMMAC-CANADA and CAMMAC-ONTARIO will have new charters
- c) Members residing elsewhere than in Ontario or Québec will belong to CAMMAC-INTERPROVINCIAL until such time as an incorporated federated Association is set up in their province
- d) There will be an affiliation agreement between CC, on the one hand, and CO, CQ and CI, on the other hand
- e) This agreement will guarantee to all members the right to all CAMMAC services and activities offered by all Associations belonging to the Federation

With regard to the Membership, the brief proposed

that:

1. The members of the Federation (CC) will be the federated Associations (CO, CQ and CI)
2. The members of the federated Associations (CO, CQ and CI) will be of two kinds: active members with voting rights (life members, individual members, family members and group members) and associate members (active members of the other federated Associations and honorary members). Members of the federated Associations will be active members of their own Association and associate members of the others.

The new Board of Directors would be as follows:

1. The Board of Directors of the Federation (CC) will be composed for the most part of delegates of the federated Associations (CO, CQ, CI). The number of directors allotted to each Association will be in direct proportion to the number of active members in that Association. In addition, the founders of CAMMAC will be members of this Board.
2. The Boards of Directors of the federated Associations (CO, CQ and CI) will be composed for the most part of representatives of the regional committees in their provinces.

The responsibilities of the Fédération would be:

Function	Establishment and coordination of the Federated Associations
Development	Canada and abroad
Secretariat	Canada
Publications	The Amateur Musician
Programmes	Advisory Role
Music Library	Responsibility
Summer Music Centres	Advisory Role
Finances	To be determined
Assets	To be determined

The responsibilities of the Federated Associations would be:

Function	Establishment and coordination of Regional Committees
Development	Province
Secretariat	Province
Publications	Newsletters
Programmes	Responsibility
Music Library	Advisory Role
Summer Music Centres	Responsibility
Finances	To be determined
Assets	To be determined

The Board of Directors met seven times on the subject of restructuration for CAMMAC between October 6, 1979 and March 23, 1980, while the Committee for the Constitution met four times to work on the project. The working paper was prepared for the Special General Assembly meeting held at Concordia University on March 23, 1980 and was based on George Little's Restructuration Proposal of 1979. At the Special Assembly, President Guy Gagnon presented and explained the document, after which there were lengthy discussions by the members. Geoffrey Cooper expressed the thought that since people did not have serious objections to the proposal, the Board of Directors should consider that the Assembly had given them a mandate to further study the system of Incorporated Associations. Mark Heitshu proposed that the regions should study the document and make a report to the Board by the month of June.

The Board of Directors met on June 21, 1980. Consultation with the regions had been made and all but Ottawa were in accord; therefore the consensus was that the Board shall pursue their work in the direction of the document submitted. At this time, February, 1983, the Federal Charter and Associations have not been completed.

The 1980 membership fees were increased to \$15 for individuals, \$20 for families; full-time students \$7.50, over 65, \$7.50, and \$15 for group directors plus \$1.25 per member of each group (maximum 70).

During the eight week summer season, music of Ghana was offered as a continuation of the previous year's new programming idea which had introduced non-occidental music to the Music Centre. Attendance stood at 753 excluding staff members. Jan Simons was able to announce that they only required \$2,000 more to complete the matching grant of \$15,000 received from an anonymous source. And due to arrangements made by Ross Pratt, a fine grand piano was rented from the Music Department of Carleton University which greatly added to the success of the concerts. Co-directors were Jan Simons and Paul Cadrin.

Iles de la Madeleine

Iles de la Madeleine, located in the Gulf of the St. Lawrence River has a population of 13,000, of whom 11,000 are French-speaking. The Director General of CAMMAC, Jan Simons was approached by the Quebec Department of Cultural Affairs in 1980 and asked to help set up a music camp for children on Iles de la Madeleine. This he proceeded to accomplish during the summer of 1980, hiring staff and designing programmes which closely followed the Lake MacDonald format.

Named l'Hameçon (meaning fish-hook), the camp holds a group membership in CAMMAC and operates in collaboration with them, drawing on their many years of experience, using some of their regular teachers, the music library and the expertise of Jan Simons. It is run entirely in French and is geared to young people, ages eight to sixteen, offering a programme that includes choir singing, solfège, recorder,

piano, string, brass and wind classes, active listening and orchestra. The camp is able to house 55 live-in children and in the summer of 1981 it was held from June 28 to July 10 at the High School of La Vernière. In addition to the children's programmes, CAMMAC added one active listening class for adults plus an adult choir which met every evening, with the hope that this would involve families in the camp.

Two public concerts were planned, one with staff and one with student performers. There were eight teachers plus the Musical Director and six or more head monitors to supervise the children. Of the eight teachers, four were from the Islands and four from other areas of Quebec, one of whom was Gaby Billette who has led many a choral concert at Lake MacDonald. Highlights of the 1981 season were the showing of Ingmar Bergman's film The Magic Flute, plus staff and student concerts which were held in La Vernière Church, circa 1860. These concerts filled the 800 seat church to capacity. The 1982 season was increased from two to three weeks, and so it seems that CAMMAC has now achieved the formation of three successful summer camps, Lake MacDonald, Lac Rosseau and Les Iles de la Madeleine.

In November, 1980 Madeleine and George Little travelled to British Columbia to look into the possibility of forming a CAMMAC-BC Association. A joint meeting was held with members of the North Shore Chamber Music Society and CAMMAC members from Metropolitan Vancouver and surrounding

areas. The North Shore Society wished to act as a nucleus for the formation of CAMMAC-B.C. As a result of the meeting spring music workshops were organized. Plans were drawn up to publish a registry of amateur musicians living in British Columbia and a west coast music lending library was discussed, along with ideas for fund raising and a future weekend of music making. In 1981 they became Incorporated under the British Columbia Society Act and soon after printed their first newsletter. A CAMMAC reading was held in Vancouver March 13, 1982 and on March 27 a Chamber Music Festival was organized. In Victoria, an Early Music Workshop was held on March 13, following a meeting held at Carl Little's home. CAMMAC-B.C. was on its way. Following a successful visit by Ruth Downs of Vancouver, to the Lake MacDonald Music Centre in 1982, it would seem highly possible that a fourth camp will soon come into being on the west coast.

Programming for the 1981 Music Centre included new courses in theory and solfège for adolescents, creative improvisation and expression, plus jazz improvisation. Attendance remained high at 797. Several of the old pianos were rebuilt, and the pillars in the Main Lounge were finally removed.

CAMMAC showed a 13% increase in membership. There were new and vigorous regional expansions in Vancouver and London, with Lac Rosseau offering a full two week programme and the Magdelene Islands moving into their third year of

operation. The Schola Cantorum workshops were thriving in Montreal.

1982 marked CAMMAC's 30th year of existence, a major achievement in the history of Canada's musical life. Louis Lavigueur was appointed Co-director of the Centre with Jan Simons, who has now held this demanding position for 15 years.

The Annual Fiscal Report stated that the Ontario Arts Council and the Secretary of State programmes were being discontinued; therefore fiscal restraints and expense deferral programmes would be introduced in 1983, although the overall financial position continued to be sound. The formation of a Scholarship Fund Committee was announced with Mario Duschenes as Honorary Chairman. The total fund for 1982 doubled to \$6,121 due to more vigorous campaigning, which allowed 59 individuals to attend camp.

Renaissance dance was introduced and a Viennese Evening was held. The CAMMAC Marionettes were still in operation and the Tour was a resounding success. Other highlights were an inaugural meeting held in June for Regional Presidents and the National Officers of the organization, which will be repeated in June, 1983. A new studio was built at Lake MacDonald, a photocopier and a Selectric typewriter were purchased, Music Centre posters were introduced along with a smaller redesigned brochure for the Centre, and a Research and Development Committee was formed, headed by George Little.

At the 30th Annual Meeting, CAMMAC especially welcomed and paid tribute to its founders George and Madeleine Little who were present for the event, and welcomed members from North Carolina, Chicago, Vancouver, Ottawa, Quebec, Toronto, London, and Montreal. Louis Laviguer and Jan Simons were reappointed Co-directors for 1983, Voltr Ivanoffski was welcomed as 1983 Director of Lac Rosseau Centre and special thanks were given to Don Gillies as retiring Director. Tribute was paid to Robert Van Wyck for his many contributions as editor of the Journal. The Annual Report stated:

As many other Arts organizations shrink and face financial crises in these troubled times, CAMMAC enjoys a steady growth in interest and stability. CAMMAC would like to express its appreciation to all committees, instructors, and the many others who have been instrumental in the progress the organization has made. Our enthusiasm and confidence in facing the challenges ahead is largely a reflection of their dedication to the organization's raison d'être.²

It seemed an appropriate time for CAMMAC to pause, reflect on the past, and begin to gather their archives as a tribute to the tremendous achievements of those who came before, and as a tool of learning for those who will carry the organization into its future, which seems particularly sound and worthwhile.

Footnotes Chapter IX

¹ George Little, A Restructuration Proposal, CAMMAC at the Crossroads (December 1, 1979), working paper for Special General Meeting held March 23, 1980.

² Jan Simons, Annual Report (1982), p. 3.

CHAPTER X

SUMMARY

The proposed Federal Charter for CAMMAC points in the direction of music centre expansion and to increasing independence for regional committees across Canada. There is, as well, the task of promoting amateur music making throughout the world. George Little speaks of the dangers of success which can cause one to lose the sense of curiosity and discovery which was so inherent in the beginnings of the organization. He warns too, of losing touch with people from CAMMAC's past, the very people who built it, and of not reaching out to those from other cultures. He takes note of the plentiful opportunities which are available in the multicultural city of Montreal to invite them to the Music Centre, thus providing cultural enrichment for all.

Concrete ideas have been made by CAMMAC members to further its Canadian development. In a "Memorandum to the Board Members on the Present and Future of CAMMAC," 1978, Wolfgang Bottenberg suggests a permanent centre in Montreal to house the National Office and music library with available space for readings, teaching, music sales and instrument building. He also believes that there could be closer contact with similar existing organizations both in Canada and in other countries. The Memorandum also contains suggestions from Paul Cadrin, namely that a network of CAMMAC Houses be established in the various regions which would supply meeting

rooms, reading rooms with periodicals concerning music and the arts, a record library and listening room, and practice studios which could be rented for a small fee. Instruments might also be supplied on a rental basis. These CAMMAC Houses could cooperate with local schools, churches, choirs and orchestras to make them more financially feasible. These exciting ideas merely await the right person at the right time to put them into effect.

In reviewing the first 30 years of CAMMAC's activities, one observes a long list of achievements:

- the establishment of the Regional Committees which form a musical link across the nation, where most other organizations are developed locally rather than nationally;

- the development of understanding between Canada's two founding cultures, and indeed all cultures, by providing a place and a tolerant atmosphere in which all may make music together;

- the upgrading of performance standards, both vocal and instrumental;

- education of audience and the encouragement of music appreciation;

- a positive effect on the development of other amateur organizations including amateur orchestras, recorder societies, and local choirs;

- opportunities and positive re-enforcement for Canadian composers, performers and teachers;

-- personal cultural enrichment for thousands of persons and families;

-- influencing the spread of amateur music, making internationally through the CAMMAC tours;

o -- and achievement of international recognition through the International Society of Music Educators as a unique approach to music education.

Having achieved all of this in a relatively short period of time, CAMMAC should be able, in the future, to reach some of the long range goals which are extensions of the original vision of George Little.

APPENDIX I

CANADA

PROVINCE OF QUEBEC

ELIZABETH THE SECOND, by the Grace of God of the United Kingdom, Canada and her other Realms and Territories Queen Head
of the Commonwealth, Defender of the Faith.

To all whom the present letters may concern or who may see them.—GREETING.

WHEREAS Part Third of the Quebec Companies' Act, provides that the Lieutenant Governor may, by Letters Patent issued under the Great Seal of the Province of Quebec, constituting, therefore, a charter constituting them a corporation for objects of a public nature, or for the advancement of the commerce, scientific, artistic, social, professional, or sporting character, of the like, but not for the purpose of trade or commerce.

AND WHEREAS the said persons have presented a petition praying for a charter constituting them a body corporate and having the objects and purposes hereinbefore mentioned.

AND WHEREAS the said persons have complied with the conditions precedent to the granting of the desired charter, and the objects of the constitution of the proposed company are amongst those for which the Lieutenant-Governor may grant a charter under Part Third of the Quebec Companies' Act.

NOW KNOW YE, that We have, in virtue of the powers conferred upon us by the said Part Third of the Quebec Companies' Act, constituted and by these present Letters Patent do constitute the following persons, to wit:

Carl Maurice Little, musician, E. Michael Berger
Advocate, Dame Constant Hamblin, Gensdarm
of Montreal, George Little, Musician, of Dubreuil
Paul-Touin, Adviser, J. C. Stewart, Agent, of
Westmount, all of the Parish of Montreal

and any others who are or shall become members in the company, a corporation for the following purposes:

1. To encourage and promote the development of musical and choreographic arts.
2. To promote, encourage, stimulate and support the study, knowledge and practice of music and singing in the Province of Quebec.
3. To organize, prepare, present and give musical and singing concerts and festivals.

4. To organize, create and maintain libraries, centers and workshops and such other services as may be necessary for the purposes of the company and to establish courses of study, classes and education conferences and meetings dealing in and with music, singing, dancing and the theatre in general.

5. To buy, lease, otherwise acquire or own land, immovable and moveable properties necessary for the purposes of the company and to sell, let, exchange and generally dispose of such effects, provided that they are replaced with others, solely for the purposes of the company.

6. To enter into any agreements and contracts which may be necessary to achieve the objects above set forth and to this end make any arrangements with any local, municipal, provincial or federal authority or others in the interests of the company.

7. To obtain rights, privileges, authorizations, contributions and subsidies to promote the interests of the company.

8. To exercise all of the foregoing powers as principals, agent, attorney, administrator or fiduciary, alone or with others.

The corporate name of the ^{company} to be Little Lake House Centre & Festivals Inc.

The chief place of business of the said ^{company} to be Montreal, in the district of Montreal
in Our said Province.

The amount of the capital stock of the company, divided into shares of one hundred dollars each, to be fixed at the sum of the amount to which the value of the immovable property which this corporation may acquire, is to be
dollars current money of Canada limited, as one hundred thousand dollars
been subscribed to the capital stock of the company.

The following persons are named provisional directors of the ^{company}, to wit: The Associates

IN TESTIMONY WHEREOF, we have caused these Our Letters to be made Patent, and the Great Seal of Our
said Province of Quebec to be thereunto affixed;

Witness: Our right trusty and well beloved

Quebec, presented by us in conformity with Section 1, Chapter 22, R.S.Q. 1961
Given at Our Government House, in Quebec, this 11th day of June in the
year of Grace, one thousand nine hundred and forty and of Our reign the thirteenth

BY COMMAND,

(signed)

Edouard Bouchard
Assistant Secretary of the Province

For Release

CANADA

PROVINCE OF QUEBEC

ELIZABETH THE SECOND BY THE GRACE OF GOD OF THE UNITED KINGDOM
CANADA AND HER OTHER REALMS AND TERRITORIES QUEEN
HEAD OF THE COMMONWEALTH DEFENDER OF THE FAITH

TO THE HONOURABLE THE
LIEUTENANT-GOVERNOR
IN COUNCIL
OF THE PROVINCE OF QUEBEC
AT QUEBEC

Nov 1 1978

Supplementary Letters Patent

CAJWAC

Recorded the
21st of April 1961
Libre 1079

Page 56
[Signature]
Deputy Provincial Registrar

To all whom the present letters may concern or who may see them,

GREETING:

WHEREAS "OTTER LAKE MUSIC CENTRE & FESTIVALS INC. - CENTRE MUSICAL ET FESTIVALS DU LAC A LA LOUTRE INC." has presented to the Lieutenant-Governor of Our Province of Quebec a petition praying that a resolution, passed by the members of the said Corporation on the 26th day of November, 1960, be now confirmed by Supplementary Letters Patent, pursuant to the provisions of the Quebec Companies Act (R.S.Q. 1941, chapter 276); - - - - -

AND WHEREAS it has been established to Our satisfaction that the said Corporation has complied with the conditions precedent to the granting of the desired Supplementary Letters Patent; - - - - -

THEREFORE, in virtue of the powers conferred upon Us by the said Act, We have confirmed and, by these Our Supplementary Letters Patent, do confirm the aforesaid resolution of "OTTER LAKE MUSIC CENTRE & FESTIVALS INC. - CENTRE MUSICAL ET FESTIVALS DU LAC A LA LOUTRE INC.", which resolution reads as follows, to wit: - - - - -

"RESOLVED that the name of the Company be changed from OTTER LAKE MUSIC CENTRE & FESTIVALS INC., CENTRE MUSICAL ET FESTIVALS DU LAC A LA LOUTRE INC., to CAMPAC, and that the powers of the Company be changed as follows: - - - - -"

- a) THAT Power No. 2 which reads as follows- "To promote, encourage, stimulate and support the study, knowledge and practice of music and singing in the Province of Quebec" - have added to it the words - "and throughout Canada" - - - - -
- b) That the amount to which the value of the immoveable property which the Corporation may possess is to be limited, is \$500,000.00. - - - - -

that the Company be and is hereby authorized to make a Petition to the Lieutenant-Governor of the Province of Quebec for Supplementary Letters Patent effecting the said changes; and that the Directors and officers of the Company be, and they are, hereby authorized and directed to do, sign and execute all things, deeds and documents necessary or desirable for the due carrying out of the foregoing."

AND WE DO HEREBY DECLARE that, on and from the date of these Our Supplementary Letters Patent, the name of "OTTER LAKE MUSIC CENTRE & FESTIVALS INC. - CENTRE MUSICAL ET FESTIVALS DU LAC A LA LOUTRE INC." shall be and remain changed to that of "CAMPAC"; that the powers of the said Corporation are extended and the amount to which the value of immoveable property which the said Corporation may own, is to be limited, is increased from one hundred thousand dollars (\$100,000.00) to five hundred thousand dollars (\$500,000.00), the whole as provided in the resolution herein quoted.

such resolution being confirmed, as aforesaid, by these
presents.

IN TESTIMONY WHEREOF, We have caused these Our
Letters to be made Patent, and the Great Seal of Our said Province
of Quebec to be thereunto affixed; Witness: Our trusty and well
beloved the Honourable ONESIME GAGNON, P.C., Q.C., Lieutenant-

Governor of Our Province of Quebec, represented by Mr. C.

LaRichelière, in conformity with Section 2, Chapter 276, R.S.Q.
1941.

Given at Our Government House, in Quebec,
this eighth day of March in the year of
Grace one thousand nine hundred and sixty-one and of
Our Reign the tenth.

By Command.

Raymond
Assistant Provincial Secretary

OTTER LAKE MUSIC CENTRE & FESTIVALS INC. -
CENTRE MUSICAL ET FESTIVALS DU LAC A LA LOUTRE INC.

BY-LAW I

HEAD OFFICE

The head office of the Company shall be in the City of Montreal in the Province of Quebec or at such other place in the said Province as the Board of Directors may from time to time decide.

BY-LAW II

THE SEAL

The Seal, an impression of which is stamped in the margin hereof, shall be the Seal of the Company.

BY-LAW III

MEMBERSHIP

The members of the Corporation shall be divided into two categories:

Category A - Patrons

Category B - General members

Category A consisting of Patrons shall be composed of the following:

- i. Honourary Patrons
- ii. Life Patrons who shall pledge to contribute \$500.00 to the Corporation payable over a period of five (5) years at the rate of \$100.00 per annum.
- iii. Patrons who shall pledge to contribute \$100.00 to the Corporation payable over a period of five (5) years at the rate of \$20.00 per annum.

Category B shall consist of:

- i. Sponsors who shall contribute \$25.00 in any one year to the Corporation.

ii. Friends who shall contribute \$5.00 in any one year to the Corporation.

iii. Subscribing members who shall contribute \$3.00 per annum to the Corporation.

iv. Group membership - a) Family membership \$0.00 per annum,
b) Group of 10 members or less \$10.00 per annum,
c) Group of more than 10 members \$15.00 per annum.

BY-LAW IV

BOARD OF DIRECTORS

a) The affairs of the Company shall be managed by a Board of fifteen (15) Directors, each of whom at the time of his election and throughout the term of his office shall be a member in good standing who shall have paid his membership dues to date.

b) Directors shall hold office for three (3) years and until duly qualified successors are elected; the whole Board shall be elected at such annual meeting when their term of office expires but shall be eligible for re-election if otherwise qualified. The election may be by unanimous verbal consent or by a show of hands unless a ballot be demanded by any member in good standing at any annual meeting at which directors are to be elected.

c) Any vacancy in the Board of Directors may be filled by the remaining Directors for the balance of the unexpired term if they shall see fit to do so; otherwise, such vacancy shall be filled at a special meeting of the ordinary members or at the next annual meeting of the members. In the meantime, the remaining directors, if qualified, shall continue to act validly as a Board of Directors.

Failure by a member of the Board of Directors to attend at least two (2) meetings of the Board during any fiscal year without reasonable cause or excuse shall cause him to forfeit his membership in the Board.

d) Four (4) Directors shall form a Quorum for the transaction of business, but no resolution or action of the Board of Directors shall be adopted or be effective unless concurred in by at least three (3) Directors.

BY-LAW V

VOTING RIGHTS

a) Of Patrons -

In view of the fact that Category A consisting of Patrons of the Corporation are not expected to be active participants in the affairs and activities of the Corporation, but as their contributions and sponsorship are of vital importance to the Corporation, this category shall be represented at all times on the Board of Directors of the Association by George Little as the representative of the Life Patrons and by Carl Little as the representative of the Patrons; provided that the said George Little and Carl Little shall at all times be members in good standing of the Association, having paid their dues and assessments to date;

b) Of Category B Members -

Individual members shall be allowed one vote, family membership shall be entitled to two votes, groups of ten (10) or less shall be entitled to two votes, groups of more than 10 to three votes for the election of thirteen (13) members to the Board of Directors of this Corporation.

BY-LAW VI

COMMITTEES

The Corporation shall have such committees as the Board of Directors may see fit to create from time to time. Members of these committees shall be appointed by the Board of Directors and need not be members

in good standing of this Corporation and their services may or may not be remunerated depending upon the decision of the Board of Directors.

BY-LAW VII

MEETINGS

a) Annual Meetings: -

Annual meeting of the Corporation shall take place in Montreal on the third Tuesday of November or at any other place or on any other day as the Directors may see fit.

b) Directors' Meetings: -

The Directors of the Corporation shall meet at a place and at a time to be decided on by the President and Secretary of the Corporation, and in any event shall meet not less than three (3) times during each fiscal year of the Corporation upon verbal or written notice being given by the Secretary.

c) Special Meetings: -

Any fifteen (15) members in good standing of Category B of these By-Laws, upon a written request to the President, shall be entitled to call a special meeting of the members of this Corporation.

In requesting such special meeting, the members shall indicate the purpose of the meeting and the matters which will be discussed thereat. In sending out a notice calling the said special meeting, such notice shall state specifically the purpose of the meeting and the matters which will be discussed thereat, and no other matter may properly come before such special meeting.

BY-LAW VIII

FISCAL YEAR

Amended The financial year of the Company shall end on the thirtieth day of September of each year. *31st*

BY-LAW IX

BALANCE SHEET AND AUDITORS

a) A balance sheet and abstract of the affairs of the Company shall be prepared and submitted to the Board as soon after the close of the financial year as possible, and such balance sheet and abstract shall be laid before the members at their annual general meeting.

b) The ordinary books and accounts shall be kept and balanced yearly, and the books and accounts of the Corporation shall be examined once in each year and by one or more auditors who shall be appointed from time to time by the Directors.

c) The balance sheet shall have appended thereto a certificate signed by the auditor or auditors stating that their requirements as auditors have been complied with, and that the balance sheet is properly drawn up so as to exhibit a true and correct view of the state of the Company's affairs as shown by its books.

BY-LAW X

QUORUM

Ten (10) members, personally present, shall constitute a quorum at any annual or at any special general meeting for the purpose of electing officers of this Corporation or for the purposes of transacting any business which may come before the meeting, subject, however, to the express conditions set forth insofar as the reasons for the calling of a special general meeting are concerned.

BY-LAW XI

OFFICERS

The Officers of the Association shall be the following:

President

Two Vice-Presidents (2)

Recording Secretary

Corresponding Secretary

Treasurer

BY-LAW XII

DUTIES OF OFFICERS

(a) President. The President shall preside at all Meetings of Members or Directors and shall have general supervision over the work of the Association and shall be a member ex-officio of all committees.

(b) Vice-Presidents. The senior Vice-President shall preside at all meetings of the Members or of Directors in the absence of the President and shall assist in the supervision of the work of the Association.

(c) Recording Secretary. The Secretary shall prepare the agenda for all meetings of the Members or of the Directors, keep careful minutes of all such meetings which shall be read at the following meeting, keep a complete roll of all members as well as all other books and records of the Association, give notice of the Annual General Meeting and when so directed of all other General or Special Meetings and perform all such duties as may be properly assigned to her. She shall present a report at the Annual Meeting.

(d) Corresponding Secretary. The Corresponding Secretary shall conduct all the correspondence of the Association.

(e) Treasurer. The treasurer shall receive all moneys payable to the Association, shall pay all accounts by cheque, and shall have her books audited by an auditor appointed by the Directors before presenting her Financial Statement to the Annual Meeting. Interim statements shall be presented to the Directors when required by them. All moneys paid to the Association shall be acknowledged by an official receipt of the Treasurer.

BY-LAW XIII

BANK ACCOUNT

The Corporation's bank account shall be kept in such bank or banks as the Directors may from time to time determine and the operation of such bank account shall be regulated by the Board of Directors as they may from time to time determine.

BY-LAW XIV

SIGNING OFFICERS

All cheques, promissory notes or negotiable instruments for the paying out of monies of the Corporation shall bear the signature of the President and Treasurer acting jointly.

BY-LAW XV

WAIVER OF NOTICE

Any Member or Director may waive any Notice required to be given under these By-Laws.

BY-LAW XVI

PROMULGATION AND AMENDMENT OF BY-LAWS

Any member wishing to propose a new by-law or the amendment or repeal of an existing by-law at an Annual Meeting must submit such proposed by-law, amendment or repeal, in writing, to the Directors not later than the 30th day of September preceding the Annual Meeting.

The details of such proposed by-law, amendment or repeal shall then be sent to all members in good standing at the same time as notice of such meeting.

The Directors may also on their own Motion propose the adoption, amendment or repeal of a by-law at a Special General Meeting providing the details of such proposed by-law, amendment or repeal are sent to all members in good standing at the same time as notice of such meeting.

Such proposed by-law, amendment or repeal must be approved by at least seventy per cent (70%) of those members present and voting at such meeting.

C A M M A CNovember 27, 1965.Proposed Changes to By-Laws of CAMMAC Charter

III. Category A -

- ii. Patrons, who shall pledge to contribute \$500.00 to the Corporation, payable over a period of five (5) years at the rate of \$100.00 per annum.
- iii. To be deleted.
(Patrons who shall pledge to contribute \$100.00 to the Corporation payable over a period of five (5) years at the rate of \$20.00 per annum).

Category B -

- i. Sponsors who shall contribute \$25.00 per annum to the Corporation.
- ii. Friends who shall contribute \$10.00 per annum to the Corporation.
- iii. Subscribing Members who shall contribute \$5.00 per annum to the Corporation.
- iv. Group Membership.
 - a) Family membership shall be \$8.00 per annum.
 - b) Groups of ten (10) members and less shall pay \$10.00 per annum.
 - c) Groups of more than ten (10) members shall pay \$15.00 per annum.

IV. (b) Directors shall hold office for two (2) years.

V. (a) Of Patrons -

.....this category shall be represented at all time on the Board of Directors of the Association by Madeleine Little as the representative of the Honorary Patrons.

OTTER LAKE MUSIC CENTRE & FESTIVALS INC.-
CENTRE MUSICAL ET FESTIVALS DU LAC A LA LOUIRE INC.

146.

BY-LAW I

HEAD OFFICE

The head office of the Company shall be in the city of Montreal in the Province of Quebec or at such other place in the said Province as the Board of Directors may from time to time decide.

BY-LAW II

THE SEAL

The Seal, an impression of which is stamped in the margin hereof, shall be the Seal of the Company.

BY-LAW III

MEMBERSHIP

The members of the Corporation shall be divided into two categories:

Category A - Patrons

Category B - General members

Category A consisting of Patrons shall be composed of the following:

i. Honourary Patrons

ii. Life Patrons who shall pledge to contribute \$500.00 to the Corporation payable over a period of five (5) years payable in 5 annual instalments.

Category B shall consist of:

i. Sponsors who shall contribute \$25.00 in any one year to the Corporation.

ii. Friends who shall contribute \$10.00 in any one year to the Corporation.

- 2 -

111. Subscribing members who shall contribute \$5.00 per annum to the Corporation.

- iv. Group membership - a) Family membership \$8.00 per annum,
b) Group of 10 members or less \$15.00 per annum,
c) Group of more than 10 members \$20.00 per annum.

BY-LAW IV

BOARD OF DIRECTORS

a) The affairs of the Company shall be managed by a Board of not less than 10 and not more than 15 Directors, each of whom at the time of his election and throughout the term of his office shall be a member in good standing who shall have paid his membership dues to date.

b) Directors shall hold office for two (2) years effective September 1st and until duly qualified successors are elected; the whole Board shall be elected at such annual meeting when their term of office expires but shall be eligible for re-election if otherwise qualified. The election may be by unanimous verbal consent or by a show of hands unless a ballot be demanded by any member in good standing at any annual meeting at which directors are to be elected.

c) Any vacancy in the Board of Directors may be filled by the remaining Directors for the balance of the unexpired term if they shall see fit to do so; otherwise, such vacancy shall be filled at a special meeting of the ordinary members or at the next annual meeting of the members. In the meantime, the remaining directors, if qualified, shall continue to act validly as a Board of Directors.

Failure by a member of the Board of Directors to attend at least two (2) meetings of the Board during any fiscal year without reason-

able cause or excuse shall cause him to forfeit his membership in the Board.

d) Four (4) Directors shall form a Quorum for the transaction of business, but no resolution or action of the Board of Directors shall be adopted or be effective unless concurred in by at least three (3) Directors.

BY-LAW V

VOTING RIGHTS

a) Of Patrons -

In view of the fact that Category A consisting of Patrons of the Corporation are not expected to be active participants in the affairs and activities of the Corporation, but as their contributions and sponsorship are of vital importance to the Corporation, this category shall be represented at all times on the Board of Directors of the Association by George Little as the representative of the Life Patrons and by Carl Little as the representative of the Honourary Patrons; provided that the said George Little and Carl Little shall at all times be members in good standing of the Association, having paid their dues and assessments to date;

b) Of Category B Members -

Individual members shall be allowed one vote, family membership shall be entitled to two votes, groups of ten (10) or less shall be entitled to two votes, groups of more than 10 to three votes for the election of fifteen (15) members to the Board of Directors of this Corporation.

BY-Law VI

COMMITTEES

The Corporation shall have such committees as the Board of Directors may see fit to create from time to time. Members of these com-

mittees shall be appointed by the Board of Directors and need not be members in good standing of this Corporation, and their services may or may not be remunerated depending upon the decision of the Board of Directors.

BY-LAW VII

MEETINGS

a) Annual Meetings: -

Annual meeting of the Corporation shall take place in Montreal on the third Tuesday of November or at any other place or on any other day as the Directors may see fit.

b) Directors' Meetings: -

The Directors of the Corporation shall meet at a place and at a time to be decided on by the President and Secretary of the Corporation, and in any event shall meet not less than three (3) times during each fiscal year of the Corporation upon verbal or written notice being given by the Secretary.

c) Special Meetings: -

Any fifteen (15) members in good standing of Category B of these By-Laws, upon a written request to the President, shall be entitled to call a special meeting of the members of this Corporation.

In requesting such special meeting, the members shall indicate the purpose of the meeting and the matters which will be discussed thereat. In sending out a notice calling the said special meeting, such notice shall state specifically the purpose of the meeting and the matters which will be discussed thereat, and no other matter may properly come before such special meeting.

BY-LAW VIII

FISCAL YEAR

The financial year of the Company shall end on the thirty-

first day of August of each year.

BY-LAW IX

BALANCE SHEET AND AUDITORS

a) A balance sheet and abstract of the affairs of the Company shall be prepared and submitted to the Board as soon after the close of the financial year as possible, and such balance sheet and abstract shall be laid before the members at their annual general meeting.

b) The ordinary books and accounts shall be kept and balanced yearly, and the books and accounts of the Corporation shall be examined once in each year and by one or more auditors who shall be appointed from time to time by the Directors.

c) The balance sheet shall have appended thereto a certificate signed by the auditor or auditors stating that their requirements as auditors have been complied with, and that the balance sheet is properly drawn up so as to exhibit a true and correct view of the state of the Company's affairs as shown by its books.

BY-LAW X

QUORUM

Ten (10) members, personally present, shall constitute a Quorum at any annual or at any special general meeting for the purpose of electing officers of this Corporation or for the purposes of transacting any business which may come before the meeting, subject, however, to the express conditions set forth insofar as the reasons for the calling of a special general meeting are concerned.

BY-LAW XI

OFFICERS

The Officers of the Association shall be the following:

President

- 6 -

Two Vice-Presidents (2)

General Director

Recording Secretary

Corresponding Secretary

Treasurer

BY-LAW XII

DUTIES OF OFFICERS

a) President. The President shall preside at all Meetings of Members of Directors and shall have general supervision over the work of the Association and shall be a member ex-officio of all committees.

b) Vice-Presidents. The senior Vice-President shall preside at all meetings of the Members or of Directors in the absence of the President and shall assist in the supervision of the work of the Association.

c) General Director. The General Director shall recommend policy guide-lines as well as action to carry out general policy. He shall implement Board decisions and be responsible to the Board for the efficient operation of the organization in all its aspects. He shall take all executive action necessary under the authority delegated him by the Board. He shall also keep the Board informed that the organization remains financially sound and that all legal requirements are observed.

d) Recording Secretary. The Secretary shall prepare the agenda for all meetings of the Members or of the Directors, keep careful minutes of all such meetings which shall be read at the following meeting, keep a complete roll of all members as well as all other books and records of the Association, give notice of the Annual General Meeting and when so directed of all other General or Special Meetings and perform all such duties as may be properly assigned to him or her. He or she shall present

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a report at the Annual Meeting.

e) Corresponding Secretary. The Corresponding Secretary shall conduct all the correspondence of the Association.

f) Treasurer. The treasurer shall receive all monies payable to the Association, shall pay all accounts by cheque, and shall have his or her books audited by an auditor appointed by the Directors before presenting his or her Financial Statement to the Annual Meeting. Interim statements shall be presented to the Directors when required by them. All monies paid to the Association shall be acknowledged by an official receipt of the Treasurer.

BY-LAW XIII

BANK ACCOUNT

The Corporation's bank account shall be kept in such bank or banks as the Directors may from time to time determine and the operation of such bank account shall be regulated by the Board of Directors as they may from time to time determine.

BY-LAW XIV

SIGNING OFFICERS

All cheques, promissory notes or negotiable instruments for the paying out of monies of the Corporation shall bear the signature of the ^{President or} ~~President and Treasurer acting jointly~~ ^{(a) and a director acting jointly. Or two or}

^{the Treasurer and two directors} ~~or~~ ^{(b) the signing officers as appointed annually.}

BY-LAW XV

WAIVER OF NOTICE

Any Member or Director may waive any Notice required to be given under these By-Laws.

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BY-LAW XVIPROMULGATION AND AMENDMENT OF BY-LAWS

Any member wishing to propose a new by-law or the amendment or repeal of an existing by-law at an Annual Meeting must submit such proposed by-law, amendment or repeal, in writing, to the Directors not later than the 30th day of September preceding the Annual Meeting.

The details of such proposed by-law, amendment or repeal shall then be sent to all members in good standing at the same time as notice of such meeting.

The Directors may also on their own Motion propose the adoption, amendment or repeal of a by-law at a Special General Meeting providing the details of such proposed by-law, amendment or repeal are sent to all members in good standing at the same time as notice of such meeting.

Such proposed by-law, amendment or repeal must be approved by at least seventy per cent (70%) of those members present and voting at such meeting.

June 16, 1977

CAMMAC

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BY-LAW 1

HEAD OFFICE

The head office of the Corporation shall be in the city of Montreal in the Province of Quebec or at such other place in the said Province as the Board of Directors may from time to time decide.

BY-LAW II

THE SEAL

The Seal, an impression of which is stamped in the margin hereof, shall be the Seal of the Corporation.

BY-LAW III

MEMBERSHIP

- (a) There shall be three categories of members of the Corporation:
 - (i) Honorary Patrons,
 - (ii) Life Patrons, and
 - (iii) General Members.
- (b) The directors may by resolution from time to time designate as Honorary Patrons of the Corporation such persons as they may think fit.
- (c) The directors may by resolution from time to time establish one or more classes of Life Patrons of the Corporation and

may prescribe the fees and privileges applicable to each such category of Life Patrons of the Corporation. The privileges of membership in the Corporation shall be accorded to any Life Patron of the Corporation for the life of that Patron.

- (d) The directors may by resolution from time to time establish one or more classes of General Members of the Corporation, and may by resolution from time to time prescribe the fees and privileges applicable to each such category of General Members of the Corporation.
- (e) Membership in the Corporation shall be open to all who apply upon payment of the fees appropriate to one or more classes or categories of membership, without distinction by reason of race, colour, age, religion or sex.

It is possible, the by-laws should give the directors complete freedom to create and disband different classes of members and to adjust fees as circumstances change. To adopt the proposed change would, however, mean that the directors could raise the annual fees without the specific approval of the membership, which some may perceive as unfair. If so, it might be provided that a resolution amending fees is in force from the time it is passed but must be submitted to the members for approval at the next annual general meeting and in default of approval is unenforceable after that time. Paragraph (b) was changed because the former by-law did not establish how Honourary Patrons were to be created. Paragraph (e) was added primarily for the benefit of governments and institutions from which grants may be sought.

BY-LAW IV

BOARD OF DIRECTORS

- (a) The affairs of the Company shall be managed by a Board of 15 Directors, each of whom at the time of his election

and throughout the term of his office shall be a member in good standing who shall have paid his membership dues to date.

(b) The election of directors shall take place yearly at the annual general meeting of the Corporation. Subject to (c), Directors shall be elected to hold office for a term of two (2) years from the date of their election and until duly qualified successors are elected or appointed. Directors whose term of office has expired shall be eligible for re-election if otherwise qualified. The election may be by unanimous verbal consent or by a show of hands unless a ballot be demanded by any 5 members in good standing.

(c) In view of the fact that Patrons of the Corporation are not expected to be active participants in the affairs and activities of the Corporation, but as their contributions and sponsorship are of vital importance to the Corporation, this category shall be represented at all times on the Board of Directors of the Association by George Little as the representative of the Life Patrons and by Carl Little as the representative of the Honorary Patrons; provided that the said George Little and Carl Little shall at all times be members in good standing of the Corporation.

(d) Any vacancy in the Board of Directors may be filled by the remaining Directors for the balance of the unexpired term if they shall see fit to do so; otherwise, such vacancy

shall be filled at a special meeting of the ordinary members or at the next annual meeting of the members.

In the meantime, the remaining directors, if constituting a quorum, shall continue to act validly as a Board of Directors.

- (e) Four directors shall form a quorum for the transaction of business, but no resolution or action of the Board of Directors shall be adopted or effective unless concurred in by at least three Directors.

Comment: To deem someone to have been a director from a fixed date (Sept. 1) as the former By-law did, even if the election is not held until an annual meeting held at a later date, seemed to be unfair. The former By-law furthermore did not make clear when directors were to be elected.

BY-LAW V

MEETINGS

(a) Annual Meetings: -

The annual meeting of the members of the Corporation shall take place at the head office of the Corporation or at such other place in Quebec as the directors may see fit, on the third Tuesday of November in each year or on such other day as the Directors may see fit, upon notice mailed by ordinary mail to the members of the Corporation not less than twenty days prior to the date fixed for the meeting.

(b) Directors' Meetings: -

Meetings of the Board of Directors shall be called on _____ days notice, given orally or in writing. Meetings may be

called by order of the Board or of the President or of any three directors. Meetings of the Board of Directors may be held without notice if all the Directors are present or waive notice of the meeting. There shall be at least three meetings of the Board of Directors in each year.

(c) Special Meetings: -

Any fifteen (15) General Members of the Corporation, upon a written request to the President, shall be entitled to call a special meeting of the members of the Corporation. In requesting such special meeting, the members shall indicate the purpose of the meeting and the matters which will be discussed thereat. In sending out a notice calling the said special meeting, such notice shall state specifically the purpose of the meeting and the matters which will be discussed thereat, and no other matter may properly come before such special meeting.

BY-LAW VI

VOTING RIGHTS

(a) At any meeting of the members of the Corporation,

(i) Honorary Patrons shall not have the right to vote;

(ii) Life Patrons may cast one vote each; and

(iii) General Members may cast the number of votes allotted to such member below,

on any question properly put to such meeting.

- (b) For the purpose of this By-law individual members shall be allowed one vote, family members shall be entitled to two votes, groups of ten or less shall be entitled to two votes, and groups of more than ten to three votes.

Comment: The former By-law gave members the right to vote only on the election of Directors. I assume that the rest of the proposed by-law represents no substantive change from the present practice.

BY-LAW VII

COMMITTEES

The Board of Directors may from time to time appoint or authorize the creation of such national and regional committees and sub-committees as may be advisable, from amongst the members of the Board of Directors or the membership at large of the Corporation or otherwise as the Board of Directors may see fit, and may delegate to or vest the same with such powers as may be advisable. The remuneration, if any, to be paid to any members of such committee shall be determined by the Board of Directors.

Comment: The former By-Law seemed to be a slender basis for the existence of regional committees which operate bank accounts and receive and pay out money. I think that under both the former and the proposed By-Law, the Directors should formally constitute these committees by a resolution in appropriate words.

BY-LAW VIII

FISCAL YEAR

The financial year of the Corporation shall end on August 31 of each year.

BY-LAW IX

FINANCIAL STATEMENTS AND AUDIT

- (a) The Directors shall lay before each annual meeting of members a financial statement for the last completed financial year, including
 - (i) a balance sheet as at the end of such period,
 - (ii) a statement of profit and loss for such period, and
 - (iii) the report of the auditors thereon.
- (b) At each annual meeting of members an auditor or auditors shall be appointed by the members to hold office for the ensuing year.

Comment: Former By-law IX seemed rather out of date. It did not call for a statement of income and expenditure and it called for the auditor to be appointed by the Directors. The auditors should instead be chosen by the members in general meeting and should be independent of the Board of Directors as to their appointment.

BY-LAW X

QUORUM

Subject to By-Law V, ten members, personally present, shall constitute a Quorum at any annual or special general meeting of members of the Corporation.

BY-LAW XI

OFFICERS

The Board of Directors shall at its first meeting after each annual general meeting of members elect from amongst themselves a President and shall elect or appoint a General Director, a Treasurer and a Secretary (or Secretary-Treasurer) and may elect or appoint such other officers of the Corporation as they may see fit. Officers of the Corporation shall be elected or appointed for a term of one year or until the next annual meeting of members, at which time all the officers then in office shall resign but may be eligible for re-election or re-appointment as the case may be.

Comment: The proposed By-law gives much greater flexibility to the Board, and allows duties to be set out in job descriptions which will change with each occupant.

BY-LAW XII

DUTIES OF OFFICERS

(a) President: -

The President shall when present preside at all Meetings of the Members or of the Directors and shall have general supervision over the work of the Corporation and shall be a member ex-officio of all committees.

(b) Treasurer: -

The Treasurer shall have custody of the books of account of the Corporation and shall maintain or cause to be maintained proper records of the financial affairs of the Corporation.

(c) All other officers of the Corporation shall carry out such duties as the Board of Directors may from time to time prescribe.

Comment: See comments under 11.

BY-LAW XIII

BANK ACCOUNT

The Corporation's bank account shall be kept in such bank or banks as the Directors may from time to time determine and the operation of such bank account shall be regulated by the Board of Directors as they may from time to time determine.

BY-LAW XIV

EXECUTION OF DOCUMENTS

Except as otherwise authorized by the Board of Directors, all documents, deeds, cheques and instruments requiring execution by the Corporation shall be executed by any two of the President, the General Director, and the Treasurer acting together or by one of them acting together with any one Director of the Corporation.

Comment: The former By-law was very restrictive and could have put CAMMAC in an awkward position if, for instance, a deed had to be signed at a time when either the President or the Treasurer was unavailable. The authority to vote that money be spent remains with the Board and the question of who signs the actual documents seems primarily one of mechanics. Former 13 was silent for that matter as to documents that did not pay out monies of the corporation - e.g. deeds, contracts and the like.

BY-LAW XV

WAIVER OF NOTICE

Any member or Director may waive any Notice required to be given under these By-laws.

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BY-LAW XVIPROMULGATION AND AMENDMENT OF BY-LAWS

The Directors may from time to time make further by-laws for the regulation and management of the affairs of the Corporation and for the repeal or amendment of the foregoing by-laws. By-laws passed by the Board of Directors under this By-Law XVI shall be in force from the time they are passed but shall be laid before the next annual meeting or before a special general meeting of members for confirmation upon reasonable notice to the members of the terms thereof and in default of confirmation by at least two thirds of the votes cast at such meeting shall cease to have effect as and from that time.

Any member wishing to propose a new by-law or the amendment or repeal of an existing by-law at an Annual Meeting may submit such proposed by-law, amendment or repeal, in writing, to the Directors not later than the 31st day of August in any year. The details of such proposed by-law, amendment or repeal shall then be given by the Board to all members in good standing at the same time as notice of such meeting.

APPENDIX II

Board of Directors

1953-1954

E.M. Berger, Q.C.
 Mme. Constant Gendreau
 Paul Gouin
 Carl Little
 George Little, President
 T.C. Stuart

1954-1955

E.M. Berger, Q.C.
 Carl Little
 George Little
 Ralph Marven
 T.C. Stuart

1955-1956

E.M. Berger, Q.C.
 Paul Gouin
 Carl Little
 George Little
 Ralph Marven
 T.C. Stuart

1956-1957

E.M. Berger, Q.C.
 Mrs. D. Hodgson
 Carl Little
 George Little
 Ralph Marven
 W.J. Piper
 T.C. Stuart

1957-1958

E.M. Berger, Q.C.
 Jean Marie Dugas
 G.W. Godfrey
 Mrs. D. Hodgson
 Carl Little
 George Little
 Noel Mainguay
 W.J. Piper
 Paul Roussel
 T.C. Stuart

1958-1959

E.M. Berger, Q.C.
 Jean Marie Dugas
 G.W. Godfrey
 Robert Koffend
 Carl Little
 George Little
 Noel Mainguay
 W.J. Piper
 T.C. Stuart

1959-1960

(not available)

1960-1961

(not available)

1961-1962

Huntley Cameron
 John Claxton
 Mario Duschenes
 Carl Little
 George Little
 Michèle Mainguay
 Mme. O. Panet-Raymond
 W.J. Piper
 Jean Raymond

1962-1963

E.M. Berger, Q.C.
 Huntley Cameron
 John Claxton
 Mario Duschenes
 Carl Little
 George Little
 Michèle Mainguay
 Mme. Odile Panet-Raymond
 W.J. Piper
 Jean Raymond

1963-1964

E.M. Berger, Q.C.
 E. Boyne
 Huntley Cameron
 Donald Cash
 John Claxton
 Mario Duschenes
 Harry Hollander
 Miss Katherine Lamont
 George Little
 Michèle Mainguay
 Mme. Odile Panet-Raymond
 Jan Simons

1964-1965

D. Carman
 Donald Cash
 John Claxton
 P. Denis
 Jules Dubois
 Mario Duschenes
 Harry Hollander
 Miss Katherine Lamont
 Jean Larouche
 George Little
 Mme. Odile Panet-Raymond
 Jean Raymond
 Jan Simons

1965-1966

D. Carman
 Donald Cash
 Mario Duschenes
 Raymond Eudes
 Mme. M. Gascon
 G.W. Godfrey
 Dr. Alan Kendall
 Miss Katherine Lamont
 George Little
 Mme. Odile Panet-Raymond
 Jan Simons

1966-1967

E. Michael Berger, Q.C.
 Donald Cash, President
 John B. Claxton
 Geoffrey Cooper, President
 Toronto Committee
 Mario Duschenes
 Guy Gagnon
 Jack F. Gorman
 Dr. Alan G. Kendall
 Miss Katherine Lamont, 1st
 Vice President
 Carl Little, Founder, Life Member
 George Little, Founder, Life Member
 Mrs. Helen Nixon, President Ottawa
 Committee
 Jan Simons, Director General
 Gordon White, 2nd Vice President

1967-1968

E. Michael Berger, Q.C.
 Donald Cash
 Geoffrey Cooper
 Sr. Marcelle Corneille
 Maurice Desjardins
 Mario Duschenes, President
 Guy Gagnon, 1st Vice President
 Jack F. Gorman
 Dr. Alan G. Kendall
 Bernard Lagacé
 Carl Little
 George Little
 Mrs. Helen Nixon, 2nd Vice President
 Jan Simons
 Gordon White

1968-1969

Donald Cash
 Sr. Marcelle Corneille
 Jacques Delorme
 Maurice Desjardins
 Mario Duschenes
 Laurent Duval
 Guy Gagnon
 Jack F. Gorman
 Mark Heitshu, President
 Bernard Lagacé
 Carl Little
 George Little

1968-1969 cont'd.

François Magnan
Mrs. Helen Nixon
Jan Simons

1969-1970

Sr. Marcelle Corneille
Jacques Delorme
Mlle Andrée Désautels
Maurice Desjardins
Mario Duschenes
Laurent Duval
Guy Gagnon
Mark Heitshu, President
Bernard Lagacé
Carl Little
George Little
François Magnan
Abbé Clément Morin
Mrs. Helen Nixon
Jan Simons

1970-1971

Geoffrey Cooper
Sr. Marcelle Corneille
John Denton
Mario Duschenes
Guy Gagnon
Dr. Allen Gold
Mark Heitshu, President
Bernard Lagacé
Claude Lagacé
Carl Little
George Little
Abbé Clément Morin
Helen Nixon
John Sankey, President Ottawa
Committee
Jan Simons

1971-1972

Elizabeth Baron
Jacqueline Briggs
Geoffrey Cooper
John Denton
Maurice Desjardins
Dr. Allen Gold, 1st Vice
President

1971-1972 cont'd

Mark Heitshu, President
Bernard Lagacé
Carl Little
George Little
Louis Masson
Helen Nixon
John Sankey
Jan Simons

1972-1973

Elizabeth Little Baron
Jacqueline Briggs
Geoffrey Cooper, 2nd Vice
President
John Denton
Mario Duschenes
Guy Gagnon
Dr. Allen Gold
Mark Heitshu, President
Bernard Lagacé
Carl Little
George Little
Louis Masson
Ross Pratt
John Sankey
Jan Simons

1973-1974

Danielle Coallier, President
Montreal Committee
Geoffrey Cooper
Richard Driscoll, Treasurer
Mario Duschenes
Guy Gagnon
Dr. Allen Gold
Mark Heitshu, President
Bernard Lagacé
Carl Little
George Little
Elsie Loughheed
Donald Pounder
Ross Pratt
John Sankey
Jan Simons

1974-1975

Danielle Coallier
 Geoffrey Cooper
 Richard Driscoll
 Mario Duschenes
 Guy Gagnon
 Dr. Allen Gold
 Mark Heitshu, President
 Eric Kangas
 Bernard Lagacé
 Carl Little
 George Little
 Elsie Lougheed, President
 Montreal Committee
 Ross Pratt
 John Sankey
 Jan Simons

1975-1976

Dr. Wolfgang Bottenberg
 Geoffrey Cooper
 Richard Driscoll
 Mario Duschenes
 Guy Gagnon, 1st Vice
 President
 Dr. Allen Gold
 Mark Heitshu, President
 Eric Kangas
 Bernard Lagacé
 Carl Little
 George Little
 Elsie Lougheed
 Ross Pratt
 John Sankey
 Jan Simons

1976-1977

Dr. Wolfgang Bottenberg
 Geoffrey Cooper
 Richard Driscoll
 Mario Duschenes
 Beryl Everett
 Guy Gagnon
 Dr. Allen Gold
 Mark Heitshu, President
 Eric Kangas
 Bernard Lagacé
 Carl Little
 George Little

1976-1977 cont'd.

Elsie Lougheed
 Ross Pratt
 Jan Simons

1977-1978

Dr. Wolfgang Bottenberg
 Paul Cadrin
 Geoffrey Cooper
 Richard Driscoll
 Beryl Everett
 Guy Gagnon, President
 Mark Heitshu, 2nd Vice President
 Eric Kangas
 Barbara Keats, President Montreal
 Committee
 Bernard Lagacé
 Carl Little
 George Little
 Elsie Lougheed
 Jan Simons
 Miriam Tees

1978-1979

Dr. Wolfgang Bottenberg
 David Briggs
 Paul Cadrin
 Geoffrey Cooper
 Pieter de Neeve, President
 Montreal Committee
 Richard Driscoll
 Guy Gagnon, President
 Mark Heitshu
 Eric Kangas
 Bernard Lagacé
 Carl Little
 George Little
 Elsie Lougheed
 Jan Simons
 Miriam Tees

1979-1980

David Briggs
 Paul Cadrin
 Geoffrey Cooper
 Barry Crago
 Pieter de Neeve
 Richard Driscoll

1979-1980 cont'd.

Guy Gagnon, President
 Mark Heitshu
 Alan Jessop
 Abeth Little
 Carl Little
 George Little
 Pierre Piché
 Jan Simons
 Robert Van Wyck

1980-1981

Paul Cadrin
 Geoffrey Cooper, 2nd Vice
 President
 Barry Crago
 Richard Driscoll
 Michael Duschenes
 Guy Gagnon, President
 Mark Heitshu
 Alan Jessop
 Abeth Little
 Carl Little
 George Little
 Pierre Piché
 Frances Proulx
 Jan Simons
 Robert Van Wyck

1981-1982

Len Allen
 Paul Cadrin, 2nd Vice
 President
 Geoffrey Cooper, 1st Vice
 President
 Pieter de Neeve
 Richard Driscoll
 Michael Duschenes
 Guy Gagnon, President
 Mark Heitshu
 Carl Little
 George Little
 Blayne Murphy
 Pierre Piché
 Frances Proulx
 Jan Simons
 Robert Van Wyck

1982-1983

Len Allen
 Paul Cadrin, 2nd Vice President
 Geoffrey Cooper, 1st Vice
 President
 Pieter de Neeve
 Richard Driscoll
 Guy Gagnon, President
 Mark Heitshu
 Louis Lavigueur
 Carl Little
 George Little
 Blayne Murphy
 Pierre Piché
 Ian Ross
 Jan Simons
 Robert Van Wyck

APPENDIX III

Quebec Music Centre Staff

1953

Ruth Blanchard: Choral conductor, women
Mario Duschenes: Recorder, flute
Carl Little: Piano, organ
Frances Little: Treasurer
George Little: Choral conducting, programming
Madeleine Little: Manager; French conversation

1954

Ellyn Duschenes: Recorder, children's programme
Mario Duschenes
Walter Joachim: Chamber music
Carl Little
Frances Little
George Little
Madeleine Little
Calvin Sieb: Violin
Anne Tanner: Choral conducting

1955

As above

1956

The Duschenes
Walter Joachim
The Littles
Jean Papineau-Couture: Composition
Charles Reiner: Piano
Calvin Sieb
Jan Simons: Voice production

1957

Dorothy Bégin: Cello
Dilys Cameron: School music
The Duschenes
Robert Fleming: Composition
Harry and Ruth Hollander: Folk dancing
Otto Joachim, Mildred Goodman, Hyman Bress: Montreal
String Quartet
N. Kebedgy: Children's programme
The Littles
Jean Papineau-Couture
Charles Reiner
Jan Simons

1958

The Duschenes
 The Hollanders
 Otto Joachim
 N. Kebedgy
 Thomas Kines: Folk songs
 The Littles
 Nazareth String quartet
 Jean Papineau-Couture
 Jan Simons

1959

Dilys Cameron
 Jacques Carrière
 Cécile Dugas: School music
 The Duschenes
 Robert Fleming
 The Hollanders
 Otto Joachim
 N. Kebedgy
 Thomas Kines
 The Littles
 Hugh Orr
 Francine Panet-Raymond: Recorder
 Jean Papineau-Couture
 Wayne Riddell: Choral conducting
 Jan Simons

1960

Rosemary Bergmann: Librarian
 Michael Carpenter
 Jacques Carrière
 Geneen Carson
 Hélène Cimon
 The Duschenes
 Helen Gross: Secretary
 Margaret Halferdahl
 Alan Heard
 Otto Joachim
 N. Kebedgy
 Douglas Knapp: Accountant
 Edna Little Knock: Orff method
 Larry Lander
 Carl, George and Madeleine Little
 Irene MacMillan
 E.C. Michels
 Francine Panet-Raymond
 Wayne Riddell
 Jan Simons

1961

Mrs. Gerry Allen
 Rosemary Bergmann
 Hermel Bruneau
 Mlle. Michèle Clerk
 Mlle. Marthe Dupuis
 Ellyn Duschenes
 Mario Duschenes
 The Hollanders
 Otto Joachim
 Mme. N. Kebedgy
 Edna Little Knock
 Barry Lander
 The Littles
 François Magnan
 Madeleine Magnan
 Pierre Perron: Choral conducting
 Wayne Riddell
 Marcel St. Cyr
 Jan Simons
 Louis Spritzer: Guitar
 Nick Stemmler

1962

Renée Beaumier
 Rosemary Bergmann
 Kathy Boyne
 Michael Carpenter
 The Duschenes
 Laurie Hollander
 Otto Joachim
 N. Kebedgy
 Edna Little Knock
 Larry Lander
 François Magnan
 Madeleine Magnan
 Brock McElheron: Choral conducting
 Francine Panet-Raymond
 Lowell Pelton
 Wayne Riddell
 Jan Simons
 Louis Spritzer

1963

Renée Beaumier
 Nicole Dubreuil
 The Duschenes
 Otto Joachim
 N. Kebedgy

1963 cont'd.

Edna Little Knock
 Jeannine Lachance
 Rutharden Leblanc: Piano accompaniment
 The Littles
 Gian Lyman
 Francine Panet-Raymond
 Lowell Pelton
 Pierre Perron: Solfège
 Jan Simons
 Sinnhoffer Quartet
 Louis Spritzer

1964

Nicole Dubreuil
 Ellyn Duschenes
 Mario Duschenes: Orchestra
 Helen Gross
 Otto Joachim
 Ruth Leblanc
 The Littles
 Francine Panet-Raymond
 Pierre Perron
 Winston Purdy: Voice
 Miriam Samuelson: Orff, recorder
 Jan Simons
 Scottie Simons: Director, Children's programme
 Sinnhoffer Quartet: (Ingo Sinnhoffer, Paul Hennevogl,
 Walter Nothas, Otwin Noeth)
 Louis Spritzer
 Gordon White: Choral conducting, organ

1965

Ellyn Duschenes
 Jeremy, Monica and Michael Duschenes
 Mario Duschenes: Chamber music; children's orchestra
 Helen Gross
 Helena Kryk
 Bernard Lagacé: Keyboard
 Mireille Lagacé: Orff method, children's programme
 Ysolde, Geneviève, and Eric Lagacé
 Rutharden Leblanc
 Anne, Margaret and Elizabeth Little
 The Littles
 Christian Paye: Children's programme
 Pierre Perron: Madrigals, music reading
 Winston Purdy
 Reger Quartet: (Raimund Fleischer, Thomas Kanitz,
 Eberhard Klemmstein, Volker Sprang)

1965 cont'd.

Miriam Samuelson: Orff for teachers
 Scottie Simons
 Jan Simons: Lieder and voice production
 Louis Spritzer: Music reading
 Gordon White: Advanced singers and instrumentalists

1966

Mr. and Mrs. J.O. Armin
 Mme. Adèle Barsalou
 Dorothy Bégin: Chamber music
 Christine Bogyo
 Florence Brown: Guitar
 Christine Bryan
 The Duschenes
 Jeremy, Monica, Michael, Peter and Christopher Duschenes
 Mildred Goodman: Chamber music
 Donald Hadfield
 Otto Joachim
 Edna Little Knock
 Bernard Lagacé: Baroque music with harpsichord; organ
 Mireille Lagacé: Baroque music with harpsichord; organ
 Ysolde, Geneviève and Eric Lagacé
 Jacqueline Lebeau
 Rutharden Leblanc
 The Littles
 Karen Mackay
 Ava Lee Millman
 Jan Simons
 Mark, Andrew, Nicholas and Anne Simons
 Scottie Simons
 Gordon White: Music history, music listening

1967

François Barre
 Françoise Chantraine
 Dornbusch String Quartet
 The Duschenes
 Bernard Lagacé
 Mireille Lagacé
 Ruth Leblanc
 Anne Little: Rhythm, solfège, theory
 The Littles
 Nicole Millot
 Pierre Perron
 Jan Simons
 Scottie Simons
 Gordon White

1968

Martin Dreyer
 The Duschenes
 Paul-André Gagnon
 Paul Gerrits
 Bernard Lagacé
 Mireille Lagacé
 Ruth Leblanc
 George List
 Anne Little
 The Littles
 Gian Lyman
 François Magnan
 Nicole Millot
 Mlle. E. Panet-Raymond
 Penelope Peters
 Ross Pratt: Piano class; chamber music
 Jan Simons
 Scottie Simons
 Renwick Spence
 Gordon White

1969

The Duschenes
 Liliane Garnier-LeSage
 Edward Harris
 Bernard Lagacé
 Mireille Lagacé
 Rutharden Leblanc
 Anne Little
 The Littles
 Nicole Millot
 Pierre Perron
 Ross Pratt
 Traugott Schmoehle: Chamber music
 Alex Silbiger: Ancient instruments
 Gian Silbiger: Ancient instruments
 Jan Simons
 Scottie Simons
 Renwick Spence
 Gordon White

1970

Abeth Baron: Theory, solfège
 Paul Cadrin: Choral, contemporary music
 Barry Crago: Guitar
 The Duschenes
 Carole Irvine: Folk dancing, children's programme
 Bernard Lagacé
 Mireille Lagacé

1970 cont'd.

Rutharden Leblanc
 Manfred Liebert: Chamber music
 Gian Lyman
 Nicole Millot
 Francine Panet-Raymond: Recorder
 Ross Pratt: Piano; Chamber music director
 Traugott Schmoehe
 Alex Silbiger
 Jan Simons
 Scottie Simons
 Jacques Verdon: Chamber music
 Gordon White

1971

Martha Brickman
 Paul Cadrin
 Barry Crago
 Monica Duschènes: Violin; children's programme
 The Duschènes
 Joseph Guilmette: Recorder, flute
 Veit Kynast: Cello
 Mireille Lagacé
 Rutharden Leblanc
 Manfred Liebert
 Catherine Maufette: Theory, solfège, recorder
 Nicole Millot
 Rosamund Morley: Recorder
 Barbara Pomerlan
 Ross Pratt
 Scottie Simons
 Jan Simons
 Gyorgy Terebesi: Violin
 Gordon White
 Eric Wilner: Rhythm class, flute

1972

Monique Bourque: Chamber music
 Paul Cadrin: Choir, madrigals
 Barry Crago
 Monica Duschènes: Folk dancing
 The Duschènes
 Heidi Gigler: Violin
 Joseph Guilmette: Flute
 Margaret Hendriks: Orff method
 André Laberge: Organ
 Jean Lafontaine: Wind ensemble
 Bernard Lagacé

1972 cont'd.

Mireille Lagacé
 Rutharden Leblanc
 Manfred Liebert
 Anne Little
 Armas Maiste: Jazz
 Catherine Maufette
 Nicole Millot
 Gilles Plante: Renaissance instruments
 Sawa Popoff
 Ross Pratt
 Traugott Schmoehe
 Jan Simons
 Madeleine Simons: French and German conversation
 Scottie Simons
 John Taber: Wind ensemble
 Gyorgy Terebesi

1973

Elizabeth Aldrich: Viols
 Louis Bégin: Recorder, guitar
 Monique Bourque
 Barry Crago
 Monica Duschenes
 Joseph Guilmette
 Mark Heitshu
 Walter Hekster: Orchestra, woodwind ensemble, clarinet
 Carole Irvine: Orff method
 André Laberge: Harpsichord
 Mireille Lagacé
 Ruth Leblanc
 Manfred Liebert
 Anne Little
 Catherine Maufette
 Gilles Plante: Renaissance music
 Ross Pratt
 Denis Sabourin: Guitar
 Traugott Schmoehe
 Brigitte Seeger: Chamber music, violin
 Jan Simons
 Madeleine Simons
 Scottie Simons
 Michael Strutt: Lute and guitar
 John Taber: Brass ensemble
 Gyorgy Terebesi
 Gordon White

1974

Abdul Al-khabyr: Jazz
 Guy Archambeault: Brass
 Abeth Little Baron
 Louis Bégin: Viols

1974 cont'd.

Monique Bourque
 Jean-Guy Brault
 Paul Cadrin
 Carol Carson: Orff method
 Barry Crago
 The Duschenes
 Bertrand Gagnon
 Pierre-Yves Gagnon
 Robin Geller
 Elizabeth Green
 Erick Green
 Joseph Guilmette
 Walter Hekster: Contemporary music
 Carole Irvine
 Paul Keenan: Piano
 Veit Kynast
 Bernard Lagacé
 Mireille Lagacé
 Manfred Liebert
 Douglas List
 Anne Little
 Veronica Maguire
 Rosemary Mayo: Viola; lifeguard
 Kashka Michalski
 Nicole Millot
 Réjean Poirier: Harpsichord
 Gilles Plante
 Yves Prefontaine
 John Sankey
 Peter Seebach
 Brigitte Seeger
 Jan Simons
 Madeleine Simons
 Scottie Simons
 John Taber
 Margaret Trethewey: Flute
 Gerald Wheeler: Organ
 Gordon White
 Donald Whitton: Cello
 Ireneus Zuk

1975

Louis Bégin
 Monique Bourque
 Barrie Cabena
 Paul Cadrin
 Judith Cohen: Folk dancing
 Barry Crago
 Ariane Dind
 Ambroise Dufresne

1975 cont'd.

Michael Duschenes
 Monica Duschenes
 The Duschenes
 Erick Greene
 Joseph Guilmette
 Walter Hekster: Clarinet
 Tim Hutchins: Flute
 Carole Irvine
 Laura Jaeger: Oboe, wind ensemble
 Paul Keenan
 Veit Kynast
 Bernard Lagacé
 Mireille Lagacé
 Rutharden Leblanc
 Manfred Liebert
 Anne Little
 Rosemary Mayo
 Nicole Millot-Kynast
 Alain Monast
 Gilles Plante
 Réjean Poirier
 Ross Pratt
 Ray Sealey: Guitar
 Brigitte Seeger
 Jan Simons
 Madeleine Simons
 Scottie Simons
 John Taber: Trumpet
 Gyorgy Terebesi
 Gerald Wheeler .

1976

Bob Bardston
 Karin and Jay Blair: Folk songs
 Monique Bourque
 Theo Bruehl: Woodwind ensemble
 Paul Cadrin
 Ellen Cash
 Judith Cohen: Folk dancing
 Barry Crago
 Baldrick Deevenberg: Recorder
 Jeremy, Michael and Monica Duschenes
 The Duschenes
 Friedmann Fischer: Recorder
 Erick Greene: Children's programme
 Joseph Guilmette
 Alice Hekster: Bassoon; chamber music
 Walter Hekster
 Carole Irvine
 André Jutras

1976 cont'd.

Paul Keenan
 Veit Kynast
 Louis Lavigneur: Choral conducting, flute
 Manfred Liebert
 John Mayo
 Rosemary Mayo
 Michael McMahon
 Nicole Millot-Kynast
 Rosamund Morley: Viols
 Heidi Patriquin
 Gilles Plante
 Louise Poirier: Chamber ensemble
 Lucien Poirier: Organ, harpsichord
 Réjean Poirier
 Ross Pratt
 Kate Pratt: Library
 Brian Robinson
 Margaret Rumscheidt
 Ray Sealey
 Brigitte Seeger
 Madeleine Simons
 Jan Simons
 Scottie Simons
 Catherine Smith: Eurhythmics
 Benjamin Stelow: Children's programme
 Gyorgy Terebesi
 Gerald Wheeler
 Gordon White

1977

Tom Akeley: Cello
 Ralph Aldrich: Viola
 Gaby Billette: Choir, madrigals, active listening
 Wolfgang Bottenberg: Medieval music
 Monique Bourque
 Paul Cadrin
 Ellen Cash: Flute, baroque ensemble
 Judith Cohen
 Barry Crago
 C. Dieudonné
 Ariane Dind
 Sharon Driscoll: Children's programme
 Richard Ducas: Choir, madrigals
 Hélène Dugal: Baroque ensemble, harpsichord, organ
 The Duschenes
 Ann Everett
 Robert Gibson

1977 cont'd.

Tom Green: Piano
 J. Guilmette
 B. Harrer
 Alice Hekster
 Walter Hekster
 M. Hund-Davies: Recorder
 C. Irvine-Kurz
 Christopher Jackson: Choir, à capella choir, madrigals,
 harpsichord, organ
 Veit Kynast
 Manfred Liebert
 Abeth Little: Recorder, cello
 Serge Lortie
 John Mayo
 Michael McMahon: Piano
 Nicole Millot-Kynast
 Rosamund Morley
 Danielle Paquette: Recorder
 H. Patriquin
 Gilles Plante
 Kate and Ross Pratt
 Arlene Rozsnyai: Violin
 Ray Sealey
 Brigitte Seeger
 Jan Simons
 Madeleine Simons
 Catherine Smith
 Denis Tanguay
 Gyorgy Terebesi
 R. Turcotte: Folk dancing
 Lois Watson
 Gerald Wheeler
 Gordon White

1978

Tom Akeley: Cello
 Ralph Aldrich: Viola
 Elise Bédard: Song interpretation, voice training
 Marie Bergeron
 Gaby Billette
 Wolfgang Bottenberg
 Susan Butler
 Paul Cadrin
 Judith Cohen
 Josep Colom: Piano
 Barry Crago
 Martha Crago
 Eleanor Dewar: Manager

1978 cont'd.

Normande Doyon
 Sharon Driscoll: Assistant manager
 Michael Duschenes
 The Duschenes
 Cécile Gobeil: Song interpretation, piano
 Gwen Gorman: Nurse
 Joseph Guilmette
 Bernardine Harrar
 Elizabeth Haughey
 Alice Hekster
 Walter Hekster
 M. Hund-Davies
 Carole Irvine-Kurz
 Christopher Jackson
 Angela Knock
 Andrée Lafleur: Eurhythmics
 Geneviève Lagacé
 Monique Lagacé
 Monique Laurendeau: Violin
 Louis Davigueur
 Manfred Liebert
 Abeth Little
 Serge Lortie: Orchestra, wind ensemble
 John Mayo
 Rosemary Mayo: Viola, lifeguard, Orff
 Michael McMahon
 François Moreux
 Rosamund Morley
 Heidi Patriquin
 Gilles Plante
 Louise Poirier
 Lucien Poirier
 Kate and Ross Pratt
 Sylvie Pronovost
 Arlene Roznyai
 Ray Sealey
 Jan Simons
 Madeleine Simons
 Scottie Simons
 Carole Sirois: Cello
 Katherine Skorzewska: Cello
 Margaret Trethewey
 Richard Turcotte
 Lois Watson: Recorder
 Robert Van Wyck

1979

Ralph Aldrich
 Cathy Armstrong
 Gaby Billette
 Wolfgang Bottenberg

1979 cont'd

Monique Bourque
Susan Butler: Wind ensemble
Paul Cadrin
Hirochika Chimoto
Judith Cohen
Walter Delahunt: Piano, chamber music
Eleanor Dewar
Sharon Driscoll
Monica Duschenes
The Duschenes
Timothy Gaylard
Michel Gingras: Wind ensemble, brass
Gwen Gorman
Françoise Grenier: Recorder
Joseph Guilmette
Claire Heistek: Recorder
Alice Hekster
Walter Hekster
M. Hund-Davies: Choir
Carole Irvine-Kurz
Paul Keenan
Andrée Lafleur
Albert Lafrance: A capella choir
Geneviève Lagacé
Manfred Liebert
Abeth Little
Rosemary Mayo
Rosamund Morley-Storr
Heidi Patriquin
Gilles Plante
Kate Pratt
Ross Pratt
Lalitha Sankaran: South Indian music
Trichy Sankaran: South Indian music
Traugott Schmoeh
Ray Sealey
Brigitte Seeger
Jan Simons
Madeleine Simons
Scottie Simons
Carole Sirois
Robert Store
Margaret Trethewey: Recorder
Richard Turcotte
Robert Van Wyck
Lois Watson: Recorder
Gerald Wheeler

1980

John Adams: Viola
 Ralph Aldrich
 Cathy Armstrong
 Elise Bédard
 Marcel Benoit: Music of the Renaissance
 Gaby Billette
 Carole Bourbeau
 Monique Bourque
 Paul Cadrin
 Hirochika Chimoto
 Janis Clarke
 Barry Crago
 Walter Delahunt
 Eleanor Dewar
 Freeman K. Donkor
 Sharon Driscoll
 Monica Duschenes
 The Duschenes
 André Dutil: Orff
 Armand Ferland
 Timothy Gaylard: Chamber music
 Michel Gingras
 Gwen Gorman
 Audrey Goymour: Nurse
 Jean-Marc Gras
 Joseph Guilmette
 Geneviève Hamel: Folk dancing
 Rosemary Harden
 Malcolm Hund-Davies,
 Claire Heistek
 Carole Irvine-Kurz
 Angela Knock
 Marc Laberge
 Albert Lafrance
 Geneviève Lagacé
 Isolde Lagacé
 Louis Laviguer
 Diane Letourneau: Chamber music
 Abeth Little
 Rosemary Mayo
 Marion McDougall
 Douglas McNabney
 Margaret Metcalfe
 Nathalie Michaud: Recorder
 Rosamund Morley-Storr
 Donald Patriquin: Choir
 Heidi Patriquin
 Kate and Ross Pratt

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1980 cont'd. .

Katerina St-Cyr: Piano, chamber music
 Marcel St-Cyr: Cello
 Ray Sealey
 Brigitte Seeger
 Scottie Simons
 Richard Turcotte
 Rosemary Tustin
 Robert Van Wyck
 Gerald Wheeler

1981

Ralph Aldrich
 Robert Bardston: Cello, chamber music
 Luc Beaugrand
 Elise Bédard
 Marcel Benoît
 Gaby Billette
 Céline Boisvert
 Sophie Boisvert: Recorder
 Paul Cadrin
 Janice Clarke
 Judith Cohen
 Gerald Corey: Recorder
 Barry Crago
 Gisèle Dalbec: Violin, chamber music
 Walter Delahunt
 Eleanor Dewar
 Sharon Driscoll
 Michael Duschenes: Children's programme
 Peter Duschenes: Children's programme
 The Duschenes
 André Dutil
 Armand Ferland
 Glenna Ferland: Piano, chamber music
 Michel Gingras
 Audrey Goymour
 Geneviève Hamel
 Claire Heistek
 Malcolm Hund-Davies
 Carole Kurz
 Marc Laberge: Wind ensemble, brass
 Geneviève Lagacé
 Isolde Lagacé
 Louis Lavigueur
 Valerie Legge
 Diane Létourneau: Violin, chamber music
 Manfred Liebert
 Abeth Little: Elementary orchestra
 Anne Little

1982 cont'd.

Valerie Legge: Violin
Diane Létourneau
Manfred Liebert
Abeth Little
Danielle Martineau: Folk dancing
Doug McNabney: Viola
Nathalie Michaud
Rosamund Morley-Storr
Christiane Parchet
Gilles Plante
Kate Pratt Ross Pratt
Marcel St-Cyr
Fred Sallis
Ray Sealey
Brigitte Seeger
Jan Simons
Scottie Simons
Geneviève Soly
Gyorgy Terebesi
Dnise Trudel-Bellemare
Louise Trudel
Richard Turcotte
André Vallée
Olga Van Kranendonk: Cello
Robert Van Wyck
Gerald Wheeler

1982 cont'd.

Valerie Legge: Violin
Diane Létourneau
Manfred Liebert
Abeth Little
Danielle Martineau: Folk dancing
Doug McNabney: Viola
Nathalie Michaud
Rosamund Morley-Storr
Christiane Parchet
Gilles Plante
Kate Pratt Ross Pratt
Marcel St-Cyr
Fred Sallis
Ray Sealey
Brigitte Seeger
Jan Simons
Scottie Simons
Geneviève Soly
Gyorgy Terebesi
Dnise Trudel-Bellemare
Louise Trudel
Richard Turcotte
André Vallée
Olga Van Kranendonk: Cello
Robert Van Wyck
Gerald Wheeler

APPENDIX IV

Membership

Membership totals include the following categories: Honorary, Single, Family, Friends, Sponsors, and Life Patrons.

1969

Montreal Region	491
Toronto Region	185
Ottawa Region, Cornwall and Kingston	77
Quebec City Region	49
Province of Quebec	29
Maritime Provinces	8
Western Provinces	5
United States	38
Other Countries	2
Total	884
Groups	43

1970

Montreal Region	569
Toronto and Southern Ontario	135
Ottawa and Hull	84
Quebec City Region	43
Province of Quebec	34
Maritime Provinces	5
Western Provinces	4
United States	55
Other Countries	8
Total	937
Groups	43

The number included in the groups is approximately 1,440 persons.

1971

Montreal Region	461
Toronto and Southern Ontario	135
Ottawa and Hull	95
Province of Quebec	7
Quebec City Region	33
Maritime Provinces	5

1971 cont'd.

Western Provinces	4
United States	43
Other Countries	5
Total	788
Groups	34

1972

Not available

1973

Montreal Region	591
Toronto Region	202
Ottawa Region	145
Quebec City Region	53
Province of Québec	50
Province of Ontario	11
Atlantic and Western Provinces	64
United States	108
Other Countries	15
Total	1,239
Groups	60

1974

Montreal Region	603
Quebec City Region	16
Province of Québec	47
Toronto Region	243
Ottawa Region	92
Province of Ontario	72
Maritime and Western Provinces	65
United States	81
Other Countries	7
Total	1,226
Groups	72

1975

Montreal Region	526
Province of Quebec	63
Toronto Region	200
Ottawa Region	115
Province of Ontario	67
Maritimes and Western Provinces	68
United States	97
Other Countries	12

Total	1,148
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Groups	73
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1976

Montreal Region	372
Province of Quebec	45
Toronto Region	217
Ottawa Region	127
Province of Ontario	39
Maritimes and Western Provinces	44
United States	69
Other Countries	10

Total	923
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Groups	65
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1977

Montreal Region	300
Province of Quebec	48
Toronto Region	222
Ottawa Region	135
Province of Ontario	41
Maritimes and Western Provinces	42
United States	59
Other Countries	6

Total	853
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Groups	56
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1978

Montreal Region	442
Province of Quebec	78
Toronto Region	226
Ottawa Region	125
Province of Ontario	46

1978 cont'd.

Maritimes and Western Provinces	60
United States	54
Other Countries	7
Total	1,038
Groups	68

1979

Montreal Region	579
Eastern Townships	24
Province of Quebec	57
Toronto Region	336
Ottawa Region	205
Province of Ontario	60
Maritimes and Western Provinces	74
United States	61
Other Countries	12
Total	1,408
Groups	85

1980

Montreal Region	615
Eastern Townships	36
Province of Quebec	68
Toronto Region	288
Ottawa Region	157
Province of Ontario	58
Maritimes and Western Provinces	68
United States	58
Other Countries	14

Total	1,362
Groups	67

1981

Montreal Region	466
Toronto	318
Ottawa	139
Sherbrooke	19
Other Areas	268

Total	1,210
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1982

Montreal Region	490
Toronto	314
Ottawa	148
Sherbrooke	20
Other Areas	357
Total	1,329

This total represents an estimated 3,900 members, as families and groups are counted here as one member.

APPENDIX V
Quebec Music Camp

<u>Year</u>	<u>No. of Weeks</u>	<u>Attendance</u> (Excluding Staff)
1953	2	26
1954	2	40
1955	2	66
1956	2	90
1957	3	195
1958	4	240
1959	4	300
1960	4	Not available
1961	4	224
1962	4	Not available
1963	4	Not available
1964	4	246
1965	4	285
1966	4	321
1967	4	263
1968	4	307
1969	4	329
1970	5	365
1971	5	429
1972	6	410*
1973	6	446*
1974	6	505
1975	6	546
1976	7	632
1977	8	757
1978	8	737
1979	8	700
1980	8	753
1981	8	797
1982	8	800

*Chamber Music Week 6

APPENDIX VI

Scholarship Fund

<u>Year</u>	<u>Amount</u>
1960	\$ 545
1961	2,435
1962	2,147
1963	2,175
1964	2,793
1965	3,393
1966	3,258
1967	Not available
1968	Not available
1969	1,496
1970	1,884
1971	1,743
1972	1,510
1973	1,950
1974	1,960
1975	3,081
1976	1,032
1977	1,790
1978	2,137
1979	2,410
1980	Not available
1981	3,742
1982	6,121

APPENDIX VII

Grants

<u>Year</u>	<u>Amount</u>	<u>Received from</u>
1955	\$1,000	Secretary Province of Quebec
1956	500	Secretary Province of Quebec
1957	1,000	Secretary Province of Quebec
1958	1,000	Secretary Province of Quebec
	1,805	Service de l'Education Populaire de la Province de Québec
1959	1,000	Secretary Province of Quebec
	2,158	Service de l'Education Populaire de la Province de Québec
1960	1,000	Secretary Province de Québec
	2,510	Service de l'Education Populaire de la Province de Québec
1961	1,000	Secretary Province of Quebec
	3,510	Service de l'Education Populaire de la Province de Québec
	600	Canada Council
1962	4,187	Service de l'Education Populaire de la Province de Québec
	3,500	Ministère des Affaires Culturelles de Québec
1963	5,430	Service de l'Education Populaire de la Province de Québec
	3,000	Ministère des Affaires Culturelles de Québec
1964	5,380	Service de l'Education Populaire de la Province de Québec
	5,100	Ministère des Affaires Culturelles de Québec
1965	5,310	Service de l'Education Populaire de la Province de Québec
	7,500	Ministère des Affaires Culturelles de Québec
1966	5,535	Service de l'Education Populaire de la Province de Québec
	7,300	Ministère des Affaires Culturelles de Québec

<u>Year</u>	<u>Amount</u>	<u>Received from</u>
1966	\$ 500	Ontario Arts Council
1967	4,709	Service de l'Education Populaire de la Province de Québec
	10,000	Ministère des Affaires Culturelles de Québec
1968	5,016	Service de l'Education Populaire de la Province de Québec
	12,500	Ministère des Affaires Culturelles de Québec
	15,000	Anonymous
1969	3,960	Ministère de l'Education de Québec
	10,000	Ministère des Affaires Culturelles de Québec
	1,315	Canada Council
1970	4,786	Ministère de l'Education de Québec
	6,000	Ministère des Affaires Culturelles de Québec
	2,500	Canada Council
	1,350	Anonymous
1971	4,700	Ministère de l'Education de Québec
	7,000	Ministère des Affaires Culturelles de Québec
	4,000	Anonymous
1972	3,375	Ministère de l'Education de Québec
	7,500	Ministère des Affaires Culturelles de Québec
	5,350	Canada Council
	2,245	Ontario Arts Council
1973	4,000	Ministère de l'Education de Québec
	6,500	Ministère des Affaires Culturelles de Québec
	4,875	Canada Council
	3,745	Ontario Arts Council
1974	4,400	Ministère de l'Education de Québec
	7,000	Ministère des Affaires Culturelles de Québec
	7,640	Canada Council
	4,250	Ontario Arts Council

<u>Year</u>	<u>Amount</u>	<u>Received from</u>
1975	\$ 5,486	Ministère de l'Education de Québec
	7,000	Ministère des Affaires Culturelles de Québec
	7,700	Canada Council
	8,000	Ontario Arts Council
	1,524	Ontario Ministry of Education
	395	City of London, Ontario
	30,000	Anonymous
1976	14,000	Ministère des Affaires Culturelles de Québec
	4,184	Canada Council
	8,500	Ontario Arts Council
1977	13,600	Ministère des Affaires Culturelles de Québec
	3,341	Canada Council
	9,000	Ontario Arts Council
	29,500	Canada Manpower, MIP grant
1978	13,500	Ministère des Affaires Culturelles de Québec
	1,738	Canada Council
	2,320	Ontario Arts Council
	9,750	Ontario Ministry of Culture and Recreation
	15,000	Anonymous matching grant to other donations
	13,000	Ministère des Affaires Culturelles de Québec
1979	2,000	Ontario Arts Council
	10,335	Ontario Ministry of Culture and Recreation
	13,250	Ministère des Affaires Culturelles de Québec
1980	2,500	Ontario Arts Council
	10,850	Ontario Ministry of Culture and Recreation
	17,650	Ministère des Affaires Culturelles de Québec
1981	14,300	Ontario Arts Council

<u>Year</u>	<u>Amount</u>	<u>Received from</u>
1982	\$18,300	Ministère des Affaires Culturelles de Québec
	15,400	Ontario Arts Council
	11,200	Special Employment Grant, Ministère des Affaires Culturelles de Québec
	19,000	Anonymous

APPENDIX VIII

Francophone Project

<u>Year</u>	<u>Number of Persons Sponsored</u>	<u>Amount</u>
1972	32	\$ 9,800
1973	28	7,451
1974	28	8,379
1975	20	8,460
1976	24	9,919
1977	31	13,700
1978	40	17,884
1979	39	17,824
1980	29	18,281
1981	32	24,600

APPENDIX IXCultural Exchange Program
Canada Council

<u>Year</u>	<u>Amount</u>	<u>Artists</u>
1969	\$1,315	Nicole Millot, recorder
1970	2,500	Nicole Millot Manfred Liebert, viola
1971	3,336	Manfred Liebert Veit Kynast, cello Gyorgy Terebesi, violin
1972	5,350	Gyorgy Terebesi Heidi Gigler, violin Traugott Schmoehe, cello
1973	5,550	Traugott Schmoehe Walter Hekster, clarinet Brigitte Seeger, violin

APPENDIX X

Lake Rosseau, Ontario, Music Centre Staff1978

Lois Birkenshaw: Orff method
 William Findlay: Strings and orchestral music
 Donald Gillies: Music Director and choral conductor
 Mimi Gillies: Voice and song interpretation
 Mark Heitshu: Administrator
 Marilyn Scott: Madrigals and ear training
 Margaret Trethewey: Recorders

1979

Lois Birkenshaw: Orff method
 William Findlay: Strings and orchestral music
 Marion Ford: Accompanist, madrigals and ear training
 Donald Gillies: Music Director and choral conductor
 Mimi Gillies: Voice and song interpretation
 Mark Heitshu: Administrator
 Margaret Trethewey: Recorders

1980

William Findlay: Strings and orchestral music
 Marion Ford: Accompanist, madrigals and ear training
 Donald Gillies: Music Director and choral conductor
 Mimi Gillies: Voice and song interpretation
 Mark Heitshu: Administrator
 David Low: Choral conductor
 Gaynor Jones Low: Orff and song interpretation
 Rosamund Morley: Renaissance ensemble
 Margaret Trethewey: Recorders and flute
 Arkady Yanivker: Violin and string orchestra

1981

Paul Emond: Oboe
 William Findlay: Strings and orchestral music
 Donald Gillies: Music Director and choral conductor
 Mimi Gillies: Voice and song interpretation
 Mark Heitshu: Administrator
 James MacDonald: French horn
 Rosamund Morley: Renaissance ensemble
 Katharine Smithrim: Orff method
 Bev Stainton: Choral conducting
 Margaret Trethewey: Recorders and flute
 Arkady Yanivker: Violin and string orchestra

1982

Norman Abbott: Cello
Paul Emond: Oboe
Donald Gillies: Music Director
Mimi Gillies: Voice and song interpretation
Mark Heitshu: Administrator
Rosemarie Klimasko: Violin
Sonia Klimasko: Violin
James MacDonald: French horn
Rosamund Morley: Renaissance ensemble and viols
Katharine Smithrim: Orff method
Bev Stainton: Choral conductor
Margaret Trethewey: Recorders and flute

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