

Fall 2009

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WESTMUSE NEWS



West Coast Amateur Musicians Society

Inc. 1982 British Columbia

www.wcams.com

In this issue ...

Big thanks to everyone who wrote articles for this newsletter.

As Paula reports we had a record number of new campers this year. Some reports of their experiences are below; the rest will be in the next newsletter.

If this newsletter inspires you to write about your camp experiences, feel free to contact us.

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President's Report

Our President, Paula Gelmon, gives a post-Camp update:

As we all get busier and busier with our fall and winter activities, musical and otherwise, the members of the WCAMS Board are spending time reflecting on this past summer's camp, and beginning to plan for next year. We were delighted to welcome the largest number of campers and faculty ever to this year's camp, including campers from several parts of Canada and the United States, as well as the Channel Islands and Scotland.

We had an unprecedented number of participants in both the children's and the youth programs, who showed marvelous enthusiasm and energy throughout the week, and performed in many different contexts during our Saturday student concerts. It has been stated before but is worth repeating: we are committed to the concept of a music camp for all ages, and we are proud to offer a camp where young children, seniors, and everyone in between can join in stimulating musical activities.

Once again this year, our faculty treated us to inspiring instruction and beautiful concert performances. The camper evaluations this year were full of glowing praise for our outstanding camp faculty. I hope that we will be welcoming a large number of them back to camp in 2010.

The size of this year's camp was problematic in some ways, and this, too, was reflected in your evaluations. There was some crowding in the dining hall, overflow at concerts, and classes with a larger-than-expected number of participants. As we begin to plan for next year, the question of "numbers" will be one of the topics of consideration, and we will have to decide whether we want or need to limit the enrollment. We will certainly inform you of this in coming newsletters, but keep in mind now that it might be a good idea to get your registration in early next year.

I'd like to thank all the members of the WCAMS Board, who worked so hard to make this camp such a huge success. We have had some changes in Board membership: Phil Rogers and Sheila Grigg had to resign from the Board due to other commitments, but both continue to work with WCAMS – Phil as our food liaison (an important job!!) and Sheila working with Kristina Stevens on registration for next year. Both Susi Hobbs and Canby Martin completed their terms on the Board, and we thank them for their dedication and the many contributions they have both made. We welcome Hilary Crowther, who has become the WCAMS secretary, and Rachel Anderson, who is a new member-at-large.

Next year's camp has been reserved at Trinity Western, and will be held July 18-25, 2010. Mark your calendar and book your holidays now!

New Camper Report-1

Sue Gould, on what it was like for her and her children:

The hottest week of the summer. A long drive from Golden, BC with 2 kids in tow. My non-musician husband opting to stay at home. The promise of no air conditioning and cafeteria food. What was I thinking?

It's a good thing I didn't think too much or I might have missed the best week of the entire summer! My sister has much older children and she has been touting the virtues of the WCAMS camp ever since my children were born. Her now grown children both say, "WCAMS camp is one of my fondest memories of being a kid". So I was determined it was worth a try. Now I should clarify, I am a professional pianist, both an active teacher and performer. I also direct a children's choir. So I've taken it upon myself to teach my own children how to play and sing...without much success! Complete with a lot of angst! I was hoping for a little west coast inspiration.

We arrived the first day, a little nervous. Both my kids were a little unimpressed about leaving Grandmas in Vancouver after only 1 day of visiting. It was a very hard sell with my 10-year-old son especially. The first surprise was the suite – a room for me, a room for my kids, and a living room with plenty of space for the full keyboard, the guitar, and the yoga mat we had brought. There even was a small kitchen. I suddenly felt very lucky. I was even more delighted when I found out my long time friend and orchestra director, Rosemary Thomson was in the suite across the hall with her kids. And another friend from my hometown, Jeff Moss, had thoughtfully brought me a fan. I was set!

After we were settled in our room, there was an orientation tour followed by an outdoor social and percussion jam. This was a lovely way for everyone to get their hands on an instrument and take part in a group improv piece. After all, that was what we were all here for – a chance to make music with others. It was so relaxed under the cool shade of the trees. Marc Crompton handed out a variety of percussion instruments and taught us the riffs that suited the instrument we had. Once layered together, it sounded not too bad! We hadn't been here much more than an hour and already we were making music. I quickly learned, that was the theme of the week. You're either making music, or listening to others making music. And you fit in sleeping and eating whenever you can!

The week begins: My 7 year old daughter Neva, after a sinfully delicious breakfast of fruit loops (which of course is forbidden at home), jumped on her scooter to get over to the building where the Children's Program was held. There Bill Piggot and his wonderful team

inspired the kids with a morning of song, music making with a variety of instruments followed by a good dose of visual arts. Neva instantly made a "best friend" with Phoebe and the two were inseparable all week. Phew! I don't have to worry about that child. She loved it all.

My son Keelan, 10, going on 30, took a little longer. He was, as they say, too cool for school! He was signed up for the youth program so his time was divided up between Vocal Jazz, Guitar, Percussion, and Music Theatre. His comments went something like this.

Saturday night: "This is sorta boring. Do we have to stay the whole week?" (Note – we hadn't actually begun classes yet! Thank goodness for the promise of fruit loops the next morning!)

Sunday night: "This is OK I guess. There is this one guy who's kinda cool" (Turns out his new friend, Spencer, is the brother of Phoebe!)

Monday night: "It's actually pretty fun here mom. I think we should stay the whole week." (Like he had a choice!)

Tuesday night: "This place is awesome! We're definitely coming back next year. Oh and I want to take guitar lessons and violin lessons this year, ok?"

Well I honestly don't know where the violin inspiration came from (although Phoebe, 6 gave a lovely presentation on her violin during the week). But I wasn't questioning that gift horse. Do I have him signed up for guitar and violin lessons this fall? ... You bet! He's still keen. For him, this camp initiated a complete paradigm shift – suddenly making music was the best thing going!

As for me, I was just thrilled that my kids were happily engaged either with music, or playing capture the flag, or just cruising around with their friends. I have a wonderful memory embedded in my brain of a blonde headed kid



Sue Gould – Piano, Phoebe Brody Webb – Violin; WCAMS 2009

with a guitar case in one hand and a stack of music in the other, trucking across campus on a skateboard. As he passed me, he looked up at me smiling and said “Hey Mom”. Suddenly my little boy seemed so much older!

I hardly saw my kids all week except for meals, which were a social event in themselves. My mornings were spent running from choir practice (at 8:30 in the morning! What were you guys thinking? Can you say “low voices?”), to Vocal Jazz to Percussion class to chamber music practice. After lunch I had rehearsals with an impromptu group of singers, swinging to *Boogie Woogie Bugle Boy* (like we didn’t already have enough to do). This was followed by rest period. HA! That time was spent madly practicing the timpani part on my living room table to the *Romeo & Juliet* overture while I listened to it on headphones, just trying to figure out when to come in! You see, after rest period came orchestra practice and the promise of counting bars (25, 2,3,4, 26, 2,3,4, 27, 2,3,466, 2,3,4, 67, 2,3,4Oh god I hope Rosemary looks at me and gives me a cue!) I’m a pianist – I don’t count bars – I play in every one of them!

But enough already. Ana said 200 words and I’m already way over that. But it’s really hard to know where to stop, kind of like a week at music camp. The great thing about WCAMS camp is that it doesn’t matter what level you’re at, musically or technically, the instructors take you from wherever you are and demand more – but in an ever-so-gentle way. Never have I seen such enthusiasm from students and faculty alike. It’s so contagious! Now that we’ve caught the bug, we’re just counting down the days until next year!



Samantha Brody Webb, WCAMS 2009

New Camper Report-2

Sara Brody Webb, another first-timer with children, writes:

Rehearsing Tchaikovsky’s *Romeo and Juliet* while my three kids are outside playing capture the flag and someone else is making dinner? It doesn’t get any better than that, in my opinion! Since returning from my first year at WCAMS, I have been raving about my experience to anyone who will listen.

I had heard how much fun chamber music camp could be from fellow musicians, but I had always thought I would have to wait until my children were grown before I could enjoy such an experience myself. When I mentioned my interest in attending a music camp to my friend (and long-time WCAMS camper) Carrie Hooten, she casually mentioned that I might enjoy coming up to Vancouver for WCAMS along with my family. Although my husband is also a musician, I decided to come solo with the kids (ages 6, 9, and 11). Some of my friends thought I was crazy, but I convinced my friend Caroline and her daughter (also age 6) to come along, figuring that between the two of us we could handle the needs of the four kids.

What struck me most about the week was how incredibly relaxed I felt. From the moment we arrived, we felt welcomed and at ease even though we were newcomers. Everyone we met was incredibly friendly and helpful. It didn’t take long to learn our way around campus, and pretty soon the kids were off riding their scooters and making new friends. By the time our first dinner was over and they realized they were going to get dessert every day of the week, they were sold. I really appreciated how close everything was, which meant that the kids could come and go between the dorm rooms, the cafeteria and the classrooms. As the week wore on I found that I saw less and less of them as they ran around with their friends, showing up at mealtimes or for a quick check-in.

Although I originally thought the camp was going to be mostly for me, with some fun things for the kids to do while I played my violin, I now know that it is truly a family camp. The energy, creativity, and passion that the staff put into the children’s program were amazing, and I was blown away by the kids’ performance at the end of the week. To know that my kids were enjoying art, music, and drama while I was off rehearsing in a chamber group or attending a violin workshop was really too good to be true.

My youngest, Phoebe, tore around campus on her bike and approached everything with a passion, from her breakfast recital (she was the only one in the family who wasn’t too nervous to perform) to her art projects to the afternoon games of capture the flag, which she recalls as the most fun of the summer.

Samantha, 9, was excited to play in an orchestra for the first time. She would scooter off to rehearsal each day with her flute and music bag slung over her shoulder, sometimes even pulling herself away from the afternoon movie playing in the lounge. When I watched her performing the Mozart *Divertimento*, her eyes darting between her music and Rosemary’s baton while her foot

tapped along to the beat, I was filled with such pride and happiness that she was sharing in an experience that I have enjoyed for so long. My son Spencer, who was 11, was able to choose what classes appealed to him, and he seemed to appreciate the independence that went along with being in the “youth” program. I was really impressed by the responsibility it taught him, as he would get himself to class on time, remembering his guitar or percussion music or whatever he needed. I felt particularly proud of him for braving the youth musical theater class, which I know he was very apprehensive about. The grin on his face during the final performance was priceless.

Although I spent most of my time at camp playing the violin (knowing that this was a rare opportunity to devote so much concentrated time to playing), one of my fondest memories is the folk singing class with Frances Roberts. Each evening after dinner Samantha and I would walk over to the music building and sing our hearts out, feeling a catharsis that comes from letting go of all your inhibitions and letting the music fill your soul. We still hum the tunes of the beautiful African melodies she taught us, and it takes me back to the week when music dominated my life, rather than the everyday practicalities of life.

The kids have been e-mailing their new friends, and they’ve all asked if we can come back again next year. My answer was a definite YES! Thank you to all the staff at WCAMS for making my first camp experience such a positive one.

String Orchestra – No Conductor!

Sarah Freeborn tells about a new ensemble experience:

The String Orchestra tried something new this year: playing and performing without a conductor. Isabelle Roland, our coach, thought this would be a great learning experience for us, something she said is the height of ensemble playing for professional musicians. I have never had the opportunity to play in a large ensemble that was un-conducted, and I had always wanted to. Now here was my chance. The piece Isabelle chose for us was *St. Paul’s Suite* by Gustav Holst, a four-movement work based on Celtic folk music.

At our first practice on Monday evening, Isabelle conducted us for our first read through. On Tuesday and Wednesday she began having us play sections without her leading, and gave everyone in the front row many chances to cue us in. There were some difficulties. Sometimes the front row person cueing us in couldn’t be seen by the back row people, and there were other hard spots that we often stumbled on as we figured out who was playing what and where and how everything fit together.

Playing without a conductor was often a challenge. We didn’t have a stick waving person on a podium to keep stray parts in line, or to keep the tempo up during that *Greensleeves* theme. It is so pretty, we just *have* to take time on it, but no,

Chef

By **Carrie Hooten**

At her upstroke
beats utter words into phrases;
her pulsing baton measures
the brass horizon.

It outlines, nudges, prods,
rolls atop the curling winds.

In the wake of the wave
her long white finger
beckons;
she clasps the boom
and releases.

Even chefs need recipes:
eyes dip and rise, seeing the shape
of the sundae to come.

Upon her nod,
“twing” says the triangle,
as she tops the cone with a cherry,
completing the sentence.

we can’t! Most of all, playing without a conductor made us listen. We learned what everyone else was playing, and when, how our individual parts fit into the whole.

At every practice we worked out more and more of the kinks. We progressed, I thought, remarkably well at each rehearsal in our learning of the piece and in playing together as an ensemble with no conductor. It was an incredible experience for me as a musician to be able to play with an ensemble that was enthusiastic, talented, and grew to be tight knit musically.

For our performance at the final concert, we had a last minute addition who never came to any of our rehearsals – the dramatic thunderstorm of the percussion section and light display that we just *knew* was missing from the score! We presented to our fellow campers and guests the conclusion of our week long journey with Holst, and the enthusiastic applause our audience gave us when we finished made my week.



Sarah Freeborn and String Orchestra, WCAMS 2009

Notes of Compassion Symphony for Smiles

Don Fitzpatrick tells about a very special upcoming event.

Mark this on your calendars today! October 25th, 2009. The Notes of Compassion Orchestra will be playing a special concert at the Chan Centre for the Performing Arts UBC, featuring Jon Kimura Parker and Ian Parker playing the Mozart Double Piano Concerto!

There are two parts to this unique story. Part 1 involves a charitable organization called Health for Humanity, which sends volunteer surgical teams to developing countries to perform surgery for people who would otherwise go untreated. H4H's work has been primarily in Guatemala and the Philippines. A major part of this work is to repair birth defects in children, and that is where I am involved. My role is as a Plastic Surgeon repairing deformities such as cleft lip and cleft palate. We are fortunate in Canada that the treatment of this type of facial birth defect is covered by medical plans across the country. Here, initial surgical procedures to repair these defects are completed before a child's first birthday. We rarely, if ever, see a child in Canada with an un-repaired cleft. But it's not uncommon in the developing world to see children as old as 15 with severe clefts that have never been treated. Their families have been unable to pay for surgical repairs, so they have grown up enduring the stigma of a facial disfigurement that has led to ostracism and isolation in their own communities. A person with a cleft lip and palate typically has the mouth open to the nose, forming one big cavity. Every bite they take feels like coke going up their nose. Many have been forced to quit school due to unrelenting teasing and bullying. One 15 year old boy I treated had grown up with the nickname "lip boy", and was often the victim of stone-throwing and verbal slurs. It became so intolerable that he quit school and was terrified of leaving his home. Occasionally, a cleft will affect the eye lids as well as the lip and nose, making it difficult or impossible to close the eye. When children cannot properly close an eye, it eventually dries up and vision is lost. All these problems can usually be avoided by a relatively simple 2 hour operation. The need for this kind of treatment in developing countries can be overwhelming. On one recent trip I made to India, we were prepared to carry out 75 cleft operations. Over 300 children came looking for surgery! One of the most difficult parts of a mission of this kind is to establish priorities and to make choices: who will receive surgical treatment this time, and who will not. More information on Health for Humanity is available on our web site: www.h4h.ca.

Part 2 of the story involves the Musicians of the Vancouver Symphony Orchestra. Looking for a way to "give back" to the community, these talented Musicians formed Notes of Compassion. This group plays benefit concerts once or twice a year for charitable organizations of the Musicians' choosing. The two groups, Notes of Compassion and Health for Humanity, came together when one of my very good friends who plays in both the VSO and the Notes of Compassion Orchestras saw my "before and after" pictures following one of the trips. She spoke to her colleagues, and the Notes of Compassion Orchestra then offered to play a benefit concert for Health for Humanity. Usually, NOC musicians play in small chamber groups without a conductor. However, for this Symphony for Smiles Concert, almost the entire membership of the Vancouver Symphony will be playing, and the Maestro Bramwell Tovey himself will be conducting. The Master of Ceremonies will be Bill Richardson, the CBC personality and host of "Saturday Afternoon at the Opera". This event has come together better than I ever could have dreamed: we will also have not one but two concert pianists playing the Mozart *Double Piano Concerto*. Jon Kimura Parker and Ian Parker are both Vancouver raised and educated, and now internationally acclaimed. All these talented people will be donating their time to put on what promises to be a first class event.

The concert will be Oct 25th, 2009 at the Chan Centre for the performing arts, the Musicians' favourite venue. This is a Sunday, and it will be a matinee concert. You may have heard me talk at camp about the VIP ticket packages – these have now all been sold. But at last report there are still a small number of regular tickets left, priced at \$40 and \$50 each available through Ticketmaster.

Notes of Compassion
VANCOUVER SYMPHONY MUSICIANS REACHING OUT

SYMPHONY
for Smiles

Featuring MUSICIANS OF THE VSO
with Maestro BRAMWELL TOVEY and the acclaimed

Jon Kimura Parker & Ian Parker

Mozart Double Piano Concerto
Master of Ceremonies Bill Richardson
Sunday October 25 2009
2:30PM at the Chan Centre UBC

Tickets at Ticketmaster WWW.TICKETMASTER.CA or 604-280-3311

A CONCERT TO BENEFIT
Health for Humanity

Health For Humanity Service Society is a registered charity working in Guatemala and other developing countries. We are a team of health care professionals who volunteer our skills to provide practical health care services and support in places of need. Find out more about our work at www.h4h.ca

"Because a gift of health is music to our ears"

New Youth Camper Report

Natasha Harland, tells what it was like being a pre-teen at her first WCAMS.

I had heard about WCAMS from my family and we decided that my younger sister and I should go to see what it was like. Katherine (my sister) is 9 years old so she was in the children's program while I was in the youth. We each had one of our step cousins with us but we were feeling quite nervous.

When we got there, though, everybody seemed really nice and we felt a lot more relaxed as we weren't the only new people there. Actually, there seemed to be a lot of nametags with green stars on around us. We trudged up to our room and were delighted to find that it was very cosy and comfy!

In the morning, we came downstairs for breakfast and it wasn't anything like what I had expected. It was a choice of delicious food!

First lesson for Daniel (Handley) and me was Vocal Jazz. I was O.K. with this as I had had some experience of singing before. It passed really quickly and I had loads of fun! Frances Roberts is funny and very good for teaching us songs!

Next was Musical Theatre. I was looking forward to doing this, as I liked the sound of acting and singing at the same time as you do in musicals. That was a very interesting new experience for me!

I don't play Guitar as an instrument and I thought that everybody would know how to play it properly. They didn't and Amy Stephen made it all a lot easier and gave us a couple of good pieces to play at the concert!

In Youth Percussion Vern Griffiths is really funny and he got us all to sing this hilarious drum-talk song and play a lot of different instruments!

I thought that the week was amazing and definitely something that we are going to do again!!



Natasha Harland (centre) and Friends, WCAMS 2009



Young Guitar Players, WCAMS 2009

WCAMS Communication Update

by **Dorothy Fairholm**

WCAMS would like to thank to **Robert Neville** for doing such a great job looking after our news email service, Bits and Bytes, for several years! Having regretfully received his resignation, we took the opportunity to restructure the way we distribute news to our members by email. From now on, WCAMS members who provide an email address will receive the following services:

1) Bits and Bytes will be a vehicle for sharing community news of interest to our members. We will provide publicity on events that are not for profit, and that involve our members or faculty members in some way. Submissions from members or faculty are welcome. Tell us what you are up to! To send announcements to Bits and Bytes, please email BitsandBytesnews@gmail.com. If you have provided your email address to WCAMS but do **not** wish to receive these messages, please send to this address an email stating your first and last name and put "unsubscribe" in the subject line.

2) WCAMS News Bulletins will be information bulletins sent to members and/or faculty which pertain to WCAMS business, such as camp information, upcoming WCAMS Workshops, calls for volunteers, and the like. They will be sent to all WCAMS members who provide an email address, and will normally originate from the Board or WCAMS volunteers.

Members who do not provide email addresses will receive News Bulletins by mail, but we urge you to save a tree and use email if possible!

If you have any questions or comments about this new system, please email me at info@wcams.com, or phone 604-904-3620.

Silent Auction, 2009

Nuria Courtin writes:

Another successful auction!

This year's Silent Auction brought over \$5,100, combined with sales of books and miscellaneous (lots of CDs – thanks to Frances Roberts).

Grateful thanks to all those who helped, donated, bought... far too many of you to mention and that's a good thing!

We also deeply thank the faculty members who donated lessons.

Paul and I decided that this last summer would be our last for coordinating the auction. It's time for new ideas but we are prepared to pass on what we've learned to anyone interested. A core group of 3 or 4 people would be ideal. They can count on the help of the "too many to mention" above.

The process has been greatly simplified and lots of people help which means that it can be managed while enjoying camp activities.

Below is a list of the businesses that donated. Please let them know when you do business with them that, as a WCAMS member, you appreciate their generosity.

Honour Roll of Corporate Sponsors Donors to our Silent Auction

Axis (Lisa M.)
1111 West Georgia Street
Vancouver, BC V6E 4M3 tel: 604.685.0200
www.axishairsalons.com

Chemainus Theatre Festival
9737 Chemainus Road
Chemainus, BC V0R 1K0 tel: 250.246.9800
www.chemainustheatrefestival.ca

Infinity Salon and Spa (Chris)
1502 West 2nd Avenue
Vancouver, BC tel: 604.731.5516
www.theinfinitysalonandspa.com

Pacific Baroque Orchestra
PO Box 3215, Stn. Terminal
Vancouver, BC V6B 3X8 tel: 604.215.0406
www.pacificbaroque.com

Pacific Opera Victoria
1815 Blanshard Street, Suite 500
Victoria, BC V8T 5A4 tel: 250.385.0222
www.pov.bc.ca

The Port Theatre
125 Front Street
Nanaimo, BC V9R 6Z4 tel: 250.754.4555
www.porttheatre.com

Maple Ridge Music Society
23575 124th Ave.
Maple Ridge, tel: 604.467.5516
www.mapleridgemusicsociety.com

The Royal BC Museum
675 Bellevue Street
Victoria, BC V8W 9W2 tel: 250.236.7226
www.royalbcmuseum.bc.ca

Vancouver Opera
835 Cambie Street
Vancouver, B.C. V6B 2P4 tel: 604.682.2871
www.vancouveropera.ca

Vancouver Philharmonic Orchestra
P.O. Box 27503, Oakridge Postal Outlet
Vancouver, B.C. V5Z 4M4 tel: 604.878.9989
www.vanphil.ca

Vancouver Symphony Society
601 Smithe Street
Vancouver, BC V6B 5G1 tel: 604.876.3434
www.vancouverorchestra.ca

And the following donated paper for photocopying etc. at camp

G. Trasolini Business Products
4005 2nd Avenue
Burnaby, BC V5C 5X1 tel: 604.298.6160
www.trasolini.com

West Coast Amateur Musicians Society

A nonprofit society and registered charity – www.wcams.com

Paula Gelmon , President, Camp TWU Liaison	604-731-2403	president@wcams.com
Irene Percival , Past President, Camp Music Coordinator	604-299-5430	pastpres@wcams.com
Kristina Stevens , VP, Registrar, Membership Secretary	250-595-5949	membership@wcams.com
Hilary Crowther , Secretary	604-568-9486	secretary@wcams.com
Jennifer Leong , Treasurer, Webmaster	604-684-8543	webmaster@wcams.com
Marcia Nottle , Camp Orchestra Librarian, Faculty Liaison	604-431-6121	camplib@wcams.com
Alison Smith , Camp Children's Program Coordinator	604-873-1464	campkids@wcams.com
Dorothy Fairholm , WCAMS Communications	604-904-3620	info@wcams.com
Robin Bunker , Camp Faculty Liaison (with Marcia Nottle)	403-244-5441	robin@wcams.com
Rachel Anderson , Director	250-743-7999	rachel@wcams.com
Paul & Nuria Courtin , Silent Auction Coordinators	250-758-6275	auction@wcams.com
Ana Harland & Tom Handley , Newsletter Editors	604-922-5266	westmuse@wcams.com
Graham Percival , Librarian	604-299-5430	librarian@wcams.com
Joyce Baker , Archivist	250-285-3298	archives@wcams.com

WCAMS 2009-2010 MEMBERSHIP APPLICATION

New **Renewal** (EFFECTIVE From the Present to 30 June 2010)

(Please Print)

NAME _____ PHONE (h) _____ (w) _____

ADDRESS _____

City _____ Prov. _____ Postal Code _____

E-Mail _____ Fax _____

As a service to its members, WCAMS makes member contact lists available within the Society.

Check here if you DON'T want your contact information (including email address) circulated to other members.

YOUR INTERESTS:

INSTRUMENTAL (please name) SINGING Voice (check below) SUPPORTING

Strings _____

Soprano _____

Brass _____

Alto _____

Woodwind _____

Tenor _____

Percussion _____

Bass _____

Other _____

PLEASE LIST FAMILY MEMBERS & THEIR INTERESTS ON A SEPARATE SHEET

LEVEL OF ABILITY Beginner Intermediate Advanced Professional

MEMBERSHIP FEES (yearly)	Individual	\$30
	Student & Senior	\$15
	Family	\$50
	Affiliated Group, no library privileges	\$45
	Affiliated Group, with library privileges \$45 for leader & \$1/member to max \$125	\$45 + ____ = ____

Please make cheque payable to WCAMS and return with this form to:

WCAMS Memberships
980 Lillooet Road
North Vancouver, BC V7J 2H5

Questions? 604-904-3620 or info@wcams.ca

Date Processed: _____