

University of Alberta

The Inauguration of the Alberta Band Association:
Persistence Through Time

by

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DEDICATION

My love and thanks to my parents, Murray and Rean, and my brothers and sisters, Bruce, Peggy, Devon, Cameron, and Carla. No one succeeds alone. Thanks for teaching me that happiness is found in meaningful work.

Kathy, your unconditional love, continuous encouragement, and enduring faith in me are amazing. Thanks for blazing the trail with me, often leading the way or pulling me through from the other side.

Madeline and Murray, it is thoroughly inspiring and rewarding watching each of you become adults. You help keep your Mother and me young.

ABSTRACT

The purpose of this study was to trace the inauguration of the Alberta Chapter of the Canadian Bandmasters Association (CBA), its antecedents, eventual formation, inaugural challenges, solutions, unrealized goals, and successful projects. Historical research methodology was utilized to document pioneering members, bands in their communities, and the contexts of the early years of instrumental wind and percussion ensemble music education in Alberta.

Findings from this research indicated that band directors persevered despite lack of formal music training, conducting or teaching experience, music equipment, knowledge of instrument repair, or repertoire. This research also investigated the success of early band directors due to factors of individual work ethic, community volunteerism, community pride, civic and provincial support for bands, the importance of Canadian Forces musicians and bands, and support of retail music businesses.

The research findings acknowledged several historical antecedents to the Alberta Chapter of the CBA including a booming economy and an exceptionally stable political environment in post-war Alberta; the 1951 massed band concert at Pigeon Lake, Alberta, which educated the Central Alberta Bandmasters Association; and the 1955 invitation to become members as an Alberta Chapter of the Canadian Bandmasters Association. Research conclusions identify Herb Chandler, Harry Lomnes, Bruce Marsh, Bill Wilson, and Harry Wright as catalytic inaugural members. Many other important pioneering members, including Jack Barrigan, John Maland, Malcolm McDonnell, Ray McLeod, Oliver

Murray, T. Vernon Newlove, and Allan Roddick are chronicled. A list of the initial goals of Alberta Chapter of the CBA is also documented, including: seeking government support for school and community bands for festivals, workshops, and clinics; the appointment of a Provincial Music Supervisor; and the desire for a band in every school in the province with the graduates forming bands in every community.

A list of ten recommendations for further research is included.

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CHAPTER 1

INTRODUCTION, PROBLEM, OBJECTIVES, AND QUESTIONS

Introduction

The Alberta Band Association (ABA) has actively and enthusiastically promoted band music and music education in the province for over fifty years. The programs, publications, and services sponsored by the ABA, including Junior and Senior Honour Bands, Festival of Bands, Alberta Band Conference, Alberta Music Conference, its quarterly *Musicom* publication, the Bruce Marsh Memorial Library, commissions for compositions by Albertan and Canadian composers, and other initiatives have contributed enormously to the prolonged support and continued accomplishments of provincial music education and band programs. Students, teachers, community, and professional musicians directly affected by the ABA over the course of the last five decades number in the hundreds of thousands.

Membership in the Alberta Band Association has abundant benefits. The professional development opportunities offered by the ABA, including presentations by peers through to world-renowned musicians and music educators, educational theorists and philosophers, and industry representatives are instructional, inspirational, and facilitate the creation of copious and varied space for professional discourse. The ABA provides a multiplicity of opportunities to fortify and enhance the Alberta wind and percussion music educators' community, regardless of experience, ensemble instrumentation, performance

level, musical style, or genre. Many music educators and directors have reported observing tangible increases in enthusiasm and skill from students and band members participating in programs sponsored by the ABA. In turn, those students infuse that eagerness, work ethic, passion, and raising of performance standards into their local school music programs and community ensembles.

Statement of Problem

On several occasions the Alberta Band Association's Board of Directors has expressed desire and interest in the documentation of the association's history. The Board wishes to ensure that the laudable contributions of ABA members, programs, and services throughout the last half-century are accurately chronicled and documented for the future.

An analogous statement of the anticipation and aspiration for the chronicling of music education history at the national level, with the particular intent of preserving the legacy of past member contributions detailing the individual accomplishments and careers of important Canadian Band Directors was documented in 1978 when Alberta representatives met with the Canadian Band Directors Association (CBDA) in Toronto. The minutes of the CBDA National Council meeting, that included five members from the Alberta Chapter of the Association, convey concern with the loss of the heritage, legacy, and lineage of band educators. At that meeting a motion was carried in support of beginning research toward the goal of publishing of a book chronicling the lives and deeds of significant Canadian band directors.

A Band Directors [sic] History (to be included under Research and Publications)

W. Jeffery displayed a book printed some years ago which listed all the great bandmen of the world, mostly Americans in it, giving [sic] a brief outline of their career and in some cases the names of works they had written or arranged. Unfortunately their [sic] are only 4 Canadians mentioned who are Dr. Chas. O'Neill, Capt. [sic] W.T. Atkins, John Slater and James Gayfer. He said he would like to see a project such as this undertaken by CBDA for all Canadian Band Directors who are active at the present time, and former Canadian Band Directors and those who have passed on. He suggested distribution of it to every music library, music faculty libraries so that we will have an awareness of Canadian Band Directors and Composers.

K. Mann said we have begun to lose our heritage. There is a story to be told. We could start our research on it and institute it in 1980.

Moved by: A. Smies

Seconded by: W. Jeffery

“That CBDA National Council initiate a Committee to undertake the project of researching the careers of Canadians [sic] Band Directors in preparation for final action to be taken with regards to publishing a book on the subject to be dealt with at the 1980 Convention.”

Carried¹

The subsequent discussion identified roadblocks to the completion of the project, including it being “too important to be left to someone to work at in their spare time”² as well as the need to establish a CBDA Office of Research and Development with “an official budget to carry out the work.”³

The time, money, and expertise central to the successful completion of a history of significant Canadian Band Directors were obstacles too significant to be overcome.

The landmark half-century anniversary claimed by the ABA in 2006 offers three further motivations for the initiation of this research as both well-timed and

1. Frank McKinnon, *Minutes of the Meeting of the National Council*, Canadian Band Directors Association, August 19-20, (Toronto, ON, 1978), 17.

2. *Ibid.*, 18.

3. *Ibid.*

appropriate. First, the celebration of the semi-centennial inauguration of the association offers an appropriate customary occasion to commemorate, review, and reflect upon past challenges, accolades, and accomplishments.

Additionally, historical research references Best and Kahn;⁴ Gall, Gall, and Borg;⁵ and Gay and Airasian⁶ remind researchers of the importance, significance, and consequence of primary sources of information when conducting historical research. In order to include the greatest number of original, narrative voices of significant inaugural ABA members still living, it is timely, judicious, and crucial to commence the chronicling of this history.

A third time in the impetus tridentate is presented by inconsistencies regarding the inaugural year of the ABA that exemplify the need for the commencement of documentation and research into its history. The 2006 fall issue of ABA's quarterly publication *Musicom* proclaims the fiftieth milestone date.⁷ However, the *Encyclopedia of Music in Canada* sets the inaugural year as 1955.⁸ A third landmark year, and a specific day, October 16, 1954, is reported on a page of *Historic Dates* on a website hosted by the Canadian Band Association

4. John W. Best and James V. Kahn, *Research in Education*, 9th ed. (Boston, MA: Allyn and Bacon, 2003).

5. Meredith D. Gall, Joyce P. Gall, and Walter R. Borg, *Educational Research: An Introduction*, 7th ed. (Upper Saddle River, NJ: Pearson Education Inc., 2003).

6. L. R. Gay and Peter Airasian, *Educational Research: Competencies for Analysis and Applications*, 7th ed. (Upper Saddle River, NJ: Pearson Education Inc., 2003).

7. Jennifer Mann and Kim Hastings (eds.), "Historical Retrospective: Celebrating Fifty Years of Music 1956–2006," *Musicom* 32, no. 2 (2006).

8. Paul Green, Florence Hayes, Patricia Wardrop, and Christopher Moore, *Encyclopedia of Music in Canada*, 2nd (1992) available from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1SEC833956> (accessed November 22, 2006).

(CBA).⁹ The seminal text *Music Education in Canada; A Historical Account* describes the founding of the Alberta chapter of the CBA but does not provide the year.¹⁰ The inconsistent reporting of the founding year of the ABA represents the justification and confirmation that disciplined, thorough research needs to be applied to this topic.

Biffle,¹¹ Howey,¹² Meredith,¹³ Shoop,¹⁴ Wasiuk¹⁵ and many other historical researchers of music education assert and affirm the essential mission of continuing to fortify the foundational knowledge inadequacies that “remain in the present story of people, places, and ideas associated with music teaching and learning.”¹⁶ Prominent American music education historian George Heller stated that only very recently has music education history “begun to emerge from the

9. Ken Epp, *Canadian Band Association Historic Dates* (2005), available from <http://cba.usask.ca/Resources/CBA%20History%20for%20pdf.pdf> (accessed November 22, 2006).

10. J. Paul Green and Nancy F. Vogan, *Music Education in Canada: A Historical Account* (Toronto, ON: University of Toronto Press, 1991).

11. George L. Biffle, “A History of the Texas Music Educators Association, 1959–1979” (D. M. A. dissertation, Arizona State University, 1991).

12. Robert J. Howey, “A History of Music in the Edmonton (Alberta) Public School System, 1882–1949” (D. M. A. dissertation, Arizona State University, 2003).

13. Steven E. Meredith, “A History of the Utah Music Educators Association, 1945–1995” (D. M. A. dissertation, Arizona State University, 1995).

14. Steven S. Shoop, “The Texas Bandmasters Association: A Historical Study of Activities, Contributions, and Leadership 1920–1997” (Ph. D. dissertation, University of North Texas, 2000).

15. Edwin B. Wasiuk, “The Historical Development of School Bands in Saskatchewan: A Study of Four Selected School Divisions” (D. M. A. dissertation, Arizona State University, 1996).

16. George N. Heller and Bruce D. Wilson, “Historical Research,” in *Handbook on Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. R. Colwell (New York: Schirmer Books, 1992), 102.

depths of scholarly neglect.”¹⁷ Likewise, research into Canadian histories of music education is similarly deficient, perhaps even more so. The third edition of Heller’s *Historical Research in Music Education: A Bibliography* lists forty-one pages of historical research studies worldwide, organized geographically.¹⁸ The Canadian section is a single page, listing thirteen studies.¹⁹ The seven pages of studies in this bibliography, grouped by music education organizations, contain no Canadian content.²⁰ Although this source is fourteen years old it is the only known document that summarizes this information.

Albertan topics are correspondingly missing from bibliographies of Canadian historical chronologies of music education. Peters’ *Canadian Music and Music Education: An Annotated Bibliography of Theses and Dissertations* lists 133 theses and dissertations as historical/biographical studies.²¹ Only six of these report on subject matter from Alberta. Heller and Wilson note, “Awareness is growing of the need to preserve historical documents in music education for their use now and in the future, though much remains to be done.”²² This statement applies to the general topic of histories of music education as well as to the

17. George N. Heller, “Music Education History and American Musical Scholarship: Problems and Promises,” *The Journal of Historical Research in Music Education* 11 (1990): 64.

18. George N. Heller, *Historical Research in Music Education: A Bibliography* (Lawrence, KS: The University of Kansas Division of Music Education and Music Therapy, 1995).

19. *Ibid.*, 99.

20. *Ibid.*, 108–114.

21. Diane E. Peters, *Canadian Music and Music Education: An Annotated Bibliography of Theses and Dissertations* (Lanham, MD: Scarecrow Press, 1997).

22. Heller and Wilson, “Historical Research,” 106.

additional deficit of Canadian and Albertan topics undertaken by historical music education researchers to date. As with the Heller's bibliography of historical research in music education, this information is dated. Each of these documents clearly indicates the paucity of this research topic in the field of research until recent years.

Some of the most current western Canadian music education doctoral history researchers, Howey and Wasiuk, support the supposition that scholarly, methodical investigations into this research locale are lacking and should be initiated, adding a further layer of validation, justification, and rationale to this topic for dissertation research. Howey states, "only a relatively small number of historical research projects have been undertaken on music education in Canada."²³ Howey's dissertation was completed only six years ago in 2003, yet his research is "one of the first to document the history of music education in a Western Canadian school system."²⁴ He continues, affirming, "historical studies on music education history in Western Canada fill a void in the body of knowledge on Canadian music education."²⁵ Wasiuk concurs, adding, "the body of Canadian research in music education remains comparatively small."²⁶ His recent study "bears particular significance as the first to document the history of school bands in any Canadian province."²⁷

23. Howey, "History of Music in Edmonton Public," 21.

24. Ibid.

25. Ibid.

26. Wasiuk, "The Historical Development of School Bands in Saskatchewan," iv.

27. Ibid.

Very few histories of music education have been undertaken in western Canada, let alone Alberta. There is need to augment and supplement the space for voices from Alberta and western Canada, as well as expand and enlarge the knowledge base of national music education history.

Wasiuk also believes more Canadian scholars should engage in research into music education history topics at Canadian universities. “Much of the graduate research continues to be conducted by Canadians attending American universities.”²⁸ One of the goals of this dissertation is to add to the body of research as a Canadian at a Canadian university. This document continues to work toward filling those specific niches in the scholarly environment.

What history can provide is an understanding of possibilities that results from knowledge of past achievements and ‘a useful nostrum against despair’. History can inform its readers on the events and ideas of the past; it can show the results of persistence through time.²⁹

Research Objectives

As recommended by Gall, Gall, and Borg, and other educational research resources, I required an initial location for inquiry to enable embarkation upon this research topic.³⁰ I applied the set of research objectives and questions listed in the next section of this dissertation as a guide as I began my investigation into the history of the ABA. Gay and Airasian inform historical researchers that questions utilized in historical research methods often grow, or are modified, from the

28. Ibid., 15.

29. George N. Heller, “On the Meaning and Value of Historical Research in Music Education,” *The Bulletin of Historical Research in Music Education* 33, no. 1 (1985): 6.

30. Gall, Gall, and Borg, *Educational Research*.

discovery of previously uncovered or unanticipated information during the collection of initial data.³¹ The following questions provided a constructive initial springboard for ABA narratives to be discovered, recalled, and retold. These questions were adjusted and altered as required during preliminary input upon recommendations from interview participants such as past and present Association presidents, board members, executive secretaries, Provincial Supervisors of Music, members at large, workshop participants, and widows or widowers of deceased pioneering members, in order to hear their narratives. Subsequent rounds of questioning took place as I began to more fully appreciate and comprehend the topography of the landscape as described and depicted by opening interviews and the data ascertained through the examination of ABA documents and relics housed in the Alberta Provincial Archives, Edmonton Public Schools Archives, the Alberta Legislature Library, the Heritage Room Collection at the Stanley A. Milner Library, the University of Alberta libraries, photographs owned by Captain Ray McLeod, memoirs of deceased members, and the large collection of programs, letters, newsletters, and other documents and relics set aside by seminal ABA member Mike Achtymichuk.³²

31. Gay and Airasian, *Educational Research*.

32. I was inspired to research this dissertation topic after hearing a short speech on aspects of the Alberta Band Association's history given by Mike Achtymichuk before an Alberta Band Association Honour Band performance. Neil Corlett, Managing Director of the ABA, had recently packed up historical documents lingering at the ABA office and forwarded them to the Provincial Archives of Alberta for appropriate cataloguing and storage. Although I had to wait to obtain access to these documents due to lengthy cataloguing processes I was eventually granted audience with these relics.

At our first interview Mike Achtymichuk shared several concert programs, convention and workshop documents, magazines, newspaper articles, and other related research relics not found at the Provincial Archives including a copy of *Recreation News* that reported on the 1963 Provincial Band Workshop. Mike also suggested names of people I should interview in order to

Research Questions

The purpose of this research was to document the history and development of the Alberta Band Association from its inception until a logical, delineable break in its history. To this end I applied the following two investigative objectives:

- (1) Identify the historical antecedents and establishment of the ABA, profiling major contributors and recording intentions and factors influencing decisions and outcomes.
- (2) Chronicle and describe significant changes, developments, pivotal events, and accomplishments of the ABA from its beginnings to a recognizable, significant change in the association including the catalyst issues, motivations, and objectives of leading members and committees.

To meet these two objectives I proposed the following questions:

- (a) What were the historical antecedents to the establishment of the ABA?
- (b) Who were the major contributors in establishing the ABA?
- (c) What did the ABA initially hope to accomplish?
- (d) What were the foremost factors influencing ABA intentions, decisions, and outcomes for the time period chosen?

obtain the story of the ABA, including Captain Ray McLeod. Captain McLeod was able to provide a few photographs. Of particular interest to me was the 1961 Provincial Band Workshop staff and bandmasters exactly matching a concert program Mike had kept.

Neil recalled a memoir of Harry Lomnes given to Wetaskiwin band director Paul Sweet. The Lomnes memoir provided a scaffold for the ABA inquiry. That memoir compelled me to locate as much information as possible about each of the members reported. Information on these people was found in a wide variety of locations and sources, often beginning in the locally written histories of Albertan communities funded and generated during the seventy-fifth anniversary of the province.

- (e) What significant changes, developments, and pivotal events occurred throughout the delimited history of the ABA?
- (f) What were the prominent catalysts, issues, motivations, intentions of leading members by decade, project, or some other identifiable time period or organizational scheme, identified by significant change in the ABA?

CHAPTER 2

A REVIEW OF RELATED LITERATURE

A plethora of subject matter in historical research in music education has been well documented. Many journals, articles, books, and dissertations may be located and referenced featuring an extensive range of historical music education topics.

Journals

Heller informs us that the inaugural journal on the topic of research in the history of music education was *The Bulletin of Historical Research in Music Education* published in July, 1980.¹ Eventually the bulletin enlarged its scope and changed its name to *The Journal of Historical Research in Music Education* (JHRME). Throughout the history of this publication, members of the editorial committee have represented and hailed from many nations including, but not limited to, Argentina, Australia, Canada, England, Germany, Japan, and the United States. Topics covered by contributors to the journal have recorded facets of music education histories of many locations in the world. These researchers have also reported upon a broad assortment of chronological subject matter.

One long-standing, constructive organizational/cataloguing system for classifying literature pertaining to the history of education, employed in Gall, Gall and Borg's current text, was initially proposed by Moehlman, Van Tassel,

1. George N. Heller, "Time Flies When You're Havin' Fun," *The Journal of Historical Research in Music Education* 20, no. 1 (1999): 1-16.

Goetzmann, and Everett.² Moehlman and his colleagues provided a useful tool for researchers that is easily and appropriately applied to music education histories to examine the multifarious collection of topics found in the JHRME and elsewhere. The following list makes it clear that historical research in music education is frequent, widespread, and covers the comprehensive range of the history of education topics reported by educational history researchers regardless of subject area, yet does not include the topic I wished to investigate. My doctoral dissertation supervisor, Dr. Tom Dust, aptly describes this process as *filling in the donut around the hole*.

One example of research in music education history from each of the categories recommended by Moehlman and his colleagues is listed:

(1) Biographies of major contributors:

Calvin E. Stowe's Contribution to American Education³

(2) Education legislation:

The Arts and the Government: The Camelot Years, 1959–1968⁴

(3) Cultural histories:

Orff Before Orff: The Güntherschule, 1924–1945⁵

2. Arthur Moehlman, David Van Tassel, William Goetzmann, and Gerald Everett, *A Guide to Computer-Assisted Historical Research in American Education* (Austin, TX: The Center of History of Education, University of Texas at Austin, 1969).

3. Paul D. Sanders, "Calvin E. Stowe's Contribution to American Education," *The Journal of Historical Research in Music Education* 24, no. 2 (2003): 128-142.

4. Delores R. Gauthier, "The Arts and the Government: The Camelot Years, 1959–1968," *The Journal of Historical Research in Music Education* 24, no. 2 (2003): 143-163.

5. David B. Pruett, "Orff before Orff: The Güntherschule (1924–1945)," *The Journal of Historical Research in Music Education* 24, no. 2 (2003): 178-196.

- (4) Planning and policies:
Charles H. Farnsworth's "Music in Secondary Schools"⁶
- (5) Biographies relating to educational history:
The Aztec Empire and the Spanish Missions: Early Music Education in North America⁷
- (6) Histories of international education:
Political Impact on Curriculum and Music Meaning: Hong Kong Secondary Schools⁸
- (7) Major branches of education, including instructional materials:
"The Eclectic Piano-Forte School" of William Cummings Peters⁹
- (8) Critiques of education:
The Music Assessment of the 1971–72 National Assessment of Educational Progress: A History¹⁰

6. William R. Lee, "Charles H. Farnsworth's 'Music in Secondary Schools'," *The Journal of Historical Research in Music Education* 24, no. 1 (2002): 39-61.

7. Beatriz Aguilar, Darhyl Ramsey, and Barry Lumsden, "The Aztec Empire and the Spanish Missions: Early Music Education in North America," *The Journal of Historical Research in Music Education* 24, no. 1 (2002): 62-82.

8. Wai-Chung Ho, "Political Impact on Curriculum and Music Meaning: Hong Kong Secondary Schools," *The Journal of Historical Research in Music Education* 22, no. 1 (2000): 5-24.

9. Debra B. Burns, "The Eclectic Piano-Forte School of William Cummings Peters," *The Journal of Historical Research in Music Education* 22, no. 1 (2000): 25-37.

10. Victoria L. Smith, "The Music Assessment of the 1971–72 National Assessment of Educational Progress: A History," *The Journal of Historical Research in Music Education* 22, no. 1 (2000): 47-64.

(9) General education history:

The Public Policy Roots of Music Education History¹¹

Seminal Books in Historical Research in Music Education

History of Public School Music in the United States

In 1928, Edward Birge published the first textbook on music education history for North America.¹² He stated that the purpose of his book was “an attempt to rescue from oblivion certain aspects of public school music which are fast becoming legendary.”¹³ Birge also encouraged others to develop an interest in the historical background of music education. Since the publication of his inaugural text many other researchers have drawn inspiration from Birge regarding the importance of chronicling music education histories and have taken up analogous research topics. Many of these researchers have pointed to the significance of his foundational publication—his example—and his encouragement and have continued documentation of the history of music education around the world. Humphreys has summarized the importance and significance of Birge’s work by maintaining that Birge is “the first notable

11. Michael L. Mark, “The Public Policy Roots of Music Education History,” *The Journal of Historical Research in Music Education* 20, no. 2 (1999), 103-114.

12. Edward B. Birge, *History of Public School Music in the United States* (Boston, MA: Oliver Ditson Company, 1928).

13. *Ibid.*, Preface.

American music education historian . . . [who] focused on public school music education and its antecedents.”¹⁴

Music Education in Canada: A Historical Account

The inaugural call to document music education in Canada was taken up sixty-three years later. Green and Vogan organized their text, *Music Education in Canada: A Historical Account*, into research by region: Quebec, Ontario, the Maritimes (defined as all provinces east of Ontario), and the west (the region of British Columbia, Alberta, Saskatchewan, and Manitoba).¹⁵ They reported and discussed national institutions that helped shape and accelerate improvement in Canadian music education, in and out of schools. Green and Vogan also chronicled important trends within each region. They listed significant individuals, small groups and networks, large associations, and landmark projects undertaken to encourage the causes of music education throughout our country. Green and Vogan’s seminal publication is delimited to occurrences before 1968. By their own description and admission, their undertaking is “a large body of historical facts, dates, and statistical data” so that “the information will be available for future generations.”¹⁶

Green and Vogan provide noteworthy guidance to historical researchers in the process of acknowledgement of remarkable individual contribution and

14. Jere T. Humphreys, “Editorial,” *The Journal of Historical Research in Music Education* 22, no. 1 (2000): 2.

15. J. Paul Green and Nancy F. Vogan, *Music Education in Canada: A Historical Account* (Toronto, ON: University of Toronto Press, 1991).

16. *Ibid.*, xvi.

accomplishment. They point out that “the most significant factor in the rise of instrumental music in Canadian schools has been the teacher, for in every province two or three outstanding individuals have provided leadership and set high standards for others to emulate.”¹⁷ Likewise, individuals providing direction and elevated standards for the Alberta Band Association are identified within the history of the ABA.

According to Green and Vogan, “vignettes of colourful individuals or detailed descriptions of their pursuits”¹⁸ are valuable during music education historical research, as “history can only be enhanced by occasional glimpses of a personal nature.”¹⁹ These authors also prompt historical researchers to remember that “music education has survived bureaucracies, apathies, and other adversities, primarily because of outstanding musicians and teachers devoted to a common cause.”²⁰ The ABA has been, and continues to be, an organization strengthened by individual members, and a significant provincial music education stakeholder. Beginning with its inception and continuing for more than five decades, the ABA’s successes have helped to raise and maintain high standards by supporting school and community music education and band programs. The association has provided workshops, professional development, and a crucial, visionary leadership role resulting in the negotiation of considerable change and significant development of instrumental music education in Albertan society.

17. Ibid., 398.

18. Ibid., xvi.

19. Ibid.

20. Ibid.

A History of American Music Education

The American counterpart to the Green and Vogan textbook is *A History of American Music Education, 2nd Edition*.²¹ This resource includes an in-depth explanation of the significant influences and cornerstone building blocks upon the foundations of the history of Western music education. Mark and Gary include influences from the Hebrews in Egypt; the ancient Greeks; and music education of the Middle Ages in Europe, as well as more contemporary European aspects. Significant twentieth century North American historical music education entries in this text, still currently impacting existing American and Canadian music teaching in public education, and continuing to influence community music program participation, include these milestone music education conferences and ideologies:

- (1) 1959 Woods Hole Conference;²² advocated school curriculum should be weighted in favour of academics, and away from the arts, as a reaction to the perception of losing the space race exemplified by Sputnik and escalation of the Cold War.
- (2) 1963 Yale Seminar on Music Education;²³ when examination scores in math and science classes did not improve sufficiently, this conference recommended reconsidering the importance of music as an essential component of public education. One rationale for music education put

21. Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 2nd ed. (Reston, VA: The National Association for Music Education, 1992).

22. *Ibid.*, 332.

23. *Ibid.*, 344.

forward was the significance to learning, development, and creative problem solving demonstrated by mathematicians and scientists who had participated in music activities.

- (3) 1964 Juilliard Repertory Project,²⁴ an endeavor by professional musicians and scholars of music to construct a list of quality, praiseworthy music repertoire for use in public school curricula. Public school teachers were not given a voice into the compilation of this inventory of preeminent repertoire.
- (4) 1966 Tanglewood Symposium and the subsequent 1969 Goals and Objectives Project (GO Project),²⁵ schools' music educators endorsed the GO Project in an attempt to regain some control of repertoire lists as a fundamental curricular driver and to advocate the study of music as a necessary and legitimate component of core curriculum. Several other recommendations were forwarded during the symposium, including regard for standards for teacher education, acquisition of curricular leadership specialists, and explanation of the attributes of a vision for a challenging music program in a pluralistic society, regardless of social, cultural, or economic conditions.

24. Ibid., 345.

25. Ibid., 311–313.

Theses and Dissertations

The same wide diversity in subject matter and breadth of content of historical research in music education found in *The Journal of Historical Research in Music Education*, other article searches and sources, and reference texts of histories of music education is also observed in scholarly theses and dissertations. Many of these documents present topics in some facets similar to my historical music education research. These theses and dissertations have pointed the way by providing examples of practicable research techniques, writing style, and organization of data into sections, chapters and conclusion themes. Yet, the theses and dissertations do not include the Albertan education association research topic I have undertaken. Heller and Wilson reminds researchers that “a topic is original if it investigates the unexplored or if it is a new study of an old topic.”²⁶ The following list also crystallizes the need to research the history of the Alberta Band Association, *filling in the donut around the hole*, by citing very similar theses and dissertations, concentric with my dissertation topic, but exclusive of my research subject. The following list includes research topics of American music education histories and American music education association histories as well as Canadian music education histories and music education association histories. This list of scholarly documents exemplifies the significance and consequence of comparable research subjects

26. George N. Heller and Bruce D. Wilson, “Historical Research,” in *Handbook on Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. R. Colwell (New York: Schirmer Books, 1992), 103.

while simultaneously creating a vacant hole that would be filled by critical research of the history of the ABA.

American Music Education Histories

- (1) Music Education in a Suburban Massachusetts School System: A History of the Past: Recommendations for the Future²⁷
- (2) A History of the Florida School Band Movement, 1922–1995²⁸
- (3) An Investigation of the Origins and Development of Four Wisconsin High School Bands²⁹

American Music Education Associations

- (1) The Texas Bandmasters Association: A Historical Study of Activities, Contributions, and Leadership 1920–1997³⁰
- (2) A History of the Utah Music Educators Association, 1945–1995³¹

27. J. Christopher Brunelle, “Music Education in a Suburban Massachusetts School System: A History of the Past: Recommendations for the Future” (M. Mus. thesis, University of Massachusetts Lowell, 2000).

28. Robert S. Hansbrough, “A History of the Florida School Band Movement, 1922–1995” (Ph. D. dissertation, Florida State University, 1999).

29. Mark L. Fonder, “An Investigation of the Origins and Development of Four Wisconsin High School Bands” (Ed. D. dissertation, University of Illinois at Urbana-Champaign, 1983).

30. Steven S. Shoop, “The Texas Bandmasters Association: A Historical Study of Activities, Contributions, and Leadership 1920–1997” (Ph. D. dissertation, University of North Texas, 2000).

31. Steven E. Meredith, “A History of the Utah Music Educators Association, 1945–1995” (D. M. A. dissertation, Arizona State University, 1995).

- (3) A History of the Georgia Music Educators Association, 1922–1993³²
- (4) A History of the Texas Music Educators Association, 1959–1979³³
- (5) The Texas Music Educators Association: A Historical Study of Selected Landmark Events Between 1938 and 1980 and the Decisions Which Influenced Their Outcomes³⁴
- (6) The History of the Arizona Music Educators Association and its Component Organizations, 1939–1983³⁵
- (7) A History of the Florida Association of Band Directors in Negro Schools: 1941–1966³⁶
- (8) The Organization of American Kodaly Educators: Its History and Impact on American Music Education³⁷
- (9) A History of the Kentucky Music Educators Association, 1907–1981³⁸

32. James T. McRaney, “A History of the Georgia Music Educators Association, 1922–1993” (Ed. D. dissertation, University of Georgia, 1993).

33. George L. Biffle, “A History of the Texas Music Educators Association, 1959–1979” (D. M. A. dissertation, Arizona State University, 1991).

34. Daniel R. Grant, “The Texas Music Educators Association: A Historical Study of Selected Landmark Events between 1938 and 1980 and the Decisions Which Influenced Their Outcomes” (Ph. D. dissertation, University of North Texas, 1989).

35. Michael W. Willson, “The History of the Arizona Music Educators Association and Its Component Organizations, 1939–1983” (Ed. D. dissertation, Arizona State University, 1985).

36. William L. Richardson, “A History of the Florida Association of Band Directors in Negro Schools: 1941–1966” (Ph. D. dissertation, University of Kansas, 1999).

37. Thomas S. Kite, “The Organization of American Kodaly Educators: Its History and Impact on American Music Education” (Ed. D. dissertation, University of Houston, 1985).

38. Joseph D. Parker, “A History of the Kentucky Music Educators Association, 1907–1981” (D. M. A. dissertation, University of Kentucky, 1982).

- (10) A History of the National Association of Jazz Educators and a Description of its Role in American Music Education, 1968-1978³⁹

Canadian Music Education Histories

- (1) A History of Music in the Edmonton (Alberta) Public School System, 1882–1949⁴⁰
- (2) The Historical Development of School Bands in Saskatchewan: A Study of Four Selected School Divisions⁴¹
- (3) Music Education in Alberta, 1884–1945 History and Development⁴²

Canadian Music Education Association Histories

- (1) A History of the Ontario Music Educators' Association (1919–1974)⁴³

39. David A. Herfort, "A History of the National Association of Jazz Educators and a Description of Its Role in American Music Education, 1968–1978" (Ed. D. dissertation, University of Houston, 1979).

40. Robert J. Howey, "A History of Music in the Edmonton (Alberta) Public School System, 1882–1949" (D. M. A. dissertation, Arizona State University, 2003).

41. Edwin B. Wasiuk, "The Historical Development of School Bands in Saskatchewan: A Study of Four Selected School Divisions" (D. M. A. dissertation, Arizona State University, 1996).

42. Mary M. Buckley, "Music Education in Alberta, 1884–1945 History and Development" (M. Mus. thesis, University of Calgary, 1987).

43. Diana V. Brault, "A History of the Ontario Music Educators' Association (1919–1974)" (Ph. D. dissertation, University of Rochester, 1977).

- (2) The Music Special Interest Council on the Newfoundland and Labrador Teachers' Association: An Historical Perspective on its Impact on the Development of Music Education in Newfoundland and Labrador⁴⁴

44. Sean R. McLennon, "The Music Special Interest Council on the Newfoundland and Labrador Teachers' Association: An Historical Perspective on Its Impact on the Development of Music Education in Newfoundland and Labrador" (M. Mus. thesis, University of Western Ontario, 1999).

CHAPTER 3

METHODOLOGY, EXTERNAL AND INTERNAL CRITICISM

Methodology

Historical research methods are utilized for this dissertation. I selected this methodology in order to discover new knowledge as well as clarify, correct, and expand existing knowledge about the history of the Alberta Band Association.

“Some historians, referred to as antiquarians, value the study of the past for its own sake.”¹ I have looked to the past for its own edification, presently unconcerned with how or if this research will offer recommendations, explanations, or solutions to present or future circumstances, practices, or events. Cuban reminds historical researchers that “many historians still reject the notion that history can, or should, serve the present.”² I have taken heed of Cuban’s caution: “historians should write history for history’s sake”.³

The steps involved in conducting a historical research study are similar to other types of research: identify a question or issue to examine; review the literature or pertinent relics, documents, diaries, and other data sources; select participants if appropriate; collect data; analyze and interpret the data; and produce a verbal synthesis of the findings or interpretations.⁴

Methodologies for historical research have many aspects in common with other education research methodologies while other features remain unique, not

1. Joyce P. Gall and Meredith D. Gall, *Instructor's Manual to Accompany Educational Research: An Introduction*, 6th ed. (White Plains, NY: Longman Publishers, 1996), 645.

2. Larry Cuban. “Can Historians Help School Reformers?.” *Curriculum Inquiry* 31, no. 4 (2001): 454.

3. *Ibid.*, 455.

4. L. R. Gay and Peter Airasian, *Educational Research: Competencies for Analysis and Applications*, 7th ed. (Upper Saddle River, NJ: Pearson Education Inc., 2003), 167.

only in contrast to other educational research methodologies, but also comparing each distinct education history research endeavour. Rationale for the choice of methods, definitions, and detailed historical research methodology is available from multiple current sources.

Gay and Airasian propose, “Historical research is the systematic collection and evaluation of data related to past occurrences for the purpose of describing causes, effects, or trends of those events.”⁵ Heller and Wilson state that historical education research is a “careful, systematic, reflective, and objective pursuit of information and understanding, which adds to human knowledge.”⁶ Systematic data collection for the purposes of describing causes, effects, or trends is a rationale shared by many other authors of educational research method texts. Gall, Gall, and Borg offer a further intention, stating that “historical research is a process of systematically searching for data to answer questions about a past phenomenon for the purpose of gaining a better understanding of present institutions, practices, trends, and issues in education.”⁷ Best and Kahn reiterate and complement the previous rationales when they report that “history is a meaningful record of human achievement,”⁸ and “history is used to understand the past and to try to understand the present in light of past events and

5. Ibid., 166.

6. George N. Heller and Bruce D. Wilson, “Historical Research,” in *Handbook on Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. R. Colwell (New York: Schirmer Books, 1992), 103.

7. Meredith D. Gall, Joyce P. Gall, and Walter R. Borg, *Educational Research: An Introduction*, 7th ed. (Upper Saddle River, NJ: Pearson Education Inc., 2003), 514.

8. John W. Best and James V. Kahn, *Research in Education*, 9th ed. (Boston, MA: Allyn and Bacon, 2003), 77.

developments. History is also used to prevent ‘reinventing the wheel’ every few years.”⁹

Authors above have also reported features that differentiate historical research from other types of research methodologies. Gall, Gall, and Borg state that although “historians need to have an idea of what they are looking for before they begin their search for sources that will provide the needed data,”¹⁰ researchers must also remain open to unforeseen sources of information during data collection because “the selection of sources from which to obtain historical data of interest cannot be determined entirely in advance.”¹¹ Heller and Wilson state, “the researcher must assume nothing and question everything.”¹² Gall, Gall, and Borg go on to say, “historical research in education differs from other types of educational research in that the historian *discovers* data through a search of historical sources such as diaries, official documents, and relics. In historical research, then, the evidence is available before the historian formulates a thesis, selects a topic, and designs a research plan. In contrast, most other types of educational research require the researcher to *create* data.”¹³ Gay and Airasian add, “the range of useful data in a historical study can be quite broad and varied.”¹⁴

9. Ibid.

10. Gall, Gall, and Borg, *Educational Research*, 520.

11. Ibid., 521.

12. Heller and Wilson, “Historical Research,” 104.

13. Gall, Gall, and Borg, *Educational Research: An Introduction*, 515.

14. Gay and Airasian, *Educational Research*, 222.

The review of literature in historical education research is also unique. “In historical research, the review of related literature and the study procedures are part of the same process. The term *literature* takes on a broad meaning in a historical study and refers to all sorts of communications, including tape recordings, movies, photographs, documents, oral history, books, pamphlets, journal articles, and so on.”¹⁵

“Research, whether historical or scientific, is useful to music educators and to others interested in the field.”¹⁶ “A knowledge of historical events and contexts is important in finding solutions to present-day problems in music education,”¹⁷ asserts Jack Taylor, editor of the *Journal of Research in Music Education*. This statement has particular significance due to the reputation of the JRME as being an overwhelmingly quantitative research journal. The recommendations of historical research methodologies as outlined by Best and Kahn,¹⁸ Gall, Gall, and Borg,¹⁹ Gay and Airasian,²⁰ and Heller and Wilson²¹ are well suited to informing the data compilation, documentation, and reporting processes of the history and development of the Alberta Band Association.

15. Ibid., 221.

16. Heller and Wilson, “Historical Research,” 111.

17. Jack A. Taylor, “Forum,” *The Journal of Research in Music Education* 33, no. 1 (1985): 3.

18. Best and Kahn, *Research in Education*.

19. Gall, Gall, and Borg, *Educational Research*.

20. Gay and Airasian, *Educational Research*.

21. Heller and Wilson, “Historical Research.”

External Criticism

Gall et al. define external criticism as “the process of determining whether the apparent or claimed origin of a historical document (author, place, date, and circumstances of publication) corresponds to its actual origin.”²² This dissertation is overwhelmingly based upon primary sources, minimizing potentials for external criticisms. External criticism concerns and questions arising for historical research methodologies are more applicable to research for events that happened more than a lifetime ago. Each historical research methodology textbook reminds me to be vigilant for inconsistencies in duplicate documents, authorship, place of origin, and other sources of variance as they are revealed.

Internal Criticism

Internal criticism is an appraisal of the correctness or accuracy of uncovered data. Best and Kahn offer three examples of internal criticism questions I was mindful of as I researched my dissertation topic: “Did they have any motives for distorting the account? Were they subject to pressure, fear, or vanity? Were they in agreement with other competent witnesses?”²³ I have endeavoured to take the fullest advantage of data triangulation as one viable safeguard against inconsistent versions of a unique situation when diverse information sources were available. I remained alert to contradictory records and recollections and aspired to do my utmost to investigate potential rationales for

22. Gall, Gall, and Borg, *Educational Research*, 525.

23. Best and Kahn, *Research in Education*, 88.

such incongruity. When such examples occurred, I worked to differentiate bias from subjectivity when such differences were discernable.

CHAPTER 4

DECLARATION OF CRITICAL ISSUES

Facts of history never come to us ‘pure’, since they do not and cannot exist in a pure form: they are always refracted through the mind of the recorder. It follows that when we take up a work of history, our first concern should be not with the facts which it contains but with the historian who wrote it.¹

Personally Significant Music Education Books and Articles

A Philosophy of Music Education: Advancing the Vision, 3rd edition

Bennett Reimer’s books and articles have given me abundant opportunity to reflect on my teaching practices and philosophical predilections throughout the breadth of my career as a musician/educator. His writings have offered me numerous occasions to examine how and why I strive to achieve the educational outcomes I seek.

Music educators must, of course, be proficient in all the aspects of music they are responsible for teaching, a daunting task in itself. They must also be well versed in many aspects of music education: curriculum, evaluation, method of teaching, human development, and so forth. They must possess a variety of interpersonal skills and attitudes conducive to being effective, trusted, admired teachers and leaders. And they also require a set of guiding beliefs about the nature and value of their subject – that is, a philosophy.²

1. Edward H. Carr, *What Is History?* (London: MacMillan & Company Limited, 1962), 16.

2. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*. 3rd ed. (Englewood Cliffs, NJ: Prentice-Hall Inc., 2003), 2.

A Philosophy of Music Education, 2nd edition

Reimer has put into words some philosophical observations I had previously been unable to voice with eloquence, yet felt and believed to be fundamental aspects of my epistemology. Some of these ideas include:

The special character of music education is a function of the special character of the art of music itself. To the degree we can present a convincing explanation of the nature of the art of music and the value of music in the lives of people, to that degree we can present a convincing picture of the nature of music education and its value for human life. . . .

. . . Indeed, a continuing need of the profession is a statement of philosophy which captures the sense of where the profession stands and where it is going and which provides a common point of reference from which new and differing ideas can spring.³

Why Do Humans Value Music?

I value eloquent statements by Reimer on the subject of consequence and significance of music and music education. Reimer has helped me articulate my personal music education philosophy and to be mindful to meet my responsibility to “forge a persuasive professional position from this and other attempts to solve the age old puzzle of why humans value music.”⁴ For me, his ideas have provided an extensive array of answers for why arts education is of value. I consider Reimer’s explanations regarding the importance and significance of arts education

3. Bennett Reimer, *A Philosophy of Music Education*, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall Inc., 1989), 1-3.

4. Bennett Reimer, “Why Do Humans Value Music?” in *The Housewright Declaration: Vision 2020: The Housewright Symposium on the Future of Music Education* (Reston, VA: Music Educators National Conference – The National Association for Music Education, 2000), available from <http://www.menc.org/documents/onlinepublications/vision2020/WhyDoHumansValueMusic.pdf> (accessed November 24, 2008), 15.

to be suitable for convincing or responding to the widest possible audiences, motivation for asking, justification, or philosophical predication.

Music Education: Source Readings from Ancient Greece to Today

This book is a comprehensive, well-organized chronology of major movements, rationales, and philosophical stances from pre-eminent scholars, philosophers, general educators, and arts and music educators regarding the importance of arts and music education.⁵

I am particularly informed and inspired by the spaces for discourse created in the discussions from this collection. One of these articles is by Winner and Hetland regarding the improbability of studying music to effect gains in mathematical perceptions, scholastic aptitude test results, or other non-musical test scores.⁶ They attribute secondary justifications of the study of music, such as better attendance, higher scholastic achievement totals, improvements on tests of spatial relations, or overall improved school performance as based upon correlated rather than causal results. The extensive review of literature undertaken by Winner and Hetland states unequivocally that improved results shown by the music students in these studies are most frequently too small to be of significance. The article further states that when researchers report slight improvement to outcomes that these results are due to socio-economic factors, not cause and effect. In an attempt to have the arts improve or expand its educational status,

5. Michael L. Mark, *Music Education: Source Readings from Ancient Greece to Today*, 2nd ed. (New York: Routledge, 2002).

6. *Ibid.*, 240–246.

some teachers and researchers have drawn upon studies that seek to use the arts as accelerating skill development in what they may believe as the currently valued and more widely accepted disciplines of language and mathematics. Winner and Hetland warn of the “danger in such reasoning.”⁷ *The Journal of Research in Music Education* has also forwarded a caution with the hazards associated with questionable, secondary rationales for arts, recommending vigilance regarding the “cost to the integrity of music educators.”⁸ “Music educators should be cautious about setting unrealistic expectations regarding the cognitive benefits of music instruction,”⁹ reiterates Costa-Giomi. This resonates with my experience as an arts educator.

Family History

Long before we understand ourselves through the process of self-examination, we understand ourselves in a self-evident way in family, society and state in which we live.¹⁰

As the son of caring, encouraging, nurturing parents—one of them a university professor emeritus with a dual appointment in the faculties of education and physical education, the other a homemaker and dance teacher, both arts advocates—the importance of doing well in school was never an issue; it was a clear although tacit expectation. My parents also imprinted upon me the values of

7. Mark, *Music Education: Source Readings*, 240.

8. Harry Price, “Forum,” *Journal of Research in Music Education*. 47, no. 3 (1999): 197.

9. Eugenia Costa-Giomi, “The Effects of Three Years of Piano Instruction on Children’s Cognitive Development.” *Journal of Research in Music Education* 47, no. 3 (1999): 212.

10. Hans-Georg Gadamer, *Truth and Method* (London: Sheed & Ward, 1979), 276.

the correlation of effort to results, that preparation enhances opportunities, and the value of maximizing potentials revealed by personal interest. All six siblings in my family were encouraged to participate in the widest possible variety of worthwhile activities including scholastics and other intellectual pursuits, sports, and the arts in all possible incarnations. My parents supported and encouraged these activities and attitudes through their enjoyment and recognition of our participation as well as through investment of their time, transportation, effort, and financial support. A respect for authority tempered with a healthy balance of the potential for questioning gatekeepers during perceived inequity is another cornerstone of my background and upbringing.

The most essential components of my immediate family history are that I am married and the father of two children. My wife is an exemplar of patience and persistence and has recently received her PhD in elementary music education. She has an extensive teaching and consulting background and continues a successful and rewarding career in music, education, and music education at the University of Alberta. Our daughter and son have traveled with us to more than fifteen countries. They are independent young adults due, in part, to six years of overseas living during very formative years in their lives. I love my wife and children above all else.

Career History

Thirty years of a career in education combined with six pre-service years of teaching and apprenticeship in a private music studio has afforded me an

abundance of teacher-learner experiences. My assignments in education include rural, urban, and international school settings; teaching, administration, program direction, and conducting assignments in grade six, middle school, junior high, high school, continuing education, college, university, and an extensive range of community organizations. Students in classes have ranged from mentally and physically challenged individuals to those who have gone on to be world leaders in their field. I have provided leadership and administrative skills as a Music Consultant to Edmonton Public Schools and in personal professional leadership initiatives. I have consciously endeavoured to vary the circumstances of my teaching employment at least every four years by changing locations within the school system, grade level or student age of instruction, assignment descriptions, or host countries of the schools, thereby sustaining personal challenge, viewpoints, and improvement for each and every year of my career. This rich and broad tapestry of experience has been, in very real terms, my *currere* for my professional music and education career, as well as my life. I have also tried to avail myself of the widest possible variety of music performance situations, including but not limited to: pipe bands, Latin American ensembles, country and western, orchestral and symphonic performance, musicals, electronic music ensembles, ethnic repertoire, jazz, classical, rock, and popular music performed live and recorded for film, television, records, and compact discs.

My strong opinions are formed in the processes that are well articulated by Reimer:

To refuse to work from a critically accepted position about the nature of one's subject is to avoid one of the central imperatives of human life,

which is to carve out, from all existing possibilities, the most reasonable possibilities for one's purpose. Not to do so dooms one to intellectual and operational paralysis.¹¹

Over three decades of teaching experiences have repeatedly enabled me to adjust, amend, and hone my critically accepted position. I am convinced about what succeeds and what is less effective *for me* including my interactions with students and my attempts and efforts at organizing a learning environment that will create the maximum potential for all students and me to collaboratively gain skills, knowledge, and attributes. I continuously seek my location in place and time for the application of my opinions on and off a continuum that includes specificity and universality in an effort to further develop what Darling-Hammond and Baratz-Snowden describe as an “adaptive expert.”¹² I am tremendously passionate about student participation in music activities, as evidenced by my unwavering commitment to students during classes, in extracurricular music activity, evening meetings and concerts, weekend workshops, travel with students, community music leadership projects, and my personal, consistent dedication and enthusiasm to performance as a musician.

Ongoing professional improvement is a consistent theme throughout my lengthy music, education, and music education career and lifetime. Participation in the PhD program as a pentagenarian personifies this avowal.

11. Bennett Reimer, *A Philosophy of Music Education*. (Englewood Cliffs, NJ: Prentice-Hall Inc., 1970), 13.

12. Linda Darling-Hammond and Joan Baratz-Snowden, eds. *A Good Teacher in Every Classroom: Preparing the Highly Qualified Teachers Our Children Deserve*. (San Francisco: Jossey-Bass Education Series, 2005), 31.

I strive to remain open to new ideas, capitalizing on innovations and discarding less effective strategies in an ongoing process of regeneration as recommended, again, by Reimer:

Searching out a convincing, useful, coherent point of view, adopting it as a base of operations, examining it and sharpening it, tightening it while using it, opening it to new ideas and altering it as seems necessary can help one to act with purpose, with impact, with some measure of meaningfulness.¹³

Culture

I am completely grateful to live in a time in world history and place in cultural location that allows for relatively significant amounts of unstructured, independent, and recreational time. I recognize this to be a colossal privilege, as I have witnessed others exceedingly less fortunate in their circumstances.

Personal listening device technology has created unprecedented quantities of music listening opportunities. Bloom notes “a very large proportion of young people between the ages of ten and twenty live for music.”¹⁴ Personal listening has distended since Bloom’s comment due to the continuing explosion in iPod and MP3 use and music downloading in digital formats. One indication is an *Edmonton Journal* article, *Making You Deaf?*,¹⁵ outlining the dangers of the overuse of personal listening devices and the damage to hearing incurred by listening for just one hour a day at sixty percent volume capacities. North American consumerism for audio/visual/computer/digital technology involving

13. Reimer, *A Philosophy of Music Education*. 13.

14. Allan Bloom, *The Closing of the American Mind* (New York: Simon & Schuster, 1987), 68.

15. J. Parks, “Making You Deaf?” *Edmonton Journal*, December 9, 2005.

popular music is now ubiquitous throughout the world, with lyrics in most native languages, but still predominantly English. I am a member of the dominant culture and race acting as a participant, supporter, and advocate in the electronic and popular culture markets.

I am thoroughly thankful and appreciative for being born in a time and locale of relative calm and prosperity and I am well aware of the privilege of this position. I have witnessed many occurrences of individuals or groups within circumstances completely less fortunate or advantaged than my own during my work and travels, particularly during my teaching tenure in the Middle East. These experiences have also helped me develop gratitude and regard for my Canadian citizenship and appreciation for the comparative ease with which I am able to provide an extremely comfortable standard of living for those in my care, and the range of opportunities and possibilities that are available to each member of my family.

Gender

Music activities have been, and continue to be, dominated by males throughout western music history and across many world cultures, as composers, performers, and producers. Miller observed, in a random sampling of 1,800 jazz albums, 1,500 rock albums, and 3,800 classical music works, that “males produced about ten times as much music as females.”¹⁶ The overwhelming

16. Geoffrey F. Miller, “Evolution of Human Music through Sexual Selection,” in *The Origins of Music*, ed. Nils. L. Wallin, Bjorn. Merker, and Steven Brown (Cambridge, MA: MIT Press, 2000), 348.

majority of my music heroes and music-teaching mentors are male; the few female role models are generally singers. Although many women participate in music groups, relative involvement is often low. Local examples reflect most global prototypes, including pipe bands, salsa ensembles, mariachi bands, steel drum bands, and a variety of other ensembles. Exceptions for more frequent female music participation is most likely found in choirs, woodwind sections, string sections, and as pianists.

In *The Singing Neanderthals*, Mithen disagrees with Miller regarding the reasons for a male dominated recording industry. Miller's argument is "reviving Darwin's original suggestions that human music must be studied as a biological adaptation, and that music was shaped by sexual selection to function mostly as a courtship display to attract sexual partners."¹⁷ Mithen believes the male domination in music recordings are due to "relating to the particular structure and attitudes of twentieth-century Western society,"¹⁸ and that women have not had "the same opportunities for musical expression"¹⁹ as men due to sexism. I agree with Mithen, and I am encouraged to note the increasing involvement of girls and young women in both school and post-secondary music programs and ensembles. This portends the possibility of a healthier gender balance for the future.

17. Ibid., 329–330.

18. Steven J. Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind and Body* (London: Weidenfeld & Nicolson, 2005), 180.

19. Ibid.

Race

I am a white, Anglo-Saxon Protestant. Scores of my musical mentors are North American white men, although many of my music heroes are African Americans. The majority of my black role models are products of North American environments; several from Europe are identifiable, a few are from South and Central America, and fewer are from Asia. The group least represented is Canadian with Aboriginal heritage.

Living and teaching in the Middle East for six years and extensive travel in Europe and Asia has fuelled my belief that Canada is more tolerant of diversity than many other parts of the world. This tolerance for diversity extends not just to school practices and populations but also to curriculum design for our schools. My experiences from over thirty years ago teaching on the Buffalo Reserve near Wetaskiwin, Alberta provided me my first insights gained from exposure to social and cultural contexts outside my personal location. I continue to investigate the foundations of my epistemology on this topic, perhaps best exemplified by the following two observations:

If the study of the various educational traditions discussed here is to be taken seriously, then these traditions (and many others as well) will require, and are certainly entitled to, the same sort of concern that has long been accorded the Western tradition. Furthermore, given their differences from the Western tradition, it is essential that we all learn to invite and listen to the “multiple voices” and perspectives that can enlighten our understanding of these traditions, just as we must learn to recognize that different groups may, as a consequence of their sociocultural contexts and backgrounds, possess ways of knowing that, although different from our own, may be every bit as valuable and worthwhile as those to which we are accustomed.²⁰

20. Timothy Reagan, *Non-Western Education Traditions: Indigenous Approaches to Educational Thought and Practice*, 3rd ed. (Mahwah, New Jersey: Lawrence Erlbaum Associates, 2005), 3.

As we begin the process of trying to broaden our perspectives on the history of educational thought and practice, it is important for us to understand that the activity in which we are engaged will inevitably involve challenging both our own ethnocentrism and the ethnocentrism of others. Basically, ethnocentrism refers to the tendency to view one's own cultural group as superior to others – a tendency common to most, if not all human societies.²¹

Summary

I strive to remain cognizant that only relatively recently has the Western societies' critical deliberation of *whose* knowledge and understanding is assigned value is completely and “profoundly political”²² by the cultural and epistemological ethnocentric vantage point where I reside and participate. A caution and reminder to be alert for signs of a researcher's epistemology and ontology, as engendered from the sum of past and present experiences of the researcher, is requested of the readers of this dissertation.

Burns reminds readers of the complexities and idiosyncrasies of self-knowledge:

To a Louse, Robert Burns²³

Standard English translation

O wad some Pow'r the giftie gie us

O would some Power the gift to
give us

To see oursels as ithers se us!

To see ourselves as others see us!

21. Ibid, 4.

22. Michael W. Apple, “Is There a Curriculum Voice to Reclaim?” *Phi Delta Kappa*, no. 71 (1990): 526.

23. Robert Burns, *Burns Poems* (New York: Alfred A. Knopf, 2007), 58.

Carr describes the relationship of the historian and

What bees he has in his bonnet. When you read a work of history, always listen out for the buzzing. If you can detect none, either you are tone deaf or your historian is a dull dog.²⁴

The declaration of critical issues surrounding family, career, culture, gender, and race are meant to facilitate identification of such humming.

24. Carr, *What Is History?*, 18.

CHAPTER 5

CONTEXTS: ALBERTA IN THE 1950s

Politics

The Social Credit Party governed provincial politics in Alberta for thirty-five years and eight months, from 1935 until 1971.

In 1921 Alberta voters had aligned the province with the forces of discontent that criticized the traditional structures of Canadian politics, but that discontent was expressed on a national basis, though only faintly heard outside the prairie provinces. In 1935 Alberta seemed to be prepared to move outside those structures altogether.¹

William Aberhart, evangelical radio broadcaster and Dean of the Calgary Prophetic Bible Institute, was the inaugural Social Credit Party leader and Premier of Alberta from 1935–43. *Bible Bill* promised both economic and spiritual salvation to farmers beleaguered by the Great Depression:

In a rural society with prices of farm products at an unprecedented low, and in a debtor society burdened by mortgages, any inflationary scheme looked attractive. When William Aberhart, the respected man of God, talked of inflation, his views carried authority.²

“The theories of Social Credit were never implemented.”³ By the 1950s the realization of the initial 1935 Social Credit Party political platform had been verified as intractable and is therefore not detailed here. One catalyst for the

1. Lewis G. Thomas, “Alberta 1905–1980: The Uneasy Society,” in *The New Provinces: Alberta and Saskatchewan, 1905–1980: 12th Western Canada Studies Conference*, ed. Howard I. Palmer and Donald L. Smith (Vancouver, BC: Tantalus Research Limited, 1980), 37.

2. H. Blair Neatby, *The Politics of Chaos: Canada in the Thirties* (Toronto, ON: MacMillan of Canada, 1972), 152.

3. *Ibid.*, 160.

eventual revision of the cornerstone 1935 provincial election campaign principles is that some key policy objectives of Social Credit did not reside within the jurisdiction of provincial decision, but under the auspices of federal authority and the British North America Act. A second consideration is the massive financial improvements enjoyed in Alberta by the end of the 1940s that likewise hastened modification of the initial Social Credit political-economic aspirations, to be described in the next section.

In farming communities, the majority of the pecuniary pressures caused by the Great Depression had dissipated. In urban areas, Aberhart's administration "gradually won the grudging acceptance of the business community, though scarcely its enthusiastic support. Full reconciliation came after the succession of Ernest Manning."⁴ Decades of provincial political stability and power for the Social Credit Party generated an environment that accounted for the longest serving Premier in the history of Alberta to date: Ernest Manning, 1943–68. McDougall describes the religious ties and lineage from the initial Albertan Social Credit Premier, Aberhart, to Manning, his successor:

As a consequence of listening to William Aberhart's radio broadcasts, he [Manning] enrolled as a student at the Calgary Prophetic Bible Institute in 1927. He was the first graduate of that organization. During the last year of his study program, he became a member of the teaching staff and was later named Executive Secretary.⁵

4. Thomas, "Alberta 1905–1980," 37

5. D. Blake McDougall, *Premiers of the Northwest Territories and Alberta: 1897–1991* (Legislative Assembly of Alberta, 1991), available from <http://www.assembly.ab.ca/lao/library/PREMIERS/manning.htm> (accessed July 15, 2007).

It was from within that stable base of political power that Manning helped Alberta celebrate its golden jubilee as a province, maintaining government foci on education, health, and infrastructure such as highways as essential government platforms. One indication of the Manning administration supporting education, as well as examples of the economic expansion enjoyed by Albertans in the 1950s, is found in a New Year's greeting to the Alberta Teachers Association from the Minister of Education, the Honourable Anders O. Aalborg:

To keep pace with this unprecedented change and expansion 6,642 new classrooms valued at \$183,000,000 were built during the fifties in carrying out a mammoth construction program that reached into every part of the province. The total budgets of all school boards soared from \$29,000,000 in 1950 to over \$85,000,000 in 1959.⁶

Manning was “securely established as the protector of the poor and the defender of the privileged against the danger of socialism.”⁷ The middle stance his government provided was the political backbone that Albertans desired. Manning's religious convictions also helped maintain his popularity with many of the public of the day. “His moderate policies and his reputation for an unshakeable resistance to corruption in government met the needs of a prosperous province in a prospering Canada.”⁸

6. Anders O. Aalborg, “New Year's Greeting,” *The ATA Magazine* 40, no. 5 (1960): 7–8.

7. Thomas, “Alberta 1905–1980,” 37.

8. *Ibid.*, 39.

Economy

It might be difficult to find a time and place of more significant sustained growth, promise, prosperity, and potential than Alberta in the 1950s. Like the rest of Canada, Albertans were proud of their significant contribution and involvement that had resulted in an allied victory in Europe, ending World War II. The war had hastened the end of economic misery and hardship caused by the Great Depression. Meanwhile, Alberta's economy was outstripping Canada's economic rebounding, experiencing unprecedented, exponential growth and development due to multiple factors.

Boothe and Edwards explain the monetary muscle of an extremely thriving, powerful, and improving agriculture sector gaining strength in Alberta:

Agricultural prosperity between 1942 and 1950 was unprecedented in the economic history of Alberta. Never before had Alberta farmers enjoyed a period of prosperity exceeding three years in length. This fact must not be overlooked by anyone who attempts to explain the rising prosperity of the Albertan economy.⁹

Alberta's economy was also experiencing extraordinary expansion due to an enormous, newly determined petroleum potential.

Much of the upsurge in economic activity and investment after 1946 is attributable to the most dramatic economic event of the post-war years, namely, the discovery of oil fields in Leduc, south-west of Edmonton, which is now the largest producer in Alberta.¹⁰

9. Paul Boothe and Heather Edwards, eds., *Eric J. Hanson's Financial History of Alberta, 1905–1950* (Calgary, AB: University of Calgary Press, 2003), 159.

10. *Ibid.*, 161.

“Other major finds followed in quick succession—Redwater, Pembina, Swan Hills, Virginia Hills, and Judy Creek.”¹¹

The oil find at Leduc is consistently identified as an historic turning point, a pivot in Alberta’s pathway to prosperity. The province turned from a mainly rural, agricultural economic foundation to an upsurge and refocusing in metropolitan investment and economic multiplicity. The change began with oil and petroleum production but eventually spread due to the opportunities generated by an economic catapult created by multi-million barrels of crude oil and likewise prodigious natural gas production. “The fact that personal income in 1950 was more than three times that of 1939”¹² summarizes the remarkable economic intensification Albertans experienced during prosperous post-war years.

Population

An explosion in population was fueled in part by unprecedented economic growth. “In the years immediately following the war the birth rate rocketed to become one the highest in the western world.”¹³ The North American baby boom certainly accounts for a major component of the meteoric escalation in mid-century Albertan populations. A complementary significant cause was a migrant labour force coming west, including an influx of Europeans who had been

11. John W. Chalmers, *Schools of the Foothills Province: The Story of Public Education in Alberta* (Toronto, ON: The Alberta Teachers' Association, 1967), 127.

12. Boothe and Edwards, *Eric J. Hanson's Financial History of Alberta*, 164.

13. Edward E. Sheffield, “The Post-War Surge in Post-Secondary Education: 1945–1969,” in *Canadian Education: A History*, ed. J. Donald Wilson, Robert M. Stamp, and Louis-Philippe Audet (Scarborough, ON: Prentice-Hall of Canada, 1970), 419.

displaced during WW II, eastern Canadians, and a few Americans looking for improved employment opportunities, all attracted to Alberta by its vigorous, genial, and exploitable economic conditions.

With new companies locating in the area, residential construction boomed to accommodate the rapidly growing population of construction workers, maintenance and operational staff. Extensive public works projects such as water and sewer mains and street paving were undertaken. Edmonton and Calgary also benefited from the growth of the oil industry: they took on larger roles as insurance, trade and financial centres as oil royalties swelled provincial coffers.¹⁴

New industries and businesses were generating a transformation in the original patchwork nature of the province's cultural landscape based upon agriculture in bucolic settings. At the beginning of the twentieth century, the preponderance of Albertans were immigrant farmers inhabiting sparsely populated rural Alberta.

War and its prosperous aftermath greatly increased mobility within Alberta's society, especially for the ethnic groups whose concern for cultural integrity was less compelling than the desire to take full advantage of opportunities for what was perceived as material advancement.¹⁵

In 1931 rural farm people constituted 47 percent of Alberta's total; by 1946 this figure had dropped to 40 percent; by 1956, 27 percent, and by 1959 to not more than 25 percent. In numbers, the Albertan rural farm population declined by 40,000 between 1931 and 1956.¹⁶

The 1961 Dominion Bureau of Statistics *Census of Canada* indicated that some time just after 1951 marked the first time urban populations outnumbered

14. Canadian Economy Online, *1947—the Leduc Oil Discovery* (Canadian Government Publishing Directorate, 2007), available from http://www.canadianeconomy.gc.ca/english/economy/1947Leduc_Oil_Discovery.html (accessed July 15, 2007).

15. Thomas, "Alberta 1905–1980," 38.

16. Stanley C. T. Clarke, "The Cameron Report: A Condensation of the Report of the Royal Commission on Education in Alberta," *The ATA Magazine* 40, no. 7 (1960): 11.

rural populations in the history of Alberta.¹⁷ The census also reported a combined Calgary/Edmonton population of 182,721 in 1941 and 531,268 in 1961.¹⁸

Alberta's two largest cities were growing exponentially. By 1961, Alberta's population had increased more than sixty-seven percent in only two decades with Calgary and Edmonton accounting for the lion's share of the escalation, an enormous 191 percent increase over the same double decade timeframe.

“As a consequence of the oil and gas discoveries, Alberta became the largest and most prosperous prairie economy.”¹⁹ Between 1946 and 1957, very nearly one hundred thousand immigrants had been attracted to Alberta due to its flourishing economy, the greatest number from the British Isles, followed by Germany, Scandinavia, the Netherlands, Ukraine, Italy, and fewer numbers from a variety of other countries.²⁰

The work force required for the new employment paradigm would require an educated populace. The Royal Commission on Education in Alberta, The Cameron Report, from 1959 stated:

from discussions of the Commission with employment officers and with literally dozens of consultants from business, industry, labour, this fact becomes abundantly clear: so far as present and future school children are concerned, the day of the unskilled, uneducated worker is gone.²¹

17. Dominion Bureau of Statistics, “Census of Canada 1961,” (Government of Canada, 1962), 13–7/13–8.

18. *Ibid.*, 6–79 and 6–81.

19. Canadian Economy Online.

20. Dominion Bureau of Statistics, “Census of Canada 1961,” 126–17.

21. Province of Alberta, “Report of the Royal Commission on Education in Alberta,” (Edmonton, AB: Queen's Printer for Alberta, 1959), 23.

In his condensation of the Cameron report for the Alberta Teachers Association (ATA) in 1960, Stanley Clarke, General Secretary for the ATA, pointed out “the trend to more women in the labour force tends to include girls as well as boys in the need for more education.”²²

Education

When William Aberhart became the Premier of Alberta he appointed himself Minister of Education. At the first legislature of the new Social Credit government he ensured the passing of several bills regarding education in response to his experiences as principal of Crescent Heights High School in the Calgary Public School System. “It is because teachers, as individuals and as a group, were exploited and ill-treated in the past that the ATA (Alberta Teachers Alliance) gained the power that it did.”²³ The leadership of Aberhart provided the ATA “the power of collective bargaining with school boards on behalf of its members.”²⁴ He urged “teachers to take a broad view of educational problems in keeping with the high ideals of the profession by which they are now recognized.”²⁵

The Social Credit Party spearheaded many other enduring, beneficial transformations to education. In 1950, the *County Act* helped speed improvements

22. Clarke, “Condensation of the Report,” 13.

23. George Buck. “The Farmers, Bible Bill and the ATA: Possible Parallels to Today.” *The ATA Magazine* 75, no. 3 (1995): 30.

24. *Ibid.*, 29.

25. William Aberhart. “Minister to Teachers.” *The ATA Magazine* 17, no. 5 (1937): 1.

to rural education by amalgamating school governance at local municipal levels. “The organization of school jurisdictions into counties and into rural school divisions, which remained in place until the 1990s, afforded county residents with a particularly strong means of influencing education.”²⁶ In 1960, Alberta’s Minister of Education gave a testimonial to the substantial improvements the Alberta government was making in education, particularly in rural areas: “Ten years ago there were still 1,545 one-room schools in operation. By 1959 this number had dropped to 275”²⁷ due to the reorganization precipitated by the *County Act*.

Indicators of improvement in education also came from the Faculty of Education at the University of Alberta, Alberta’s only university and the first in Canada to take on the responsibility for all teacher preparation for the Province. During the 1950s the university’s teacher education faculty had established specialized areas of teaching study, including elementary, secondary, psychology, and administration departments. The government was proud and pleased with the progress it was making.

Full-scale developments of the campus of the University of Alberta in Edmonton; the beginning of a new university campus in Calgary; the founding of the first Junior College in Lethbridge; the establishment of a School for the Deaf in Edmonton; the provision of Schools for Retarded Children in the main centres of the province.²⁸

26. Jerome F. Ell, *A Brief History of Public Education in Alberta* (The Alberta Teachers' Association, 2002), available from <http://www.teachers.ab.ca/Albertas+Education+System/History+of+Public+Education/A+Brief+History+of+Public+Education+in+Alberta/> (accessed July 17, 2007).

27. Aalborg, “New Year’s Greeting,” 7.

28. *Ibid.*, 8.

The province also began to intensify the rigor required for teacher certification and eventually established the Board of Teacher Education and Certification.²⁹ “In 1950 the minimum of two-years university training for permanent certification was established for teachers,”³⁰ reported Manning. This was a first in Canadian education. “So, the goal of every teacher, a teacher with a degree is coming closer to realization.”³¹

“Educational advance in the fifties was not always smooth.”³² Mid-century educators in Alberta experienced the peak of the crises caused by considerable change in curriculum that had, up to that time,

Leaned heavily on memory, discipline and routine methods in getting children to learn prescribed subject matter. The new curriculum took as its goals the development of initiative, resourcefulness, individuality, critical judgment, social mindedness, and an understanding, of social relationships.³³

“Perhaps no other educational reform movement has made as significant, and controversial, an impact in Alberta as progressive education.”³⁴ “Although often a reaction to traditional school practices, progressive education had a

29. Anders O. Aalborg, “The History of Teacher Education in Alberta,” *The ATA Magazine* 44, no. 3 (1963): 27.

30. Ernest C. Manning, “Education in Alberta: A Review,” *The ATA Magazine* 49, no. 1 (1968): 9.

31. *Ibid.*, 10.

32. Hugh A. Stevenson, “Developing Public Education in Post-War Canada to 1960,” in *Canadian Education: A History*, ed. J. Donald Wilson, Robert M. Stamp, and Louis-Philippe Audet (Scarborough, ON: Prentice-Hall of Canada, 1970), 389.

33. Milton E. LaZerte, “Fifty Years of Education in Alberta,” *The ATA Magazine* 35, no. 10 (1955): 10.

34. Nick Kach, “The Search for an Educational Vision,” in *Exploring Our Educational Past*, ed. Nick Kach and Kas Mazurek (Calgary, AB: Detselig Enterprises Limited, 1992), 146.

philosophy of its own, basically derived from the theories of the philosophical movement known as Pragmatism³⁵ clearly expressed by John Dewey in *My Pedagogic Creed*. The Social Credit Party had introduced progressive education to Alberta as they came to power. “Much of the appeal to the new program rested on its suitability for the small rural classroom, where the proposed activities would allow and provide variety.”³⁶ In Alberta, progressive education was exemplified by the *Enterprise Method* which emphasized “gathering, classifying and evaluating data and on reasoning with the resulting facts”³⁷ in elementary schools.

The name ‘enterprise’ has been chosen to designate the ‘doing of activity’ rather than the familiar ‘project’ because it has a somewhat stricter meaning. An enterprise is a definite undertaking; teacher and pupils agree upon it and tacitly promise to carry it through as agreed.³⁸

“The high schools remained relatively unaffected by the new approach”³⁹ due to teacher skepticism that these methodological innovations would apply to the subject and teacher-centered instruction processes. The greatest numbers of high schools were also in areas of urbanization.

Criticism of progressive education strategies came to a rapid boil. One of the most vociferous was from Hilda Neatby in her book *So Little For the Mind*:

35. Ibid., 160.

36. Robert S. Patterson, “Society and Education During the Wars and Their Interlude: 1914–1945,” in *Canadian Education: A History*, ed. J. Donald Wilson, Robert M. Stamp, and Louis-Philippe Audet (Scarborough, ON: Prentice-Hall of Canada, 1970), 375.

37. LaZerte, “Fifty Years of Education in Alberta,” 10.

38. Province of Alberta, “Programme of Studies for the Elementary School: Grades I–VI,” (Edmonton: King's Printer, 1936), 3.

39. Patterson, “Society and Education,” 376.

An Indictment of Canadian Education in 1953:

Democratic equalitarianism encouraged the idea of a uniform low standard easily obtainable by almost all. Special attention was given to all physical, emotional and mental abnormalities, the old-fashioned things called the mind, the imagination and the conscience of the average and of the better than average child, if not exactly forgotten, slipped into the background.⁴⁰

LaZerte, the first Dean of the Faculty of Education at the University of Alberta, listed some recommendations for the future during a retrospective and celebration for the first fifty years of teaching in Alberta, including:

Examinations, tests and promotion standards will regain the respect of many teachers and administrators who have been so distracted temporarily by all the modern talk about educating the whole child that they have minimized the importance of guaranteeing pupil mastery of subject matter.⁴¹

Patterson points out that “the extent to which progressive education truly penetrated the basic conservatism of Alberta is debatable.”⁴²

“The official response by provincial governments to the need for educational change most often took the traditional form of Royal Commissions.”⁴³ One signpost, from late in the decade which indicated that education in Alberta was developing, reflecting on directions for improvement, and grappling with rapid transformation came from the Cameron Report. “The Alberta Commission’s recommendations could hardly be called timid.”⁴⁴ The

40. Hilda Neatby, *So Little for the Mind: An Indictment of Canadian Education* (Toronto, ON: Clarke, Irwin and Company Limited, 1953), 15.

41. LaZerte, “Fifty Years of Education in Alberta,” 49.

42. Patterson, “Society and Education,” 378.

43. Stevenson, “Developing Public Education in Post-War Canada,” 399.

44. F. Henry Johnson, *A Brief History of Canadian Education* (Toronto, ON: McGraw-Hill Company of Canada Limited, 1968), 174.

Cameron Commission on Education highlighted an extensive number of recommendations, a total of 280, relating to education in Alberta. Instead of serving as a focusing lens, the report tended to generate further controversy, particularly in the wake of Sputnik and the subsequent challenge that rapidly changing technologies and sciences posed to North American education practices.

Some recommendations of the report, including denial of any provision for separate denominational schools, were completely rejected by the public: “to expect any political group to move in the direction of limiting religious rights, buttressed by statute and tradition, is simply unrealistic.”⁴⁵ Other ideas, such as a “standing Planning Commission to keep a constant watch on Alberta’s education”⁴⁶ never came to fruition. “Not for decades had any provincial government allowed any body other than itself to exercise any real authority over education. It was therefore perfectly predictable that this recommendation would be ignored.”⁴⁷

Other report proposals did come to realization. The commission gave voice to a growing concern with the “5,000 Indian children of school age in Alberta”⁴⁸ even though the education of Aboriginal populations had traditionally been the responsibility of the federal government. The Cameron Report recommendations 261 through 264 broached topics of educating Aboriginal school children including: provincial assumption of Aboriginal education

45. Chalmers, *Schools of the Foothills Province*, 165.

46. Stevenson, “Developing Public Education in Post-War Canada,” 401.

47. Chalmers, *Schools of the Foothills Province*, 165.

48. Clarke, “Condensation of the Report,” 89.

responsibilities; studies for integration strategies; regard to appreciation and understanding of adjustment during integration; and fair and proper treatment of aboriginal topics during courses of study, particularly in Social Studies classes.

The Cameron Commission is significant in that the blueprint it offered is a virtual antithesis of the educational philosophy, policies and practices of progressive education. It is significant in that it clearly illustrates how far, to borrow a metaphor, the pendulum of thought about schooling can and does swing in Alberta.⁴⁹

Music

“Both Calgary and Edmonton enjoyed a lively musical life from the beginning of the twentieth century.”⁵⁰ Since Alberta’s beginnings as a province, music and other arts activities may be found in personal recollections and documentation of the past from numerous and varied sources. Voisey reminds historians that “grain-growing in western Canada became one of the most seasonal agricultural systems in the world.”⁵¹ Social and cultural activities could easily be enjoyed “once the fallow lay cultivated and the crop still awaited the binder, farmers could steal away for hours, or even for days at a stretch.”⁵² Lyon’s book *Community Music in Alberta: Some Good Schoolhouse Stuff!* chronicles the widest array of musical activities from all possible locations within the province. “Music came to Alberta with the earliest immigrants, as it had with the Native

49. Kas Mazurek and Nick Kach, “Introduction,” in *Exploring Our Educational Past*, ed. Kas Mazurek and Nick Kach (Calgary, AB: Detselig Enterprises Limited, 1992), 148.

50. Clifford Ford, *Canada’s Music: An Historical Survey* (Agincourt, ON: GLC Publishers Limited, 1982), 86.

51. Paul Voisey, *Vulcan: The Making of a Prairie Community* (Toronto, ON: University of Toronto Press, 1988), 158.

52. *Ibid.*

people who settled Canada thousands of years earlier. We should not think of it as a luxury or an indulgence that comes after prosperity.”⁵³

The important thing is that during the worst depression in modern history, through drought, grasshoppers and the lean years, culture did not die in our small town, through the drama group, the concert orchestra, and the annual music festival, it flourished and brought a taste of better things to our lives.⁵⁴

“With a shortage of musicians at the Saturday-night dances that livened dozens of rural schoolhouses, many settlers taught themselves to play musical instruments.”⁵⁵ “Nearly in every home, there was someone who could play some instrument, even if it was a harmonica.”⁵⁶ “Everyone played something, from kazoos to clarinet, violin, guitars and piano.”⁵⁷ “Nels Nelson would play his guitar which was homemade and Walter, my brother, made a fiddle, so we never ran out of music.”⁵⁸ Kallmann describes what he considers to be the basic theme of Canadian music history in his contribution to a seminal Canadian report on music from 1955, *Music in Canada*: “people with differing traditions have helped to

53. George W. Lyon, *Community Music in Alberta: Some Good Schoolhouse Stuff!* (Calgary, AB: University of Calgary Press, 1999), 26.

54. Harry Carrigan, “Veteran Drama Club and Concert Orchestra,” in *Where the Prairie Meets the Hills: Veteran, Loyalist and Hemaruka Districts*, ed. Angus Anderson. (Veteran, AB: Veteran Regional History, 1977), 60.

55. Voisey, *Vulcan: The Making of a Prairie Community*, 27.

56. Ibid.

57. Vera Olson, “My School Days at High Point,” in *Where the Prairie Meets the Hills: Veteran, Loyalist and Hemaruka Districts*, ed. Angus Anderson. (Veteran, AB: Veteran Regional History, 1977), 41.

58. Clarence Blanes, “The Blanes Family Story,” in *Wagon Trail Grown Over: Sexsmith to the Smoky*, ed. Jean Rycroft (Sexsmith, AB: Sexsmith to the Smoky Historical Society, 1980), 265.

build the musical life of their new homeland.”⁵⁹ Immigrants were catalysts for rapid progress in the arts as “they were accustomed to a more developed cultural life than Alberta had traditionally afforded.”⁶⁰

Melnyk contends “every culture reaches maturity through the presence of its own vigorous cultural institutions.”⁶¹ Alberta had certainly come of age. Public institutions such as the Banff School of Fine Arts, CKUA radio sponsored by the University of Alberta, and the Western Board of Music are just three examples of the enrichment enjoyed by a vibrant provincial music community and thriving cultural mosaic. Symphony orchestras in Edmonton and Calgary were the twin tips of a musical iceberg that included professional musicians in as many possibilities as styles including Gaby Haas and his Barndance Gang, representing both European traditions and mainstreaming of immigrants; the CFRN commercial television station sponsoring the CFRN Old Timers, representing country and western sensibilities as well as opportunities provided by the advent and popularization of local television stations in Alberta; and musicians P. J. Perry and Tommy Banks personifying dancehalls and jazz. Community music across the province was equally hearty, heartfelt, and healthy.

School Bands

During the 1950s, participation in instrumental music and bands scheduled

59. Helmut Kallmann, “Historical Background,” in *Music in Canada*, ed. Ernest MacMillan (Toronto, ON: University of Toronto Press, 1955), 31.

60. Thomas, “Alberta 1905–1980,” 39.

61. George Melnyk, *The Literary History of Alberta* (Edmonton, AB: The University of Alberta Press, 1998), 161.

within the school day began to grow. “There is ample documentation to substantiate the existence of non-curricular school bands and orchestras in Alberta during the 1910s, 1920s, and 1930s.”⁶² Dust cites 1936 as “the first instance of band or orchestra being included as a credited course in the Alberta Programme of Studies,”⁶³ albeit, the number of students receiving school credit for it in all of Alberta that year totaled only twenty. From small seeds grew large instrumental programs in a wide variety of locations around the province. In 1959, Lomnes reported the improvements to provincial school bands in his Master’s thesis, *A Survey of Alberta High School Music Programs*; “the greatest growth of instrumental music in Alberta has taken place during the last five years.”⁶⁴

Occasionally, over the past thirty years, a school band has been organized by an enthusiastic teacher; for a few years the band flourished and then died as quickly as it was formed. In recent years the school band movement has been growing in popularity and the bands are being organized in a manner that ensures more permanence.⁶⁵

Lomnes also noted that many schools in the survey were seeking band directors but qualified music teachers were in scarce supply. “The number of high school bands is not impressive; their size and instrumentation are inadequate. Nevertheless, they represent the beginning of a growth in music in the schools.”⁶⁶

Some aspiring, school-aged musicians were given opportunities to

62. Thomas J. Dust, “The Establishment of Curricular Instrumental Music Classes in the Public Schools of Alberta,” *Canadian Music Educator* 47, no. 4 (2006): 37.

63. Ibid.

64. Harry Oliver Lomnes, “A Survey of Alberta High School Music Programs” (M.M. thesis, Montana State University, 1959), 58.

65. Ibid., 35.

66. Ibid., 43.

perform in bands not affiliated with a school, sponsored as an evening or weekend community activity. Lomnes makes note of some students that “have the opportunity to learn to play instruments in town or community bands.”⁶⁷

Community and Military Bands

Band traditions in Alberta began before it became a province. The North West Mounted Police Band of Fort Calgary “gave many concerts during 1878 and 1879.”⁶⁸ A plethora of bands appear in the early history of Alberta, initially associated with the British military tradition as leaders had “long recognized that martial music provides a stimulus to spur the fighting man into battle—our countries leaders also know that it stirs the patriotism within the civilians.”⁶⁹ Canadian poet, Alden Nowlan is acknowledged as stating, “one small band is worth a thousand cannons.”⁷⁰ “Military bands existed to provide musical entertainment of a popular nature to as wide an audience as possible.”⁷¹ Some of the other bands representing Alberta’s past include the 15th Alberta Light Horse Band beginning in 1905, the 103rd Rifles Regiment in 1910, and the Brass Band of the 10th Battalion Calgary Highlanders founded in 1914. “Canadian military

67. Ibid.

68. Norman Draper, “Bands by the Bow: A History of Band Music in Calgary,” in *Past and Present: People, Places and Events in Calgary*, ed. Herb Surplis (Calgary, AB: Century Calgary Publications, 1975), 5.

69. Ibid., 3.

70. Jack Kopstein and Ian Pearson, *The Heritage of Canadian Military Music*. (St. Catharines, ON: Vanwell Publishing Ltd., 2002), ix.

71. Charles Edward Charles, “Historical Canadian Band Music: A New Source of Curriculum Materials for the Canadian Classroom” (M.M. thesis, University of Calgary, 2004), 66.

bands made an enormous contribution to the musical establishments of the communities in which they served.”⁷²

Examples of civilian community bands are toe-to-toe with military organizations on an evolutionary timeline, including the Calgary Brass Band in 1885; the Salvation Army Band in 1887; the Crossfield Band of 1905; the Lethbridge Miners Band, 1912; or the Brant settlers in Vulcan who had “entertained the area with a large brass band in 1910, and other towns quickly followed their example.”⁷³ “Many Alberta communities considered the creation and maintenance of a brass band essential for picnics, ceremonies, and parades.”⁷⁴ School age musicians with commensurate skills were sometimes given opportunities to perform in community adult bands, but in several locations, younger musicians were afforded membership in ensembles such as the Young Peoples Band in Calgary 1912, or the Edmonton Newsboys Band from 1914, sometimes organized to help “fight juvenile delinquency”⁷⁵ or at least provide an “ideal way of keeping boys ‘out of mischief’.”⁷⁶ Other examples of performing ensembles for school-aged Albertan musicians could be cited from each decade of the century and in a wide variety of configurations, including all-girl bands and all-Indian bands [this is the term used at the time].

72. Ibid., 68.

73. Voisey, *Vulcan: The Making of a Prairie Community*, 27.

74. Lyon, *Community Music in Alberta*, 41.

75. CanWest Interactive, *About Us; Historical Information* (Edmonton Journal, 2005), available from <http://www.canada.com/edmonton/edmontonjournal/info/history.html> (accessed August 2, 2005).

76. Charles, “Historical Canadian Band Music,” 103.

After WW II “the contribution of the bands to the maintenance of morale, not just amongst servicemen and servicewomen, but to the civilian population at home had been clearly demonstrated.”⁷⁷ Ian Fraser describes his feelings in the forward of *The Heritage of Canadian Military Music*:

I was a small boy in the early forties during the Second World War and like most youngsters growing up at the time, I was exposed to military music on a daily basis. In those days, we simply couldn't get enough despite the fact that the radio programs and the films at the time were full of it. We always listened attentively, we stood a little straighter when we heard a band play and that music touched a primeval chord that lay within us all and it did it like no other music ever could.

Even as a youngster, I knew it was part of the government's policy of stirring up Canadian patriotism at a time when that was desperately needed. The sounds of military music brought forth in every Canadian a sense of national pride that was so vitally important during the war and in some ways stimulated a sense of our ultimate invincibility in terms of the outcome of the war. There were other elements, of course, that raised the level of national pride and helped maintain morale during the war but military band music lay at the heart of it all.

Like everyone in my generation, the sound of that music had a profound impact on me and it still does well over half a century later. I was and still am enormously grateful for the opportunity to be exposed to military bands during my early years because it instilled a love of military music in me and great admiration for the people who play it. I still stand a little taller when I hear a band and that tingle still runs up my spine and the hair on the back of my neck still rises a little. The simple fact is that everyone is stirred by the sound of a military band. The pity is that more Canadians won't admit it.⁷⁸

The 403 Squadron Royal Canadian Air Force (RCAF) Band was a professional post-war ensemble from the 1950s that exemplified the instrumentation and style of performance idealized by many Alberta bandmasters. This ensemble exemplifies the shift in performance style and selection of literature away from traditional British repertoire and influence toward American

77. Ibid., 64.

78. Kopstein and Pearson, *Canadian Military Music*, viii.

band models. “The drive towards the performance of more popular American material, especially with the influence of newer technologies, such as television in the early 1950s, required a literature that was not yet available from traditional sources.”⁷⁹ “To a large extent, Canada has shared the development traced above with the United States.”⁸⁰ Maloney maintains that once the University of Toronto began awarding the first baccalaureate degrees in music education in 1946 that focused the training of school music teachers utilizing techniques and strategies for group instruction, “the Canadian band movement closely followed the American trend and momentum swung inexorably away from the community-oriented ensemble toward the school setting, where trained music teachers employed systematic approaches to instrumental instruction.”⁸¹

Summary

The social/political/economic/education alchemy of Alberta in the 1950s created an environment of optimism and advancement that served to facilitate rapid, profound, and lasting change. Throughout the province, the mechanisms for transformation were catalyzed and accelerated by both individual and collaborative efforts of enthusiastic, eager participants, particularly affirming when contrasted to the dreariness produced by the Great Depression and world war in close proximity. These circumstances created the possibility for an initial

79. *Ibid.*, 67.

80. Arnold Walter, “Education in Music,” in *Music in Canada*, ed. Ernest MacMillan (Toronto, ON: University of Toronto Press, 1955), 136.

81. S. Tim Maloney, “A History of Wind Bands in Canada,” *Journal of Band Research* 23, no. 2 (1988): 25–26.

meeting of band directors in central Alberta to amalgamate toward the objective of promotion, encouragement, and assistance to community and school bands.

CHAPTER 6

ANTECEDENTS OF THE ALBERTA BAND ASSOCIATION

The Central Alberta Band Association

In October of 1999, Mike Actymichuk, seminal Alberta Band Association member, called the only surviving founding member of the Central Alberta Band Association (CABA), Harry Lomnes, to pay homage to his much respected long-time friend and mentor, and to request information regarding the founding of the CABA for use at a future Alberta Music Conference presentation about the beginning of the ABA. Harry responded with a letter (errors are from the original source):

Oct. 27/99

Dear John;

[John crossed out; Mike written above, in a different handwriting and a different color of ink]

Your phone call the other night was indeed a thrill and a surprise. It is ages since I have had contact with a member of the old guard. Most of them have gone to the great beyond and only a few of us are still alive, you, Keith Mann and myself are the only once I can think of.

This history I wrote for the newsletter in '72, the year I retired, my copy no doubt is the only one in existence. I filled my copy thinking that someday someone will want to review that information. Twenty two years

later you called and asked for the information I have stored all these years. It always pays to save items of historic value.

Since I retired my wife and I have travelled to the far corners of the world. We have visited every continent, except Antarctica, two or three times by tours or cruises. We no longer travel extensively and are quite content to spend our time in Alberta, the greatest place to live. Old age no doubt has something to do with that. At 80 years of age I have no desire to try long extended overseas trips and maybe be a burden to fellow travelers.

When I read or hear about the work being done by the CBA [Canadian Bandmasters Association] I have a feeling of pride when I think back of the early formative years in Alberta when I played a very active part in the organization. Next time you meet with the executive will you convey to them my best wish for the future and success in all their endeavors.

I have also included a list of all the Alberta presidents, the two National Presidents, and three Secretaries to the year 1970.

Best wishes, Harry Lomnes¹

Mike Actymichuk explains that 88-year-old Harry Lomnes had inadvertently addressed the letter to Mike's older brother, John. John Actymichuk was also a very active and vibrant ABA member, eventually retiring from his role as Supervisor of Music for the County of Strathcona School Board after a long career in music education. Each of the brothers was well known to Lomnes. Mike

1. Harry Lomnes, Personal letter to Mike Actymichuk, October, 1999.

corrected the name on the letter before forwarding it to be included in this research.

Lomnes' history of the Central Alberta Band Association tells of the antecedents of the ABA in a narrative from a pioneering, inaugural voice. The following are excerpts from his story of the history of the Alberta Band Association as attached to the letter from Lomnes to Actymichuk in October of 1999 (errors are from the original source):

The Birth of the CABA

In the spring of 1951 the conductors of four Central Alberta bands, namely Bruce Marsh, Leduc; Harry Wright, Ponoka; Harry Lomnes, Wetaskiwin; Bill Wilson, Camrose were discussing ways and means of better co-operation between the four bands. The outcome of these discussions was a friendly get-together for just a fun band blow. Oliver Murray, director of the Jr. Edmonton Schoolboys' Band was invited to direct the band. This unrehearsed massed band created much enthusiasm among the bandsmen, directors and interested listeners, although the quality of the performance would be regarded as only fair according to today's standards.

After the concert the presidents, secretary-treasurers and directors of each band met for an assesment of the days activities. The outcome of this meeting was the formation of the Central Alberta Band Association. Herb Chandler was elected president and Harry Lomnes was elected secretary-treas. September 12, 1951 was set for the first meeting of the

CABA. The secretary was asked to invite representation from all bands in Central Alberta.

On Sept. 12, the first meeting of the newly formed CABA was held in the Driard Hotel in Wetaskiwin. Beside the four bands that met at Pigeon Lake, Camrose, Leduc, Ponoka and Wetaskiwin, five more bands were represented – Daysland, Edmonton Schoolboys' Band Senior and Junior, Fort Saskatchewan and Red Deer. This was an important meeting as it laid the foundations for the Association for the seven years of its operation. Here are the main items of the constitution which was finalized at 1:00 p.m.:

Aims and Objectives

1. To promote, encourage and assist community and school bands.
2. To promote and encourage fellowship among existing bands through friendly association.
3. To promote an annual Central Alberta non-competitive band festival.
4. To promote band music at various summer resorts in the province.

Officers of the Association shall be:

1. President
2. Vice-President
3. Secretary-Treasurer. The president and the secretary-treas. shall be from the same town or city.
4. The Council which shall consist of one member from each band—preferably the bandmaster.

5. The Executive which shall consist of the bandmaster and two other members from each band.

Meetings

The executive shall meet twice a year—on the second Wednesday in September and March. The council meetings shall be called when deemed necessary by the President.

Fees

Each band shall pay a levy of 25¢ per year for each member of the band.

Travell expenses

To be paid at the rate of 5¢ per mile one way to each band represented at Council and Executive meetings.

The resolution passed at this first meeting indicates the concern over trained bandmasters. “Be it resolved that the Prov. Government take the necessary steps to include a short course in band directing at the Banff School of Fine Arts.”

There were no direct result from this resolution but it was the first of many resolutions and briefs to the various authoritative bodies that resulted in improvement of the status of bands in Alberta.

The first big project of the Association was a giant massed band concert at Elk Island Park. A program was selected in Oct., '51 so that individual bands could rehearse during the winter. During the spring and summer three massed band rehearsals were held at various places. The final concert at Elk Island Park on August 31, '52 was conducted by Harry

Lomnes. Due to very inclement weather only the Wetaskiwin band and the Daysland band arrived at the Park. An audience of about 300 people sat through the outdoor concert in spite of the cold and the rain.

The project of the Association for the winter months of 1952–53 was a band directors course on the technique of conducting held monthly in Wetaskiwin. Lee Hepner, conductor of the Edmonton Symphony Orchestra gave this course to approximately 25 bandmasters and other interested bandsmen. Other bands that joined the association at this time were Trochu, Wainwright, Devon, Calmar, Tofield, Thorsby, Rimby and Bentley.

The Activities Increase

The executive, at the March meeting of 1953, decided to try another massed band concert at Elk Island Park on May 31st. Two rehearsals were held in April and May. On May 31st the weatherman provided an ideal day for the concert. Vern Newlove, conductor of the Senior Edmonton Schoolboys' Band, led the band of approximately 250 bandsmen in what might be called a very successful concert. The band, which was no doubt the largest band to have performed to an Alberta audience at that time, received a tremendous ovation from a capacity crowd. The attendance at the park for the day was at that time, a record in the park's history.

The winter program for 1953–4 was a conductors' and bandsman's course held six evenings during the winter in Wetaskiwin. At the

conclusion of the course the consensus was that there is little value to bandsmen in a short course of this nature. Although the classes were for like instruments, the instructors felt they could not accomplish much due to the large classes and the wide spread in performance level of the bandsmen involved. On May 21, 1954, the CABA held its first School Band Clinic at the Victoria Composite High School in Edmonton. The Air Force Band, conducted by L. Corcoran gave a demonstration of instrument technique and provided the evening concert.

At the October Executive meeting, 1954, a new winter program was formulated. It was felt that a group of instructors visiting each band in their home surroundings might be more instructional and beneficial to more bandsmen than the previous winter program. The cost of such visits were to be shared 50–50 by the band visited and the CABA. Only bands whose fees were paid in full were eligible for the service. Throughout the winter a number of such visits were made.

On May 27, 1955, a general Band Convention was held at the Vic. High School in Edmonton involving community and School bands. A few of the highlights of this convention were:

1. A demonstration band of picked bandsmen from the bands in the organization was conducted by Martin Boundy from London, Ont.
2. Harry Lomnes and his Wetaskiwin Junior High Band used the Belwin Elementary Method to demonstrate the class method of band instruction.

3. The PPCLI Band, directed by Captain McLeod gave a demonstration of instrument technique.
4. An evening concert by the PPCLI band.

The Climax and the Amalgamation

In March 1956, the executive of the CABA proceeded with bolder plans for a spring clinic, especially for school bands. The date set was May 29th at the Sales Pavilion in Edmonton and the clinician and guest soloist non other than the world famous trumpet soloist, Raphael Mendez. The clinic was a great success. Raphael Mendez was a tremendous hit with all who attended his brass clinic. The evening concert drew a capacity audience to hear the famous soloist in concert with the Tactical Air Command Band. This was also Mendez' first concert in Edmonton and possibly his first in Alberta. Financially the clinic was a success as the days activities just raised enough money to pay the staggering expenses.

The winter project for the 1956–57 was a course in conducting for bandmasters in Central Alberta with Captain Harry Wragg, inspector of bands for Western Command, as instructor. A series of six monthly sessions were held at various centres in Central Alberta.

The final project of the CABA was the organization of the first band Festival which as held in the Wetaskiwin Drill Hall on May 12 and 13, 1957. May 12th was for adult and community bands and May 13th was for school bands. Much discussion was held on the pros and cons of competitive vs. non-competitive festivals. The final conclusion was that

the bands were not ready for competition and that a non-competitive festival should be held.

The morning session of both days took the form of instrumental clinics with members from the PPCLI Band present as clinicians. In the afternoons the bands attending were given oral and written adjudications by Capt. H. Wragg and Lt. Herb Jeffrey. The PPCLI Band presented a concert each evening to large, appreciative audiences.

The last meeting of the CABA executive was held on Jan. 10, 1958. Two motions at this meeting are of importance:

1. moved that the CABA amalgamate with the CBA.
2. moved that the remaining funds of the CABA be transferred to the Central Unit of the CBA.

Here ends the story of an organization of dedicated and dynamic bandmasters and bansmen who laid the foundation for the CBA and the rapid growth of bands that has taken place in Alberta since the mid-fifties.

This report mentions only the highlights in the history of the CBA. It would be too lengthy if all the worthwhile discussions on the many problems of banding were included.

Here are just a few of the many topics which were presented to the proper officials in the form of interviews and briefs:

1. A Band Tax Law for Alberta, which failed to materialize.

2. Many interviews and a lengthy brief to the University of Alberta regarding University courses to train Band Directors. This, no doubt, had much influence on the formation of the present U. music progra.
3. The briefs to the Dept. of Education and Cultural Development Branch no doubt played some part in the development of the Music Div. of the branch and the appointment of the first Supervisor of Music.

The dreams, hopes and aspirations of this pioneer organization of band music lovers are now being realized to a certain degree. They laid a solid foundation. They saw the need for a Provincial and National body and brought about the expansion of the Canadian Bandmasters' Association to Alberta and other Provinces. When the CBA in Alberta had outgrown its birth pains and was developing in the right direction, the CABA wisely amalgamated to make one strong association with the whole province its jurisdiction and strong ties with the rest of Canada. Carry on, CBDA (formerly CBA) and continue to build wisely on the foundation laid by the CABA.²

My research discovered a second, less detailed summary of the Central Alberta Band Association on the third page of a concert program from a band festival sponsored by the Alberta Chapter of the Canadian Bandmasters Association from May 14 and 15, 1966:

Prior to joining the CBA there was in existence a Central Alberta Band Association. This group did all it could to stimulate interest in community and school bands. They held winter conducting courses and clinics on

2. Harry Lomnes, Personal letter attachment to Mike Actymichuk, October, 1999.

various instruments, also massed band concerts with as many as 250 bandmen participating. Various bands travelled to other centres to simulate interest in the formation of school and community bands. Proceeds of these concerts were given to these centres to help provide instruments.³

Central Alberta Band Association Impetus Concert

The following autobiographical and biographical excerpts serve to illuminate the milieu and developmental environments of some of Alberta's leading band music educators and communities from the middle of the twentieth century.

Wetaskiwin and Bandmaster Harry Lomnes



Figure 1. Harry O. Lomnes (1911–2001) representing Wetaskiwin in the CABA. From the unpublished memoirs of Harry Lomnes, used with permission.

3. Alberta Chapter Canadian Bandmasters Association, "The Story of the Canadian Bandmasters' Association, Alberta Chapter," unpublished Band Festival Program (Edmonton: 1966).

Harry Lomnes was a leader in many aspects of music education in Alberta. The following excerpts from his unpublished memoirs describe his beginnings as a musician and teacher as well as changes to teaching practices he pioneered, allowing some insights into his fortitude, tenacity, ability to accept and take calculated risk, and tireless work ethic. [Errors are from the original source.]

From the time I was a small lad the evenings were reserved for music in the living room. Our neighbor lady ½ mile to the west was an accomplished piano player who had studied music in Denmark and I believe she had been a concert pianist for some time before she emigrated to the Camrose area where Tommy Movold captured her as his bride. My two older sisters were very fortunate to have a teacher of her caliber in those early days. When the girls played hymns from the hymn book and other songs of the day the rest would sing and Dad would join in with his violin. During those sessions I wished I could take piano lessons and play like my sisters but that privilege was reserved for the girls. With two younger sisters I knew I wouldn't have a chance at piano lessons.

There were, in those early days, a group of musicians in the Armena/Dinant districts who had learned some musical skills before settling in this area. They formed a small brass band and called themselves "The Maple Leaf Band". They played open air concerts at the May 24th and July 1st picnics and other gatherings. I always listened with great interest and hoped that someday I would play cornet in the band. When I was around nine or ten I borrowed a nickel-plated, short model cornet to

see if I could learn to blow it. With the help of a very abbreviated instruction book I found in the case, I learned the fingering of the C scale. With a lot of trying and determination I mastered the C scale going up and down, over and over again until I nearly drove the household crazy. Then, I learned the chromatic scale. I progressed to simple songs and hymns and learned the meaning of the key signatures, (which notes to play sharp and which flat). It was not the ideal way to learn to play the cornet but I managed by myself.

The summer of 1926 when I was 15 years old, and my first flock of young turkeys looked like a good cash crop in the Fall, I asked my Dad if he would go with me on the train to Edmonton to see if I could find a good used cornet and if he could give me a loan to pay for it until I sold my turkeys. To my surprise, he agreed without any hesitation. A few days later I found what I wanted at the National Music Store in Edmonton. It was a Conn Victor long model cornet, silver plated with a gold plated bell, in a hard shell case with beautiful soft purple lining. The manager of the store gave a \$10 discount; for \$50 I was the proud owner of that beautiful instrument.

With my Conn cornet, I joined the Maple Leaf Band and played 2nd cornet until they disbanded for threshing time. While I attended the Camrose College for grade X in 1927–1928, I joined the Camrose Band and played 1st cornet. I played with the Camrose Band while I took grade

XI and XII. The years I stayed at home I played with the Maple Leaf Band.

My father had two old violins that intrigued me very much. I began to tinker with one of them and soon found that I could apply what I had learned on the cornet to the violin. I learned the C scale and the positions of the notes on the staff and the violin key board. In a short time I was playing easy hymns and songs and the girls played the piano. I remember getting a copy of a violin piece called “Nola”. For some years I worked at this number, and by the time I left home to go teaching I had mastered it quite well – not to a professional standard, but a commendable one for a self-taught kid.

There was another old instrument that hung on the wall in the living room, a guitar that Dad must have brought from North Dakota. During those teen-age years while I was learning to play the cornet and violin, I also became interested in the old guitar. It didn’t take long to learn the three changes in the key of C (C-F-G-C) that an old evangelist, who made frequent visits to the Skandia Church would use when he sang his favourite song “Telephone to glory over the Royal Telephone”. I remember I used to imitate the chording and singing of the evangelist’s “Telephone to Glory” much to my Mother’s dismay. . . .

. . . We moved to Edmonton for five weeks where I would attend summer school to take two courses to raise my second class certificate to a first class. To fill out my program of courses, I took Choral Music,

Intermediate School Music, and High School Music. Beside these classes I wrote two special tests in Music Theory I and Music Theory II. I had not taken any formal lessons in theory but relied entirely on the theory I had learned by myself. I passed both and at the end of the session I had completed all the music courses offered at summer school. . . .

. . . In the early fall of 1944, a group of old bandsmen from the defunct band of the early thirties met to form a new band and I was asked to conduct. With no training or experience in conducting a large group of instrumentalists, I hesitated but finally accepted. As I grew in wisdom and stature over the years we grew into a band respected by other community bands of that time. We held our rehearsals in the old curling rink. As the weather became cooler, a gentleman named Curt Smith, to whom the band owes its existence, stepped forward with a life saving proposition. He offered us free use of the dining room of the Driard Hotel every Wednesday evening for rehearsals. This was great! Now we had a warm home and a generous sponsor.

Every practice night he would make an appearance and ask for a few minutes of our time to make his short speech of encouragement. Sometime after Christmas, his speech surprised all of us. He said, "I want my band to have uniforms so that when you go out to play you will look like a respectable band." He had a man from a uniform company in Edmonton present to take our measurements. The material was a quality blue serge for trousers and a jacket trimmed with gold piping with the

letters W.C.B. on the shoulder. While assembling for a parade one time a smart aleck came to us and asked, “Where are you guys from? What does WCB mean, Workman’s Compensation Band?” From that time on, the Wetaskiwin Community Band was often referred to as the Workman’s Compensation Band. . . .

. . . In the spring of 1953, Joe Blocksidge and I discussed the possibility of starting a school band in junior high. I was anxious to try a class method of teaching a band whereby all instruments are taught at the same time. This method was widely used in the U.S. and was being tried in Ontario. Joe encouraged me to give it a try if we could gather enough instruments. With only a few ads in the paper, it was unbelievable how many old instruments were collected from basements throughout the city. Some were in fairly good condition but most were badly dented and broken and some were just pieces of tarnished brass in a cardboard box. I spent the whole summer repairing and polishing the old instruments. Ten parents offered to buy instruments for their students. I salvaged 17 from the collection of old instruments, but I had no clarinets. I went to the chairman of the Board to explain Joe’s and my plan for the fall term and our need for three clarinets to complete the instrumentation.

In the spring of 1953 construction had started on the new Queen Elizabeth Junior High and Elementary School and was slated for completion in the spring of 1954. When I asked for three clarinets he thought the project was a good one but wanted to know how much it

would cost the Board. I replied that the lowest price available to me was a wholesale price of \$60 each. He stroked his chin and said, “Hmm, the Board will never go for that.” After some deliberation, he said, “I’ll tell you what, in the spring we’ll be having the opening of the new school. If you can promise that you’ll have the band ready to play “O Canada”, another number and “God Save the Queen” at the opening, I’ll see that the Board pays for three clarinets.

He really put me on the spot. The class method of teaching a band from the very beginning was a new venture for me. But with tongue in cheek, I said, “I promise to have a band for that opening.” We shook hands and thus began the program of band music in the school, a program which grew and expanded each year until it covered the grades from 7 to 12. . . .

. . . The official grand opening of the Queen Elizabeth School was held on Wednesday, May 26, 1954 at 8:00 p.m. My first school band did perform the numbers requested by the chairman of the Board when I had asked for the clarinets. The sound could have been better, but for less than nine months of training, they did remarkably well. . . .

. . . In the early 50’s Buster Hudson, the trumpet player in our “Ambassadors” band, had accepted a job in Edmonton. I had taken over the trumpet section by myself and the band had carried on. Several years later, Darrol Fontaine left to attend university. The outlook was bleak, but fortunately, a fellow by the name of Lovell Schmaus had just moved from

Winnipeg. He was an experienced piano player and arranger and fit into our group very well.



Figure 2. The Elks Ambassadors Orchestra circa 1958. From the unpublished memoirs of Harry Lomnes, used with permission.

Left to right: Herb Chandler, Harry Lomnes, Lloyd Wilson, Jack Rasmuson, Al Yochim, and Lovell Schmaus.

We had trouble getting a suitable place for practice. Lloyd, being a member of the Elks Lodge, suggested we all join the Elks and change our name to “Elks Ambassadors”. On June 25, 1958, we were all accepted into the lodge and given permission to use the building for any purpose we wished. Alvin Klause joined the lodge in 1959 and was accepted in the orchestra as a trumpet player. We became known as the Big Band of Central Alberta and played many important social functions for the Army of Edmonton, Air Force in Penhold, the RCMP in Red Deer, and traveled extensively to other cities and towns in Central Alberta. This band continued until it disbanded in 1967.

My spare time during the term 1958–1959 was devoted to researching and writing the first draft of my thesis. My topic was Music in Alberta High Schools. I sent questionnaires to every High School in Alberta to get the information I needed and was rewarded by a 90% return rate. Then came the big job of classifying, analyzing and organizing all this information into a thesis. As each chapter was completed, I sent it to my advisor in Missoula for inspection and comments. He asked for very few changes and encouraged me to go full steam ahead and have the first draft complete when I returned for my final 10 weeks.

On my last return to Missoula in 1959, I submitted my thesis for inspection and approval. The thesis committee said my first draft was as good as most second drafts. They asked me to make one rewrite, a few slight changes and corrections, and submit it for a final reading. At the end of the first five weeks it was approved for final printing and binding.

The last five weeks were a snap. Since my heavy courses had been completed, I took a few easy courses and made the final edit as my thesis pages came from the typist and went to the University Book Binders. At the end of the session, after an oral exam, I was informed I would be granted my M. Mus. Diploma at the fall convocation. Since Missoula was a little more the 500 miles away I received my degree in absentia.⁴

4. Harry O. Lomnes, “Memoirs of Harry O. Lomnes, 1996” (unpublished memoir, Wetaskiwin, AB), 33-71.

Camrose and Bandmaster Bill Wilson



Figure 3. Bill Wilson (1915–2001) representing Camrose in the CABA. From the private collection of Coral Wilson, used with permission.

The Wilson community music legacy in Camrose dates from 1936, when Bill's father, Harry Wilson, was a bandmaster with the Camrose Citizens Band. The history of Camrose from 1980, *A Light Into the Past*, has a picture of that band in 1941, with Harry Wilson as conductor. Harry Lomnes stands next to Bandmaster Wilson as Lomnes was brought up in Camrose. Bill's wife-to-be, Coral Sanders (Wilson) sits in the front row as she played alto saxophone in the band. Bill was not a member of the band pictured in 1941 due to his RCAF training in Toronto.

Bill Wilson also wrote an unpublished memoir showing he and Lomnes had very similar music and music education impacts in their respective communities. Wilson's memoir repeats the canon of humble initial interest in music and of the dedication and selflessness exhibited by so many in community music endeavours in Alberta and likely elsewhere (errors are from the original source):

Mother had played piano before she was married, and had later, somehow acquired a suit case organ. This organ, when folded, was no larger than a big suitcase, had a very limited keyboard, and was powered by both feet pumping the bellows furiously. Mother and Dad played very little by ear, so mother had to transpose from the piano score, and write by hand, all the music for Dad's B-flat cornet. They continued to play for several years in the district, but neither Jean [Bill's sister] nor I can recall the fate of the organ.

Sometime along the way I purchased Russel's old banjo for twelve dollars, probably when he got a better one, and I, along with Arne Johnson and James Brevik, who played violins, decided that we were going to form a dance orchestra. We, of course, were also going to sing, so we had three megaphones (a la Rudy Valee) made up at the local sheet metal shop, and painted them blue and orange, I don't believe that they were ever worn out by their use! Julia, James' sister, played piano with us for a time, and Ransom Wennerstrom played guitar. We played several times at Avonroy Hall and also at the Sons of Norway dances that were held upstairs in the Ofrim and Maland Hardware building but I don't believe we made more than twenty five dollars individually in our career as an orchestra. But it was an EXPERIENCE. . . .

. . . I was boarding during the time I worked for Sunley, and needless to say, there wasn't much money left over after I had paid my board. I budgeted for one movie a week which was a twenty five cent

matinee on Saturday, and a tin of tobacco for roll-your-owns. The only thing that I was really buying was experience. During this time Dad had obtained and given me an old straight model soprano saxophone, referred to as a “fish horn”. I hadn’t much to do in off hours, so I spent all of it learning to read notes and learning to play the sax. . . .

. . . Shortly after I had returned to Camrose from my stint with Sunley Electric, I traded the soprano sax for a used Conn alto sax at Robinson and Sons in Edmonton, and started to play for dances, mainly at the ‘snake pit’ which was a dance hall in the basement of the Masonic Building. The main floor housed the Bank of Montreal, while Camrose Job Press also had space in the basement. . . .

. . . The dances were “jitney” at ten cents a ticket, and I can still see “Pop” Giles roping off the floor after each dance. Jim Findlater played trumpet, Carl Johnson and I played saxes, Orville Gaalaas was on drums, followed later by Doug Mattson, and the piano was shared during my time with the band by Betty Findlater, Glenora Gaalaas, Bert Holyroyd and Merle McPhee. We didn’t make big money at the “jitney” dances because we were paid on a share basis, which amounted to a high of seven dollars, and low of fifty cents. In any case I think I earned enough to pay for the sax I had purchased, with the help of various other engagements. . . .

. . . My alto sax was part of my luggage when I left Camrose, and I had played in the station band at St. Thomas during my stay there. I found that playing in band got a person out of a lot of “joe jobs”, so I joined the

station band soon after I arrived in Claresholm. Others playing in the band, whose names I remember were Arnold Thorsell, Chuck Tupper, “Red” Lund, Alf Martin and Andy Anderson. A few of us would get together during off hours to jam some popular dance tunes, a change from the marches we usually played. During one of these sessions the station’s commanding officer happened to hear us. He insisted that we play for an upcoming officer’s mess dance, and with him on our side, the wheels really began to turn.



Figure 4. Camrose Dance Band circa 1946. From the private collection of Coral Wilson, used with permission.

Front row: Stu Ferguson, Don Dickinson, Mac McDonnell, Bill Wilson.
Back row: Allan White, Bob Reid, Archie Newhall, Merle McPhee, Don Bailey.

Brad Bradley, a Flight Sergeant normally in charge of a crew of aero engine mechanics (fitters), was put in charge of producing this dance band. Brad, from Toronto, couldn’t read a note of music, but had learned all the popular solos of Artie Shaw and Benny Goodman by listening to

their recordings, and he was good. Gil Horton played tenor sax, had played a bit with Brad in Toronto previously, played very well, and could read music. Brad somehow dug up a drummer and a guitar player, and the trumpet players were recruited from the station marching band. Winnie Couper, a driver in the MT (Motor Transport) section took on the piano duties.

Brad obtained, by one way or another, the scores for most of the 'big band' tunes, and rehearsal began to get serious. There remained one problem; the orchestrations required two alto and two tenor saxes, but we only had one tenor, and no one could locate a horn, or a player with a horn. I suggested I could possibly make a trade for a tenor at Robinson & Sons in Edmonton, who told me when I bought the alto sax "if you ever want to trade this on a new horn we'll give you what you paid." The salesman had conveniently forgotten his promise, but I was adamant, and came back to Claresholm with a brand new Conn tenor sax, at a retail price of \$260.00 complete with case. I got the \$60.00 credit for the alto trade-in, gave them \$100.00 cash, and paid the remaining balance of \$100 plus \$7.50 carrying charge in \$10 monthly installments.

The CO had circulated a memo to all section commanders to the effect that all members of the dance band were to be excused from duties from 13:00 hours to 14:00 hours daily in order to practice. This memo went over like a lead balloon with the section commanders, who had to watch some of their key personnel walk out each day so that other officers

could have fun at a dance! We may have felt a wee bit guilty, but on the other hand we were very pleased with the progress made due to regular daily rehearsals. The officer mess dance was a great success, we were told, but now we had to practice on our own time. The section commanders must have made their point, with which I had to agree. . . .

. . . Mac McDonnell was teaching at the high school in 1948, when he looked into the possibilities of organizing a marching band. He had no musical experience except in dance bands, and wanted me to help him with the formation and training of a school marching band. I had played in combination marching and concert bands to some extent, and I was reasonably familiar with marching and drill manoeuvres, but I had no experience in conducting. In any case I agreed to help Mac get a band started.

There was no school budget for a band, because there had never been a band before, so we had to “scrounge” instruments and music from any source available. Even when the band became a “going concern” I believe the only grant received from the school or the town during my time with the band was a \$25 grant from the Town of Camrose. I believe we also received some remuneration from the Fair Board for playing in the Fair parade. Former community bands that had disbanded were a source of supply, but no bonanza! We literally dug up some instruments, music and parts of uniforms from the Camrose Citizen’s Band, the Camrose Elk’s Band and the Camrose Fireman’s Fire Brigade Band. Most of the

instruments available were old, usually battered, or high pitched, requiring repairs and modifications in an attempt to make them useable.

For uniforms, we decided that capes would not only be inexpensive and simple to make, but could all be one size. As a marching band we had to have majorette so teacher Marge Jones, who had some majorette experience tutored Shirley Mohler, Lois Lien, Tillie Hrudko, Marg Henry and Phyllis Bakken with the batons. Jim Ballantine, another teacher helped Fred Harris with the drum section, Jim Findlater coached trumpets and other brass, while Mac MacDonnell coached the clarinets. I helped the sax players, and conducted the band at full rehearsals. For years I had two evening rehearsals a week, one for the senior band, and one for the junior section.



Figure 5. Camrose School Band 1951. From the private collection of Coral Wilson, used with permission.

Teaching the new band how to march, and to manoeuvre while marching was a real challenge, as none of them had done any military drill before. Learning how to conduct a band properly was a different kind of challenge, so I “hit the books” again with “The Grammar of Conducting” by Max Rudolph. We formed a Central Alberta Band Association, with Harry Lomnes of Wetaskiwin, Herb Chandler of Leduc, and Vern Newlove of the Edmonton Schoolboy’s Band participating in addition to Camrose. Through radio station CFCW in Camrose we produced a regular weekly program which promoted the idea of the importance of school bands to a community. With a lot of help from the parents, teachers, and the whole community, I believe the first school band in Camrose was a success. After several years I bowed out, and Mac took over as conductor and continued in that role until a full time music director, Nelson Taylor, was hired by the school board in 1955, followed by Ray Friedman, and the present director Tom Spila.⁵

Wilson’s account requires an appraisal of accuracy, an internal criticism regarding validity of statements that may or may not be in conflict with Lomnes’ report. Wilson’s memoir is inconsistent with the membership of the Central Alberta Band Association, albeit his account is perhaps not meant to be a list of the inaugural members, but provides a significant portion of the eventual participation. The Lomnes chronology of the CABA is from 1972, when Lomnes

5. Bill S. Wilson, “Memoir of Bill Wilson, 1994” (unpublished memoir, Camrose, AB), 19-63.

was 61, 21 years after the events. It contains abundant, thorough detail and is much closer in time to the actual occurrences. Wilson's chronicle was written at age 79, 43 years after the events, and it contains the verifiable error of Herb Chandler being associated with community music making in Leduc. Herb Chandler is well documented as a member of the music and music educational community in Wetaskiwin in *Siding 16: The History of Wetaskiwin Continued, 1930–1960*⁶ as well as in his obituary in the *Canadian Bandmasters' Magazine*.



Figure 6. Camrose School Band circa 1954. From the private collection of Coral Wilson, used with permission.

Far left, Mac McDonnell; *middle*, Jim Ballantine; *far right*, Bill Wilson.

6. A. Bert Reynolds, *Siding 16: The History of Wetaskiwin Continued, 1930–1960* (Wetaskiwin, AB: City of Wetaskiwin, 1980).

Leduc and Bandmaster Bruce Marsh



Figure 7. Bruce Marsh (1914–1987) representing Leduc in the CABA. From the private collection of Norman Hartfelder, used with permission.

According to the Leduc newspaper, *The Representative*, “In 1949 Mr. Marsh was approached to consider leading the new community band for a few months, until a conductor could be found. He kept the job until 1973.”⁷ The article goes on to describe further detail regarding Marsh’s commitment to the community, which garnered him a 1967 Governor-General Centennial Medal for community service and the 1980 civic award naming him the Leduc Citizen of the Year:

As a longtime teacher in the Leduc school district, Mr. Marsh taught industrial arts and science, but he said in 1980 that it was the band he missed most when he retired in 1973.

“Something about music gets you real close to the kids,” he said during a January 1980 interview.

Music was a big part of Mr. Marsh’s life—from the age of 13, when he sold a cow to buy his first instrument. He played saxophone and clarinet in dance bands, at one time leading an orchestra of his own. As part of his involvement with the Leduc band Mr. Marsh gave private lessons to band members and organized music clinics. He was also

7. Kiply Lukan Yaworski, “Former Citizen of the Year Dies Jan. 30,” *The Representative*, 1987.

involved through the local organization in the Central Alberta Band Association and the Canadian Band Directors' Association.

The closeness he developed with his students continued long after they left his domain as teacher or band director. James Campbell, internationally renowned as a clarinetist, stopped to visit the man who introduced him to the clarinet whenever he returned to his home town.⁸

Further aspects of the history of Bruce Marsh as a bandmaster in the Black Gold region are also chronicled by the Leduc Historical Society in *Leduc*

Reflections.

Mr. Bruce Marsh, taught and led a series of school bands in Leduc in the '50s and '60s. This was a popular part of the curriculum as evidenced by the many students taking part. The band competed in many festivals, travelling as far as Moose Jaw, Saskatchewan, for annual competition. Many musicians have gone on to further musical achievements from beginnings in these bands. One notable graduate of the band is Jim Campbell who has undertaken a full-time career in music.⁹



Figure 8: Leduc School Band circa 1955. From the private collection of Norman Hartfelder, used with permission.

8. Ibid.

9. Leduc Historical Society, *Leduc Reflections: 1899–1981* (Leduc, AB: Lynard Publishers Ltd., 1981).

Other accolades for Marsh are documented in an article written by Leduc newspaper reporter Kiply Yaworski:

Bruce was one of those who did what he could to build a better community.

His work with young people included years of teaching industrial arts and science. As conductor of the Leduc Band for almost 25 years, he fostered an appreciation for good music among the students he directed. His concern for local culture was also behind years of work as a Leduc Public Library Board member: the new library now operating at Leduc Civic Centre was one of his dreams.

Teacher, band director, town councilor, library board member – these positions were all part of Bruce Marsh’s life. The goodwill that was behind his work will be missed in a community on which he left his mark.¹⁰

Ponoka and Bandmaster Harry Wright



Figure 9. Harry Wright (1918–1967) representing Ponoka in the CABA. From the private collection of Ray McLeod, used with permission.

Harry Wright is chronicled in more than one central Alberta community as a music leader. The roots of the Wright lineage are traceable to the same time period as the beginning of the province in the county of Lacombe.

10. Kiply Lukan Yaworski, “A Citizen Who Enriched Life in Leduc,” *The Representative*, 1987.

“Music has always played a prominent part in the life of the Lacombe community. Even among the first settlers there were always some who included a trusty reed organ or ancient fiddle in their effects.”¹¹ The legacy of music education in Lacombe can be traced back more than one hundred years and includes several seminal members of Alberta band organizations. Vestiges are recalled from the beginning of the twentieth century to include two inspirational leaders, Professor Touche, an orchestral and choral conductor from 1913, and Hugh Gottschlich, a blacksmith and brass specialist, from Spruceville, a community not far from Lacombe, from 1901. A number of music directors important to the legacy of band education in Alberta are disseminated from this musically rich environment, including the formation of the CABA in the early 1950s, to inaugural membership in the Alberta Chapter of the CBA, through to active membership and inaugural programs for the association in the early 1960s and 1970s.

The Ponoka Band had its [*sic*] beginning around 1910–12. A farmer west of town around Hazel Hill district named “Farmer Steel” organized a small band consisting of men mostly from that district. They played for various functions around the area and in town. When this group disorganized a small orchestra was started by Vern and Lauren Smith and members of the previous band, this group played for many dances etc. around the country. Some years later Mr. Chris Schmidt gathered many of these men and others together to form the Ponoka Band. He was leader for some years, followed by Mr. O. B. Knipfel, then Dr. Culham, Mr. Tom Chandler and Mr. Harry Wright. Around 1949–53 Mr. Harold Brulhart had been conducting a Junior Boy’s [*sic*] Town Band and also trained a group of girls as majorettes who marched with our Ponoka band at the time.

The boys, as they progressed, were gradually absorbed into the senior band. The Ponoka Band disorganized for a time and was finally taken up again by the Canadian Legion under the leadership of Mr.

11. Howard Fredeen and Mary Lou Rose, eds., “Chapter 16: Bands and Instrumental Music,” in *Lacombe, the First Century*, (Lacombe, AB: The Lacombe and District Chamber of Commerce, 1982), 357.

Cartwright followed by Mr. Harry Wright. There has been no senior Ponoka Band for some years. Mr. Harry Wright later organized and directed the Ponoka High School Band which is presently under the direction of Mr. Victor Wright.¹²

Additional information on the tenure of Harry Wright as bandmaster in Ponoka is found from two sources in the local history, *Lacombe, The First Century*.

Following Professor Touche was L. D. Wright who, with his two sons Victor and Harry, had featured prominently in the Spruceville band founded by Hugo Gottschlich in 1923. L. D. was an exacting task master [*sic*] and his choirs, which at that time sang only from tonic so-fa scores, continued to uphold the high reputation earned under the previous conductor.¹³

Leon Dumphy who operated the Rex theatre for a number of years also conducted the Lacombe Elks band for nearly a decade spanning 1930. Bev Harrington, a trumpet player with his band, recalls that they used to play for ice skating in the area at a weekly fee of two dollars per band member. Others in the band included the Wrights, Boyd Crooker on the saxophone, Ozzie Walter on baritone, Irv Gottschlich on clarinet, Earl Paulson on tenor horn, Bob Paulson on drums, Bill, Tom and Cliff Barker on trombone and trumpet and Mr. Hanson on trombone. Many of these men were also members of the Spruceville band.¹⁴

In the late 1930s, the celebrated Spruceville/Lacombe ensemble went through a variety of leaderships, with a lineage that included Harry Wright in time for the formation of the CABA:

During this period, the district did have a band, the Spruceville band, conducted by Hugo Gottschlich and later by L. D. Wright, Hugo's son Irv, and L. D.'s son Harry. They played for many community functions and,

12. Vera J. Cerveny, "Ponoka Band," in *Ponoka Panorama* (Ponoka, AB: Ponoka and District Historical Society, 1973), 95.

13. Howard Fredeen and Mary Lou Rose, eds., "Choral Singing," in *Lacombe, the First Century*, (Lacombe, AB: The Lacombe and District Chamber of Commerce, 1982), 340.

14. Howard Fredeen and Mary Lou Rose, eds., "Firsts in Lacombe," in *Lacombe, the First Century*, (Lacombe, AB: The Lacombe and District Chamber of Commerce, 1982), 421.

during the summer, gave regular concerts from the band shell at Gull Lake.

This band gained considerable renown, being invited to play in Edmonton in 1939 on the occasion of the Royal visit of King George VI, and Queen Mary.

At the close of World War II, Wes Jackson with others of Lacombe, organized a pick-up band to welcome the boys returning from overseas. The band included all members of the Spruceville band, Dwayne, Bob and Murray Gottschlich, Faye Westling, Marie Collette, Wes Jackson, Colin Dalzell, George Neis, and several other Lacombe residents. Irv Gottschlich and Bill Caine shared the responsibilities for conducting. Practices were held in back of the old Central garage, owned at that time by Independent Creameries. Used band instruments were purchased from the Innisfail band and used uniforms, at \$5.00 each were purchased from a U.S.A. source.¹⁵

Harry spent from 1949 until his death in 1967 as the publisher of the local newspaper, the *Ponoka News and Advertiser*.¹⁶ His death made front-page news in *The Ponoka Herald*, describing Harry as “a prominent Ponoka man in business and music.”¹⁷ The leadership of the Lacombe band, as well as direction for other ensembles in the Lacombe-Ponoka-Red Deer area, was handed over to Harry’s younger brother, Victor.

Inaugural Central Alberta Band Association Band Directors

Edmonton and Bandmaster Thomas Vernon Newlove

“The most significant factor in the rise of instrumental music in Canadian schools has been the teacher, for in every province two or three outstanding

15. Fredeen and Rose, “Chapter 16: Bands and Instrumental Music,” 358–359.

16. Gloria M. Strathern, *Alberta Newspapers, 1880–1982: An Historical Directory* (Edmonton, AB: Published by University of Alberta, 1988).

17. “Ponoka Businessman Dies Suddenly,” *The Ponoka Herald*, October 10, 1967, 1.

individuals have provided leadership and set high standards for others to emulate.”¹⁸



Figure 10. T. V. Newlove (1907–1985) representing Edmonton in the CABA. From the Edmonton Public Schools Archives and Museum, used with permission.

In Edmonton Public Schools, beginning in 1935 and continuing for 32 years, one such person was Thomas Vernon Newlove. He was a pioneer, in spirit and deed, in the early days of instrumental music education in the community and in schools with a number of trail-blazing ideas and inaugural events upon which others would build.

Newlove was a man of commitment to instrumental music experiences for students. During his first year of employment with the Edmonton Public School Board (EPSB), Newlove organized a band for boys, picking up on a group that had previously existed from 1914 until 1928, the Edmonton Newsboys Band. Milton Jennings, an Edmonton Bulletin editor and managing director and John Michaels, a former paperboy and owner of “Mike’s News Stand,” sponsored the

18. J. Paul Green and Nancy F. Vogan, *Music Education in Canada: A Historical Account* (Toronto, ON: University of Toronto Press, 1991), 398.

Newsboys ensemble. “After incorporating as a city in 1904, Edmonton’s population grew from about 10,000 to over 72,000 by 1914. This put a great strain on the social fabric, including juvenile delinquency.”¹⁹ This group had been established to help provide Bulletin carriers with a meaningful social activity and to help “fight juvenile delinquency.”²⁰ Newlove saw the possibility to capitalize on the prior successes of the group and at the same time create an opportunity for a larger group of students that did not have to meet the paper delivering prerequisite, beginning with students he had met at Edmonton Technical School as a teacher of mechanical drafting and building construction. “In 1935 he started to put a long-time dream of his into effect; that of forming the best high school band in Canada.”²¹ The new group was dubbed the Edmonton Schoolboys Band (ESB). All this was done as a volunteer.

Mr. Newlove could be upset, stern, and vocal at musical mistakes we might make, and at the time we were perhaps frightened, hurt, and embarrassed; but when we resumed playing we realized that his underlying concerns were not personal, but were intended to improve us individually and collectively for all the members.²²

Newlove’s commitment to the ESB was demonstrated by a multitude of activities. These included evening rehearsals two times weekly, high-profile performances including welcoming King George VI and Queen Elizabeth to

19. Bob Davies, reflection, “The Edmonton Schoolboys Band,” August, 2004, Edmonton Public School Archives.

20. CanWest Interactive, *About Us; Historical Information* (Edmonton Journal, 2005, available from <http://www.canada.com/edmonton/edmontonjournal/info/history.html> (accessed August 2, 2005).

21. Bob Davies, reflection, “Thomas Vernon Newlove, B.Sc., B.Ed., A.T.C.M., Founder and Bandmaster,” August, 2004, Edmonton Public School Archives.

22. Ibid.

Edmonton, the Grey Cup, Calgary Stampede, and Edmonton Exhibition Parades, acquisition and repair of instruments, upkeep of uniforms, fund raising and organization of annual instructional summer music camps in Banff. This level of activity, even by today's standards, would be difficult; add the social and economic difficulties incurred by the depression and Newlove is well worthy of the award bestowed upon him posthumously on May 3, 2004 by the Edmonton 2004 Celebration Committee as one of the "One Hundred Edmontonians of the Century."²³

Howey, in his dissertation on the history of music in the Edmonton Public School system, cites Newlove as one of the first music educators in Edmonton, and probably in western Canada, to have to grapple with solutions to problems that, to this day, require addressing. These included: acoustical treatment for inadequate rehearsal spaces; facilities for storage including instruments, 500 uniforms, and tents for summer camps; performance venues large enough for musicians and interested audiences; and acquisition of funding for instruments, instructional materials, and travel, both in and around Edmonton as well as throughout Alberta and British Columbia. Newlove was able to utilize his instrument repair skills to stretch any funding received for the ESB to the limit. He took a \$300 grant from the EPSB for the newly sanctioned credit for school instrumental music by the province, and stretched it far past its limit, purchasing fifteen instruments and still having fifty dollars left. He was able to purchase instruments for the remarkable amount of less than twenty dollars on average only

23. Corporate Identity Consulting Inc., *Edmontonians of the Century* (Edmonton, AB: Corporate Identity Consulting Inc., 2004).

through careful negotiation with second-hand stores and pawnshops and repairing the neglected equipment to optimum playing quality.

Mr. Newlove kept expenses as low as possible by repairing instruments at his home, where the basement was instrument repair shop for the band. Music was in short supply so he wrote out the various parts; or transcribed from one instrument to another; all by hand; for over 100 members. Likewise, parade march books for each member were written by hand, the pages collated; and the books made up. The 2-week-long Banff Band Camp cost only \$10 for each of the 3 years that I attended. How he arranged for truck, bus, or train transportation; accommodation; food; for upwards of 150 people, without any further call on the finances of the band members is something that I doubt could be done today, if anybody could be found willing to try.²⁴

In 1939 Newlove added majorettes to the band's roster. Majorettes added flair during parades and often performed twirling routines for single or double batons in front of the band at concerts, sometimes using the visual treat of lighted batons. Popularity of the ESB in the community was demonstrated by an incident during a May 13, 1945, V-E Day parade. Marshals would not allow girls, the majorettes, to participate in the march past due to bylaws governing military events. Newlove withdrew the band from the parade instead of excluding the girls as part of the ensemble. The public supported Newlove and the band; the negative press forthcoming from the Edmonton Bulletin prompted the City Council to investigate the possibility of changing bylaws to allow for girls, and therefore the Edmonton Schoolboys Band to perform for future military functions, as the group had proved themselves worthy, consistently contributing to the support of WW II efforts at home. The anecdote also points to Newlove's power within the community; one man's civic stance created national policy changes.

24. Davies, "The Edmonton Schoolboys Band."

Mr. Newlove wanted the Schoolboys Band to be a working band; to be visible. He accepted many requests for performances in parades and various concert-type occasions. This was part of another related dream of his, that of having bands in every school. Throughout his years with the band he took it to numerous towns to encourage the formation of school or community bands. He helped organize school-band conventions. He assisted in organizing conducting courses for future bandmasters. He promoted schemes to further music education. He was active in the Alberta Chapter of the Canadian Bandmasters Association from its conception in 1935. He helped organize the British Columbia Chapter. He was a Director, then Vice-President of the National Council, and in 1958 became its President. In 1959 he was President of the Alberta Chapter of the Canadian Bandmasters Association.²⁵



Figure 11. Edmonton Schoolboys Band 1950. From the Edmonton Public Schools Archives and Museum, used with permission.

Newlove was in attendance at the inaugural meeting of the CABA as well as the initial meeting of the Alberta Chapter of the CBA, becoming the Second Vice-President of the association at the first meeting, going on to become President of the Chapter from 1959–1960. He also served as the first President of the national association for bandmasters, the Canadian Bandmasters Association,

25. Davies, “Thomas Vernon Newlove.”

hailing from a western province, from 1958–1959. Newlove also spearheaded the first National Convention of the Canadian Bandmasters Association outside of Ontario, in Banff, July 17–19, 1959.

Wainwright and Bandmaster Lorne McLeod



Figure 12. Lorne McLeod (1930–2006) representing Wainwright in the CABA. From the private collection of Jennene McLeod, used with permission.

Buffalo Trails and Tales reports that Lorne McLeod had extended the tradition begun by his father, Frank McLeod, as the Bandmaster in Wainwright. Frank McLeod is pictured in *Buffalo Trails and Tales* as a musician playing in the Wainwright town band in 1919 and 1923, taking over as bandmaster by at least 1939 when the Wainwright band performed at the Edmonton Exhibition Parade. Lorne McLeod is depicted as a musician in the town band by 1944 and eventually takes the helm as bandmaster, continuing the McLeod musical leadership dynasty in Wainwright.

Born in Wainwright where his father ran the local funeral home, he was the second of two boys. Music has always played an important role in his life. Raised in a musically inclined family, Mr. McLeod met his piano-

playing wife when they were members of the Wainwright dance band. Music also came calling for community service. Mr. McLeod spent more than 20 years as band master [*sic*] of Wainwright's community band.²⁶



Figure 13. Wainwright Band circa 1959. From the private collection of Jennene McLeod, used with permission.

Lorne McLeod is also mentioned in the local history of Wainwright text *Buffalo Trails and Tales*.

In 1951, after a riot at the Town Hall, Lorne McLeod started the band up again and it continued to the present time. The band has played for many parades and gala occasions among them being King George VI's visit to Wainwright in 1939 [at the time directed by Lorne's father, Frank McLeod] and Queen Elizabeth II's in 1958. They have played on radio, television, and in the Jubilee Auditorium in Edmonton.²⁷

Hazel Dalton was a member of the Wainwright band when Lorne was its bandmaster. Due to Lorne's encouragement, she attended the Provincial Music Workshops, initially in Olds and subsequently in Banff, documented in the next chapter. Hazel adds her recollections of membership in the Wainwright Town Band:

26. Ian McKinnon, "Man of the County Has Love for Music," *Red Deer Advocate* 1988.

27. Melba Kitchen, ed., *Buffalo Trails and Tales*, (Wainwright: Gilt Edge Ladies Booster Club Book Committee, 1973), 79.

When I moved to Wainwright for high school my brother was already playing in the Wainwright Town Band and I really wanted to do the same. I already knew how to play saxophone so was able to fit into that section quite easily. It was such a wonderful experience. As a young person, I was able to join a music group that included members from every generation and who simply enjoyed being together making music. After I had been in the band a couple of years the band director, Lorne McLeod asked me if I would be interested in doing some conducting to help over the coming year when he was taking on some extra commitments. Well of course I was interested. What a boost of confidence for a high school girl. I studied, practiced in front of the mirror and soon was able to take some of the rehearsals. The skill that I learned for that experience has been used over and over again in my life with school groups and church choirs to name a few.



Figure 14. Wainwright Town Band on parade 1955. From the private collection of Jennene McLeod, used with permission.

Another aspect of town band that was a lot of fun was learning how to march together. For this we had a friend from the Army Camp come and drill us in preparation for the parades that were coming up. Making music was easy for me but in this exercise I found that I had two left feet on many occasions. We participated in the Wainwright Stampede parade every year, in the Edmonton Exhibition parade, in the services on November 11th, and other parades and concerts in the area.

These are good, good memories of the town band experience. It was fun, stretching, and a real community building activity.²⁸

Wetaskiwin and Bandmaster Herb Chandler



Figure 15. Herb Chandler (1896–1964) representing Wetaskiwin in the CABA. From *The Canadian Bandmaster: The Official Magazine of The Canadian Bandmasters' Association*, September 1965, page 7.

Herb Chandler's musical leadership is recorded in more than one history of Tofield. In 1944, Chandler organized Tofield's first Community League, and became the first league president. He also directed a church choir in the town.

28. Hazel Dalton, e-mail message to author, April 2, 2009.

Choir participation rose under his direction but membership dwindled when Chandler left Tofield for Westaskiwin. His name is present in the lineage of Tofield bands from a history of that community written in 1955:

In 1908 the Bardo Brass Band was organized under the direction of Thor Hörte, and about the same time there was a Citizen's Band in town. In Tofield a name to be remembered when bands are mentioned is that of Len Abbott. Some of the boys from his all-boys band are still here. He also organized an adult band in 1914. Another name to be remembered is Herb Chandler. The band he started in 1945 is still playing although Herb moved away several years ago.²⁹

A history of Tofield written fourteen years later, in 1969, also recalls Chandler's contribution to their community:

In the early 1940's a band was organized by Mr. Herb Chandler, a fine and enthusiastic musician. When after a few years he left Tofield, Mr. Rex Boyles became band leader. The band continued for several years. It was of note that at one time there were three generations of the Jacobs' family playing the band: D.W. "Mudge", his son, Thomas, and his grandson, Kenneth.

The July 1 parade was always led by the band; band concerts were given and band music was contributed to other entertainments. In the 1960's, however, lack of members forced the group to disband.³⁰

Dance bands from Tofield and Wetaskiwin were another musical environment in which Chandler and Lomnes collaborated. From Tofield:

Orchestras may come and go, but musicians seem to go on forever. In 1940 Herb Chandler put together a group of locals including several from the fine Gish and Hurrell orchestras of the Thirties – Frank Thorn, Fred Hodson, Bev Joslin, Art Ward.

By 1945 it was Frank Thorn's turn to head a dance band. Daughter Jessie was pianist, Buster Hodson played trumpet, Harry Lomnes was there with sax or trumpet, Lloyd Wilson with his alto sax and Al Yochim, tenor sax.³¹

29. The Jubilee Committee, *A Concise History of Tofield and District* (Tofield, AB: The Jubilee Committee, 1955), 22.

30. The Tofield Historical Society, *Tales of Tofield*, Grace Phillips, ed., (Leduc, AB: The Tofield Historical Society, 1969), 90.

31. Reynolds, *Siding 16: The History of Wetaskiwin Continued*, 274.

When Chandler eventually moved to Wetaskiwin the two men continued to perform in dance bands:

In 1956 it appeared as though there was going to be a resurgence in the dancing world reminiscent of the early Forties. In September a new local dance band, the Elks Ambassadors (Herb Chandler, sax; Harry Lomnes, trumpet; Lloyd Wilson sax; Jack Rasmuson, drums; Al Yochim sax; Lovell Schmaus, piano) appeared at a high school dance and was an instant hit. Most of the music men were masters of several instruments and well-known in Wetaskiwin music circles. The reputation of the Ambassadors spread rapidly and they were soon in demand as far away as Edmonton and Red Deer.³²



Figure 16. The Elks Ambassadors Orchestra. From *Siding 16; The History of Wetaskiwin Continued, 1930 to 1960*, page 277, used with permission.

Front row left, Herb Chandler; back row, second from left, Harry Lomnes.

The Canadian Bandmaster: The Official Magazine of The Canadian Bandmasters' Association featured a tribute to Chandler when he died in 1965.

32. Ibid., 278.

The article allows glimpses into Chandler's life, his friendship with Harry Lomnes, and the impact Chandler had on the community of Wetaskiwin.

Born in Wetaskiwin March 20, 1896, the late Mr. Chandler lived here most of his life. He served overseas in the First World War as a front-line soldier. Music filled his life. While residing briefly in Killam he organized a band. Returning to the city in the '40's, he joined the Community band, taking over as bandmaster from Harry Lomnes in 1956.³³

"Herb" Chandler was most active in the formation of the Alberta Chapter and was highly respected by all of its members. He came to London, Ont., to meet with National Council when the Alberta Chapter was first formed, and he served the Chapter well, both as a member and as its President. Last Christmas, at the Annual High School Concert, Given by Pres. Lomnes' Band, Mr. Lomnes presented the late Mr. Chandler with a Life Membership in the C. B. A. as a token of esteem and in appreciation of the work he had done for the Alberta Chapter. At the funeral in Wetaskiwin, the Wetaskiwin Community Band turned out to provide suitable music for the ceremony, and all businesses in Wetaskiwin closed down during the services. A highly respected citizen and a right well beloved member of the C. B. A. the late Herb Chandler well be sadly missed in the councils of the C. B. A. in Alberta.³⁴

Recognition of Chandler's contribution to band education in the province was also given at the Annual Meeting of the Alberta Chapter of the Canadian Bandmasters Association, on October 3, 1965. "The meeting opened with a tribute to the late Herbert Chandler, charter member of the Alberta Chapter, CBA, given by Harry Lomnes. This was followed by one minute of silence."³⁵

33. A. L. Robertson, "Alberta Chapter Loses [sic] a Well Beloved Past President," *The Canadian Bandmaster: The Official Magazine of The Canadian Bandmasters' Association*, September 1965: 7.

34. Ibid.

35. Mac W. McDonnell, *Minutes of the Annual Meeting of the Alberta Chapter of the C.B.A., October 3*, (Red Deer, 1965).

Edmonton and Bandmaster Oliver Murray



Figure 17. Oliver Murray (1904–1972) representing the Edmonton Schoolboys Junior Band in the CABA. From the Edmonton Public Schools Archives and Museum, used with permission.

Oliver Murray can be identified as a musician in the 1939 Wainwright band in a photograph from the town history of Wainwright when Lorne McLeod's father, Frank McLeod was the bandmaster for the town.

Bob Davies, alumni of the Edmonton Schoolboys Band, wrote of his experiences as a student of Oliver Murray in some personal recollections:

Mr. Murray had been a member of the Wainwright town band, and he formed the Wainwright School Band before coming to Edmonton in 1941. The [Edmonton] School Board appointed him assistant bandmaster. He readily undertook the arduous task of each year teaching the raw beginners to the point where they could be integrated into the Junior Band, only to then see his better musicians moved up to the Senior Band.

Quiet, patient, extremely capable, he seemed to have an aura about him that said, "Trust me boys, we'll get through this in fine fashion." He was the perfect complement to Mr. Newlove's drive and determination. Mr. Murray retired from the band in 1959.³⁶

Another Schoolboys Band alumni, Ross Denham, voiced similar remembrances of Oliver Murray:

36. Davies, "The Edmonton Schoolboys Band."

There are unsung heroes in most organizations. Oliver W. Murray, or ‘Mr. Murray’ to all of us in the Band, was one such person. As conductor of the Junior Band he had the challenge year after year of seeing raw recruits appear in front of him. He also experienced the joy and the frustration of watching rather good young musicians leave him for the Senior Band. He had an exemplary impact on several hundreds of young people in the Edmonton Schoolboys [*sic*] Band from 1941, shortly after his arrival from Wainwright, to his retirement from the Band in 1959.

The arriving recruits often had little or no musical experience—just a few lessons from ‘Mr. M’ or ‘the Boss, Mr. Newlove’. Sometimes one or two of the young fellows never would develop any aptitude for the band, or any other kind of music for that matter. That did not stop Mr. M though. Turning a ‘greenie’ into a ‘musician’, and particularly one with a pleasure for music and bands, is one of his legacies as far as I am concerned. He had the personality and knack to foster a spirit of learning. Mr. M. had an uncanny way of inspiring the enthusiasm to ‘be the best you could be’. I think the view most of us was that “We cannot let Mr. Murray down” even if that did happen now and then. Those whom he ‘promoted’, and that was a status to which we all aspired, had become credible bandsmen in an amazingly short time under the patient eye of Mr. M.

It is no easy matter to deal with as many as seventy-five young individuals and mould them into something that can sustain rhythm, appropriately harmonize, carry a melody, and especially, to maintain the same speed as the conductor’s baton. Mr. M. had to lead some pieces of music excruciatingly slowly. He had to stomp his foot loudly more than once to instill the beat. He had to repeat, over and over, particularly tricky ‘fast’ passages; and he had to, somehow, overcome the jitters of young bandsmen on concert night. Who better to do this than a calm, patient, understanding man, -- O. W. Murray! Especially on concert nights, Mr. M. seemed to exude a supreme conviction that all was well. We seemed capable of adopting his apparent confidence in us as we live with insecurity and contemplated the impending failure of some part of the work ahead. We were young of course, and ready to follow when well led. I think we soon felt that with the steady, assuring hand of a pro guiding us, how could we fail? And, for sure, we could always rely on the loudness, of which we were quite capable, to overcome certain technical inadequacies, even as Mr. Murray valiantly sought pianissimo.

On reflection, Mr. Murray left a clearly lasting imprint on just about all of us as we passed through his hands. We did not know it at the time, I am sure, but we had in Mr. Murray a fine example of a gentleman—an honourable, considerate person who understood young people. He shared with his time and his car when, for instance, some of us took part in a conducting seminar in Wetaskiwin. He applied a velvet-glove approach all the time. He was such that even if we tried to ‘tease’ a little bit, but never too much, our respect for him always overcame any

small urge to ‘test’ him. His music skills and steady manner, even when he had to be stern with us to get to concert condition, provided us with exactly the kind of guidance that developed good musicians and better citizens.³⁷

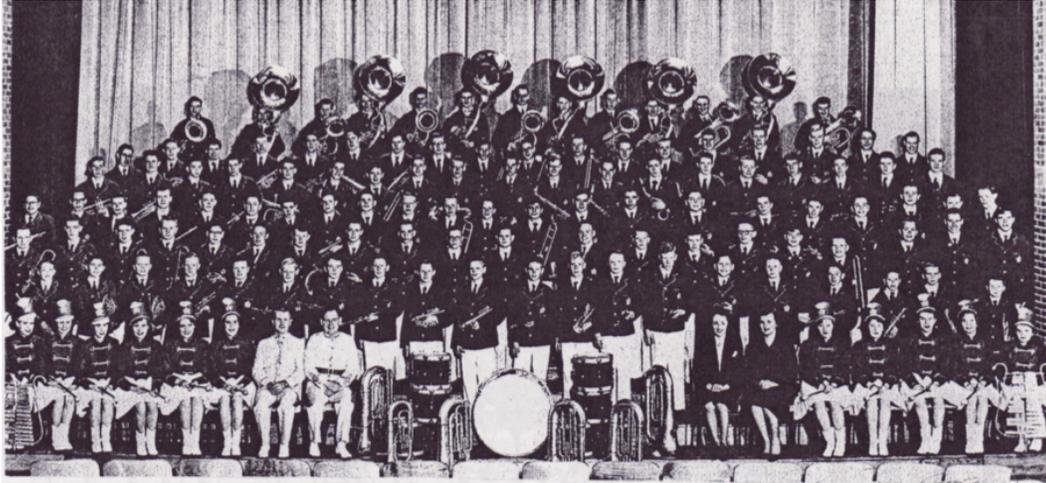


Figure 18. Edmonton Schoolboys Band 1952. From the Edmonton Public Schools Archives and Museum, used with permission.

Front row, in white uniforms, left, Oliver Murray; right, T.V. Newlove.

A 1956 article from *The Canadian Bandmaster* reported on the trip Oliver Murray organized for the Edmonton Schoolboys Junior Band to Vegreville to help create and support further interest for a newly formed band in that community:

In January, Secretary O. W. Murray of the Alberta Chapter took the Junior Section of the Edmonton School Boys' [*sic*] Band to Vegreville, Alta., a town of about 3,000 people, about 60 miles from Edmonton to stage a special concert in aid of the Vegreville School Band. Mr. Murray had 65 boys in his band on this occasion and the concert they gave was well received and, equally important, was a financial success. The Vegreville Band was organized less than one year ago and the generous gesture of the Edmonton School Boys' Band, and Mr. Murray, was a great booster for the young band and for its sponsors.

37. Ross A. Denham, "Recollections and Thoughts of a Gentle Man," (Edmonton, AB: 2004), 1.

This news item will serve to show our readers and members that the new Alberta Chapter of the C.B.A. is already a going concern in a practical way. Congratulations, Mr. Murray.³⁸

“Assistant Bandmaster Mr. Murray resigned from the band in 1959 to accept the Vice-Principal’s position at another school.”³⁹

Ross Denham recalls the loss he felt when Oliver Murray died.

Wise leaders surround themselves with exceptional, talented colleagues that make a leader look good. This is amply reflected in the association between T. V. Newlove and O. W. Murray. The Boss’s overall leadership and his many strengths were quietly enhanced and perfectly complemented by Mr. Murray. During their partnership Mr. M. was always there to ease the load and help T.V. over the bumps. There is no doubt that we are better individuals for the contributions and wonderfully suitable personality that Mr. Murray generously shared with us. His passing in March of 1972 was a loss to all who knew him.⁴⁰

Rimbey and Bandmaster Jack Barrigan



Figure 19. Jack Barrigan representing Bentley, Eckville, Lacombe, and Rimbey in the CABA. From a concert program, *Presenting the Rimbey Band Concert*.

38. A. L. Robertson, “Alberta Chapter Already Extending a Helping Hand to Young Bands,” *The Canadian Bandmaster: The Official Magazine of The Canadian Bandmasters’ Association*, March 1956: 3.

39. Davies, “Thomas Vernon Newlove.”

40. Denham, "Recollections," 2.

Before Jack Barrigan led bands in Lacombe, his leadership is mentioned in association with the town of Killam beginning in the 1930s. Sharleen Chevraux reports on Barrigan in *Ten Dollar Bets: A History of Killam and District*.

The old band stand was shifted to the fair ground and in about 1932 a shell-shaped stand was built on Main Street in front of Moon Gets'. It seems that the Band continued, led by Jack Barrigan. In about 1935 it played at rallies under the Social Credit banner, and in 1936 presented a concert over Radio CJCA. Reconstituted as the Killam School Band, it performed in Edmonton during the festivities accompanying the visit of King George VI and Princess Elizabeth in 1939. Later the Band collapsed but was revived for some time during 1966 as the Killam Legion Band.⁴¹

Everette Fox also provides information about Jack Barrigan and his leadership as a Killam bandmaster in *The Pleasant Country: Killam and District 1903–1993*, Volume 1.

The Killam School Band formed in 1933 by the Killam Chamber of Commerce hired Jack Barrigan as leader. The music, uniforms and instruments were purchased by members from money they earned playing. Some music and the bass drum was [*sic*] supplied.

There were forty-five members including a few from Strome. The band was very busy all summer playing at all sports days and the Camrose Fair. They also won first place a few times at the Edmonton Exhibition parade. They travelled to Lac La Biche for the Social Credit Rally and played numerous times at Pigeon Lake. They continued until 1939. They disbanded when the war started.

Other leaders were Mr. Chandler, a Co-Op manager, and Charles Merta, school teacher.⁴²

41. Sharleen Chevraux, ed., *Ten Dollar Bets: A History of Killam and District*, (Winnipeg, MB: Inter-Collegiate Press, Ltd., 1967), 125.

42. Everette Fox, "Killam School Band." In *The Pleasant Country: Killam and District 1903–1993*, Volume 1, (Killam, AB: Killam Historical Society, 1993), 223–224.

The following excerpt from a 1954 band concert program provides a brief biography of Barrigan. It also lists Rimbey as one of the communities where Jack Barrigan led groups of musicians.

Mr. Jack Barrigan was born in Liverpool, England, and began his musical training at the age of seven, when he enrolled at the Roland School of Music at Liverpool. He showed a keen interest in band work, and filled a position in the band at the age of eight. He began his directing experience when he was fourteen, and studied under one of the finest brass band directors in England. He was presented with five medals for solo band work in England. One was the Queen's Medal, which he won as a baritone soloist at a tournament in London, England.

In 1910, Mr. Barrigan came to Canada, and until 1920, he played bands at Medicine Hat, and Nelson, B.C., and with the 21st Alberta Reserve Band.

In 1920 he moved to the state of Washington and received his music teacher's certificate. He directed the Grange Band of Waterville, which was featured over a national radio broadcast in 1930.

In 1932, Mr. Barrigan returned to Canada and organized a band at Killam. In 1938 he was engaged by the school board at Creston, B.C., to take charge of the school music classes. He formed a fifty piece band at Creston.

In 1940, he moved to Vancouver and directed a Veteran's Band until 1953, when he came to Rimbey to organize the band here.⁴³

Barrigan's ensembles routinely mixed band members from several communities.

Forty five members of all ages from Bentley and surrounding towns, villages and districts began practice with Jack Barrigan as bandmaster. In addition, the band had five girls taking majorette training. As membership increased, the band was divided into two groups—a school band and a senior band. This division lasted for several years, but as older members dropped out and high school graduates left to further their education, the two groups again became one.

In 1956 the band became self-governing and self-supporting, with an executive elected from the adult band members. This first executive included President—Archie Carlyle; Vice-president—Ray Schmidt; Secretary-Treasurer—Mary Wilton, Jr.; Board members—Cecil Suggett, Bob Carlyle, and Dr. S.A. Weaver.

43. Jack Barrigan, "Bandmaster Jack Barrigan," in *Presenting the Rimbey Band Concert*, (Rimbey, AB, 1954), available from <http://peel.library.ualberta.ca/bibliography/10335.html> (accessed May 16, 2009), 3.

The band met its expenses by charging a small membership fee and by marching in summer parades from Edmonton to Calgary and from Stettler to Rocky Mountain House.

In 1962 the band had acquired colorful uniforms—black trousers with a gold stripe, gold colored jackets and white caps. The band’s smart appearance, snappy marching and fine playing won awards at these parades in the Community band section. In the summers of 1971–72–73, due to the lack of members available for marching, the Bentley Band and the Lacombe Lions Band marched as one—the Lacombe-Bentley Band.

Not only did the band march to meet its expenses but it also performed at picnics, indoor rodeos, Central Alberta fairs and concerts. What band member will ever forget its concert on the stage in front of the Red Deer grandstand, a trumpet player’s eye glasses and a low-flying gull? The Jubilee Band also entertained at its own annual concert.

In 1970–71 the band received donations from the Bentley Order of the Royal Purple and the Bentley Kinettes. It also received a yearly grant from the Cultural Activities Branch.

The Jubilee Band participated in band festivals at Lacombe, Ponoka, Stettler, Camrose, Innisfail and in Red Deer’s Kiwanis Music Festival. Remember the headlines in the local newspaper – “Bentley Band proves it’s among the best” and “Bentley Band gets unprecedented H plus”? Not only did the band receive such honors, but those members who competed as instrumental soloists also won award and scholarships.

One highlight of the band’s career was its concert performance in July, 1961, at the Band Shell in the park at the Legislative Buildings in Edmonton.

The year 1973 saw the band so depleted of members that it decided, reluctantly, to fold. Some members went into Lacombe to play with the Lacombe Lions Band.

The bandmasters who so ably led the Bentley Jubilee Band are Jack Barrigan (1954–1964), V. Wright, L. McCullough, L. Ganson, L. Fisher, R. Olm and Mike Achtymichuk (1963–1973).⁴⁴

Barrigan was completely enthusiastic about bands in Alberta, as communicated to musicians and audience members in a concert program for a two-day concert series in the Rimbey School Auditorium, October 28 and 29 of 1954:

Within the past few years the number of amateur bands and orchestras has increased perceptibly throughout the country and in almost every town and hamlet there is a musical organization of some kind. When the difficulty

44. Wetzel, “Jubilee Band - 1954–1973,” in *Bentley and District Early History*, 259–260.

of securing competent teachers is considered, the marvel is how such a healthy growth of the divine art has been attained, especially in sections remote from the large cities.

It shows that our young musicians have proved themselves courageous and have overcome many discouraging obstacles. If the present interest in music continues to increase with the same rapidity in the next few years we will indeed have cause to rejoice.

My prediction is that it will not be long ere Canada will compare favorably with her European sisters in the art of music. There is not a shadow of a doubt that our young musicians will achieve the pinnacle of success for which they are striving with all their power, for they have started aright, and everything depends upon a good beginning.⁴⁵



SCHOOL BAND MEMBERS— (back row) Allan Plumb, Thelma Skeels, Joan Hemphill, Mona McManus, Reg. Reaume, (front row) Wes Cummings, James Resta, Norman Thomas.

Figure 20. Rimbe School Band Members 1954. From a concert program, *Presenting the Rimbe Band Concert*.

The same concert program offers insights into the canon of community support for bands in Alberta during the 1950s:

45. Jack Barrigan, "A Message to Rimbe and District," in *Presenting the Rimbe Band Concert*, (Rimbe, AB, 1954), available from <http://peel.library.ualberta.ca/bibliography/10335.html> (accessed May 16, 2009), 1.

Last fall the Rimbey Lions Club decided to sponsor a community band, and a public meeting was held on November 12 [1953] to discuss such an organization. The meeting was well attended and about 70 school students and adults signified their intention to join. Mr. Jack Barrigan of Vancouver was hired as bandmaster.

In December a band executive was chosen as follows: president, Vince Needham; secretary, G. Matthias; treasurer, Bill Earl; directors, Frank Leboldus and Jack Barrigan. Mr. Earl recently was transferred to Ponoka and C. R. Worton took over his duties as treasurer.

Members of the band bought their own instruments, with the exception of two basses and one baritone, which were purchased with money donated by the Rimbey Lions Club and the County of Ponoka.

Early in March most of the students had their instruments and regular practices were arranged at the school during school hours. Adult practices were held each Monday night in the music room. Within three months short recitals were being held in the school auditorium for parents and friends.

The band's first public appearance was at the Calf Club show, when one of the selections was recorded by Don Clayton and heard over CJCA the following day. Since then they have played at baseball tournament, at the Lions picnic and also held one street concert.

The biggest undertaking so far was the band's participation in the Edmonton Exhibition parade in July. Fifty-five [*sic*] players, led by six majorettes, two standard bearers and Bandmaster Barrigan, provided a colorful entry in their new uniforms of grey and scarlet.

Members of the adult band attended a band clinic at Wetaskiwin to hear the band of P.P.L.I. [*sic*] and the school students attended a clinic in Edmonton. Transportation to the clinic in Edmonton was provided in school buses.

The band has received generous support from the Town of Rimbey, the County of Ponoka and from residents in the surrounding districts. Indications are that band music is popular with everyone, and local residents and organizations are doing their best to help the young musicians.

Bentley To Have a Band

Mr. Barrigan has been asked to organize and direct a band at Bentley where 70 students and adults are enrolled. Instruments have been ordered and group practices will commence shortly.⁴⁶

46. Jack Barrigan, "Rimbey Lions Show Initiative in Organizing Rimbey Band," in *Presenting the Rimbey Band Concert*, (Rimbey, AB, 1954), available from <http://peel.library.ualberta.ca/bibliography/10335.html> (accessed May 16, 2009), 7 and 17.

Daysland and Bandmaster Allan Roddick



Figure 21. Daysland Elks Band. From *Along the Crocus Trail; A History of Daysland and Districts*, page 156, used with permission.

Allan and his wife, Jean, add their voices to the recollections gathered for the Daysland historical reminiscences in 1981. They contributed the following to the document, voiced in third person:

Another time he was going through Gillespie Hardware with Ralph Omoe, a young teacher at Daysland School. In the warehouse they noticed some band instruments high up on a shelf. On investigation, it was learned that these were instruments of a former band and had been lent to the Armed Forces during the war years. As Mr. Roddick was a former band man in Viking district, he was prompted to get them in use again and this is when the Daysland Elks Band was formed. He remembers making many trips with Ewald Tobert to find instruments that were not being used. Their first practice was held in the basement of the Elks Hall, around the furnace. They moved from there to a room at the school and then to Tobert's Machine Shop, later to John Gerhart's garage and finally they were allowed to practice in the Elks Hall itself. The Elks supplied them with blazers and caps. It spruced up the looks if not the tone of the band. Many good times were had by the band members. They played at sports days, local and surrounding district, the pay often being all they could eat and maybe a little cash which was used to buy music. A highlight was when the band were commissioned to play at Mundare and Elk Island Park for the visit of The Honorable Louis St. Laurent, the Prime Minister of

Canada, honoring the 60th anniversary of the coming of the Ukrainians to Canada, August 5, 1951. This was not a marching band, so a large truck was fitted out and they performed from this.⁴⁷

Along the Crocus Trail: A History of Daysland and District also includes a second accounting of the Daysland band and its bandmaster, Allan Roddick:

One day in the 1940s, Allen [*sic*] Roddick, an accountant with the Bank of Montreal, and a teacher by the name of Ralph Omoe, discovered the band instrument collecting dust on a shelf in Gillespie Hardware. As a result, the band was reorganized and became the Daysland Elks Band, with Mr. Roddick as leader. They played for sports days, parades, concerts, and as Allen writes in his story, “Many good times were had.”

The community responded to the band’s efforts and performances and were proud of having a band within the community. In 1952 Mr. Roddick was transferred to Wetaskiwin, but the band continued under the leadership of Ed Slavik and Ralph Omoe for a few years. When Vern Harney arrived in Daysland in the fall of 1954, he assumed the leadership of the band and, with the addition of new members, it continued for a few more years, eventually disbanding in the middle 1960s.⁴⁸

Camrose and Bandmaster Malcolm (Mac) McDonnell

McDonnell’s pioneering contribution to the school band in Camrose is also established in Bill Wilson’s memoirs as beginning in 1948. Wilson credits McDonnell for the idea of the formation of a school band in Camrose and for utilizing a collaborative instructional approach to take advantage of local expertise knowledgeable in areas of brass, percussion, and majorettes. Within the first three years of the inception of the band in the school program it had sufficient interest from students to form both a junior and a senior section.

47. Allan Roddick, “Allan and Jean Roddick,” in *Along the Crocus Trail: A History of Daysland and Districts* (Daysland, AB: Daysland History Book Society, 1982), 624–625.

48. Daysland History Book Society, “The Daysland Band,” in *Along the Crocus Trail: A History of Daysland and Districts* (Daysland, AB: Daysland History Book Society, 1982), 155–157.

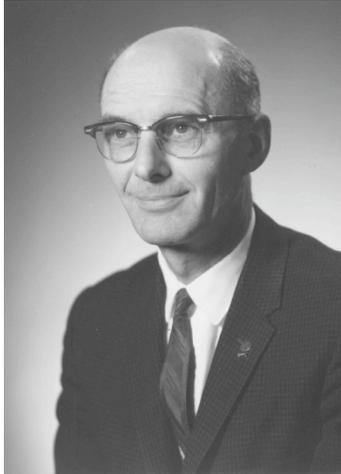


Figure 22. Mac McDonnell (1912–1991) representing Camrose in the CABA. From the private collection of Marnie Abell, used with permission.

McDonnell's daughter, Marnie Abell, provided the following excerpt in remembrance of her father:

Dad was born April 24, 1912 in Lloydminster. He grew up with music from his dad's fiddle and mouth organ. He taught himself to play the sax in the silence of the bush as he taught in rural schools, including Glory Hills, Beaver Hills, Dewberry, Pleasantview, and Tofield. He played the sax in dance bands and was involved in community bands. When he moved to Camrose in 1944 he spent 28 years involved with the school band. Teaching and leadership skills lead him to executive positions in both the Alberta and Canadian Bandmasters Associations.

Mac was a whistler! His cheerful whistling could be heard wherever he was - working, walking, golfing! My sister and I grew up to early Saturday morning sax lessons in the basement, late night dance band practices in the living room, and sitting through many band concerts!⁴⁹

49. Marnie Abell, e-mail message to author, September 1, 2008.



Figure 23. Camrose School Band Junior Section 1951. From the private collection of Coral Wilson, used with permission.

Back row, left to right: Marg Jones, Jim Findlater, Fred Harris, Bill Wilson, Mac McDonnell.

A Light into the Past: A History of Camrose 1905–1980, published in 1980, recalls the partnership Bill Wilson and Mac McDonnell forged to form a band for the youth of Camrose.

For many years Camrose school students have had the opportunity to learn instrumental music. In 1948 a School Band was organized under the direction of Bill Wilson and M. W. McDonnell, with Jim Findlater and Fred Harris assisting with the instruction. It was a “school band” only in that it was made up of high school students and met after hours in the school. Not until 1955, when instrumental music was incorporated into the school program, did the band receive any financial assistance from the school board.⁵⁰

50. J. R. Stan Hambly, ed., *A Light into the Past: A History of Camrose 1905–1980* (Camrose, AB: The Camrose Historical Society, Gospel Contact Press, 1980), 81–82.

Thorsby and Bandmaster John Rolston

A very small picture of John Rolston (1883–1978) conducting the Thorsby Band can be found in *A Patchwork of Memories*, chronicling the histories of several districts near Thorsby. Rolston is listed as holding several jobs and offices including the first postmaster of the hamlet of Thorsby, Justice of the Peace and Registrar of Births, Deaths and Marriages, owner of Rolston's Pioneer Grocery, and school board member, serving as chairman for many years.

The Thorsby history book provides glimpses into Rolston's musical activities based upon an interview from 1976.

When Lukianchuks came into town he organized a band. The band flourished and had many members with a lot of support from men of the Morrowdale district. Jimmy Rolston and Norman Lowe played first cornet.

Joe LaRose ran movies in the hall that he had bought (the hall built from the C.P.R. water tank lumber) and there were dances in it. Later Jon Powlik built a theatre with offices on both sides of it.

After Lukianchuks left, John took over as bandmaster playing clarinet. However, when Jimmy Rolston left to attend university and Norman Lowe moved away, there were not any first cornet players and the band could not continue without them. It folded up shortly.

When he reached retirement age in 1958 the town tendered him a Testimonial Banquet which was attended by a huge crowd of friends, business associates and former customers. From then on he spent a lot of time traveling and visited many different countries including a trip around the world.⁵¹

51. Gwendolyn Ross, "Recollections of John Rolston, Postmaster of Thorsby," in *A Patchwork of Memories* (Thorsby, AB: The Historical Society of Thorsby and District, 1979), 23.

Band Directors Joining the CABA in the Second Year

Devon and Bandmaster John Maland



Figure 24. John Maland (1926–2003) representing the Devon Band in the CABA. From the private collection of Cathy Towne, used with permission.

The history of the town band in Devon is chronicled in the 1987 text *For Devon's Sake: A History of the Town of Devon*.

By early spring, 1951, some 12–15 musicians were recruited locally. An Edmonton band leader was invited to come out to Devon and get the band started in its first practice. This leader, T.V. Newlove, was the band leader for the Victoria Composite High School in Edmonton and got us off to a good start by coming to Devon regularly in those first days. The first practice was held in the Braun Hall. We had forgotten to order music stands so we put the long tables together and placed willow fence posts (which we found nearby) on top to prop up our music.

Immediately strange and weird sounds bounced off the walls of the hall and even out through the open windows. We were off and sounding our first notes, good or bad as they may have been. We had let it be known locally and in the Devon Paper that we needed musicians and so, lo and behold, at the first practice four players arrived from Calmar and four more from north of the Saskatchewan River. Therefore, with that first practice numbers swelled to 20–25. It was a great start and the Band never looked back from that day onward. . . .

. . . About early 1952 or a bit later, our adult members were becoming fewer and fewer due to transfers and other legitimate reasons. The band continued to train high-school students but while the students were great, they lacked the experience of the older players. Therefore, in

the wisdom of the group at that time we formed a committee to meet with the local school authorities to see if the band, as was, plus instruments and music, could be added to the Devon School Program as a subject. Jack Bowen was in agreement and so it became a fact. John Maland was a teacher at the Devon School and at the same time was our current band instructor. The school records will show the date of transfer to the Devon School of our junior members, the instruments, music and band leader, John Maland. It was approximately 27 years ago and is still on that program. It would be most interesting to know how many Devon students went through the band program in the 27 years. As a band, they have distinguished themselves on many occasions, as a group, and individually.

In November 1974, the Devon Lions Club, at their Charter Night, invited Jack Bowen, Bob Hingston and John Maland to be their special guests, at which time suitable memento presentations were made to each one: to Bob Hingston in recognition of the founding of the Devon Lions Band 1951 and the Devon School Band 1952; to Jack Bowen for his sponsorship; and to John Maland for his 22 years as a band leader.⁵²



Figure 25. Devon School Band 1955. From the private collection of Cathy Towne, used with permission.

John's wife, Carol, also contributed recollections to the history of Devon

text:

52. New Devon Motors, "Devon Lions Brass Band," in *For Devon's Sake: A History of the Town of Devon*, ed. Wilf Plosz (Devon, AB: 1987), 87-89.

I have vivid memories of John repairing some pretty dilapidated instruments in our basement over the years.

John gave up the Band in the Spring of 1977 after 24 years. The Band had grown from 12 pieces to 70 pieces by this time. John enjoyed his work with the young bandsmen immensely and his association with the students. We share many memories of Band trips, concerts and humorous happenings when students come back to visit.⁵³

The Devon Dispatch News featured a front-page article when Maland died. It contained comments from Byron Bray, a citizen of Devon. Bray was a musician in the Devon Band under Maland's direction. When Maland became the Principal of the Devon School, Bray was a student. When Maland became the Superintendent, he hired Bray as a vice-principal. "I probably went into education because of him,"⁵⁴ states Bray regarding Maland's influence. The newspaper article gives further accolades to John Maland:

"He taught us by example," Bray said, "He did not need to lecture per se. There was no pushing or pressure, just a good example."

Some of Bray's favourite memories of Maland are the band trips the school went on.

"He was big on and started the band and he would take us on trips," Bray said. "In those days, you didn't do that very often so it was a real special thing."

Devon's renowned school music program had its genesis in the Devon Lions Brass Band in the Fifties. As adult members were transferred in the oil patch, students were called upon to fill the ranks. Eventually the instruments, music and band leader Maland were handed over to the school. Some of the instruments were in such poor condition that Maland welded them back together. Maland taught music at the school for 22 years.

"He had the greatest band ever in Devon," said Louis Hedberg, Maland's long-time neighbour and former mayor and school trustee. "He did a terrific job and made sure that the music teachers who followed him carried on that tradition."⁵⁵

53. Carol Maland, "John and Carol Maland and Family," in *For Devon's Sake: A History of the Town of Devon*, ed. Wilf Plosz (Devon, AB: Co-op Press, 1987), 162.

54. Timothy Fath and George Brown, "School Founder John Maland Dies: Teacher to Superintendent," *Devon Dispatch News*, September 19, 2003, 3.

55. Ibid.

Dr. Murray F. R. Smith, principal of the school in Devon in the early 1950s, recalls meeting John Maland for the first time. Smith eventually hired John as a teacher for the newly booming oil town:

John and I met the day we were sworn in to the Royal Canadian Air Force in October of 1943. He was born and raised in Camrose, Alberta, where his Norwegian-born father, who introduced ski-jumping to Alberta, was a partner in a hardware store. John had graduated high school in Camrose in June of that year, as I had completed grade 12 at Eastwood High in Edmonton.

During gunnery training I had decided to become a high school teacher and after being discharged in the spring of 1945 I enrolled in the fall at the University of Alberta in the newly formed Faculty of Education for a 3-year Bachelor of Education. Graduating in 1948, I taught high school in Blairmore, Alberta for a year and then returned to the University to start graduate work. John had spent some time working and as an apprentice carpenter but decided he wanted to teach. So when I turned up to do graduate work in Education I was pleasantly surprised to cross paths with John again and to learn he was in the second year of his B. Ed. In one of our conversations that year we talked about the possibility of working in the same school.

We did not have long to wait. That summer, 1950, Dr. Maury Van Vliet, the Director of the School of Physical Education and Recreation at Alberta, who had been my football coach, and an important professor of

mine, called to ask if I might be interested in a teaching job. It was in the new town of Devon being built southwest of Edmonton in the center of the recently discovered Leduc-Woodbend oil field. The job would include summers managing the new outdoor pool being built by volunteers with materials and engineering supplied by Imperial Oil, the major developers of the oil field.

I was hired and with no training in swimming instruction started the summer job with a Red Cross water safety manual in one hand, and a swimming coaching book in the other. Later in the summer it developed that the school in Devon which had gone up to grade 9 was to be extended to grade 11 and the principal was not qualified to hold the principalship. There was no other teacher on the 6-person staff with a degree. At that time in Canada only 10% of teachers had a degree; almost all had only one year of a Teachers' College or Normal School.

So ready or not, after only a year of experience, with no other staff person available I was named principal. It turned out to be one of the best things that had happened to me, especially when Robina Baker, recently moved to Devon from the Peace River country, and who had more than 20 years experience in English, Social Studies, and French was hired a short time later. She was not only an exceptional teacher but a very supportive colleague to a neophyte teacher/principal. Between the two of us we taught everything from grade 7 to 11. The handful of grade 12 students in Devon were bussed to nearby Calmar.

So when John graduated in the spring of 1951, as a math/science major, and the school was rapidly increasing enrollment, there was a place for him to teach a combined class of grade 5 and 6. From the beginning he was an enthusiastic, highly effective teacher whose rapport with all his students was of the same high quality as Ruby Baker enjoyed. He settled in at once to the same kind of small town life he had enjoyed so much as he grew up in Camrose.

Early in his second year in Devon he came to me with a request to help find ways to finance the start up of a school band. I had no awareness of his interest in music so asked him what background he had in music. He replied, "Two years in the Camrose Marching Band." This seemed to me to be enough given John's high enthusiasm for anything he undertook. He had already contacted Mr. T.V. Newlove, an icon in Edmonton school music circles. Mr. Newlove had been director of the Edmonton Newsboys' Band for many years and John wanted to know if he had any band instruments, especially well-used instruments, for sale. There were, and the princely sum of \$400 would buy a whole lot of them.

We were both active in the local Lions club which had a committee devoted to financial support of worthy community projects. Surprising as it may be today, a request for \$400 to such a small Board as Devon's was asking quite a bit so it seemed to us a good idea to ask the Board and the Lions to split the start-up cost and they agreed. John drove an Austin A40 and we drove in to the city to rescue the retired instruments from the

Newlove garage. I have no memory of how many there were but it took more than one trip. Among the instruments were one or more, trumpets, trombones, saxophones, some drum paraphernalia and who knows what else. Many required repair. That was right up John's alley. He could size up a problem he had never encountered before and quickly develop a rehab plan. This often required him to improvise a tool to straighten out a badly dented horn, or solder broken parts together, or locate buttons from a military tunic to top trumpet valves with. Whatever it took. He had also come into possession of a number of well-worn basic instruction books which served to make it possible to decode how to get intact scales out of each instrument.

Again, I have no record or memory of how many students answered the call to enlist in the band but it was likely not more than 6 or 7. They started in his classroom after school, each student and John exploring the rehabbed instruments and matching the information in the instructional books to the actions required to make music. It was a wonderful thing to see the cooperative effort as they learned together literally from scratch. They often met after supper and on more than one occasion when I was preparing lessons in the office I realized it was as late as 9 or 9:30 P.M. and they were still at it so they had to be reminded there was school the next day. This stemcell group of young people, eager and committed to learning to play kept at it through the rest of the school year.

The end-of-school function in the local hall marked the end of my tenure as principal, having accepted a teaching position at what is now Old Scona, Strathcona High School, in Edmonton. The highlight of the evening was the premier performance of what was to become one of the best school bands, and band programs in Alberta. It was hard to say whether it was the kids in the band or the parents who were more proud of what John and his protégés had achieved. John's initiative and enthusiasm not only laid the foundation for the high quality program that was developed out of this beginning but the project demonstrated that if enthusiasm, a willingness to innovate, and commitment are present a school and a community will come together to find or create the needed wherewithal. By the time of his retirement in Devon, where he spent his entire career, it would be hard to estimate how many lives and families had been deeply touched and experienced life-changing events as a result of his outstanding educational and musical leadership. A truly great Canadian.⁵⁶

The school board voted to re-name Devon High School when Maland retired. To commemorate his career as an educator, spanning from teacher, vice-principal, and principal, and on through Superintendent, the school is now named in his honour: John Maland High School.

56. Murray F. R. Smith, e-mail message to author, October 13, 2008.

Trochu and Bandmaster Att Keila



Figure 26. Att Keila (1908–1982) representing the Trochu Band in the CABA. From the private collection of Cheryl Keila, used with permission.

Strikingly similar narratives exist in many towns throughout Alberta. Communities and bandmasters striving to establish bands addressed analogous challenges of seeking members, instruments, and music are rewarded with subsequent joys and fulfillment of performance, social interaction with other members of the band, and personal pride from successful completion of a group goal.

Att Keila's daughter, Cheryl shared reminiscences of her father for a 2005 history of Trochu, *Remember When: The History of Trochu and District*.

Dad was a typical Finn who was gifted musically, worked hard and played harder. His instrument of choice was the trumpet, but he was familiar with most instruments. He had a personal vision, and in 1952, that vision became the Trochu Community Band and ultimately a most significant piece of history. For nine years, I played the cornet that Grandfather Keila bought me and enjoyed every minute. There are literally hundreds of former band members, countless majorettes, and banner carriers who still remember those times with a chuckle . . . the band bus, the travel, the parades, the prizes, the motels, the pranks. We all had such fun and don't kid yourselves, the old guys managed to sneak in a little playtime, too, after the youngsters were tucked away (or so they thought).

Band practice was held every Monday night upstairs in the old memorial arena and often included a march around town. There were always kids and dogs tagging along. Even our practices were fun. I don't know how Dad did it, but he managed to keep the interest alive and the members coming back. He remained bandmaster until he suffered a devastating stroke in 1970, at the age of sixty-two, and passed away in 1982.⁵⁷

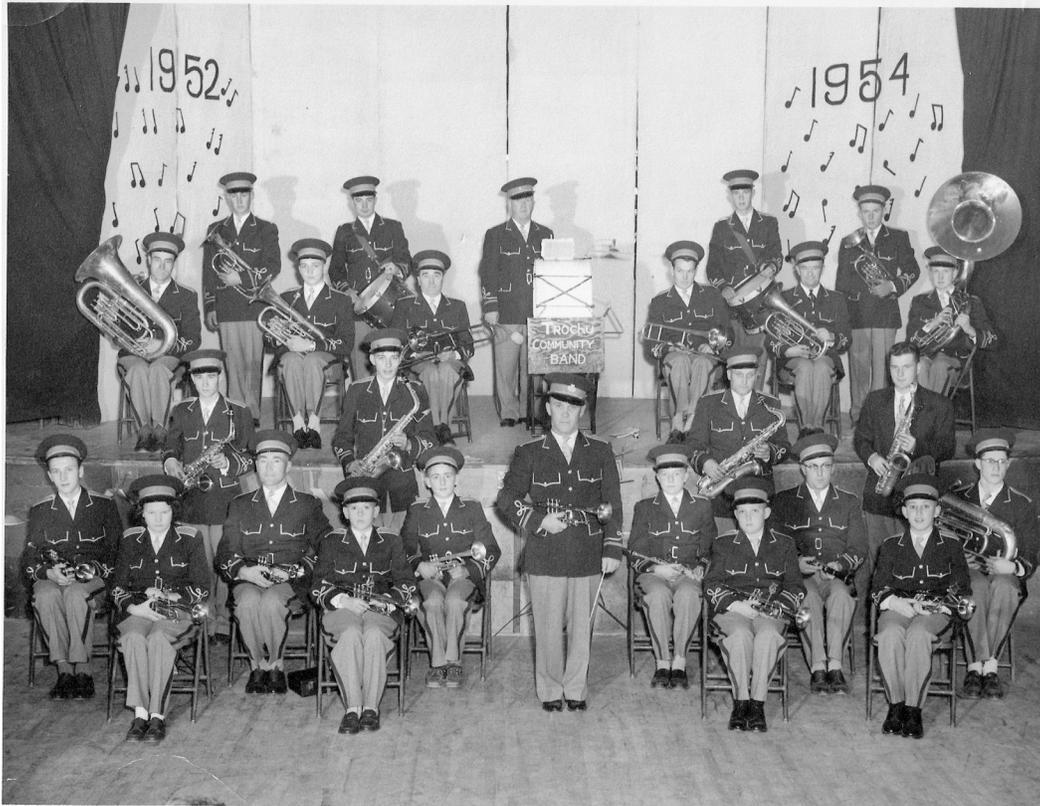


Figure 27. Trochu Band 1954. From the private collection of Cheryl Keila, used with permission.

Others from the community of Trochu credit Att Kiela with the creation of their town's band and for sustaining interest for participation during his tenure:

In the late fall of 1951, Att Kiela had an inspiration that Trochu could form a marching band. With Att's determination and his Finnish "sisu" (stick-with-it-ness), there was a band. An interested group formed,

57. Cheryl D. Keila, "Keila/Bye Legacy Your Name's Worth," in *Remember When: The History of Trochu and District*, ed. Helen Lemay (Trochu, AB: Trochu History Committee, 2005), 413–414.

including Att, Dick Adam, Ivan Schmidt, Jack Collins, and Bill Rueb. Others quickly joined. Instruments were gathered from far and wide.

That summer, the band appeared in Trochu's July 1st parade and the Calgary Stampede Parade. We all wore black shoes, white socks, white pants with a black stripe down the side, white shirts, black bow ties and a white cap. We were called "milkmen". . . .

. . . As the years progressed and changed, so did the band. Each year, to keep the band operational, Att Kiela would talk to former members of other bands that had folded to see if they would like to join the Trochu Band. This helped, as the band got members from Three Hills, Torrington, Big Valley and Elnora.

We marched in a group of sixteen to thirty members at a time, and over a life of twenty-two years, we had the honour to parade a total of over seventy flag, banner and majorettes, followed by over 150 band persons.

After Att had his stroke in the fall of 1970, I did my best to keep the Band going but it was a losing battle. It folded in the summer of 1974, as did many other bands in smaller Alberta communities.⁵⁸

Tofield and Bandmaster Rex Boyles

Similar to the reports by band members from Trochu, the musicians from Tofield reported that the success of a band required: an intricate amalgam of leadership fusing whatever musical expertise was available, a critical mass of membership, combined enthusiasm, the necessary music equipment, and a district's support. Based on the reports from these communities these components maintain the precarious balance often toppled once the bandmaster was taken from the blend. The longevity of a band in any given community was by no means guaranteed.

In the early 1940's a band was organized by Mr. Herb Chandler, a fine and enthusiastic musician. When, after a few years, he left Tofield, Mr. Rex Boyles became band leader. This band continued for several years. It is worth of note that at one time there were three generations of the Jacobs'

58. Aarne Luoma, "Trochu Community Band 1952-1974," in *Remember When: The History of Trochu and District*, ed. Helen Lemay (Trochu, AB: Trochu History Book Committee, 2005), 87-88.

family playing the band: D.W. “Mudge”, his son Thomas, and his grandson, Kenneth.⁵⁹

Handwritten Minutes of the Final Meeting of the CABA

The Central Alberta Band Association was eventually disbanded due to its membership joining the Canadian Bandmasters Association as an Albertan division, chronicled in the next chapter of this dissertation.

Wetaskiwin, Alberta

January 10, 1958

At a meeting of the C.A.B.A. executive in Wetaskiwin on January 10th, the future of the C.A.B.A. was discussed at length. It seemed to be a consensus of opinion that the C.A.B.A., since its formation in 1951, has played a vital role in encouraging and promoting band work and through its educational endeavours has helped to improve the quality of bands in Central Alberta.

Since the formation of the Alberta Chapter of the C.B.A. there is a duplication of time and effort of the two bodies and the work carried on by the C.A.B.A. could be handled on a larger scale by the central unit of the C.B.A. The discussion was crystallized in a motion: T.V. Newlove and J. Barrigan that the C.A.B.A. be amalgamated with the CBA subject to the approval of the later – carried.

59. J. L. Abbott and Bill Spilsted, “The Tofield Band,” in *Tales of Tofield*, ed. Grace Phillips (Tofield, AB: The Tofield Historical Society, 1969), 90.

A second motion by T.V. Newlove and B. Marsh moved that the C.A.B.A. funds be transferred to the Central Unit of the C.B.A. subject to acceptance of the previous motion. – carried. Harry O. Lomnes⁶⁰

60. Harry O. Lomnes, Minutes of the Final Meeting of the Central Alberta Band Association (Wetaskiwin, AB, 1958).

CHAPTER 7

THE INAUGURATION OF THE ALBERTA CHAPTER OF THE CBA

The first association of Canadian band directors is chronicled in the on-line resource, *The Canadian Encyclopedia*:

Canadian Band Association (CBA) 1984- (Canadian Bandmasters' Association 1931–73, Canadian Band Directors' Association 1973–84). Established in September 1931 by 35 bandmasters meeting in Toronto at the CNE, in the culmination of efforts by the first president, Capt. John Slatter, who since 1918 had advocated the need for such an organization.

Chartered in 1934, the association had as its purpose 'to improve band conditions and to provide better educational facilities for band leaders.' While it showed some interest in school music programs, its orientation was towards community bands, and in 1937 it was instrumental in getting the Ontario Band Tax Law passed. This law enabled municipalities to vote funds towards the support of community bands. In 1948 the association absorbed the Ontario Amateur Bands Association and assumed administration of the CNE band contests. By 1949 there were 268 members.¹

The Alberta Chapter of the Canadian Bandmasters Association was the first branch of the organization formed outside of Ontario, as reported inside a program from a band festival held in Alberta in May of 1966. It would appear that the Alberta Chapter was proud of their status as first to take wing from the east:

The National Canadian Bandmasters' Association was chartered over thirty years ago by the Dominion Government. In the Charter provision was made for the formation of Chapters throughout the Dominion but the Association existed only in Ontario. There were no Chapters. In 1955 Alberta applied for a Chapter and thus became the first Chapter in the Dominion. Within a few years a Chapter was formed in every Province.²

1. *The Canadian Encyclopedia*, s.v. "Canadian Band Association"
<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0000545>
(accessed August 3, 2008).

2. Alberta Chapter Canadian Bandmasters Association, "The Story of the Canadian Bandmasters' Association, Alberta Chapter," unpublished Band Festival Program (Edmonton: 1966), 2.

Lomnes' memoirs report on a supper meeting of the May 27, 1955 band workshop, clinic, and teaching demonstration held at Victoria Composite High School in Edmonton. This meeting is also chronicled in a letter from Lomnes to Actymichuk in October of 1999 (errors are from the original source):

At this meeting the council held a special supper meeting with Martin Boundy, our guest conductor from London, Ont. and Fred Moogk [*sic*] from the Waterloo Music Co. The guests brought special greetings from the Canadian Bandmasters' Association and expressed the hope that Alberta would be the first Province to form a Chapter of the CBA. A motion was made at this meeting that we apply for admittance to the CBA to form an Alberta Chapter.

Herb Chandler, Harry Lomnes and Lorne MacLeod attended the CBA Convention in London, Ont. in Aug. 1955. The main topic for discussion was the expansion of the CBA and the granting of the first Provincial Chapter to Alberta. The Alberta delegation was given the go-ahead to go back and call an organizational meeting and if the required number of members were obtained, the charter would be granted.

In late September or early October the first meeting of interested bandmasters met at the band room of the Tactical Air Command in Edmonton. The Alberta Chapter, CBA was formed at this meeting with twice the number of members required to form a chapter. F. O. Carl Frieberg, music director of the Tactical Air Command Band was elected the first president of the first Provincial Chapter of the CBA. A point of

interest that may or may not have some bearing on the success of the Alberta Chapter is the unusual gavel used by the president to preside over the meeting after his election to office. Due to the fact that there was no gavel on hand the newly elected president F. O. Carl Frieberg used a souvenir from the Arctic which had been presented to him by an Eskimo. This make-shift gavel was a two foot penis bone from a whale.³

In his memoirs, Lomnes provides other details and motivations for the changes from the Central Alberta Bandmasters Association to the Alberta Chapter of the Canadian Bandmasters Association in excerpts from his personal memoirs, generated for family members in an attempt to forward information about family lineage and narratives regarding his life:

To preserve what information I have gathered, I wished to record both my understanding of my ancestors, and the highlights of my own life to the present time in the hopes this document would be useful and interesting to my children, grandchildren and other members of the Lomnes family.⁴

These memoirs provide insights into the past, and record further detail and information about the formation of the CABA, as well as the eventual founding of the ABA.

The Central Alberta Band Association held a band festival at the Victoria Composite High School in May of 1955. I was asked to bring my beginners band – my second beginners band – to Edmonton to

3. Harry Lomnes, Personal letter to Mike Actymichuk, October, 1999.

4. Harry O. Lomnes, “*Memoirs of Harry O. Lomnes, 1996*” (unpublished memoir, Wetaskiwin, AB), 5.

demonstrate the class method of teaching band with the Belwin Method instruction books. We played a one hour program starting with the first lesson, and progressed step by step through the whole book, ending with a full arrangement of an easy overture.

Visiting our festival were two distinguished gentlemen representing the Canadian Bandmasters' Association (C.B.A.) based in Ontario. Martin Bounty, a prominent bandmaster from London, Ontario, and Fred Moogh, president of the Waterloo Music Co. had come to see what Alberta bands were doing. At a meeting of bandmasters following the conclusion of the program, they expressed surprise at the quality of the bands that had performed and gave special praise to my beginners band. Fred Moogh was especially thankful, for he was sure the demonstration would boost his sales of the Belwin Method. Both men encouraged us to apply for an Alberta Chapter of the C.B.A. Herb Chandler and I, president and secretary treasurer of the Central Alberta Band Association were delegated to attend the C.B.A. convention in London, Ontario, the last week-end in July to request permission to form an Alberta Chapter. Fred Moogh offered me free hotel accommodation, complements of the Waterloo Music Co., for the demonstration of the Belwin Method. This was a wonderful opportunity to have a vacation in a part of Canada I had not been.

In July, I went to work for Walter Klause in his carpentry shop, building store fixtures for the Montgomery Store. At the end of three

weeks I packed my camping equipment in the Hudson Jet and left with my family, bound for London, Ontario. . . .

. . . When I checked in at the London Hotel the lady at the desk said, “Mr. Lomnes, we have a very nice room reserved for you and your family courtesy of the Waterloo Music Co.” The convention was inspiring and educational with many good speakers who spoke on topics of interest to band directors. I enjoyed several concerts by some of the top bands in Ontario.

At the business meeting, the main topic for discussion was the expansion of the C.B.A. and the granting of the first Provincial Chapter to Alberta. Herb and I presented our case. We were given the go-ahead to go back and call an organizational meeting and if the required number of members were attained, the charter would be granted.

In late September, the first meeting of interested bandmasters met in the band room of the Tactical Air Command in Edmonton. The Alberta Chapter of the C.B.A. was formed at the meeting with twice the number of members required to form the chapter. Flying Officer Carl Frieberg (sic), music director of the Tactical Air Command Band was elected the first president of the first provincial chapter of the C.B.A.⁵

5. Ibid., 64-66.

The Inaugural Meeting of the Alberta Chapter of the CBA

Minutes of a Meeting of Alberta Bandmasters held in Edmonton, Oct. 12, 1955

A meeting of Alberta bandmasters was held in the band studio of TacialAir [*sic*] Command, Wednesday Oct. 12, 1955. The meeting was called by the Central Alberta Band Association for the purpose of discussing the formation of an Alberta Chapter of the Canadian Bandmasters' Association.

About 20 bandmasters and other interested men gathered in the band studio at 5.30 [*sic*] p.m. After a short visit we a [*sic*] all journeyed by car to the Namao Air Base – R.C.A.F. Section where we did justice to a bountiful dinner courtesy of the R.C.A.F.

Upon returning to the band studio about 7. 45 [*sic*] p.m. a meeting was convened. Mr. Herb Chandler, President of the Central Alberta Band Association, took the chair and Harry Lomnes, Secretary of the same organization agreed to record the minutes. Mr. Chandler moved a hearty vote of thanks to all those responsible for the lovely dinner. We all showed our approval by a hearty handclap. Herb then gave a very clear explanation of the Canadian Bandmasters' Association. In his talk he pointed out its aims and objectives and also mentioned some of its accomplishments. Having been a C.B.A. member for some time and also because he had attended the annual meeting in Ontario this past summer, what he had to say was indeed enlightening and very interesting. He said that a request from Alberta to form an Alberta chapter of the C.B.A. was granted and that now the way was open to us if we so desired.

After some further discussion it was moved by Bruce Marsh and seconded by Capt. McLeod "that we form an Alberta Chapter of the C.B.A." This motion was carried unanimously.

We then moved on to election of officers and while this was taking place applications for membership in the C.B.A. were distributed. Sixteen completed forms were returned to the secretary.

It was moved by Carl Friberg and seconded by Jack Jacknicke "that we elect a slate of officers consisting of the following:

President
First Vice President
Second Vice President
Secretary Treasurer
Three Directors

Four of these officers would constitute a quorum which must include the president or first vice-president."

Nominations were called for president. F/O Carl Friberg was nominated. Jack Jacknicke moved and Capt. McLeod seconded a motion "that nominations cease." Carried.

Capt. McLeod and T.V. Newlove were nominated for first vice-president. A vote was taken and Capt. McLeod became our vice-president.

T.V. Newlove was elected by acclamation as second vice-president.

O.W. Murray was the only nominee for secretary-treasurer.

Directors nominated were: Mr. Chandler, Mr. Marsh, Mr. McDonnell, Mr. Barrigan and F/S Beard. It was moved by Mr. Newlove and seconded by Mr. Jacknicke "that nominations close." Carried.

A vote was taken with the result that Herb Chandler, R.B. Marsh, and Malcolm McDonnell became the board of directors.

Mr. Marsh consented to act as P.R.O.

It was moved by Mr. Marsh and seconded by Capt. McLeod "that Mr. Coombes, a representative from Boosey and Hawkes Co. be granted an associate membership in the Canadian Bandmasters' Association - Alberta Chapter." The motion carried [*sic*]

Mr. Sedgewick moved and Mr. Jacknicke seconded "that an initiation fee be set at ten dollars – this to include the fees for the fiscal year beginning the date our charter is granted." Carried.

T.V. Newlove moved and Mr. Lomnes seconded "that the fee for associate members be three dollars." The motion carried.

On a motion by T.V. Newlove and Herb Chandler the secretary and the president were empowered to procure the necessary stationary, rubber stamps, and other necessary supplies.

During the course of the evening \$103.00 in initiation fees and memberships was collected and turned in to the treasurer. This money came from ten regular memberships and one affiliate membership.

At 11.15 [*sic*] p.m. it was moved and seconded that the meeting [*sic*] adjourn. Carried.

Respectfully submitted, O.W. Murray Sec.Treas.⁶

Two months later the following article appeared in *The Canadian*

Bandmaster: The Official Magazine of The Canadian Bandmasters' Association:

A Warm Welcome to the Alberta Chapter of the C.B.A.

The "great dream" has at long last been realized. The C.B.A. has established a Provincial Chapter! It is particularly fitting too that our first Provincial Chapter should be established in that wonderful Province of Alberta, where history is being made in so many important ways. When our own Past President Martin Boundy and Mr. Fred Moogk visited Edmonton last summer to talk to a gathering of Albertan bandmasters they found a feverish sense of activity in band circles in Alberta. Our very active and enthusiastic member in Wetaskiwin, R. H. (Herb) Chandler, has been in constant touch with us by correspondence ever since he attended

6. Oliver W. Murray, *Minutes of a Meeting of Alberta Bandmasters Oct. 12* (Edmonton, 1955), 1–2.

the midwinter meeting of the C.B.A. in Waterloo a few years ago, and he, with Mr. Lomnes of Edmonton, came down to London last August to attend the annual convention of the C.B.A. and to discuss the formation of an Alberta Chapter with us. Since then, events have moved forward rapidly. F/O Carl Friberg moved to Edmonton from Ottawa to take over the direction of the R.C.A.F. Tactical Command Band, and Carl immediately became active in the organization of the new Chapter. As a result of all this activity, a special meeting of the bandmasters interested was held in Edmonton on October 12th, at which more than the necessary number of applications we received and the meeting voted to make formal application for a Charter for "The Alberta Chapter" of the C.B.A.

At this meeting in Edmonton, the following officers were elected: President, F/O Friberg; First Vice-President, Capt. F. M. McLeod; Second Vice-President, T.V. Newlove; Secretary-Treasurer, O.W. Murray; Directors, R.H. Chandler, R.B. Marsh and M.W. McDonnell. The formal application for the new Chapter was presented to the meeting of the C.B.A. Directors, held in London, Ont., on October 16th, and was immediately and enthusiastically approved.

And so begins a new era in the history of the C.B.A. and it is with a deep sense of pride and satisfaction that we extend the right hand of fellowship to the officers and members of the newly formed Alberta Chapter of the C.B.A. A great responsibility rests upon the officers and members of the parent organization. The new Chapter will naturally look to "Head Office" for help and guidance, and they will naturally expect us to provide guidance and leadership based upon our 25 years of experience. We must be prepared to try to secure for our new Chapter all of the many benefits brought to the members of the C.B.A. in Ontario through the Ontario Band Tax Law, and through our Courses of Instruction. There are many details of organization yet to be completed and invented, but with the close co-operation of all concerned, all problems will be solved and the new Alberta Chapter will soon become an important factor in the musical life of our young and virile nation.

The best of good wishes to the Alberta Chapter of the C.B.A.⁷

This document makes the birth date of the Alberta Band Association definitive; Sunday, October 16, 1955.

7. A. L. Robertson, "A Warm Welcome to the Alberta Chapter of the C.B.A.," *The Canadian Bandmaster: The Official Magazine of the Canadian Bandmasters' Association*, December 1955: 3.

Inaugural Members of the Alberta Chapter of the CBA

Members of the Central Alberta Band Association previously chronicled in this dissertation were joined by a variety of other bandmasters wishing to participate as members of the newly formed Alberta Chapter of the Canadian Bandmasters Association.

The RCAF Training Command Band and Bandmaster Carl Friberg



Figure 28. Carl Friberg First President of the Alberta Chapter of the CBA. From *The Heritage of Canadian Military Music*, page 123, used with permission.

The acclamation of Carl Friberg as the inaugural president of the Alberta Chapter of the CBA exemplifies the high regard community bandmasters had for the expertise of musicians and bandmasters with thorough training from army and air force schools of music.

The RCAF Training Command Band was one of the three original bands within the Air Force. The foundation for this band was laid during the war in Winnipeg. It was reformed in 1947 under the baton of Bandmaster WO1 Carl Friberg. In 1947, the band was transferred to Edmonton and remained there until 1964 under the three separate names: The Northwest Air Command Band, The Tactical Air Group Band and finally The Training Command Band. In 1964 the band was transferred to Winnipeg. During the years they were led by Carl Friberg, they traveled extensively and became well known in almost every community in Western Canada. The band became a popular hit in many areas where other bands had not

ventured such as Whitehorse, Yellowknife and Fort Churchill. Some of the engagement highlights for this band included the Banff Winter Carnival and the Calgary Stampede. They also played a number of impromptu concerts for children especially in places like Peace River. In 1951, Carl Friberg was commissioned and posted to the Central Band in Ottawa. He was replaced by wartime clarinetist and newly appointed Bandmaster P/O Leo Corcoran. In 1955, the band made a very extensive tour of Europe. Carl Friberg returned in late 1955 and for the next six years led the band in a most innovative fashion. He introduced several soloists to Eastern Canadian audiences including trumpet virtuoso Raphael Mendez and world renowned saxophone artist Sigurd Raschèr.

The instrumentation of the Training Command Band in 1958 was two Flutes, two Oboes, two Bassoons, seventeen Bb Clarinets, one Alto Clarinet and one Bass Clarinet, two Alto and two Tenor Saxes, three Cornets, two Trumpets, four Horns, five Trombones, two Euphoniums, two Tubas, two String Bass and three Percussion.

Upon unification of the Canadian Forces in 1968, the Royal Canadian Horse Artillery Band was incorporated into the Training Command Band and under F/L J Howard Woods numbered sixty musicians. Capt. C. Furey replaced F/L Woods in 1969.⁸

PPCLI Band and Bandmaster Francis Murray (Ray) McLeod



Figure 29. Ray McLeod (b. 1918) First Vice-President of the Alberta Chapter of the CBA. From *Recreation News*, Vol. 17, No. 6, June 1963.

8. Jack Kopstein and Ian Pearson, *The Heritage of Canadian Military Music* (St. Catharines, ON: Vanwell Publishing Ltd., 2002), 123.

Ray McLeod being elected as first Vice-President likewise indicates the music education community's esteem for militarily trained musicians and music leaders.

After training as a trumpeter with 'Tug' Wilson in Vancouver and playing in dance and radio orchestras, he joined the Canadian armed forces in 1941 and became a bandsman. In 1946 he went to the RMSM (Kneller Hall) for additional training in conducting and composition under Gordon Jacob and Jack Mackintosh and in 1950 he graduated with the highest award in composition. On his return he was appointed inspector of bands for the Western Command (Edmonton) and in 1953 he became commanding officer for the Princess Patricia's Canadian Light Infantry Band in Calgary.⁹

McLeod's musical legacy as Bandmaster to the bands of the Lord Strathcona's Horse and the Princess Patricia's Canadian Light Infantry is also chronicled in *The Heritage of Canadian Military Music*:

The band of the Lord Strathcona's Horse was activated in Calgary in the fall of 1956. A nucleus of twenty-six musicians was posted from the PPCLI Band in December, and in March 1957 the band became fully operational. During that summer the band went on a twenty-eight-day tour of British Columbia, ending with a tattoo in Kelowna. It made numerous appearances across Saskatchewan during 1958 for the province's diamond jubilee. The band was among those featured at the Seattle World's Fair in 1962 under Director of Music Captain F. M. McLeod. He was replaced in 1968 by Captain Maurice Ziska 1965–68 and the Strathcona's Band was integrated into the PPCLI Band as part of the policy to reduce the number of Canadian army bands.¹⁰

The fact that Captain Ray McLeod is reported in the valued on-line reference, *The Canadian Encyclopedia*, speaks to his importance as an Albertan music educator and music leader. The article also mentions McLeod's

9. *The Canadian Encyclopedia*, s.v. "F. M. McLeod," <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0002306> (accessed August 6 2008).

10. Kopstein and Pearson, *Canadian Military Music*, 115.

participation in the summer band workshops in partnership with David Peterkin. Both the workshop and Peterkin are further chronicled later in this dissertation as having a powerful influence in the history of band education in Alberta:

He was senior music director for the Lord Strathcona [*sic*] Horse Band in Calgary from 1957 until his retirement (with the rank of captain) in 1965. With David Peterkin he organized and directed 1958–69 the [*sic*] Alberta provincial summer band workshops. McLeod founded the Calgary Concert Band in 1963 and directed it until 1990. He also conducted the Calgary Stampede Band 1968–74 and the Canadian Tattoo at the 1962 Seattle World's Fair, and was music director 1960–65 of Calgary Musical Theatre. He taught trumpet, theory, and band techniques at the University of Calgary 1965–86. McLeod was active as an instrumental adjudicator throughout western Canada 1953–88 and was a professional representative 1980–5 to the WBM. A longtime member of the Calgary Musicians' Association (AF of M Local 547), he has served in all capacities on the board. He is a life member of Local 547 and of the Alberta Band Association.¹¹



Figure 30. Captain Ray McLeod conducting a workshop band in Olds circa 1959. From the private collection of Ray McLeod, used with permission.

11. *The Canadian Encyclopedia*, s.v. “F. M. McLeod”

Warner and Bandmasters Victor Wright and Howard Folkins

Victor Wright's upbringing in the musical community of Lacombe, as the son of music director Lawrence Wright and sibling of Harry, inaugural member of the CABA, was previously documented in chapter six of this dissertation. Further vestige of Victor's legacy may be found farther south in Alberta:

In October, 1955, Victor Wright organized the Warner School Band. The Warner County granted eight hundred dollars for music instruments, and any interested boy or girl was given the opportunity to play.

The first Monday in January, 1956, was the first rehearsal of the Warner School Band, held in the old school in the third floor room, which became for the first year, our band room.

The first public performance took place on June 9, 1956, in the annual Farmers' Day Parade. The first indoor performance was the opening of the new school in February, 1958.

In the fall of 1958 Howard Folkins joined Mr. Wright as assistant band instructor, and they have carried on in the manner since. Warner Community is very proud of its school band.¹²



Figure 31. Vic Wright representing Warner in the CABA. From the private collection of Ray McLeod, used with permission.



Figure 32. Howard Folkins also representing Warner in the CABA. From the private collection of Ray McLeod, used with permission.

12. The Warner Old Timers' Association, *Warner Pioneers*, Lethbridge, Alberta, 1962, 235.

Lacombe and Rimbey and Bandmaster Jack Barrigan

The section in the last chapter on Jack Barrigan dealt with his work in relation to his music direction for the town of Killam. This section discusses aspects of Barrigan's leadership when he took over the reins of the Lacombe band once Harry Wright left town. Barrigan's part in the Lacombe musical lineage is part of the story told in *Lacombe, The First Century*.

Jack Barrigan was the next band director. He had a sheet metal shop at Rimbey and, for a period of time after starting in Lacombe, he continued to conduct the band he had organized at Rimbey. Hugh Ross, then County School Superintendent, decided that ability to teach music took precedence over a teaching certificate so Jack was hired by the School Board to teach band music. In short order he had more than 200 students involved in a county-wide band program. Many "senior" members also played under his direction and Frankie Albers recalls playing with the local band for celebrations at the Lacombe ball park (now the site of Thompson-Pallister's Bait Company) in the early fifties. About 1955, the Lacombe band organization sponsored the first band festival and workshop. Some twenty bands attended, including one from Edmonton, and workshops we held throughout the town wherever room could be found.

Failing health required that Jack reduce his activities during the mid 1960's, but his school band continued until 1967 under two other conductors – Art Newman and Lloyd Fisher.¹³

Ed Johnson, mid-century resident of Lacombe, adds further detail to the lineage, influence, and inter-connectedness of Bandmasters from throughout central Alberta:

I moved to Lacombe in early 1958. I had lived in Strome, Calgary and Wainwright. I was always interested in bands, starting back in 1930 when I played in T. A. Barrigan's Brass Band in Strome. I did not play in Calgary but when I moved to Wainwright in 1951 they were forming a band under Lorne Macleod [*sic*] so I joined it and played there for about 5 years. When I moved to Lacombe, Jack Barrigan (son of T. A. Barrigan)

13. Howard Fredeen and Mary Lou Rose, eds., "Chapter 16: Bands and Instrumental Music," in *Lacombe, the First Century*, (Lacombe, AB: The Lacombe and District Chamber of Commerce, 1982), 358–359.

was working on the band movement. Jack was an experienced Band Master having had the Kitsilano Band in Spokane, Killam Band and also a band at Wenatchee, Wash. And he formed the Rimbey band in the '50s.

Jack had been hired by the county of Lacombe to teach band music in the schools. The county had a scheme where a student could get a good price on an instrument; also the music was supplied. Mr. Hugh Ross, Superintendent vowed he would have band music in the Lacombe schools or else! There were not too many people of Jack's caliber available at this time; although he did not have a teaching certificate, the students were allowed credit for their band work and from this a big school band was formed.

Jack was the President of the Bandmasters Association which included Lacombe, Leduc, Wetaskiwin, Camrose and anyone else who was interested. Jack stayed in Lacombe until about 1969 as he was getting older and his health was failing and he moved to Parksville, B.C. and had to give up all band work.

We had a Senior band in Lacombe under the direction of Art Newman and Lloyd Fisher from Canadian Union College. We were not successful with this band and it was dissolved.

While Jack Barrigan was in Lacombe, a mixed band was formed at Bentley comprised of members from Rimbey, Eckville, Lacombe and Bentley.¹⁴

The Initial Projects of the CBA, Alberta Chapter

A Summary of the First Year of the Alberta Chapter of the C. B. A.

The newly organized Alberta Chapter of the C.B.A. held a well attended meeting in Edmonton on January 27th and a wonderful spirit of enthusiasm prevailed. Many important decisions were made. The Alberta group decided to officially start their fiscal year at June 1st, to coincide with that of the main body of the C.B.A. Membership dues were seceded upon, and will be as follows: Regular Memberships, \$10.00 annually; Affiliate Membership, \$5.00 annually; Associate Membership, \$5.00 annually; Associate Membership, \$25.00 annually. [Two amounts for Associate Membership fees appear in the original text.] The meeting drew up an extremely well conceived chart of organization covering the government of the entire Association, including the proposed Dominion Council and the Provincial Chapters. This chart has been submitted to the special committee which was appointed at the 1955 Annual Convention of the C.B.A. to revise our Constitution and By-Laws. This Committee is under the chairmanship of Past President F/L C. O. Hunt, and has been

14. Ed Johnson, "History of Bands in Lacombe," in *Lacombe, the First Century*, ed. Howard Fredeen and Mary Lou Rose (Lacombe, AB: The Lacombe and District Chamber of Commerce, 1982), 360–361.

meeting regularly. Chairman Hunt and his Committee will meet in a final session in Woodstock, Ont., on April 21st to draft up in definite form their recommendations for presentation to the members in session at the Spring Convention of the C.B.A. in Waterloo, April 27–29.

The Alberta Chapter now has its own stationery, tastefully printed on a light yellow paper, with the names of the officers of the Chapter at the head, and the crest of the C.B.A. printed in light green. At the foot of the letterhead, a silhouette of a band in action appears, also printed in a light green color. The annual card of membership follows the style of our regular card, but it bears also the crest of the C.B.A., with the words “Alberta Chapter” printed across it.

President F/O C. L. Friberg and Secretary O. W. Murray are working hard on the task of organization and the results they are getting must be very gratifying to them. By the beginning of their first official year, June 1, 1956, they expect to have some 50 members on their rolls. Already, the new Chapter is hard at work on ways and means to raise funds for the work of the Chapter, President Friberg is hard at work training his Tactical Air Command R.C.A.F. Band on Handel’s “Messiah,” and he has raised a Choir of 150 voices for the presentation, which he plans to stage in Edmonton on April 2nd and 3rd. This is a laudable and an ambitious project and we know that every member of the C.B.A. will wish Carl and his fellow members the fullest possible measure of success. Carl reports that he is getting many long distance calls for tickets, which is encouraging news. If the experiment proves successful in Edmonton, he hopes to repeat it in Calgary.

The severe winter weather in Edmonton is proving to be quite a problem. This has been the coldest winter Alberta has ever had and travelling has been difficult and hazardous. The extreme cold has not, however, damped the enthusiasm of our fellow bandmasters in Alberta, and the future looks very rosy indeed.

Our very best wishes to the Alberta Chapter of the C.B.A. and may they soon become a most active and important influence in the musical life of the Canadian West.¹⁵

Lobbying for Government Support and a Provincial Supervisor of Music

The call for government leadership to participate in music education was voiced at the inaugural meeting of the Music Board of Alberta on September 15th,

15. A. L. Robertson, “Alberta Chapter of C.B.A. Expects to Have 50 Members,” *The Canadian Bandmaster: The Official Magazine of the Canadian Bandmasters' Association*, March 1956: 18.

1946. This group was formed as part of a Social Credit Cultural Development Act.

It was brought to the attention of the Government that the business of educating the people should not be entirely in the world of commerce. More opportunities should be presented for the cultural development of the people in different communities. There is need of leadership by some body clothed with prestige in the Province. Financial difficulties presented themselves, but a start could be made. The Board may ask, through the Department of Cultural Affairs, for assistance when it is evident that the people are willing to help themselves to some extent. It should be realized that the different Boards of the Cultural Development Act should be divorced from the political sphere.¹⁶

At their first meeting, this board recommended “the appointment of a music supervisor in the schools and that the Department of Education assist the teachers to take part in the music festivals.”¹⁷

Although no direct action was taken from this suggestion until June of 1958, encouragement was offered by the Alberta Music Board (AMB) to musicians in community bands by way of grants to host workshops and clinics sponsored by the Central Alberta Band Association such as the grant of \$150 “to assist the Association in its educational program for bandmasters and bandsmen in Central Alberta.”¹⁸ The Board also coordinated collaborative efforts of the Cultural Activities Branch and Elk Island Park’s Superintendent hosting Sunday afternoon concerts beginning in 1948. Cultural Activities News from 1950 reported the following:

16. Music Board of Alberta, “Inaugural Meeting of the Music Board of Alberta,” ed. Cultural Activities Branch Department of Economic Affairs (1946), 1.

17. Ibid.

18. Alberta Music Board, “Minutes of 28th Meeting,” ed. Recreation and Culture Development Branch (1958), 1.

Popular request has resulted in the featuring, as much as possible, of instrumental and choral groups, rather than soloists. Accordingly, visitors to the Park during the summer will hear bands from Wetaskiwin, Ardrossan, Gibbons and Camrose, as well as from the city; Edmonton, Vermilion and Vegreville will be sending choral and dancing groups out.

Bowden's Red Lodge Provincial Park is also planning some band concerts; we know they'll be popular.¹⁹

The Alberta Music Board articulated the request for assistance again in August of 1952 after they were canvassed by the Canadian Federation of Music Festivals to help improve music education in schools. The Board's frustration due to "teachers' lack of qualification"²⁰ was palpable by 1956 as the Board summarized difficulties and lack of progress in ensuring adequate governmental supervision to seek solutions to a growing problem.

Contacts, personal and otherwise, with institutions of musical education and music teachers' associations has secured promises of co-operation, but the finding of even partly qualified teachers for small communities remains difficult. Although it has been shown through our media of publicity that the county music teacher is in much the same position as the county doctor, who has spent as much or more time and money on his professional education, the young music teacher seems to prefer a fuller life than the small town or the village can offer. Yet it must be admitted that as sick people are willing to travel miles to "the city" for treatment (except in an emergency for which the doctor is often not paid) so the music pupil hopes, rightly or wrongly, for better training at a larger centre. If fewer requests for assistance have been received for assistance in securing resident music teachers in the past two years or so, this may be a part of the answer.²¹

19. Department of Economic Affairs, Cultural Activities Branch, *Cultural Activities News*, Vol. 3, no. 2, June (1950): 1.

20. Andrew C. Ballantine, "Minutes of the 21st Alberta Music Board Meeting, Appendix: Survey of Past Achievement and Future Plans and Policy," ed. Cultural Activities Branch Economic Affairs (1956), 2.

21. Andrew C. Ballantine, "Alberta Music Board, Annual Report and Financial Statement," ed. Cultural Activities Branch Economic Affairs (1956), 2.

By 1957 the Cultural Activities Branch of the Department of Economic Affairs of the Government of Alberta posted four Supervisor positions: Libraries, Community Recreation, Arts and Crafts, and Drama and Music. The Branch knew opportunities for students of music were lacking:

There remains a lot of spade work to be done; not so much by the pupils as by the teachers. For example, it was found that an almost unbelievable number of teachers who were teaching music to their classes had not themselves been taught.²²

The mounting pressure for the creation of the position of Provincial Music Supervisor began to be addressed. The Director of Recreation and Cultural Development Branch of the provincial government, Mr. Kaasa, “stated that he fully realized that it was quite impossible to Mr. McCreath and Mr. Webster to attempt to fully handle the Music Supervisor position when they had their own jobs to attend to.”²³

The AMB sought to have significant input into the selection of the first Supervisor of Music for the province.

In view of the fact that a public announcement has been made concerning the appointment of a Music Supervisor and considering that the Music Board will be obliged to work in close association with the aforesaid Supervisor, it is the feeling of the Members of the Board that they should be consulted in any selection of any candidate for this appointment.

The Music Board also views with reservation the wording in part of the advertisement for a Music Supervisor, namely that of “a degree in music” being a requirement, since there are many degrees available on the North American continent of little significance and since, in the final analysis, a degree is no true estimate for the appointment of a Supervisor. In the Board’s view, the most important things are musical competence,

22. Andrew C. Ballantine, “Some Thoughts About Music in the School,” *Leisure* 8, no. 2 (1957): 15.

23. Alberta Music Board, “Minutes of the 25th Meeting,” ed. Recreation and Cultural Development Branch (1957), 1.

organizing ability, and, above all, the right personality and approach to the job.²⁴

The eventual appointment of a Supervisor of Music was cause for celebration and a key occurrence for the Canadian Bandmasters Association, Alberta Chapter. The Chapter had been encouraging the government to create this position and according to Lomnes, lobbying had paid off. “The briefs to the Dept. of Education and Cultural Development Branch no doubt played some part in the development of the Music Div. of the branch and the appointment of the first Supervisor of Music.”²⁵

David Peterkin, First Provincial Supervisor of Music



Figure 33. David Peterkin representing the Provincial Government in the Alberta Chapter of the CBA. From the private collection of Ray McLeod, used with permission.

The 1958 appointment of David Peterkin as the first Provincial Supervisor of Music marks a pivotal event in the history of band education in Alberta.

24. Alberta Music Board, “Minutes of the 29th Meeting,” ed. Recreation and Cultural Development Branch (1958), 1.

25. Lomnes, Personal letter to Mike Actymichuk.

Peterkin provided the impetus and the mechanisms for improvement in school and community bands in numerous locations throughout the province.

David Peterkin, an established Edmonton musician, has joined the Cultural Activities branch, as Music Supervisor. He was born in Scotland and received his early musical education at home and later at Glasgow University and the Royal Scottish Academy of Music. His final year at the Academy was interrupted by the war, during which he served with British VIII Army in the Western desert. Toward the end of the war he became a member of the VIII Army band and the Middle East Symphony Orchestra. On demobilization Mr. Peterkin completed his course at the Scottish Academy and, with the aid of a scholarship, studied for a year at the Royal College of Music, London.

In 1947 he became a member of the BBC Welsh Orchestra and played clarinet there for five years, taking part in some 2,000 broadcasts. In 1952 he came to Canada and joined the RCAF band in Edmonton as clarinetist and music arranger. In 1956 he helped form the Edmonton Choral Society of which he was appointed chorusmaster the following year. The society is known for its annual performances of Handel's "Messiah" and, more recently, of Coleridge-Taylor's "Hiawatha."²⁶

The Annual Report of the Department of the Provincial Secretary from 1958 describes the government's thorough satisfaction and Peterkin's initial projects:

The past year has been a milestone with regard to music development in the Province of Alberta. For the first time since the creation of the Cultural Development Act, in 1946, a Music Supervisor has been appointed to the Branch as of June 1st, 1958. Mr. D. J. Peterkin came to the Branch with a wide experience in music development.²⁷

Peterkin joined the Alberta Chapter of the CBA in September of the same year. He was well aware of the need for leadership and had a definite ideal in

26. Andrew C. Ballantine, "David Peterkin Joins Cultural Activities as Music Supervisor," *Leisure* 9, no. 2 (1958): 19.

27. A. Russell Patrick, "Annual Report of the Provincial Secretary," ed. Music Division (1958), 21.

mind to address the pressing need “for qualified band leaders and choir directors.”²⁸

Omitting Edmonton and Calgary, which have populations large enough to man music organizations and supply audiences, there remains a great area with small cities and towns in need of help.

During a quick tour of some half dozen such places this writer’s first impression was at once stimulating and depressing. It was delightful to meet people sincerely interested in the most rewarding of all entertainment – the making of music in company with friends. People want to sing, or play in a band or stage operettas or musical comedies even in this age of television, radio and lush cinema productions, and it is refreshing to find many prepared to give their time and enthusiasm to the hard though rewarding work of amateur music.

The depressing part is in discovery of the paucity of leaders qualified to satisfy this need – not in absence of the desire nor even the willingness to spend money. Enthusiasm for amateur music is a tender flower which may quickly wither without the “green fingers” of leadership. But when there is a director who is enthusiastic, knowledgeable and expert any kind of music organization will flourish, often in the most unlikely places.

The problem then, is to find leaders for bands and choirs in these towns. What type of person is required? In the case of bands, he must have an intimate knowledge of as many instruments as possible. His familiarity must be such that he can teach beginners and at least elementary players in all the instruments. He must have an encyclopedic knowledge of band repertoire and a good conducting technique. Above all he must have a flair for teaching with all the patience, vision and idealism one expect and finds in successful practitioners of the art.

Although such a high degree of purely technical knowledge may not be required from the choir leader, he must be as good a teacher and perhaps be even a better handler of people. This must be so if only because he does not need to use the technical knowledge with which at times the band leader can create a helpful smoke screen!²⁹

Building on the successful workshop format already established by the CABA, Peterkin, clothed with status of provincial backing and as a member of the

28. David J. Peterkin, “Leadership for the Smaller Music Group,” *Leisure* 9, no. 3 (1958): 8.

29. *Ibid.*, 8–9.

Alberta Music Board, extended and intensified the intent of the workshops to focus on the leadership of those at the podium.

Any help that can be given these directors to attain more advanced techniques and knowledge is going to help them hold the attention and enthusiasm of their members.

It might be possible to hold courses for band leaders, and choir directors, aimed at giving, in concentrated form, the essentials of conducting. In such a short course, one cannot pretend to produce a finished product, but at least the students will be given some help which should place them in a somewhat more advantageous position.

It is impossible to train a conductor in the presence of his choir or band. Such a procedure would undermine his authority before his people. And it is my belief that a “workshop,” as such, does not produce leaders. At best it raises the standard of performance of the demonstration choir or band, but does not help much in the production of our greatest need – adequately trained leaders.³⁰

The mutual support, exchange of ideas, instrument and conducting workshops, and festivals sponsored by the CABA (turned CBA Alberta Chapter) were about to be propelled by government funding and the energy of a tireless provincial proponent, as described by bandmasters who were there:

Captain Ray McLeod, inaugural member of the ABA and director of the PPCLI Band: “David Peterkin actually got all of us going.”³¹

Mike Achtymichuk, ABA member since 1958: “Peterkin had things organized so well and he knew how to get things moving progressively.”³²

Harry Pinchin, Assistant Supervisor of Music:

Peterkin is really the guy that had as much as anything to do with the development of bands in Alberta. . . .

30. Ibid., 10.

31. Ray McLeod, interview with author, (Calgary, AB): September 29, 2007.

32. Mike Achtymichuk, interview with author, (Red Deer, AB): August 4, 2007.

. . . Alberta has never had a more loyal civil servant ever, in any department, than Dave Peterkin. The guy didn't know when it was time to go home. There were eight days in his week. He was just unbelievable and he just went everywhere, all through the province, helping to get things moving.³³

Peterkin clearly articulated the tertial steps he took as the newly appointed Provincial Supervisor of Music in an article from *Leisure*, the journal-magazine sponsored by the Cultural Activities Branch of the Department of the Provincial Secretary.

Visitation to Rural Bandmasters and Bands

The music division, organized in June 1958, has begun only to scratch the surface in the field of community and school bands. It became very obvious that there was an urgent need for the training of bandmasters. The majority of bandmasters directing existing bands also needed help. As a first step the Supervisor initiated an extensive program of visits to bands. During these visits discussions are held with the bandmasters and executives. The Supervisor takes part in the normal rehearsal session and tries where necessary to give bands a "shot in the arm."³⁴

Reports from the Cultural Activities Branch state Peterkin visited at least Banff, Okotoks, Clarsholm, and Lac La Biche in his first few months of office; in 1960 he visited eighteen communities to encourage band development, and by 1964, with the assistance of an Assistant Supervisor of Music, Harry Pinchin,

33. Harry Pinchin, interview with author, (Sherwood Park, AB): September 22, 2007.

34. David J. Peterkin, "Government Aids in Band Formation," *Leisure* 11, no. 4 (1960): 7.

forty-one Alberta community music leaders received the personal attention of the Recreation and Culture Development Branch in their own communities.

Peterkin reported to the Music Board of the Recreation and Cultural Development Branch regarding his visits to bands around the province from August to September of 1962. His findings provide documentation regarding band activities in the locations he visited, names of band directors, and his impressions of the successes or deficiencies of each community's endeavour. Peterkin's comments also provide insights regarding his beliefs regarding the components that indicate a strong community and school music programs, including, but not limited to: a minimum number of musicians to create a full ensemble; balanced instrumentation; the importance of intonation and tone production; repertoire that is not too easy nor too difficult for the ensemble; time to develop skills each class, on a weekly basis, and over longer intervals; a feeder system by which younger musicians eventually gain enough skill to be promoted to a more experienced ensemble; availability or attraction and retention of bandmaster leadership in a given community; bandmaster university training; appropriate class discipline and teaching strategies utilized by bandmasters; bandmasters demonstrating a concern for improvement and professional development by attending workshops and clinics sponsored by the province; community and administrative support; and appropriate facilities. The following is a report on individual communities and bandmasters:

Grande Prairie

Community Senior Band	M. Intscher
Community Junior Band	F. M. Riddle

This has been a good band. However, they seem to have relied on older players and failed, until recently, to develop enough juniors to fill up the Senior Band. Even now the Junior Band is surprisingly small. I could not find out why so few of the children in the schools' bands (also trained by Mr. Intscher) were playing in either of the community bands. I found out little about the school set-up except that Mr. Intscher volunteered the information that he was doing well.

Beaverlodge

Mr. N. D. McFarlane – I am delighted with the progress and growth of this band. Mr. McFarlane, a regular attender at our workshops, has followed to the letter our advice regarding band formation and training. He does not attempt music too difficult for the band. Technical study is not overlooked but is dealt with in a systematic and conscientious manner. Grown-ups have been encouraged to start as beginners. As a result of all this the band, though having a long way to go, will surely become an excellent community band. I felt that the band could be improved by the recruiting or more horn, clarinet and drum students.

Peace River

This band struggles to exist. No one seems available to give adequate instruction. Several people are willing to try, but need help. Mr. C. Campsall does his best to keep it going but is well aware of his limitations. He was originally a business manager. Taking over as band director, he studied at the 4th Provincial Workshop but needs a lot more help.

Valleyview

Mr. Keuttel is building a band. He has a mixture of children and adults. He is inclined to use music a little too difficult for the band. His discipline, and teaching methods seem satisfactory.

Milk River

Mr. L. R. Ratcliffe teaches the High School band. Although a school teacher Mr. Ratcliffe has little or no training for teaching of band. In view of this lack he does fairly well. The band is quite large and sounds rather lumpy. Intonation and tone production could be improved.

At a concert given by the Milk River Band I also heard the visiting Kimberley (B.C.) High School Band. They were little better than their hosts.

Blairmore

Mr. Frank Edl, the director, has embarked on a long term training program for children and adults. A group of the latter—15 in number—have approached him for instruction. It looks as if Mr. Edl will have a fine band within a year to two.

Raymond

Mr. Rex Nielson trains the High School. He has organized an adequate program. I wish, however, he could have more frequent full band rehearsal in school time. His longest period with the band seems to be about 40 minutes.

Cardston

The High School is now being trained by Mr. Orlan Strom, an experienced school band teacher from Montana. Mr. Strom is one of the few qualified teachers of band in Alberta. (Master of Music, Montana State) He will obviously make a difference to this band. If he stays I am quite sure that they will become one of the best in the Province.

Vauxhall

Although this is one of the smallest bands and is suffering from lack of support, the conductor is an excellent trainer. The Kinsmen, who sponsor the band, have become increasingly casual in their sponsorship. As a result the band is being neglected on the business side and notwithstanding Mr. Klesken's excellence as a director, fewer students are joining. It is still as good a band as I have heard. I am trying to help Mr. Klesken find another position.

Lethbridge

Mr. F. Hosek retains his position as a most excellent band trainer. The band is now sponsored by the Kiwanis. Each time I hear this band I am impressed by their standard of musicianship. They play well and are just about the best in the Province.

Calgary

I was fortunate in being allowed to visit some of the Calgary Public Schools during November. Under the supervision of Mr. Mossop the music program leads any that I have seen. Mr. Mossop has been able to attract some good staff and the attitude of the School Board is most sympathetic. Certain members of the staff could benefit from further training. However they are doing as good a job as many of the similarly untrained band teachers in other districts.

Mr. Mossop's use of uncertified personnel seems to be successful. I was particularly pleased with the work of Mr. A. Dee.

A start has been made by the School Board in the building of adequate instrumental music facilities. Three of Mr. Mossop's band and orchestra rooms are as fine as any I have seen. Because of the "austerity" program, the Department of Education has placed restrictions on further construction of these most excellent studios. This is unfortunate. I have written the Chief Superintendent in the hope that it may influence the Department to relax these restrictions.

I had time to see only part of Mr. Mossop's instrumental program. I understand that the choral activities are similarly well organized. In Mr. Ericson and Miss Perkins, Mr. Mossop has two excellent choral teachers.

I wish to place on record my admiration of Mr. Mossop's work.

Bands in General

In recent months a new trend in community band training has become evident. Groups within close proximity of Edmonton have contacted me asking that I engage professional woodwind, brass and percussion instructors to help in the instruction of beginners. The communities pay the fees and expenses of these instructors for weekly or fortnightly visits. At the moment the following towns are participating: Redwater, Waskatenau, Wetaskiwin, Stettler. Thorhild hopes to start a similar plan.³⁵

One year later, Peterkin reported on further developments in some of the same communities. He also described bands from populations not included in the original report. This second report reveals other facets Peterkin believed aided in the success, or detracted from the potential, of a given band's progress not listed in the initial report, including: conducting technique, bandmaster instrument technique demonstrations, frequency of weekly classes during school hours, teacher certification and its relative value, and long range planning and succession.

The following accounts are taken from his descriptions of the community music endeavours Peterkin investigated in 1963:

Olds

I have not yet been invited to visit the band in this town. It is run by a Mr. Josef Hopkins of Calgary. I visited a Mrs. D. Harrison. She is a member of the Band Parents' Association and most actively concerned with the future of the band.

35. David J. Peterkin, *Supervisor's Report to the Music Board* (Edmonton, AB: Department of the Provincial Secretary, 1962), 1-3.

Vulcan

Mr. Arthur Dee has recently started two bands in this town. They are community supported. Mr. Dee comes from Calgary each week and gives lessons to a total of about 70 students.

Warner

Mr. Howard Folkins continues working with the band started by Mr. Vic R. Wright. I am afraid that his work does not show much progress. There are fewer people in the band than I can remember. He has attended two of our summer courses, but owing to family difficulties, has not been able to complete the course.

Raymond

Mr. Rex Nielson has the band in the Junior and Senior High School. They rehearse at noon hour daily, at most 35 minutes. He has produced a fairly good band which is much improved from past years. I was delighted with his progress.

Milk River

Mr. Larry Ratcliffe has a very big organization of Junior and Senior Bands in the School. Mr. Ratcliffe could well do with a summer course from us. His band is terribly loud and raucous as the result of his most energetic style of conducting.

Cardston

Mr. C. O. Strom has started his second year with the Junior and Senior High School Bands, assisted by Mr. L. Cahoon. If Mr. Strom remains in Cardston, I am quite sure he will create just about the finest band in the Province. The improvement over one year is amazing, and his results prove what can be done by an expert instructor.

Blairmore

Mr. Frank Edl continues to conduct the Crowsnest Pass Band. Admittedly Blairmore is a small town. Nevertheless, I am somewhat disappointed in the fact that though Mr. Edl seems to know what he is doing, he does not get enough players in his band and is content with an extremely poor balance of instruments.

Hanna

Mr. Arthur Dee from Calgary has started a band here. It is a little further advanced than the two in Vulcan, but still only a beginner band. He seems to be going about it in the right way.

Westlock

Mr. J. Bryant and Miss H. Dalton are in charge of the music program in this School Division. Although a choral specialist, Mr. Bryant

does fairly well with bands. I felt that he could do with a course in instrumental music. Miss Dalton is rather inexperienced. However, that obviously will be remedied.

Grande Prairie

The band director, Mr. Martin Intscher, has gone to the U. S. on sabbatical leave. Mr. F. M. Riddle is in charge. The junior program seems to be well organized, though I wish the sessions were a little longer or more frequent. Of course, it is probable that many of the junior students take band in school. I did not witness any part of the school program.

Beaverlodge

Mr. N. D. McFarlane has had to resign as band director owing to ill health. He has been band director for over 30 years. Recently, his band has been improving in quality and in numbers and I find it very sad that he has had to stop. Since visiting Beaverlodge I have not heard who his successor will be.

Peace River

Mr. C. Campbell is in charge with the instruction given by Mr. J. Debake and Mr. F. Farano. None of these are very expert and although there is a little improvement over the quality of last year, they have a long way to go. For example, Mr. Debake is quite content that none of his drummers should be able to read music. Mr. Farano's trumpet playing is shockingly bad and should not be used as an example to the younger players, even though he has perhaps a better technique.

Vallyview

Mr. W. Keuttel produces a very fine band. It is a pleasure to see them at work. They have fine discipline and their technique has improved each time I visit them.

Devon

Mr. J. Maland, Principal of the High School, teaches a five credit program. The band rehearses every day at 11:00 a.m. I have heard this band play better. However, there is no question that Mr. Maland knows what he is doing. Although he is most anxious to be given advice, I wish he would take our summer program.

Lacombe

1. Union College. Mr. Lloyd Fisher is producing a fine band. I enjoyed conducting it and admire his work. During my visit to the college I was fortunate to be allowed to conduct the College choir. This is run by Mr. R. Gibson.

2. Mr. J. Barrigan has a program in the Lacombe Schools. It is very sad how his age is telling upon his work. However, I suspect that it is not all his fault. He is not a certified teacher nor a member of the A. T. A. and despite all protestations to the contrary, I strongly suspect that the school staffs are anxiously awaiting his retirement. They will be fortunate to get anyone as good.
At the moment he has each class for one period a week only. This is ridiculous. The Principals of the various schools do not intend giving him any more time.³⁶

Regional Band Clinics

Regional Weekend Band Clinics were sponsored by local CBA Alberta

Chapter members in a variety of regions around Alberta.

The next step was the organization, at strategic localities, of regional weekend clinics. These have been located at places within convenient traveling distance of a suitable number of bands. A minimum of five professional instructors are engaged for each clinic and during the Friday evening to Sunday afternoon sessions, various instrumental class lessons are given. As far as is possible, bandmasters are given an opportunity to conduct under the supervision of either Capt. F. M. McLeod or Capt. E. A. Jeffrey. One of the most valuable sessions are the bandmasters' evening discussion periods.³⁷

The template for workshops was well established based upon the successes of the Central Alberta Bandmasters Association's workshops around the province. Records for 1959–1960 weekend workshops report dates of November 20–22, in Grande Prairie for communities in northern Alberta, organized by Jack Boddington³⁸; January 22–24, in Wetaskiwin available to

36. David J. Peterkin, *Supervisor's Report to the Music Board* (Edmonton, AB: Department of the Provincial Secretary, 1963), 1–3.

37. Peterkin, "Government Aids in Band Formation," 7.

38. E. R. Hughes, *Weekend Band Clinic at Grande Prairie, Alberta* (Government of the Province of Alberta Department of the Provincial Secretary Cultural Activities Branch, 1959), 1–4.

Wetaskiwin, Leduc, Camrose, Devon, and Tofield, organized by Harry Lomnes³⁹; February 19–21 in Vegreville, available to Fort Saskatchewan, Vegreville, Andrew, Ardrossan, Two Hills, and Viking, organized by Jack Dobush⁴⁰; and March 4–6, in Wainwright, available to Wainwright, Irma, Kitscoty, and Lloydminster, organized by Lorne McLeod⁴¹. Principal instructors included David Perterkin and Alan Smith at the Grande Prairie clinic and Peterkin and Captain H. A. Jeffrey at the remaining three locations. Each instrumental participant was expected to pay \$2.00 to help defray costs. Government grants for regional weekend workshops guaranteed financial stability and ensured the continuation of clinics in communities that participated. Professional musicians were almost exclusively from army and air force bands. These military musicians provided instrument instruction to both bandmasters and band members.

The schedule for the workshops for bandmasters and musicians from each band was consistent from location to location. The program in each town was as follows:

Bandmasters		
Friday	7:30 - 10:00 p.m.	discussion session
Saturday	9:00 - 10:45 a.m.	basic instruction in brass instruments
	11:15 - 12:30 p.m.	basic lessons in percussion instruments
	2:00 - 5:00	practical conducting

39. E. R. Hughes, *Weekend Band Clinic at The High School, Wetaskiwin, Alberta* (Government of the Province of Alberta Department of the Provincial Secretary Cultural Activities Branch, 1960), 1–4.

40. E. R. Hughes, *Weekend Band Clinic at A. L. Horton School, Vegreville, Alberta* (Government of the Province of Alberta Department of the Provincial Secretary Cultural Activities Branch, 1960), 1–4.

41. E. R. Hughes, *Weekend Band Clinic at Denwood School, Wainwright, Alberta* (Government of the Province of Alberta Department of the Provincial Secretary Cultural Activities Branch, 1960), 1–4.

	7:00 - 9:00	conducting appraisals and discussion
Sunday	9:00 - 10:45 a.m.	basic lessons in woodwind instruments
	11:15 - 12:30 p.m.	basic lessons in percussion instruments
	2:00 - 5:00	practical conducting
Instrumentalists		
Saturday	9:00 - 12:30 p.m.	class lessons by instrument
	2:00 - 5:00	band rehearsals
Sunday	9:00 - 12:30 p.m.	class lessons by instrument
	2:00 - 5:00	band rehearsals ⁴²

Olds Provincial Band Clinic

Peterkin had first announced plans for the summer workshop at the September 28, 1958 meeting of the Alberta Chapter of the CBA.

Mr. Peterkin informed the meeting of tentative plans for a one-week school for bandmasters and for instrumentalists. Such a school has been recommended by the Alberta Music Board. The place might be Olds, the fee \$15; there would be about eight instructors; a band would be formed from the instrumentalist group and would form a demonstration band and practice band for the conductors. Minimum age 16 years. Dates, probably the last few days in June and the first days of July1 [*sic*]

A questionnaire will be coming out shortly inquiring what instructors could be of help to bandmasters and asking thier [*sic*] opinions on the matter of a reference library at the Cultural Activities Branch. Moved (Newlove, Wright) that the C.B.A. register approval of this project and that we help publicize the project and recommend support. Carried . . .

. . . Instrumental assistance to bands culminates in the eight-day Provincial Residential Clinics held in Olds each summer. For this clinic instructors are engaged from Canada and the U.S. A maximum of fifty instrumentalists are given a daily half hour lesson. They also rehearse as a band for a daily minimum of five hours. The bandmasters are given daily lessons in theoretical and practical conducting, band formation and management, pre-instructional training, methods of instruction, basic lessons in instruments, elementary orchestration, etc. A total of 20 bandmasters are accepted. Although applications have not yet been

42. Ibid., 2-3

printed, several bandmasters' applications have been received for next summer's course.⁴³

By all accounts, stakeholders and participants were elated with the Provincial Workshops. Members of the CBA Alberta Chapter flocked to the Olds extended workshop as it met and often exceeded their desire for improvement as musicians and musical leaders. Vic Wright wrote an article for Provincial Culture Branch magazine, *Leisure*. Wright's article provides insights as to what he believed were some of the fundamental assumptions and oversights of bandmasters of the day, and describes the practical solutions he was presented with at the clinic: (errors, capitals, and bolded words are from the original):

Allow me to express, in my own words, what Alberta Provincial Band Clinic has meant to me as a Bandmaster. In order to do this I must first recall the thought and ideas I held before June 27, 1959, which was the first day of the first Alberta Provincial Band Clinic.

Prior to this date I was like a number of other Bandmasters with, I think, much the same ideas. I was a trombone player with a reasonable working knowledge of most brass instruments, a scant understanding of percussion, and an extremely limited experience on woodwinds and flute. As a matter of fact I could not as much as "Blow" one. But then, clarinet, flute, oboe and french horn were in the next-to-impossible-class and since I was not Superman, I could hardly be expected to give extensive training on these instruments. It required a good year to have my beginners play any appreciable numbers, but to my way of thinking that was to be expected. Playing in a Band was not easy. It was blood, sweat and tears. Ignorance breeds a lot of quaint ideas, even in Bandmasters.

All things considered, I had a small chance of producing a half-decent Band (which I was doing) and I was quite content. "After all," I thought, "I'm doing the best I can and the people can expect no more than that."

The transformation in my thinking came about gradually, as Mr. Peterkin and Capt. McLeod began giving to me, that which they had. I in turn, began to realize that there were a vast number of weak spots in my Band programme.

43. Mac W. McDonnell, "Minutes of Meeting of the Alberta Chapter of the Canadian Bandmasters Association," Sept. 28, 1958, 1.

Let us examine each of my former ideas in turn and let me tell you of the answers I now have for almost every one. First the value of personal improvement in my own playing has proven itself over and over again. If we are to demonstrate that which we want done then it **must** be demonstrated properly. Slopping through a passage will destroy the faith of a player in his Bandmaster. One picture is often worth ten thousand words. I do not advocate this as a cure-all but it is, for the most part, a sound way of teaching.

Thanks to the Clinic, I can now demonstrate to my percussion some of the rudiments of primary drumming. Needless to say our drum section has improved one hundred percent.

I think the greatest revelation to me has been the instruction I have received on clarinet, flute, french horn and oboe. I have found to my utter amazement, that these instruments are as easy to play as any other. Capt. McLeod said to me, "I put my child on oboe and the child is doing well, simply because no one has ever told the child that oboe was especially hard. I recall the same thing happening on french horn. These are not isolated cases, it goes on every day."

Our Band now has two flutes (they are doing well) thanks to this idea. Even I can now get two octaves on clarinet and flute. Next year we will have at least one french horn in our Band. This simple effective revelation is closely connected to my last stated fallacy.

It does not take a year to have beginners sound somewhat like a Band bit it can be done in a matter of eight hours. Yes, gentlemen. EIGHT HOURS! We received this astounding demonstration in Olds in 1960. This was done by Mr. Echols of Conn Instrument Co. It made us realize that we could have our own players, that have had no previous training play in a matter of eight weeks, one hour per week. I have done it.

The 50% drop out has now decreased to a mere 10% simply because we have been made to realize that while playing an instrument takes diligent application, it is "fun"! Never, never use the word work. I now say to my Band, "You like to play baseball or football?" "Yes." "You improve your playing by practice?" "Yes." "Playing in the Band is exactly the same thing, it requires practice but it's "fun."

I have watched Capt. McLeod during his rehearsals and he litterly [*sic*] "takes the Band apart", like a fine watchmaker, then proceeds to put it back together again. The result is beautiful, enjoyable music from a group that sound like – UGH – at the beginning.

Thanks to the Alberta Provincial Band Clinic we now have;

1. A better musical sound
2. A broader variety of instruments
3. A more confident, happier Bandmaster
4. To sum it all up, a better Band⁴⁴

44. Victor R. Wright, "To Leaders: Band Clinic Is Eye Opener," *Leisure* 3, no. 3 (1961): 9-11.



Figure 34. Band assembled for an Olds Band Workshop, conducted by Captain McLeod circa 1959. From the private collection of Ray McLeod, used with permission.

Instrumentalists attending the Provincial workshop are also impressed.

The following article also gives an indication of the perceived value of the Olds music workshop experience for the instrumental participant as well as what some community band members believed about the benefits of band membership, the value of music education, and the importance of belonging to a community that appreciated and valued group music activities. Analogous to the Vic Wright article for *Leisure* magazine Hal Martin's article implies some of the prevailing ideas of the time regarding music education (errors are from the original source):

Olds Band Clinic Unique Among North American Musical Circles

When you find an attractive young lady happily and unconcernedly sitting amid a crowd, with a baritone on her lap, you can be sure she is a

dedicated musician. This summer, as for the two preceding summers, musicians equally dedicated were found by the four score and more at the Olds School of Agriculture, happily absorbing musical instruction from some of the most outstanding instructors in the United States and Canada.

The group, who had interest as diverse as band music from symphony, music scoring to tricks of musical instruction, from finesse of percussion instrument playing to the nuances of song flute playing, met under the auspices of the Alberta Government's Recreation and Cultural Development branch. The course itself was conceived and has been operated by Scots - broqued David Peterkin, energetic and moustached Supervisor of Music for the province.

Quickly Filled

Appreciation of the course, which has an enrolment the first year of 37 and of 95 this year, is testified by the snappy filling of the enrolment limits once registrations are open. Not only Albertans, but musicians from outside the province may attend although the home-provincers get a decided break in tuition costs. They pay only \$32.00 which covers tuition, board and lodging. The outsiders happily pay \$96.00 for the course and consider themselves fortunate to have opportunity to attend at all.

Need for the course was proven during the past few years, when a veritable outburst of band formation and other group musical endeavors has been recorded in rural areas and small towns in Alberta. Hands that spend the day gripping a tractor wheel or a pitchfork spend the evenings happily fingering the valves of a cornet in the local community band. Just why this trend to musical culture has occurred no one is sure. Many can offer scores of suggestions. Higher living standards, better communication, more leisure time, the passing of the pioneer atmosphere, the increasing educational levels, the need to "belong," all these and more combine to contribute to the ultimate reason.

Teaches Everyone

Whatever the reason, the eight day Olds Band Clinic is serving a real need. It teaches not only the local bandmaster, but the band members too. Symphony orchestra members attend, as do dance band practitioners. Age is no particular barrier. In a band in a central Alberta community, seven grandmothers play regularly, one even deserving the title of virtuoso of the drums. At the Band Clinic, which has a nominal registration minimum of 16 years, may be found those of even more tender age who have accompanied their parents, sitting in on a session and conducting themselves with their chosen instrument with an aplomb and capability that draws raised but approving eyebrows from the conductor.

One of the doctrines that is preached vigorously at the clinic is the refutation of the claim that only the gifted can learn to play an instrument.

Is Nonsense

“Rank nonsense!” is the snorted reaction of L. W. Echols of the Conn Music Corporation who has cheerfully given a good portion of his vacation each year to teaching without fee at the Clinic.

“The old time music teacher was the one that perpetuated that myth”, is the claim of this forceful proponent of Music For Everyone. “Anyone with the proper attitude, of sincerely wanting to play, can find an instrument to suit him and can learn to play.”

Backing up this claim, Mr. Echols each year rounds up a couple of dozen or so youngsters of elementary school age living in the district, and teaches them for a week, on instruments they’ve never heard of, much less seem before. At the end of the course, this group plays in the closing concert and does so in a way that draws enthusiastic applause from the always crowded hall.

Community Living

His contention that band playing is a forceful missionary to the concept of community living, and that two boys who are sworn enemies can sit down side by side in a band and play harmoniously each supporting the other, is borne out by many band leaders at the course.

Frank Edl, from Frank, Alta., has been teaching band music and leading bands in his district for a good many years now. He avers that “you’ll never find a delinquent kid in a band. Either he won’t join at all, or if he does his pleasure as a bandsman replace the hostilities that made him delinquent in the first place.”

Mr. Edl ought to know. He began as a band boy himself down in the Crownsnest Pass area where his father was a miner. When mining fell on hard times, he used his clarinet to add to his income. When his wife died in 1952, he turned to music as a release. Since that time, he has operated as many as three different district bands at a time. He is now operating two, playing in a symphony orchestra and finding time to play in a dance orchestra.

\$1200 a Year

It’s not easy, managing a band. “There’s usually real community pride and spirit in a hometown band. But it takes about \$1200 a year to operate one. Uniforms, music, instruments and their repair, transportation, and lots of incidental costs all add up. Usually, a band can pay its way with fees for playing. But when times get tough, there’s always a fallback on the community. Generally, there’s not too much trouble raising the money. Everyone recognizes what the players get out of it, especially the kids.

“It’s good for the kids. They get real pride in their band and are eager to compete against others. Not to win so much as to show that they can work as a team better than some other group.”

“I remember two fathers who didn’t see the value of the band, and often gave me a hard time. Their sons played in it, but their dads thought it was a waste of time. You know, when there was a concert one time, and those parents came to listen for the first time, they had tears of pride in their eyes when their sons stood up in front of the band and before that crowd, and played a solo.

Small town bands need real adaptability on the part of their players. That’s why that young lady we mentioned at the start of this piece had the baritone on her lap. She had played ever since high school days in her home town band. First with the clarinet, then with the alto saxophone. Now, she was getting the basis and refinements of the baritone euphonium. Miss Hazel Dalton is going through the University of Alberta as a dental technician but she still goes home weekends and plays whenever she has the chance, in the band at Wainwright.

Encourages Enrolment

Fellow euphonium player was Stu Thomas of Three Hills who was learning all he could with a view to taking an active interest in the growth and development of his band. A lineman with an electric utility company, he knew almost everyone in the district and was responsible for participation of many in the band for their first interest.

Running a rural electrification line across someone’s property gave him golden opportunity to whip up enthusiasm and most of it has stuck.

“One of the troubles of a small band, though,” he remarked, “is that while you may have 35 or 40 members, you have only a core of about 20 that turn out faithfully for practise and on whom you can rely. The others are casualties of earning a living and running a farm.”

Another band leader listening spoke up. “I recall we had 32 players in our band at one time. Half of them attended every practice really faithfully, and then on the night of the concert, it was only the other 16 that turn up to play.”

Whole Family Plays

The contagion of music was exemplified by the Burgman family at the Clinic. They are members of the Crows Nest Symphony Orchestra, a 25 piece unit that has drawn the plaudits of expert musical audiences throughout southern Alberta.

Dr. Burgman is a dentist and, until last September, had had nothing to do with music except as a spectator and listener in his own home and outside. His musical wife and his two teens are musical sons played in the symphony, and it was obvious he could participate in family outing if he too took up a musical instrument. He began with the string bass and today is a member of the symphony and personally escorted his family to the clinic. Mrs. Bergman is an accomplished violinist, while 17 year old Dick has been playing the clarinet and saxophone [*sic*] for six years. 13 year old Ted has had three good years on the sax.

Bands are Growing

The resurgence of bands as community projects and affairs of community pride are growing in number. Exhibition and fair parades include scores of bands in their line of march. There are band competitions in districts each year, where units of players in shirtsleeves and with braces showing vie with dashing organizations whose members resemble the finest military organization. With shakos and glittering brass buttons. Each learns from the other and none are judged a “push-over.” Chances are the leaders were instructed at the Clinic at Olds.⁴⁵

Hazel Dalton, mentioned in conjunction with the community band led by Lorne McLeod from Wainwright and in the article written by Hal Martin

published in *Leisure*, attended her first Provincial Workshop in Olds in 1959.

Dalton forwarded these remembrances of her experience at the workshop:

Further training to be a band director was provided in band clinics around the province. I recall two in particular; in Olds at the Agricultural College and the other in Banff at the Banff School of Music. Again for a young woman this was such an eye-opener. We had band directors from all over Alberta taking part and facilitators from the PPCLI and other excellent music organizations. The teaching was superb and being able to practice with a huge band was a thrill not soon forgotten. As well, of course, were the friendships that were forged and networks for future cooperation among our small bands.

I recall the final exercise we had to take before being accredited.

We were to conduct the big band in a piece which we had rehearsed but in which were planted some “wrong” notes or rhythms. We had to find these

45. Hal Martin, “Bands Offer Something to Those Seeking Accomplishment,” *Leisure* 3, no. 3 (1961): 14–18.

and rehearse until they were corrected. The second part was to rehearse a piece sight unseen. I recall having so much adrenaline flowing that I didn't sit still for hours after that was finished.⁴⁶

Gordon Nicholson was 15 years old when he attended the inaugural Provincial Workshop at Olds as a student in the clinic band. He continued to attend to learn more about directing bands due to the encouragement he received from his community's band director in Vegreville, Jack Dobush.

As a high school student I would assist Jack Dobush with the junior high band occasionally taking rehearsals or playing as a ringer in school concerts and in parades. I went to the first ever Olds summer band clinic, which Jack pushed me to apply for. I went at least twice, then a third time to do the band directors course with Jack.

For me, those summer band clinics were wonderful; I got to play sax in a real concert band that actually sounded like music. They played in tune! I had my first real sax lessons, as a teacher was not available in Vegreville. The army guys from Edmonton and Calgary always sat in for rehearsals and concerts. I'd never ever heard brass that sounded so beautiful! And the staff was great and very professional.

Professor Christiansen from Minnesota, the conductor of the first workshop I attended in summer of 1959 was a fine musician and a great man, gentle, professional, warm and very musical, an inspiration for me.

46. Hazel Dalton, e-mail message to author, April 2, 2009.

Dave Peterkin, what a fine man! He created all of that from scratch, a real pioneer in those days.⁴⁷

Mike Actymichuk was another bandmaster in attendance at the Provincial Workshop held at Olds College in 1959.

In those days I worked and I could only get two weeks holidays for the year so I had to get a special leave from my employer to have three weeks to attend the Provincial Workshop for Bandmasters. We'd start at 8:00, right through the day, and then we'd have an evening session. Twelve, thirteen hour days. McLeod, I'll tell you, he was a taskmaster! Believe me! You know, old army.

We had quite a few scores but then for the final examination they had one score that we worked on very hard. When you took your examination you had to really know that piece. They planted bad notes and stuff like that so you had to listen. And obviously it really helped out a lot of band directors! It raised the standards of band music in the province.⁴⁸

47. Gordon Nicholson, e-mail message to author, August 4, 2008.

48. Actymichuk, interview with author.



Figure 35. Staff of the Inaugural Band Clinic, Olds, Alberta 1959. From the private collection of Ray McLeod, used with permission.

Row 1, left to right: Mr. L. W. Echols of Elkhart, Indiana, Dr. Leif I. Christianson of Moorhead, Minnesota, Unknown, David J. Peterkin, Capt. Ray McLeod.

Row 2, left to right: Unknown, Hank DeMarco (saxophone), Roy Cornick (low brass), Frank Simpson (trumpet), Len Whiteley (trumpet), Geoff Webb (percussion), Bill Thomas (clarinet).

Peterkin provides details regarding the organization, activities, pedagogy, goals, outcomes, and repertoire of the ensembles from the workshop arranged by his department in its second year, 1960:

The recent Clinic for instrumentalists and bandmaster, organized by the Cultural Activities Branch of the Provincial Government, was judged to be highly successful. In attendance for the eight days were 18 community bandmasters and 41 instrumentals from all parts of the province. Half of the bandmasters formed the second year class.

Included in the courses for bandmasters were classes in theoretical and practical conducting under the supervision of Prof. Leif I. Christianson of Moorhead, Minn., U.S.A. Every day the students had an

opportunity to conduct the clinic band under the guidance of Prof. Christianson and will receive a report on their work.

Capt. F. M. McLeod of the Lord Strathcona Horse Band, Calgary, lectured on rudiments, theory, band scoring and basic brass instruction. Bandmasters were set an examination paper in these subjects.

Instrumental students were given a daily half hour lesson by the instrumental staff. The latter were the pick of the Canadian Army and civilian players of Calgary and Edmonton. Each day the clinic rehearsed for a total of five hours under Prof. Christianson, Capt. McLeod and the director. At the end of the clinic a public concert was given. This attracted such a large audience that many people had to be turned away. The band presented an excellent performance including such selections as "Themes for Offenbach," Leroy Anderson's "Sandpaper Ballet," and Harold Walters' "American Folk Suite."

Featured in the concert were two bands trained by Mr. L. W. Echols of the Conn Corporation. Two groups each of 20 children were recruited from Olds and given daily lessons. Mr. Echols demonstrated the teaching of song flutes and beginning band. None of the children in either group had any previous experience of instrumental playing. The children attended the clinic for an hour each day and at the final concert each group played two tunes. It was an amazing virtuoso demonstration of teaching on the part of Mr. Echols. He compressed the work of a six week period into five days. The daily lessons were attended by the bandmaster students.

The Olds Band Clinic was the second sponsored by the Music Division of the Cultural Activities Branch and was organized by the Music Supervisor, D. J. Peterkin.⁴⁹

By the third year, nineteen teaching staff and clinic administrators, twenty-five bandmasters at three levels of instruction, and seventy-one instrumentalists participated in the provincial music clinic. Peterkin announced the enhanced workshop in the provincial publication, *Recreation News*:

The Clinic will be expanded to offer string instruction and orchestral playing. Vacancies will be available for 20 community and school orchestra players. Daily half-hour individual string lessons will be given.

Band instrumentalists will be offered a program similar to previous years. Daily individual lessons will be offered and these students will form the 50-piece Clinic Band.

Adult and teen-age instrumentalists are invited to apply for vacancies. It is hoped to be able to cater for 25 bandmaster students. As

49. David J. Peterkin, "Recent Band Clinic Conducted at Olds Highly Successful," *Recreation News* Vol. 14, no. 8 (1960).

there are three clinics required during the course, places will be reserved for previous students. However, it is expected that at least ten will be available for newcomers. The course will include:

- Conducting
- Instrumental Teaching
- Band Methods
- Orchestration
- Pre-Instrumental Training
- Beginning Band
- Instrument Repair

We are happy to announce the Mr. L. W. Echols has agreed to donate his services once more. Last year Mr. Echols made many friends and admirers by his virtuosic demonstration of teaching technique.

Those wishing to reserve places at the 1961 Olds Clinic should write to the Supervisor of Music, Room 425, Legislative Building, Edmonton. Application forms will be sent out in May, 1961.⁵⁰

Vic Wright, chronicled earlier in this dissertation, wrote an article for the provincial culture magazine, *Leisure*, to report his appreciation for what he believed the workshop addressed. Wright's article also voices his epistemological thoughts on some aspects of music education of the day, at times revising his previously held ideas due to exposure to new ways of thinking, other times explicitly stating his static beliefs as to possibilities and limitations of community musicians and their bandmasters (errors are from original):

Band Clinic Solves Bandmaster's Problems

In a recent article, I wrote of the help that the Workshop had given me as a band director, and would now like to discuss its impact on the community and the local band. I will speak of school age youngsters, for my colleague and I work mainly with them. The points I shall make readily apply to community band whether adult or junior.

Prior to the first Provincial Workshop our program was briefly as follows: Rehearsal was held once a week and beginners we allowed to come into the band every three or six months. The standard of performance rose slowly, although you can realize the mixture we had at the end of the two years. When speaking of mixture, I refer to the varying stages of accomplishments of the players. At the end of three years, in our

50. David J. Peterkin, "Accepting Applications for 1961 Music Clinic Olds Agriculture School," *Recreation News* 14, no. 12 (1960).

hopes for expansion and development, we encounter no less than three demoralizing problems.

Firstly, the better players were discontented with the easy numbers we had to play because of our inexperienced players. The latter were floundering through the harder selections.

Players Unsited

Secondly, some players were not suited to their instruments but, as they had played for such a long period, I did not dare suggest a change. Needless to say, these people were holding up the progress of the entire band. This is a problem which faces many bandmasters.

Thirdly, we were deceived by the initial enthusiasm of a number of players. This evaporated on closer acquaintance. I had a further problem which caused me great concern. There was no one on whom I could rely for assistance, and I had no time to train anyone. As any bandmaster knows, to be really useful, an assistant must have methods and ideas similar to those of the bandmaster.

This, then, is a picture typical of many bands today, a struggling, sweating bandmaster and a plodding slowly progressing band. As you can readily see, most of our rehearsal time was taken up in trying to bring up the slower players to the standard of the better ones.

In 1956, we started the band with a membership of 20 and by 1960, we had reached the grand total of 24. This was not much of a showing for four long years of hard struggle. In September of 1960, we started off the program suggested by the instructors at the Provincial Workshop. We can now see a gradual improving trend as a result of our attempts to overcome our main problems.

Both Attended

In the first place, I have acquired an assistant, and a very good one at that. True, he came forward on his own, but since then we have both attended the Provincial and Weekend Workshops and consequently have the similar methods of instruction and conducting.

Our first step was a Song Flute class under the baton and complete control of my assistant bandmaster. This course can be completed in three months but we have found that, for our purposes, it is better to stretch this period to the full school term. In the words of my assistant, Howard Folkins:

“In a Song Flute course, the age of which we have found should commence at the nine year level, a youngster, at a very small cost, is given the opportunity to learn some of the functions and operations of a band. He or she learns to read music, acquires some elemental technique of instrumental playing; the whys and wherefores of performing under a conductor’s baton; and most important, if he is to become a successful bandsman, a respect for discipline and the necessity of conscientious and diligent practise.”

Fundamental Knowledge

“He has to learn note recognition; some elementary time-notation values; three or four rhythm patterns and three key signatures. We feel that at the end of this course, a child has gained some fundamental knowledge which enables him or her to make a wiser and more balanced decision whether or not to stay with it.”

At the end of this course we too, are able to make recommendations to the parent as to just what little John or Mary is suited for. We can even say, if necessary; “The little darling (?) just can’t play.”

The second step is the Beginning Band. Here the field in which the real worth of the Provincial Workshop manifests itself. Since the “Basics of Band” are now behind the youngsters, I can turn my full attention to embouchure, care of the instrument, and fingering. From there, we go on to the actual instrumental playing. No longer must I start at the very beginning. This alone, as any bandmaster will agree, saves countless hours of toil, patience and confusion. We can now progress, step by step, up the ladder of accomplishment, making a sound that is akin to music, not the horrible noise as is so often the case for at least three months. In a matter of a little less than 12 weeks they are playing “Jingle Bells” and one scale. Remember, these beginners have had a scant eight hours of tuition over this period. The remainder of the program is simply a matter of time until at the end of two school terms, the beginners are ready to move up into the full band. Some are ready sooner, depending of course, on individual ability.

As I said above, our first band consisted of 20 players with an increase of four in four years. Since 1960, we have increased from 24 to 54. This figure includes 20 Song Flutes, 10 beginners, and the original 24. Our average drop-out, (including those leaving school), is about 20%, so that at the end of four years, we should have a band of perhaps, some 40 members with enough “feeders” to keep it alive for many years to come.

This then, is what the Provincial Band Workshops have done for our band and community. It can be done for yours.⁵¹

51. Victor R. Wright, “Band Clinic Solves Bandmaster's Problems,” *Leisure* 4, no. 2 (1962): 13–14.

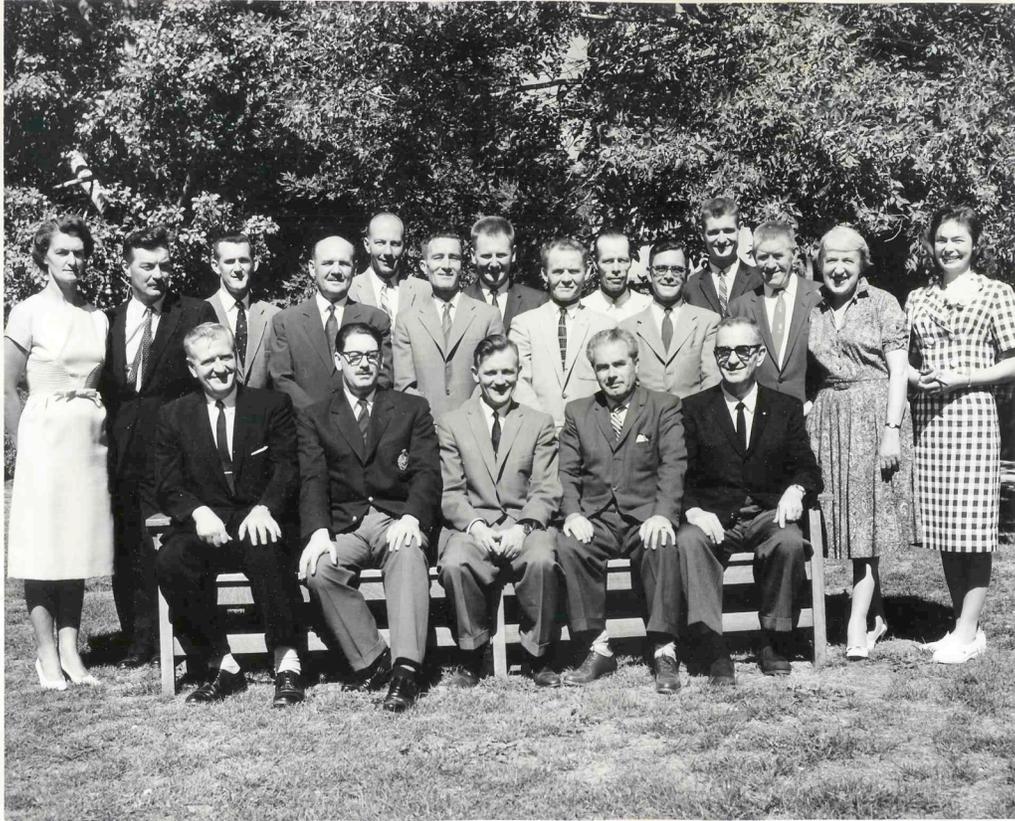


Figure 36. Staff of the Third Annual Provincial Band and Orchestra Workshop 1961. From the private collection of Ray McLeod, used with permission.

Front row: Ward Cole (Dance Band Instructor), Ray McLeod (Conducting Instructor), David Peterkin (Workshop Director), Martin Bounty (Orchestra Conductor), L. W. Echols (Juniors Instructor, [Beginning Musicians]).

Middle row: Mrs. D. McFarlane (recreation), Leonard Whiteley (trumpet), Walter Robinson (oboe/saxophone), Bill Thomas (clarinet), Bill Coates (trombone), Tim Ryan (percussion), Colin Brady (clarinet/flute), Ranald Shean (violin), Connie Patzig (cello), Lilly Dowhan (secretary).

Back row: Rien Schipper (clarinet), Roy Cornick (baritone), Eric Whiteside (tuba), Harry Pinchin (trumpet).



Figure 37. Provincial Workshop Bandmasters 1961. From the private collection of Ray McLeod, used with permission.

Row 1: Arthur Dee (Calgary), Jerry Klesken (Vauxhall), Jack Dobush (Vegreville), Eugene Trytten, (Peace River), Father Leo Green (Edmonton).

Row 2: Mike Achymichuk (Waskatenau), Howard Folkins (Warner), Sally Scott (Lethbridge), David Peterkin (Workshop Director), Hazel Dalton (Wainwright), Unknown, J. A. Keila (Trochu).

Row 3: Unknown, J. Stu Thomas (Three Hills), Mac MacDonnell (Camrose), Vic Wright (Warner), Lorne McLeod (Wainwright), Unknown, Norman Bogner (Trochu).

Row 4: Frank Edl (Frank), John Archer (Beaverlodge), Lawrence Brabbins (Fort Saskatchewan), Bruce March (Leduc), Harry Wright (Ponoka), Gordon Nicholson (Vegreville), Norman McFarlane (Beaverlodge).

The three unknown persons in figure 36 are likely Dan Butala (Calgary), Lloyd Fisher (Lacombe), and Eugene Forster (Fort St. John, B.C.). These bandmasters were registered at the third provincial workshop in 1961.

The workshop had outgrown the Olds venue. “The fourth annual Provincial Band Clinic during 1962 will be held at the Banff School of Fine Arts due to increased interest and attendance.”⁵² As the workshop expanded and requests for participation grew Banff was sought as a venue of increased size and prestige for the Fourth Provincial Band and Orchestra Workshop. In 1962, 225 instrumentalists, including five harpists, thirty band directors, and a total of forty staff attended from all parts of the province.

Peterkin reported on the Banff School clinic in *Recreation News*, commenting on the workshop’s goals, examinations, rigor, and success in meeting or exceeding musicians and bandmasters’ expectations:

Captain F.M. McLeod was rigorous in the extreme. Students worked solidly from 9:00 a.m. to 10 p.m. daily. During the last few days, at the request of the students, early morning sessions were held, commencing at 7:15 a.m.! By common consent it was agreed that the 1962 course was the best yet.

Band Director students formed their own band and took turns at conducting, receiving constructive criticism of their efforts from Captain McLeod and his assistant Mr. Frank Piersol of Iowa State University. Mr. Piersol, the most recent addition to the staff, proved to be a most competent instructor.

In addition to conducting the band, directors had lessons in drill, band, theory, dance band, (they formed their own band), and were given basic lessons in unfamiliar instruments. Particular attention was paid to the instruction of percussion instruments.

On Friday, August 3rd, nine of the students, eligible after attendance at three or four Workshops, were examined for the Alberta Community Band Directors’ Certificate. The examination called for the

52. David J. Peterkin, “Large Attendance at Band Clinics Necessitates Change of Location to Banff,” *Recreation News* 15, no. 11 (1961).

conducting of two selections, one prepared and the other at sight. In the latter, several “mistakes” in the parts were “arranged.” The test is admittedly a great strain on the directors, and the examining board, Dr. Ward Cole, Mr. Martin Bounty and the Workshop Director were unanimous in agreeing that the applicants’ standard of performance was commendable. It was obvious that Captain McLeod and Mr. Piersol had produced a first class course. Of the nine applicants, four were granted full certificates and five received interim qualification, requiring that they attend for another course.

The response to the entire course has proved its usefulness. Students were unanimous in agreeing that their standards have been raised and that their work in school and community bands and orchestras will be helped considerably. The Workshop is not a holiday; students are required to work hard and little time is allowed for play.⁵³

Mike Achtymichuk wrote to the Honourable A. R. Patrick, the Minister of Economic Affairs, to communicate his accolades for the band clinic and perhaps lobby for its continued support (errors are from the original):

Dear Sir:

I have recently attended a Bandmasters Clinic held at Olds School for Agriculture and I would like to compliment your Department very highly for the work being done in the musical branch. I am most grateful to Mr. Peterkin for his manner in conducting the course throughout and I am quite sure that with all the arrangements to make and staff to look after he is certainly doing a wonderful job. Having him as Supervisor of Music I am sure that within a few years Alberta will be ahead of any other Province in that field.

The Instructors that were employed for the Clinic were certainly the most capable and were a great fact in making the course as successful as it was. The progress that the instrumentalists made during the eight days was just magnificent. I am sure that there wasn’t one instrumentalist that isn’t looking towards coming back for another course of the same kind.

As one of the Bandmasters I have certainly gained a lot of knowledge regarding Band work and I am very confident that our local band will be benefiting for a long time in the future from the information gained. It will also make our work a lot easier as the information given to us has been proven and practical.

For me it has been one of the most enjoyable and informative weeks and I certainly would like to see other people take advantage of this

53. David J. Peterkin, “Alberta Musicians Attend Fourth Provincial Band and Orchestra Workshop at Banff School,” *Recreation News* 16, no. 7 (1962).

course. I would like to see these clinics continued and once again it is most gratifying to see this type of work done for the people of the Province.

Yours very truly,

M. W. Achtymichuk
Waskatenau, Band.⁵⁴

Father Leo Green, Supervisor of Music for the Edmonton Separate School Board (ESSB), was equally impressed. He also wrote a letter of approbation to the Minister of Economic Affairs, on behalf of the ESSB.

Dear Sir:

I wish to thank you for the grant of \$12.00 towards the expenses of taking the Separate School Band to Leduc and express my deep appreciation.

At the same time, I would like you to know how much I appreciated my third year at the Bandmasters Workshop held in Banff where I was successful in attaining my Bandmaster's Certificate. In doing so, I know I am voicing the feelings of all third and fourth bandmasters.

We were unanimous that this year excelled all previous years in meeting the wants of the bandmasters. The professors were the best one could find. Their skill, diligence and patience were profound. So much so that we are united in this—God willing—we shall all be in attendance next year.

Your director, Mr. Peterkin, deserves special commendation in the way he looked after the young bandsmen in laying down and maintaining the discipline of these youthful members.

We left the workshop with a spirit and devotion and renewed zeal to a course directed by our government. We hope that our future endeavors in this field of music will increase your faith in our good work and so preserve and enlarge your generosity in this worthwhile project.

Sincerely and gratefully,
Rev. G. Leo Green
Supervisor of Music⁵⁵

Harman Haakman, serving as a Director at the Banff School for orchestral musicians for a consecutive third year by 1963 was impressed with the addition to the summer music programs hosted in Banff, and had high praise for the

54. Mike Achtymichuk, Personal letter to A. R. Patrick, August 24, 1961.

55. Leo Green, Personal letter to A. R. Patrick, August 28, 1962.

Provincial Workshop and the significance of the organizational and pedagogical efforts of David Peterkin.

August 6, 1962.
Mr. E. R. Hughes,
Deputy Provincial Secretary,
Province of Alberta,
Legislative Building,
EDMONTON, Alta.

Dear Mr. Hughes:

It has indeed been a privilege to be “on loan” to your Provincial Band and Symphony Workshop.

I have but the highest praise for the project in general, and for Mr. David Peterkin, Supervisor of Music, in particular. His ability for administrating and organization has certainly been greatly responsible for the outstanding success of this year’s Workshop. I hope that we will be able to work together again on further development of music in Canada.

Yours sincerely,
Harman Haakman,
Director,
Symphony and Band Workshop,
Banff School of Fine Arts.⁵⁶

Peterkin was also impressed with Haakman. The following note conveyed Peterkin’s appreciation of Haakman’s work ethic and skills as a director. It also characterizes Peterkin’s ability to assess and communicate efforts that did not equal his expectations. He ensured that E. R. Hughes, Deputy Provincial Secretary, W. H. Kaasa, Director, Recreation and Cultural Development Branch, Senator Cameron, Director, Banff School of Fine Arts, and other Banff School facilities and programs personnel also received a copy of this communication:

We have on loan two members of the Banff School of Fine Arts staff. Mr. Harman Haakman, an orchestral conductor of international standing, is in charge of the orchestra rehearsals. Notwithstanding the fact that he is normally occupied with orchestra of professional caliber, his approach to our work has been most praiseworthy. His standards of conduct and

56. Harman Haakman, Personal letter to E. R. Hughes, August 6, 1962.

artistic integrity have invariably coincided with ours. He has a most inspiring personality. I am grateful to the Banff School for allowing us [*sic*] use him and intend trying to secure his services for future Government Workshops.

Mr. Clayton Hare was loaned to us to take charge of afternoon ensemble sessions. Apart from exploratory conversations we have not seen Mr. Hare. Only one of his string students takes part in our afternoon ensemble sessions.⁵⁷

Community Bandmaster's Certificate



Figure 38. The Provincial Workshop Community Bandmaster's Certificate. From the private collection of Jennene McLeod, used with permission.

A certificate for attendance at three successive summers of Provincial Band and Orchestra Workshops was bestowed upon bandmasters meeting the

57. David J. Peterkin, "Memorandum to Mr. E. R. Hughes, Deputy Provincial Secretary," ed. Provincial Secretary (1962), 1.

rigor expected by McLeod and Peterkin at the clinic. The certificate awarded to bandmasters upon successful completion of the criteria set by the provincial workshop began to grow in status and practical importance.

Eventually, the Alberta Music Board, which now included Ray McLeod, hinged completion of the bandmasters' course on funding for localized music workshops from the Provincial Government. The provincial music workshop could be used as an economic lever to encourage bandmasters to upgrade their skills as well as maintain skills by attending the workshop every five years. The Alberta Music Board also wanted to make a distinction between community and school bands:

MOVED by Mrs. Smith and SECONDED by Capt. McLeod that the Music Board recommend to the Government that: -

- (1) each holder of an Alberta Community Bandmasters' Certificate be required to attend a refresher Provincial Workshop at least once every five years, otherwise, the Certificate will become invalid.
- (2) part-time activity leader's grants be withheld unless the applicant holds an Alberta Community Bandmasters' Certificate and is in charge of an active community band. NOTE: a school band does not qualify as a community band.
- (3) Subject to the Supervisor's recommendation, the Board may advise the Government to award Alberta Community Bandmasters' Certificates to candidates whose qualifications are, in the judgement [*sic*] of the Supervisor, at least equivalent to those required for the Certificate.⁵⁸

Concert Programs for the Provincial Workshops

The programs for concerts of the Provincial Workshops provide further insight into the scope of activities sponsored by the clinic as well as what was likely considered balanced programming for an honours band of the day.

58. David J. Peterkin, "Minutes of the 38th Meeting of the Alberta Music Board," (1962), 1-2.

Concert Band

Selection: The Music Man Willson
Mr. L. W. Echols

Guest Speaker: Mr. W. H. Kaasa, Director,
Recreation and Cultural Development Branch

Directors' Band

Overture: Castle Mountain Eymann
Conducted by a Bandmaster Student

Concert Band

Dixieland Jamboree arr. Warrington
(Featuring members of the staff)

Occasional Suite Handel: arr. Osterling
Captain F. M. McLeod
Director of Music LdSH Band

Italian Festival arr. Osser
Dr. Ward Cole

Clarinet Allegro Lofield
Featuring the Clarinets

New World Symphony Dvorak: arr. Walters
Captain F. M. McLeod

Psalm Tune: Crimond arr. Captain F. M. McLeod
God Save the Queen

The concert program for the subsequent year does not include a beginner demonstration or an orchestral ensemble. The orchestral component of the workshop had a separate concert, likely in part to keep the performance within a reasonable amount of time while simultaneously displaying the breadth and depth of skill development demonstrated by students from the workshop. The workshop had now outgrown space for a beginners' component.

A similar scope of band repertoire is listed on the 1962 program albeit with a slightly extended number of selections due to not having to share audience time with beginner or orchestral ensembles. The program from this year is far more professional in appearance than the previous one. It is typeset from a commercial printer and it sports a glossy cover.

Concert Program for the 4th Provincial Band and Orchestra Workshop
Banff School of Fine Arts, Alberta, 1962

Senior Band and the Dance Band

Conductors: Martin Boundy and Dr. Ward K. Cole

O Canada

March for the King's Regiment	Lully— arr. Gardner
Ballet Egyptien	Luigini— arr. Bennett
Cornet Carillon	Binge—arr. Werle
Soloists:	Donald Harris
	Jean Sakatch
	Peter Amundsen
	Sylvia Schaaf
Sea Portrait: A Tone Painting	Lagassey
Dance Band	
Trained and directed by Dr. Ward K. Cole	
Mais Oui!	Pinchi-Donida—arr. Osser
Let It Be Me	Delanoe-Becaud— arr. Tanner
Jet Flight	Seibert
Trumpet Soliloquy	Seibert
Soloist: Donald Harris	
Teach Me Tonight	Cahn-De Paul—arr. Osser
Why Not	Lyons
Torero	Nisa-Carosone—arr. Tanner
Bah Dah Dah	Tanner
Intermission	
Overture for Winds	Carter
Sandpaper Ballet	Anderson
Conducted by David Peterkin, Workshop Director	
Selections from "The Sound of Music"	Rodgers— arr. Cable
Conducted by Harman Haakman	
Johnny Peel	Little
You'll Never Walk Alone	Rodgers—arr. Yoder
God Save the Queen	

Provincial Music Library

Peterkin also initiated a project to enable provincial band directors access to a library of repertoire, first described at the September 1958 Alberta Chapter meeting. He wished "to establish a music lending library which might assist

choral and band groups throughout the Province.”⁵⁹ To that end, Herb Chandler, CBA Alberta Chapter member from Westaskiwin “had made a gift of a large quantity of band music to form the nucleus of this library. The value of this music must be at least \$1,000.00.”⁶⁰ The government thanked Chandler for his generous donation.

The Music Division of the Cultural Activities Branch is indebted to Herb Chandler of Wetaskiwin for a very generous gift of band music which will become the nucleus of a long proposed band music reference library.

This donation of some 500 selections will be supplemented by additional music purchases. Alberta bands will be given the opportunity to borrow any of the selections from the repertoire for as yet undetermined periods of time. Bandmasters will thus have the opportunity to evaluate their band’s ability in performing any of the selections without an actual purchase of music.

Mr. Chandler is bandmaster of the Wetaskiwin Community Band, and vice-president of the Canadian Bandmasters’ Association.⁶¹

Peterkin believed a band library would be an asset to Alberta band leaders due to the pace of change led by many factors. The following article from *Leisure* gives insights into his thoughts regarding programming for concerts and materials more and less suitable for public consumption. It also comments on repertoire appropriate for younger musicians and the influence of American music and music education programs on setting standards of performance to emulate.

Bandmasters regularly direct enquiries to the Music Division regarding the purchase of new music. This is a very healthy sign and is an example of the increasing enthusiasm for band development in the province. Bands depend on the public for support and appreciation and in return, must play music that the public will like. For some time past, bandmasters have

59. Patrick, “Annual Report,” 21.

60. David J. Peterkin, “Alberta Music Board, Minutes of the 33rd Meeting,” ed. Cultural Activities Branch of the Provincial Secretary (1959), 1.

61. David J. Peterkin, “Generous Gift Starts Library of Band Music,” *Leisure* 10, no. 4 (1959): 20.

shown a tendency to concentrate on music much of which can only be described as “dated.” Great music never “dates” and when required, any band is safe in playing arrangements of overtures, etc., by the masters.

However, a great proportion of band repertoire must consist of what is commonly known as “popular music”. Tastes change—styles change—standards of appreciation change: it is obvious that popular music of thirty or forty years ago cannot be considered “popular” today. For example, why play selections from a show such as “The Belle of New York” when there are shows like “Carousel”, “Kiss Me Kate” and “Oklahoma”? The “Belle of New York” was written some sixty years ago. There must be some people who remember the tunes, but it would be ridiculous to expect the majority of audiences to look upon such selections with other than a feeling of mild tolerance.

Bandmasters should remember that they are playing for Canadian audiences, conditioned by hours of listening to radio, records and T.V. music, most of which comes from the U.S. There can be no doubt that in the modern field of light music, the Americans are producing very fine work. To play older selections mainly, from European countries such as Germany or England, to audiences accustomed to hearing the best of the American tunes and arrangements would be misguided programming [*sic*]. As a point of interest, the latest productions in the above countries are following a trend which has been the accepted practice in the U.S. for many years. One of the largest English publishers of band music has branches in New York and Toronto through which they can present American and Canadian arrangements.

In the United States the school band movement has grown amazingly in the last forty years. Many of these school bands are of an extremely high musical standard. Their capability of technique and musical expression show evidence of very fine teaching.

To cater to the musical needs of these bands and to provide material suitable for the tastes of their prospective audiences, these bands have access to a prolific output from the American publishers. All standards of music are available and the arrangements are of high quality. Any bandmaster can find what he requires from the output of these publishers.

Bandmasters should remember that the designation of “school band” music does not necessarily mean that such publications are “kid stuff.” There are few school or community bands in Alberta today that can compare with the best school bands in the U.S. It is the author’s hope that this situation will be remedied in the near future.⁶²

62. David J. Peterkin, “Degrees of Musical Ability Challenged by New Scores,” *Leisure* 10, no. 4 (1959): 7–8.

Other Early Activities of the Alberta Chapter of the CBA

Initial meetings of the Alberta Chapter of the CBA were taken up with organizing a practical constitution for meetings. With very few changes, the constitution of the Ontario Chapter was adopted. Fund raising concerts, including a presentation of *Messiah* and a performance featuring world-renowned trumpet virtuoso Raphael Mendez accompanied by the RCAF Band, were time consuming but successful undertakings.

A request that the Alberta government establish a band tax law equal to the provincial law in Ontario permitting municipalities to vote financial support to a local band generated considerable discussion at early meetings. Lobbying efforts, including meetings with at least two members of the legislative assembly, though continual and earnest and did not produce the desired outcome of duplicating the Ontario Band Tax Law in Alberta.

Hosting a National Bandmaster Convention

One other major discussion topic, first documented at a meeting on October 12, 1956, the chapter's first birthday, revolved around hosting a National Convention for the Canadian Bandmasters Association, the first outside of Ontario. In June of 1957, plans were made to host a convivial dinner with the Canadian Bandmasters Association National President, E. Von Ayres, as the Alberta Chapter began to explore the possibilities of hosting the National Convention.

The visit of the National Chairman to Edmonton, Tuesday, July 2, was discussed. It was decided to have a dinner in the Corona Hotel at 7:00 pm.

We would invite all bandmasters, bandsmen, friends of C.B.A. and their wives. The following committee was set up to arrange the dinner and entertainment: the President [Carl Friberg], Mr. Newlove, Mr. Marsh, and the Secretary [Mac MacDonnell]. Mr. Newlove to head the committee.

It was moved by F/L Friberg, seconded by Mr. Chandler that the National President and his wife be our guests, that we buy flowers for Mrs. *Vaughan* [scratched out, Ayers hand written], and that we present the President with a birthday cake since his birthday is July 3.⁶³

Eventually, the vision became reality. “There were differences of opinion regarding the year in which the convention would come West. The years discussed were 1958 and 1959. Some members spoke in favour of 1958 while others wanted 1959.”⁶⁴ No consensus was reached. The minutes of the November 2nd meeting, held because the previous meeting was running past midnight, show that members agreed to have the secretary inquire as to what form of convention the Ontario’s members would like.

Finally at the September 1958 meeting, Marsh and Lomnes moved “that we accept the request of the C.B.A. that the 1959 convention be held in Alberta. Carried.”⁶⁵ The next step was to decide when and where the convention should take place. The minutes of the November 1958 meeting show the National had voiced their preference and “that the East favours July 17–19 and that they would like to see Banff.”⁶⁶ Some members thought “the convention could be held in

63. Mac W. McDonnell, “Minutes of a Meeting of the Executive of the Alberta Chapter of the C.B.A., June, 1957,” Edmonton.

64. Oliver W. Murray, “Minutes of a Meeting of the Canadian Bandmasters' Association, Alberta Chapter, October, 1956,” Edmonton, 3.

65. Mac W. McDonnell, “Minutes of Meeting, Alberta Chapter of the C.B.A., September, 1958,” Edmonton.

66. Mac W. McDonnell, “Minutes of General Meeting, Alberta Chapter of the C.B.A., November, 1958,” Red Deer, 2.

Calgary at the beginning of Stampede week and the meeting agreed that this should prove a popular plan as far as eastern delegates are concerned.”⁶⁷

Moved by Mr. Friberg (sec. Barrigan) that the Sec’y be instructed to send a night letter to Al Robertson [National Council Secretary] suggesting our choices of dates and places, first July 3, 4, 5, in Calgary, pointing out the attraction of the stampede and proximity to Banff; second, July 10, 11, 12 probably at Banff as accommodation in Calgary at that time would be impossible; third July 17, 18, 19, could be Calgary. Carried.⁶⁸

In December the Executive met to finalize dates and times. Given feedback from the National Council the following was agreed (errors from original):

1. Dates....July 17, 18, 19
2. Place....Banff
3. The Pres. Recommended that the program include at least
one band concert
a supper
4. Mr. Newlove volunteered a luncheon to be supplied by E.P.S.B.
5. Capt. Wragg to be approached with a view to having an army Band present at the convention.
6. Mr. Peterkin to be approached regarding possibility of:
a banquet put on by the Provincial Government
accommodation at the Banff School of Fine Arts
entertainment
Mr. Newlove was asked by the Pres. to contact Mr. Peterkin re the above.
7. Mr. Newlove, as National President, to write to Mr. Patrick.⁶⁹

At the general meeting held in Calgary on February 15, 1959, the plans and details for the upcoming convention were discussed:

Vern Newlove reported on his investigation into several matters pertaining to the CBA Convention:

67. Ibid.

68. Ibid.

69. Mac W. McDonnell, “Minutes of a Meeting of the Executive of the Alberta Chapter of the C.B.A., December, 1958,” Lacombe.

- difficulty of getting military bands... Visit of Her Majesty at about the time of our convention
- advisability of trying to get a band from the southern part of the province
- practice of having a parade to the cenotaph, bandmasters in uniform
- accommodation not available at the BSFA [Banff School of Fine Arts]
- no reply to letter to Minister of Economic Affairs...changes being made in Departments
- program at the Convention should leave time for tours
- ESB Band would provide a luncheon and Mr. Newlove, personally, would be willing to provide a luncheon or a tour
- some other band might undertake to provide part of the entertainment
- a rough estimate of 25 from Alberta, 10 from B.C., 40 others might be present...75 and wives or 150 persons.⁷⁰

Other topics of convention conversation and information included:

suggestions that the organization of the convention be business meetings in the forenoon, scenic tours in the afternoon; arrangements for the entertainment of wives during business meetings; invitations to music industry representatives to display products, including Boosey & Hawkes, Waterloo, Thompson, and St. John's; cars and identifying signage for delegates arriving by train; and investigations into the sponsorship of courtesy cigarettes from Waterman's, Imperial Oil, and Calgary Brewing.

The following tentative program was concurred at the meeting of the executive of the Alberta Chapter on April 19, later that same year:

Friday	
9:00–9:45	Alta Chap. Members will meet
10:00	Train arrives from the East
10:15–12:00	Registration and transportation to hotels etc. Lunch (individually)

70. Mac W. McDonnell, "Minutes of General Meeting of the Alberta Chapter of the C.B.A., February, 1959," Calgary.

1:30 Trip to Lake Louise
6:00 Banquet – Legion Hall (E.S.B.B.)
8:00 Business sessions

Saturday

9:00 Business sessions
12:00 Outdoor luncheon (Minnewanka)
2:00 Boat trips?
6:00 Banquet (Alberta Government)
8:00 Business sessions or Band Concert

Sunday

9:00 Business sessions, Legion Hall
12:30 Banquet⁷¹

At the general meeting held May 10th, just before the National Canadian Bandmasters Convention in Banff, all the details were reported as completed: renting the Masonic Hall for meetings, arrangements for catering, bands to perform for the entertainment of guests and visitors, and a wreath laying ceremony at the cenotaph. Mr. Peterkin reminded those present at the meeting to recall the May 31st deadline for registration to the clinic at Olds.⁷²

According to a letter from the National Secretary of the Canadian Bandmasters Association the first convention in Canada outside Ontario must have gone well:

A letter from National Secretary Al Robertson to Pres. Newlove of the Alberta Chapter was read and filed. The thanks of C. B. A. were expressed therein for the convention enjoyed at Banff. Mr. Newlove thanked the officers and members of the Alta. Chapter for their support during his term of office as National President and particularly for their contributions towards the success of the convention.⁷³

71. Mac W. McDonnell, "Minutes of an Executive Meeting of the Alberta Chapter of the C.B.A., April, 1959," Wetaskiwin.

72. Mac W. McDonnell, "Minutes of General Meeting of the Alberta Chapter of the C.B.A., May, 1959," Calgary, 1-2.

73. Mac W. McDonnell, "Minutes of Executive Meeting of the Alberta Chapter of the C.B.A., October, 1959," Wetaskiwin, 1.

The Alberta Chapter of the Canadian Bandmasters Association had fully reached maturity as a vigorous cultural institution, making a meaning impact in province, and now, in the rest of the dominion.

CHAPTER 8

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Canonic themes of community and school music education occurring in many of the towns and cities in Alberta in the late 1950s are revealed in the previous chapters of this dissertation. The subsequent generalizations listed here are frequent, familiar, and recurring narratives in multiple locations throughout the province beginning in the middle of the twentieth century. Many of these generalities illustrate the catalysts and facets of accelerated growth, describing the components of a hothouse music education environment that assisted many localities in the province to blossom community and school bands.

Lack of Formal Music Training

“History can inform its readers on the events and ideas of the past; it can show the results of persistence through time.”¹ Heller has acknowledged the perceiving of possibilities from knowledge of past achievements demonstrating results brought by effort over time. Many of the bandmasters in this study came from very modest beginnings. Bandmasters did not consider a lack of formal music training to be an insurmountable deterrent. Many eventual bandmasters told of developing their individual music skills in solitude, or at least independently.

1. George N. Heller, “On the Meaning and Value of Historical Research in Music Education,” *The Bulletin of Historical Research in Music Education* 33, no. 1 (1985): 3.

Lomnes (Wetaskiwin): “I wished I could take piano lessons and play like my sisters but that privilege was reserved for the girls. . . . When I was around nine or ten, I borrowed a nickel-plated, short model cornet to see if I could learn to blow it. With the help of a very abbreviated instruction book I found in the case, I learned the fingering of the C scale. . . . I remember getting a copy of a violin piece called ‘Nola’. For some years I worked at this number, and by the time I left home to go teaching, I had mastered it quite well—not to a professional standard, but a commendable one for a self-taught kid.”²

McDonnell (Camrose): “He taught himself to play the sax in the silence of the bush as he taught in rural schools.”³

Wilson (Wainwright): “I hadn’t much to do in off hours, so I spent all of it learning to read notes and learning to play the sax.”⁴

Lack of Bandmaster or Teaching Experience

Likewise, bandmasters were spirited and audacious enough to try to risk a less-than-ideal musical leadership. Despite very little previous experience, most potential leaders knew it was them or no one.

Lomnes (Wetaskiwin): “In the early fall of 1944, a group of old bandsmen from the defunct band of the early thirties met to form a new band and

2. Harry O. Lomnes, “Memoirs of Harry O. Lomnes, 1996” (unpublished memoir, Wetaskiwin, AB), 33–35.

3. Marnie Abell, e-mail message to author, September 1, 2008.

4. Bill S. Wilson, “Memoir of Bill Wilson, 1994” (unpublished memoir, Camrose, AB), 19.

I was asked to conduct. With no training or experience in conducting a large group of instrumentalists, I hesitated but finally accepted.”⁵

Maland (Devon): “He had also come into possession of a number of well-worn basic instruction books which served to make it possible to decode how to get intact scales out of each instrument. It was a wonderful thing to see the cooperative effort as they learned together literally from scratch.”⁶

Marsh (Leduc): “In 1949, Mr. Marsh was approached to consider leading the new community band for a few months, until a conductor could be found. He kept the job until 1973.”⁷

McDonnell (Camrose): “He had no musical experience except in dance bands, and wanted me to help him with the formation and training of a school marching band.”⁸

Wilson (Camrose): “I had no experience in conducting. . . . Learning how to conduct a band properly was a different kind of challenge, so I ‘hit the books’ again with ‘The Grammar of Conducting’ by Max Rudolph.”⁹

Perhaps a lack of formal music training or systematic instruction in conducting, rehearsing, and leading a group of musicians allowed some bandmasters to envision possibilities not imagined by musicians schooled in a

5. Lomnes, *Memoirs*, 57.

6. Murray F. R. Smith, e-mail message to author, October 13, 2008.

7. Kiply Lukan Yaworski, “Former Citizen of the Year Dies Jan. 30,” *The Representative*, 1987.

8. Wilson, *Memoir*, 19.

9. *Ibid.*, 62-63

structured learning environment. This is analogous to an idea attributed to Charles Kettering, American inventor and quoted philosopher: “It’s amazing what ordinary people can do if they set out without preconceived notions.”¹⁰ Kettering also expressed this sentiment another way: “If I want to stop a research program I can always do it by getting a few experts to sit in on the subject, because they know right away that it was a fool thing to try in the first place.”¹¹

Lack of Music Equipment and Repertoire

Demand for band instruments far exceeded supply. Bandmasters and potential musicians wishing to participate in a community or school band sought instruments from the basements, closets, and attics of neighbours. Music written for bands to perform was similarly scarce.

Kiela (Trochu): Instruments were gathered from far and wide.¹²

Lomnes (Wetaskiwin): “I salvaged 17 [instruments] from the collection of old instruments, but I had no clarinets.”¹³

10. Charles F. Kettering, *Wikiquote*, available from http://en.wikiquote.org/wiki/Charles_F._Kettering (accessed July 3, 2009).

11. Charles F. Kettering, *Today in Science History*, available from http://www.todayinsci.com/K/Kettering_Charles/KetteringCharles-Quotations.htm (accessed July 3, 2009).

12. Arne Luoma, “Trochu Community Band 1952–1974,” in *Remember When: The History of Trochu and District*, ed. Helen Lemay (Trochu, AB: Trochu History Book Committee, 2005), 87–88.

13. Lomnes, *Memoirs*, 62.

Maland (Devon): “We had forgotten to order music stands so we put the long tables together and placed willow fence posts (which we found nearby) on top to prop up our music.”¹⁴

“Mr. Newlove had been director of the Edmonton Newsboys’ Band for many years and John wanted to know if he had any band instruments, especially well-used instruments, for sale. There were, and the princely sum of \$400 would buy a whole lot of them.”¹⁵

Newlove (Edmonton): “Music was in short supply so he wrote out the various parts; or transcribed from one instrument to another; all by hand; for over 100 members.”¹⁶

Roddick (Daysland): “He remembers making many trips with Ewald Tobert to find instruments that were not being used.”¹⁷

Wilson (Camrose): “There was no school budget for a band, because there had never been a band before, so we had to ‘scrounge’ instruments and music from any source available.”¹⁸

14. New Devon Motors, “Devon Lions Brass Band,” in *For Devon's Sake: A History of the Town of Devon*, ed. Wilf Plosz (Devon, AB: 1987), 87.

15. Smith, e-mail message.

16. Bob Davies, reflection, “The Edmonton Schoolboys Band,” August, 2004, Edmonton Public School Archives.

17. Allan Roddick, “Allan and Jean Roddick,” in *Along the Crocus Trail: A History of Daysland and Districts* (Daysland, AB: Daysland History Book Society, 1982), 624–625.

18. Wilson, Memoir, 62.

Instrument Repair

Bandmasters also developed instrument repair skills as they collected instruments in poor condition. Trial and error approaches applied equally to musicianship, music leadership, acquisition of equipment, and instrument refurbishing.

Lomnes (Wetaskiwin): “I spent the whole summer repairing and polishing the old instruments.”¹⁹

Maland (Devon): “I have vivid memories of John repairing some pretty dilapidated instruments in our basement over the years.”²⁰

“Among the instruments were one or more, trumpets, trombones, saxophones, some drum paraphernalia and who knows what else. Many required repair. That was right up John’s alley. He could size up a problem he had never encountered before and quickly develop a rehab plan. This often required him to improvise a tool to straighten out a badly dented horn, or solder broken parts together, or locate buttons from a military tunic to top trumpet valves with. Whatever it took.”²¹

“Some of the instruments were in such poor condition that Maland welded them back together.”²²

19. Lomnes, *Memoirs*, 63.

20. Carol Maland, “John and Carol Maland and Family,” in *For Devon’s Sake: A History of the Town of Devon*, ed. Wilf Plosz (Devon, AB: Co-op Press, 1987), 162.

21. Smith, e-mail message.

22. Timothy Fath and George Brown, “School Founder John Maland Dies: Teacher to Superintendent,” *Devon Dispatch News*, September 19, 2003, 3.

Newlove (Edmonton): “Mr. Newlove kept expenses as low as possible by repairing instruments at his home, where the basement was an instrument repair shop for the band.”²³

Wilson (Camrose): “Most of the instruments available were old, usually battered, or high pitched, requiring repairs and modifications in an attempt to make them useable.”²⁴

Work Ethic/Volunteerism

In order to realize the vision of a viable ensemble for the community or town, bandmasters were called upon to find musicians, instruments, music of an appropriate level for performance, uniforms, rehearsal spaces, sponsorships, transportation, and solutions to a myriad of other problems encountered in order to have a band that could entertain at parades and public gatherings. These music directors consistently demonstrated passion for the realization of their goals with fortitude and tenacity, including executive positions on the provincial or national association boards, organizing workshops for networking and skill development, traveling with bands to a variety of public performances, or building leadership, instrument, and music performance capacities.

Chandler (Wetaskiwin): “Last Christmas, at the Annual High School Concert, Given by Pres. Lomnes’ Band, Mr. Lomnes presented the late Mr. Chandler with a Life Membership in the C. B. A. as a token of esteem and in appreciation of the work he had done for the Alberta Chapter. At the funeral in

23. Davies, *The Edmonton Schoolboys Band*, 3.

24. Wilson, *Memoir*, 62.

Wetaskiwin, the Wetaskiwin Community Band turned out to provide suitable music for the ceremony, and all businesses in Wetaskiwin closed down during the services.”²⁵

Keila (Trochu): “With Att’s determination and his Finnish ‘sisu’ (stick-with-it-ness), there was a band.”²⁶

Lomnes (Wetaskiwin): “We shook hands and thus began the program of band music in the school, a program which grew and expanded each year until it covered the grades from 7 to 12.”²⁷

Maland (Devon): “They often met after supper and on more than one occasion when I was preparing lessons in the office I realized it was as late as 9 or 9:30 P.M. and they were still at it so they had to be reminded there was school the next day.”²⁸

Marsh (Leduc): “As part of his involvement with the Leduc band Mr. Marsh gave private lessons to band members and organized music clinics. He was also involved through the local organization in the Central Alberta Band Association and the Canadian Band Directors’ Association.”²⁹

25. A. L. Robertson, “Alberta Chapter Looses [*sic*] a Well Beloved Past President,” *The Canadian Bandmaster: The Official Magazine of The Canadian Bandmasters’ Association*, September 1965: 7.

26. Luoma, “Trochu Community Band 1952–1974,” in *The History of Trochu*, 87–88.

27. Lomnes, *Memoirs*, 62–63.

28. Smith, e-mail message.

29. Yaworski, “Former Citizen of the Year Dies Jan. 30,” *The Representative*.

“His concern for local culture was also behind years of work as a Leduc Public Library Board member: the new library now operating at Leduc Civic Centre was one of his dreams.”³⁰

McDonnell (Camrose): “Teaching and leadership skills lead him to executive positions in both the Alberta and Canadian Bandmasters Associations.”³¹

McLeod (Wainwright): “Music also came calling for community service. Mr. McLeod spent more than 20 years as band master of Wainwright’s community band.”³²

Newlove (Edmonton): “How he arranged for truck, bus, or train transportation; accommodation; food; for upwards of 150 people, without any further call on the finances of the band members is something that I doubt could be done today, if anybody could be found willing to try.”³³

“Throughout his years with the band he took it to numerous towns to encourage the formation of school or community bands. He helped organize school-band conventions. He assisted in organizing conducting courses for future bandmasters. He promoted schemes to further music education. He was active in the Alberta Chapter of the Canadian Bandmasters’ Association from its conception in 1935. He helped organize the British Columbia Chapter. He was a

30. Kiply Lukan Yaworski, “A Citizen Who Enriched Life in Leduc,” *The Representative*, 1987.

31. Abell, e-mail message.

32. McKinnon, “Man of the County Has Love for Music,” *Red Deer Advocate* 1988.

33. Davies, *The Edmonton Schoolboys Band*, 3.

Director, then Vice-President of the National Council, and in 1958 became its President. In 1959 he was President of the Alberta Chapter of the Canadian Bandmasters' Association."³⁴

Community Pride and Support for Bands

There are frequent examples of individuals and communities offering much needed financial and moral support to groups of musicians. In return, bands were a source of civic pride and community entertainment, adding a palpable splash of pageantry and spectacle to civic gatherings, celebrations, and other special events. Opportunities for participation in a wide variety of individual skill sets including baton twirling, majorette and marching, percussion, and winds through to appreciative spectator or audience member, most frequently within multi-generational associations, would be difficult to parallel in other community activities such as sport, agricultural clubs, or other arts endeavours.

Camrose: "Through radio station CFCW in Camrose, we produced a regular weekly program which promoted the idea of the importance of school bands to a community. With a lot of help from the parents, teachers, and the whole community, I believe the first school band in Camrose was a success."³⁵

Daysland: "The Elks supplied them with blazers and caps."³⁶

"The community responded to the band's efforts and performances and

34. Bob Davies, reflection, "Thomas Vernon Newlove, B.Sc., B.Ed., A.T.C.M., Founder and Bandmaster," August, 2004, Edmonton Public School Archives, 2.

35. Wilson, Memoir, 19.

36. Roddick, "Allan and Jean Roddick," in *A History of Daysland*, 624–625.

were proud of having a band within the community.”³⁷

Devon: “We were both active in the local Lions club which had a committee devoted to financial support of worthy community projects. Surprising as it may be today, a request for \$400 to such a small [school] Board as Devon’s was asking quite a bit so it seemed to us a good idea to ask the Board and the Lions to split the start-up cost and they agreed.”³⁸

“It was hard to say whether it was the kids in the band or the parents who were more proud of what John and his protégés had achieved.”³⁹

Killam: “The Killam School Band formed in 1933 by the Killam Chamber of Commerce hired Jack Barrigan as leader. The music, uniforms and instruments were purchased by members from money they earned playing. Some music and the bass drum was supplied.”⁴⁰

“In 1956 the band became self-governing and self-supporting, with an executive elected from the adult band members.”⁴¹

Lacombe: “Mr. Hugh Ross, Superintendent vowed he would have band

37. Daysland History Book Society, “The Daysland Band,” in *Along the Crocus Trail: A History of Daysland and Districts* (Daysland, AB: Daysland History Book Society, 1982), 155–157.

38. Smith, e-mail message.

39. Ibid.

40. Everette Fox, “Killam School Band,” In *The Pleasant Country: Killam and District 1903–1993*, Volume 1. (Killam, AB: Killam Historical Society, 1993), 223–224.

41. Edna Wetzel, “Jubilee Band - 1954–1973,” in *Bentley and District Early History*, ed. Claude Summers and Dorothy Hopkins (Bentley, AB: Bentley and District Historical Society, 1982), 259–260.

music in the Lacombe schools or else!”⁴²

Lethbridge: “The band is now sponsored by the Kiwanis.”⁴³

Rimby: “Last fall the Rimby Lions Club decided to sponsor a community band, and a public meeting was held on November 12 [1953] to discuss such an organization. The meeting was well attended and about 70 school students and adults signified their intention to join. Mr. Jack Barrigan of Vancouver was hired as bandmaster.”⁴⁴

Vulcan: Mr. Arthur Dee has recently started two bands in this town. They are community supported.⁴⁵

Wainwright: “It was fun, stretching, and a real community building activity.”⁴⁶

Warner: “The Warner County granted eight hundred dollars for music instruments, and any interested boy or girl was given the opportunity to play. . . . Warner Community is very proud of its school band.”⁴⁷

42. Ed Johnson, “History of Bands in Lacombe,” in *Lacombe, the First Century*, ed. Howard Fredeen and Mary Lou Rose (Lacombe, AB: The Lacombe and District Chamber of Commerce, 1982), 360–361.

43. David J. Peterkin, *Supervisor’s Report to the Music Board* (Edmonton, AB: Department of the Provincial Secretary, 1962), 1–3.

44. Jack Barrigan, “Rimby Lions Show Initiative in Organizing Rimby Band,” in *Presenting the Rimby Band Concert*, (Rimby, AB, 1954), 7 and 17.

45. David J. Peterkin, *Supervisor’s Report to the Music Board* (Edmonton, AB: Department of the Provincial Secretary, 1963), 1–3.

46. Hazel Dalton, e-mail message to author, April 2, 2009.

47. The Warner Old Timers’ Association, *Warner Pioneers*, Lethbridge, Alberta, 1962, 235.

Wetaskiwin: “As the weather became cooler, a gentleman named Curt Smith, to whom the band owes its existence, stepped forward with a life saving proposition. He offered us free use of the dining room of the Driard Hotel every Wednesday evening for rehearsals. . . . He said, ‘I want my band to have uniforms so that when you go out to play you will look like a respectable band.’ He had a man from a uniform company in Edmonton present to take our measurements. . . . With only a few ads in the paper, it was unbelievable how many old instruments were collected from basements throughout the city. . . . I’ll see that the Board pays for three clarinets.”⁴⁸

Government Support for Community Music Programs

At the inaugural meeting of the Alberta Music Board, formed by the Social Credit Cultural Development Act in 1946, the desire to help Albertans gain music skills is clearly stated by the intention to appoint a “music supervisor in the schools and that the Department of Education assist the teachers to take part in the music festivals.”⁴⁹ Several exemplars of government support for the Alberta Chapter of the CBA may be found, including yearly grants to host workshops for bandmasters and student musicians in a variety of locations throughout Alberta, organization and encouragement of band performances in highly public locations, the provincial music lending library, and the establishment of the Provincial Music Workshop. Arguably, the foremost single action the provincial government

48. Lomnes, *Memoirs*, 57-63.

49. Music Board of Alberta, “Inaugural Meeting of the Music Board of Alberta,” ed. Cultural Activities Branch Department of Economic Affairs (1946), 1.

took to assist in the development of community and school band activity in Alberta during the 1950s was hiring David Peterkin as Provincial Supervisor of Music as reported earlier by Mike Achtymichuk, Captain Ray McLeod, and Harry Pinchin, in chapter seven of this dissertation. Governmental support in the person of David Peterkin is a lynchpin to development and expansion for bands in Alberta and the work of the Alberta Chapter of the CBA.

The Importance of Canadian Forces Musicians and Bands

Each tine of a military band's trident provided a point of expertise that propelled the improvement of community band music: exemplars of individual instrument proficiency and precision; exceptional total ensemble balance, blend, and expression; and exacting musical leadership strategies for community and school bandmasters. Musicians from air force and army bands epitomized the zenith of professional, polished concert standards. When community bandmasters, lacking the necessary skill or training, stepped forward and committed to provide the best leadership they could for their community's band members, qualified military musicians were there to support and assist them. The instrument and conducting classes, musical mentorship, and modeling of high performance standards of comprehensively trained military musicians helped accelerate the skill development of inexperienced bandmasters and community musicians. Canadian Forces musicians were a key component to the hastening of growth and development of bands in Alberta during the period studied.

The Royal Canadian Air Force Tactical Air Command (TAC) Band provided an impeccable model and inspiration for community bands. Musicians from the TAC Band shared detailed information regarding the idiosyncrasies, tips, and pitfalls of individual instrument complexities and nuances. The band's members were professional, trained musicians available for extremely reasonable remuneration, and often for no charge to the association, for specific instruction on each and every band instrument. These musicians were tangible proof of what could be achieved with work and aspiration to maximizing potentials. Exemplary individual skills and a commitment to the blend and balance of the ensemble would be a requirement of a band able to provide accompaniment to world-class performers such as virtuoso celebrity soloists Raphael Mendez and Sigurd Raschèr. Martin Boundy, President of the Canadian Bandmasters' Association in 1951 and again in 1970, conducted the honour ensemble of picked bandsmen at the May band clinic in 1955 and is another example of superlative skill and experience within air force ensembles as the "first permanent conductor of the Central Band of the RCAF in Ottawa"⁵⁰ in 1941.

Likewise, two army bands were invaluable to community and school band development for the same reasons as the air force ensemble. Both the Princess Patricia's Canadian Light Infantry (PPCLI) Band, conducted by Captain F. M. (Ray) McLeod, Herbert A. Jeffrey, and later by Captain George Naylor, and the Lord Strathcona's Horse Band, also lead by Captain F. M. (Ray) McLeod are central to development of musicians and bands in Alberta. Extensively trained

50. Downs, Philip G., *Bounty, Martin*, Historica Foundation, 2008, available from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0000389> (accessed August 5, 2008).

personnel, such as Captains McLeod, Jeffrey, and Naylor, and the musicians under their command, provided musical leadership thereby accelerating the improvement of civilian musicians and civilian bands in nearly every community in Alberta. They offered suggestions for improvement at camps and workshops based upon years of instrument instruction, individual practice, and performance experience.

I also began to realize that there was immense talent there not only as accomplished musicians but also that creative talent as composers which like so many other aspects of military music, has never been given the recognition in Canada that it deserves. Perhaps, that inherent modesty is typically Canadian but the talent of Canadian Forces' musicians has never really been recognized even by the Canadian Forces.⁵¹

Both air force and army musicians provided the high performance standards required for maintaining quality civic orchestras in Edmonton and Calgary in woodwind, brass, and percussion sections, thereby attracting leadership such as that offered by Lee Hepner. As an alumnus of the Edmonton Schoolboys Band, Hepner went on to Royal Canadian Air Force music training, presenting knowledge and expertise as clinician for bandmasters during the winter conducting clinics of 1952–1953. Army and air force acronyms appear a significant number of times in early meeting minutes of the ABA, notably attached to the names of the inaugural President, Flight Officer Carl Friberg, and the inaugural First Vice President, Captain Ray McLeod.

One other indicator of musical community support from the Canadian Forces is that the very first meeting of the ABA was held in the music studio of the air force courtesy of the RCAF. Eventually, that meeting space became the

51. Jack Kopstein and Ian Pearson, *The Heritage of Canadian Military Music* (St. Catharines, ON: Vanwell Publishing Ltd., 2002), ix.

Edmonton social club known as the 700 Wing. Presently, it is the Conference Centre portion of the Chateau Louis Hotel.

Support of the Retail Music Industry

Retailers of instruments and music have enjoyed an association and participation in community and school music programs for mutual benefit. Arguably motivated primarily by a less than altruistic alternate impetus of profit, business has played a role in assisting the development of bands. Businesses and their representatives included in the chronicling of the early history of the ABA include the Waterloo Music Company (Fred Moogh), Boosey and Hawkes Company (Mr. Coombes), and Heintzman and Company. The 1959 national conference hosted in Banff was enhanced by the participation of Boosey and Hawkes, music publishers and instrument makers; Waterloo Music Company Limited; Thompson Music; and St. John's Music.

Conclusions

The purpose of this research was to document the history and development of the Alberta Band Association from its inception to a logical, delineable break in its history. The landmark delineation of the first national conference for band directors outside of Ontario, hosted by the first provincial chapter outside of central Canada, at the end of the decade of the 1950s has been selected as the delimitation. Aspects of the answers to the questions I used to guide my research follow:

(1) Identify the historical antecedents and establishment of the ABA, profiling major contributors and recording intentions and factors influencing decisions and outcomes.

(a) What were the historical antecedents to the establishment of the ABA?

Alberta was enjoying an exceptionally stable political environment, a flourishing economy, record levels of investment into provincial infrastructure and education, exploding population and urbanization, vital and prospering cultural institutions, and a lineage of community music activity that prepared the atmosphere for accelerated growth in public arts participation resulting in bands.

The creation of the Canadian Bandmasters Association for bandmasters in Toronto, established in 1931 and chartered in 1935, helped to improve conditions and opportunities for improvement of community bands and their leaders, and ultimately created the capacity for membership for other provincial chapters in the Dominion of Canada. The first massed band concert at Pigeon Lake, Alberta, during the summer of 1951 and the subsequent meeting and formation of the Central Alberta Band Association was a further important antecedent step in the establishment of the ABA. The CABA intended to promote, encourage and assist community and school bands, fellowship among musicians through friendly association, an annual Central Alberta non-competitive band festival, and band performances at various summer resorts in the province.

A tertiary step towards formation occurred at a CBA meeting in London, Ontario, where a delegation from Alberta requested the conditions upon which membership to the CBA as a provincial arm of the national association would be granted. The final actions in establishing the ABA were an October 12th, 1955 meeting where the participants unanimously agreed to become an Alberta Chapter of the Canadian Bandmasters Association, followed by the enthusiastic and welcoming affirmative response of the national body on October 16th, 1955.

(b) Who were the major contributors in establishing the ABA?

The impetus for the formation of the Central Alberta Bandmasters Association, precursor to the Alberta Chapter of the CBA, came from Harry Lomnes, Wetaskiwin; Bruce Marsh, Leduc; Bill Wilson, Camrose; and Harry Wright, Ponoka. Herb Chandler of Wetaskiwin also played an important role in the formation of the association, albeit he was not in the leadership location of bandmaster at that time.

Oliver Murray, from Edmonton, served as the bandmaster for the Pigeon Lake massed band performance in 1951 and was an inaugural member of the CABA.

T. Vernon Newlove, Edmonton, inaugural member of the CABA, provided assistance and mentorship to many bandmasters, and was director of the largest of the Alberta school bands in the 1950s.

Martin Boundy, London, Ontario, former National President of the CBA, and Fred Moogh, of the Waterloo Music Company, encouraged the CABA to join the CBA.

Herb Chandler, Harry Lomnes, and Lorne MacLeod attended the CBA Convention in London, Ontario in August of 1955 to seek membership as a chapter of the association.

Jack Barrigan, Flight Sergeant Beard, Herb Chandler, Carl Friberg, Jack Jacknicke, Harry Lomnes, Bruce Marsh, Mac McDonnell, Ray McLeod, T.V. Newlove, Mr. Sedgewick, and Coombes, an industry representative, are listed in the minutes of the inaugural meeting of the Alberta Chapter of the Canadian Bandmasters' Association.

- (2) Chronicle and describe significant changes, developments, pivotal events, and accomplishments throughout the history of the ABA including the catalyst issues, motivations, and objectives of leading members and committees by decade, project, or some other identifiable time period or organizational scheme, recognizable by significant change in the association.
 - (c) What did the ABA hope to accomplish?
 - (d) What were the foremost factors influencing ABA intentions, decisions, and outcomes?
 - (e) What significant changes, developments, and pivotal events have occurred throughout the history of the ABA?

(f) What were the prominent catalysts, issues, motivations, intentions of leading members by decade, project, or some other identifiable time period or organizational scheme, identified by significant change in the ABA?

A succinct summary of the first decade of the Alberta Chapter of the Canadian Bandmasters Association can be found in the 1966 program for the *Festival of Bands*:

A CBA committee was formed to interest the Government and the University in the value of bands in the schools and communities. A brief was submitted to the Provincial Government which resulted in financial support for festivals and clinics. More important was the appointment of a Provincial Music Supervisor in the person of Mr. David Peterkin. The value of his work is well known. The rapid expansion of band work in the Province has recently led to another appointment to this department in the person of Mr. Harry Pinchin, an appointment highly approved by CBA. The Provincial Government has certainly been behind our endeavours.

A similar brief was presented to the Board of Governors of the University pointing out the great need of bandmasters in our schools and the value of training teacher-bandmasters. The following year the University Music Department began to expand until it is now one of the finest instrumental training schools in Canada. CBA is proud to have had a part in promoting this valuable contribution to the arts.

The CBA, for the past ten years has been holding band festivals in various centres throughout the Province. The purpose of changing the location of the festival each year was to stimulate greater interest in bands in these localities. These festivals are now being held each year in the North, Centre and South of the Province. Only the fine co-operation of the Cultural Development Branch has made this possible.

The aim of the CBA is to have a band in every school in the Province with the graduates forming bands in every community; to promote Province-wide activities that will benefit children and bandmasters alike; to help each other whenever and wherever we can with the interchange of ideas and techniques.

Over one hundred bandmasters have been members of the Alberta Chapter. Many of these have now retired from active band work, some have died, others have moved out of the Province but there are still 50 active bandmasters in the Association. The old guard of pioneer bandmasters is dropping off and it is now up to the newer and younger members of the Association to take over and to carry on the fine tradition that has been established. We invite you and we will welcome you to our Association. You too may some day wear the President's jewel proudly. In our eleven year history the Alberta Chapter has been honoured with two National Council Presidents, Vernon Newlove, Edmonton, in 1958 and Harry Lomnes, Wetaskiwin, in 1962.⁵²

52. Alberta Chapter of the Canadian Bandmasters Association, "The Story of the Canadian Bandmasters' Association, Alberta Chapter," (Edmonton: AB, 1966), 2-3.

In concert with the synopsis above, a summary of significant accomplishments, developments, and pivotal events appears here:

- 1955 Alberta delegation attends National meeting to request CBA membership
Alberta Chapter of the Canadian Bandmasters Association is formed
- 1956 Raphael Mendez concert
Six-month series of conducting workshops for bandmasters
- 1958 David Peterkin hired as the Provincial Supervisor of Music
T. Vernon Newlove is elected president of the CBA National Council
- 1959 Provincial Music Library opens
The first Provincial Music Workshop at Olds College
National Bandmasters Convention in Banff
- 1960 Continuation of ongoing regional clinics, workshops, and concerts for training of band members and bandmasters

Recommendations for Further Research

Although I had initially intended to chronicle the first half-century of the Alberta Band Association, it became exceedingly apparent soon after I began collecting data that such an undertaking was far beyond the scope of a dissertation using the fine-grain, detailed approach revealed to me as most constructive during reporting of the history of the ABA. This delimitation leaves several topics yet to be researched and reported:

- (1) Community bands listed but not reported in sufficient detail in this document including, but not limited to Beaverlodge, Calgary, Calmar, Fort Saskatchewan, Frank, Lethbridge, Red Deer, and Vauxhall.
- (2) Information regarding inaugural bandmasters Jack Jacknicke, Flight Sergeant Beard, and Mr. Sedgewick is correspondingly lacking, as is information about industry representative Coombes in attendance at the inaugural ABA meeting.
- (3) The minutes of the inaugural meeting of the Alberta Chapter of the CBA suggest about twenty bandmasters and other interested men were in attendance, yet only twelve names appear in the minutes. Who else was at that meeting?
- (4) More information regarding bandmasters listed in attendance from meeting minutes early in the Association's history including, but not limited to, Brenton, Dineen, Elliott, V. Holling, Bob Ingles, Ray Lopatka, F. O'Hare, Stannard, and Cliff Wright.
- (5) Extended research into the 1960s and onward to more current timeframes. Research already completed suggests that further interviews, where possible, and a comprehensive review of documents, relics, and the recollections of Mike Actymichuk, Robert Cook, Robert Eklund, Keith Mann, Harry Pinchin, Fordyce Pier, and Dennis Rusinak, amongst others, will require representation in subsequent chapters on the history of the ABA.

- (6) Further research into localized histories of other inaugural music educators and their associations throughout Alberta, including other studios of instruction such as piano, music history and theory, strings, or voice including, but not limited to the Alberta Music Board, the Alberta Choral Federation, the Alberta String Association, the Alberta Registered Music Teachers Association, and the Cosmopolitan Music Society.
- (7) A chronicle of membership, recollections, and contributions of military service musicians in Alberta and throughout Canada.
- (8) A chronicle of the histories of other provincial chapters of the Canadian Band Association.
- (9) Information regarding women's roles in the Alberta Band Association.
- (10) Explore a broader sociological perspective of the people who played multiple roles in any combination of bandmaster or band member, service organization, civic group, businessman/woman, and interested arts supporter in the promotion of the community's music program and the relationship of the music program to the community.

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APPENDIX 1

List of Officers, Dates, and Meeting Locations of the

Alberta Chapter of the Canadian Bandmasters Association From 1955–1966

October 12, 1955; Edmonton

Carl Friberg, President
T. Vernon Newlove, 2nd Vice President
Herb Chandler, Bruce Marsh, Mac McDonnell, Directors

Ray McLeod, 1st Vice President
Oliver Murray, Secretary – Treasurer

November 2, 1956; Edmonton

Carl Friberg, President
T. Vernon Newlove, 2nd Vice President
Herb Chandler, Bruce Marsh, Mac McDonnell, Francis O’Hara, Directors

Ray McLeod, 1st Vice President
S. Dineen, Secretary – Treasurer

October 12, 1957; Red Deer

Herb Chandler, President
Bob Ingles, 2nd Vice President
V. Holling, Bruce Marsh, Ray McLeod, Francis O’Hara, Directors

T. Vernon Newlove, 1st Vice President
Mac McDonnell, Secretary – Treasurer

December 7, 1958; Lacombe

Herb Chandler, President
Bob Ingles, 2nd Vice President
Jack Barrigan, V. Holling, Bruce Marsh, Ray McLeod, Directors

T. Vernon Newlove, 1st Vice President
Mac McDonnell, Secretary – Treasurer

July 19, 1959; Banff

T. Vernon Newlove, President
Mac McDonnell, Secretary – Treasurer
Jack Barrigan, Frank Hosek, Jack Keila, Harry Lomnes, Bruce Marsh,
Lorne McLeod, Directors

Ray McLeod, Vice President

May 1, 1960; Calgary

Jack Barrigan, President
Mac McDonnell, Secretary – Treasurer
John Achtimychuk, Frank Edl, Frank Hosek, Jack Keila, Harry Lomnes,
Lorne McLeod, Frank Riddle, Victor Wright, Directors

Bruce Marsh, Vice President

April 30, 1961; Calgary

Bruce Marsh, President
Ray McLeod, Vice President South
John Achtimychuk, Frank Edl, Frank Hosek, Bob Ingles, Jack Keila,
Lorne McLeod, Frank Riddle, Harry Wright, Directors

Harry Lomnes, Vice President North
Mac McDonnell, Secretary – Treasurer

May 6, 1962; Calgary

Harry Lomnes, President Frank Edl, 1st Vice President
Lorne McLeod, 2nd Vice President Mac McDonnell, Secretary – Treasurer
John Achtimychuk, Dan Butala, L. Cookshaw, D. McFarlane, Frank Riddle,
S. Thomas, Len Whiteley, Harry Wright, Victor Wright, Directors

May 26, 1963; Red Deer

Leo Green, President Frank Edl, 1st Vice President
Herb Jeffery, 2nd Vice President Mac McDonnell, Secretary – Treasurer
Press Correspondent, B. Robinson
Dan Butala, Frank Hosek, D. McFarlane, T. Vernon Newlove, Frank Riddle,
Harry Strom, S. Thomas, Len Whiteley, Directors

September 27, 1964; Red Deer

Frank Edl, President Lorne McLeod, 1st Vice President
Frank Riddle, 2nd Vice President Mac McDonnell, Secretary – Treasurer
Press Correspondent, B. Robinson
Lervae Cahoon, Frank Hosek, Herb Jeffery, Mac McDonnell, D. McFarlane,
Orland Strom, S. Thomas, Len Whiteley, Directors

October 3, 1965; Red Deer

Frank Riddle, President Mac McDonnell, 1st Vice President
Lloyd Fisher, 2nd Vice President T. Vernon Newlove, Secretary – Treasurer
Wes Bright, Keith Mann, George Naylor, John Scofield, Orland Strom,
S. Thomas, Directors

October 2, 1966; Calgary

Orland Strom, President Mac McDonnell, 1st Vice President
Keith Mann, 2nd Vice President T. Vernon Newlove, Secretary – Treasurer
Wes Bright, Lervae Cahoon, Milton Iverson, Jack Keila, D. McFarlane,
Harry Turner, Directors