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The Organization of Canadian Symphony Musicians (OCSM) is the voice of Canadian professional orchestral musicians. OCSM's mission is to uphold and improve the working conditions of professional Canadian orchestral musicians, to promote communication among its members, and to advocate on behalf of the Canadian cultural community.

Is work a dangerous place for your health?

by Barbara Hankins
Editor

According to the Mental Health Commission of Canada (MHCC), 7.5 million Canadians face mental health issues – I wonder how many of those are musicians. If the speakers at the 2017 Performing Arts Medicine Association Regional Meeting are correct, there are many. Read about the recent PAMA conference in this issue.

Mental health is becoming more of a focus for workers and employers. In 2013 the MHCC developed the National Standard of Canada for Psychological Health and Safety in the Workplace. The Standard is a voluntary set of guidelines, tools, and resources focused on promoting employees' psychological health and preventing psychological harm due to workplace factors (<http://www.mentalhealthcommission.ca/English/national-standard>).

Comedian Mary Walsh provides her unique perspective on the issue of workplace mental health in this video supporting the MHCC Standard for Psychological Health and Safety (<http://www.mentalhealthcommission.ca/English/media/1713>): "See, I got on the work boots to protect my feet on the job, and now at last someone got a plan to protect and guard my mind on the job."

This newsletter has ended up having a lot of advice for musicians. Jim Mason's suggestions for how to keep playing well as we age are very timely. In our orchestra (KWS), 50 per cent of the players will be over 55 next year. John Chong's article reinforces the idea of the resilient musician as well as the importance of looking at the cause of medical problems, not just the healing of injuries. Matt Heller gives us good advice on avoiding identity theft. To balance all this useful advice, have a look at Tommy Kay's entertaining page turner stories –

and these are just a few of many that Tommy hopes will end up in a book appropriately entitled *The Page Turner*.

The aging orchestral musician

Looking down the barrel of the retirement gun: When do you pull the trigger?

by Jim Mason
Kitchener-Waterloo Symphony



I'm 64 years old and have been playing the oboe professionally since 1973. I've never really had any pain to speak of; my embouchure has always been strong and my fingers have always been adequate for the job that has needed to be done. I've had a lot of energy for my orchestra (serving on MANY committees and negotiating several contracts over the past 38 seasons) and, of course, for the music itself. I still love playing the oboe in chamber music and in a symphony orchestra.

But lately there's been an elephant in the room. Is it time to call it quits? When do you know when your time's up? Certain things have been changing, and not for the better. Some aspects of my playing are starting to become more difficult and are demanding that I ask myself some tough questions.

Tongue

My tongue has been getting slower. When I was a young buck I could count on being able to single-tongue six-

teenth notes at a quarter note = 120 with every reed, and maybe as fast as 132 on really good ones. I never thought that my tongue was ever fast enough so about 35 years ago I taught myself how to double tongue. That helped me to relax about my tongue. I had an over-the-phone tonguing lesson with Dick White, former English horn player with the National Symphony in Washington, DC. He had an amazingly smooth double tongue. He told me to use the syllable “dey-gah,” not “tuk-kah.” This really helped me develop a legato double tongue and I always received compliments of my ability to tongue at 160. I never gave away the secret that I was really double tonguing. I vowed that I would never double tongue Mozart and always worried a bit about the conductor’s tempo for Mozart’s Symphony No. 41, *Jupiter*, whenever it came up in the schedule. Now I double tongue everything, including Mozart. I can guarantee my single tongue to work at around 112–116, but I can’t even double tongue at 160 any more: I can only guarantee 144.

Fingers

Around five years ago I began to notice some stiffness developing in my hands. After seeing the doctor and having some x-rays as part of a cancer treatment (I was diagnosed with Non-Hodgkin’s Lymphoma around 12 years ago) I found that I have arthritis in both hands. My fingers have been getting stiffer as the years go on. That’s not to say I’ve ever had the world’s best technique; it’s always been the aspect of my playing that I’ve had to work on the most. But at this point in my life, if I stop playing for a few days, when I start again I find that my third finger right hand can’t cover the key and it takes a little while to stretch it back into shape. I played a wind quintet concert this fall and at the end of the concert I had a trill on a low D. You can imagine my horror when, at the concert, I tried to play the trill (after playing for an hour plus a dress in the morning) and saw that my finger wouldn’t move; it was just too stiff and it hurt.

Eyes

The third issue is my inability to get out of the bar, and I don’t mean the pub. My eyes seem to get stuck in each measure. I have to concentrate extra hard to be able to read ahead. This isn’t too bad with music that I’ve been playing for the past 45 years and can anticipate, but when new modern music is put in front of me I have to practice a lot more than I used to.

What do I do about these issues?

I can still make a beautiful sound and turn a lovely phrase so I don’t think that immediate retirement is required, but it’s definitely something that I’ve been think-

ing about. In the big picture, I know that there are lots of young players out there looking for work. Many of them are my former students! I ask myself, “Why don’t I just step aside and let one of them have a turn?” I can afford to retire now. I don’t need to keep playing, but I WANT to. Will one of my colleagues come up to me, take me aside, look seriously into my eyes and say, “Jim, I think it might be time for you to quit”? Hell, no. That won’t happen. Can you imagine doing that to somebody? I didn’t think so. What I definitely don’t want is for my Music Director to give me “the talk.”

To a certain extent, all of us self-identify as musicians. We develop this community of people with whom we go to work daily and share common problems that we can’t share with anyone else. No matter how much we dislike so-and-so or hate the way that so-and-so plays, we will probably miss those feelings at some level when we retire. I have to be the one who recognizes when the day has arrived. I have to be the one who says that the time has come to put it away. Here’s what I’ve been doing to help keep putting that day off.

Tongue: I make sure that my reed facilitates my ability to tongue. The most important thing is to be able to execute a super-legato slow articulation. Practicing this improves everything. Keeping on top of the repertoire in our orchestra helps me to head off any problems that may present themselves. I haven’t seen *La Scala di Seta* for a while but I’m on the look-out so I can be ready. I am friends with one of the world’s great horn players. He confided in me that a number of years ago he started to feel that he couldn’t do what he used to do as a horn player. One day he was talking about this with one of his colleagues who said, “When you turn 50 you just have to practice more.” He said that it was the most practical advice that he was ever given. I feel the same way. Just practice more. The tongue is a muscle and it can be strengthened.

Fingers: You need to keep your hands in shape. Practicing trills seems to help. The other thing that really helped my hands was cold laser therapy. The man who developed this treatment is Fred Kahn who runs Meditech Labs in Etobicoke, Ontario. Look him up and contact him for the closest lab in your area. The downside is that it’s expensive and time consuming but it really does make a difference. Feel free to contact me (<masonbaum@gmail.com>) to talk about this treatment.

Eyes: The only thing that I can recommend for this is concentration. You have to determine that this is a problem and make yourself read ahead. There is no short cut.

I hope all of us get to retire when we deem it to be time and I hope that our colleagues aren’t whispering behind our backs that we should have made the deci-

sion one or two seasons sooner. We need to listen to how we sound and be honest with ourselves. If we can't respond to the problems that we're having, we need to have the common sense to quit. For me, I'm not looking down that retirement gun barrel just yet.

Identity fraud In search of lost SINS

by Matt Heller

OCSM 1st Vice President

"I wasn't crying about mothers," he said rather indignantly. "I was crying because I can't get my shadow to stick on. Besides, I wasn't crying."

"It has come off?"

"Yes."

Then Wendy saw the shadow on the floor, looking so dragged, and she was frightfully sorry for Peter. "How awful!" she said, but she could not help smiling when she saw that he had been trying to stick it on with soap. How exactly like a boy!

— J.M. Barrie, *Peter Pan*

Peter Pan aside, few of us give much thought to protecting our shadows. We may give hardly more thought to safeguarding our identities, those shadows of information that accompany us faithfully through our lives and financial transactions – until they don't.

Identity fraud seems to be skyrocketing. We have heard reports of orchestras in which half the musicians were victims. OCSM recently distributed a survey to assess precisely where and how often it is happening; we'll issue a report once the results are in.

There are common-sense ways to minimize identity fraud crimes:

1. *Regularly access your credit report.* You can access your "Consumer Disclosure" information once a year for free from each of the credit reporting agencies. Once obtained, check carefully and report any unknown activity.
2. *Set up alerts with credit agencies.* These encourage creditors to take extra steps to confirm your identity when new accounts are opened. There is a small fee attached.
3. *Close out any dormant accounts.* Check for old credit card or bank accounts you no longer use or need.
4. *Change passwords regularly, and don't re-use.* Particularly for sensitive financial accounts, choose strong passwords and change them at least once a year.
5. *Never send your SIN or account info by email.* Such requests may be phishing scams, even when they appear to come from a trusted sender, or could be otherwise compromised through data breaches.

6. *Watch out for mail forwarding notices.* This is a frequent method of starting fraudulent accounts. Once you report it, Canada Post will cancel and investigate the request.

Many of us will never know precisely how our data was obtained. Some are understandably concerned that information may have been compromised through their employers or the union. The Toronto Musicians' Association recently issued an alert to members about identity fraud, and is working with the AFM/CFM and Musicians' Pension Fund to improve data security measures. For example, contracts and other documents would replace Social Insurance Numbers with other identifiers.

Musicians have also expressed concern about how OCSM protects their data. It's important to note that we do not collect members' SINS. We no longer collect mailing addresses for the Directory, and members may choose to omit other contact information. Directory information is distributed only to OCSM members and union staff and officials.

I found myself a victim of a mail forwarding scam last summer. Discovering and canceling fraudulent accounts felt a bit like re-attaching my dragged shadow; with a bit of caution and vigilance, I'm hopeful it will remain stuck on.

Page turners never take a bow

An interview with Tommy Kay

by Steve Izma

Are they underrated or, worse, just taken for granted? Perhaps it's time to reconsider the often essential contribution of page turners to the success of a concert. Granted, they never have to play a note, but the often impromptu call of duty requires quick-witted sight-reading skills for music they've probably not seen before the concert. It might not even be music for their own instrument.



Tommy Kay

Tommy Kay, long-time principal flautist for the Kitchener-Waterloo Symphony, recalls his formative years as a musician and points out how important his page-turning experiences were.

"I loved it because I got to know all this great chamber music literature – music that has no flute in it."

His first opportunities for turning pages came as a young teenager at summer music camp in the Berkshire

mountains, not far from Tanglewood, where the Boston Symphony spent its summers.

“Around 1962 a violinist friend of mine told me ‘Tom, you should do this. It’s a great way to learn the music.’ So I started turning pages for the camp concerts on Saturday nights when the teachers would play chamber music. The Brahms piano quartet and quintet, the Schumann piano quintet, Mozart, Dvořák’s piano quartet and quintet – all that great music I learned in the three or four years I was at music camp turning pages.”

When he started at Boston University in September of 1967, he noticed a sign outside the music secretary’s office requesting a page turner for an upcoming concert by David Oistrakh and Frieda Bauer.

“They wanted someone who could speak German or Russian. And I thought, I know some German, I can fake this. I can’t believe that I did it.”

He arrived at the university’s Symphony Hall a half-hour before the February 1968 concert to go over any requests that the pianist, Frieda Bauer, might have.

“I didn’t know what the programme was until I got there. The only thing that worried me was repeats, like how far do we go back? These pianists have played the scores so many times that they’re always well marked. So I go to talk with Mme Bauer about anything she wanted me to do or not do. Sometimes they don’t want you to turn a certain page, through a rest. She did speak some English, so my language abilities never became an issue.

“But I was nervous, of course. I had seen Mr. Oistrakh play a number of times before this. I was a great admirer – he was a fantastic player. I noticed backstage that he had opened the violin case and there were two violins in it: one was a Stradivarius and the other was a Guarneri. Which one he played, I don’t know, because I was still in awe of just being there.”

The awe didn’t dissipate when going on stage. Because the concert was sold out, audience members were seated on stage in such a way that the performers and the page turner needed to enter stage centre, right below the hall’s massive pipe organ.

“We came out dead centre under the organ and there’s the hall packed. Packed! And I thought I was going to lose my nerve. Oh my God, you know, I’d never seen Symphony Hall from that angle and that packed.”

Nonetheless, the concert went very well – on everyone’s part.

“After that I was invited back any time they needed a page turner because of Frieda Bauer. She told the presenters of the concert how good she thought I was. She really got me the gig in a way. I would always thank her for that. And so the concert organizers would ask me usually about four or five times a year to turn pages.”

Some of the musicians for whom Tommy turned

pages during this time included Vladimir Ashkenazy (playing with Itzhak Perlman), Menahem Pressler (in a concert of the Beaux Arts Trio), Daniel Barenboim (playing with his wife, Jacqueline Du Pré), Hephzibah Menahem (in concert with her brother, Yehudi), Yvonne Loriod and her husband, Olivier Messiaen, and the accompanists of the singers Dietrich Fischer-Dieskau, Beverly Sills, Irina Arkhipova, and Peter Pears (i.e., Benjamin Britten).

Always piano? Yes, except for the return engagement of Oistrakh and Bauer two years after the first.

“This time I come in and say hello to Mme Bauer, ‘it’s nice to see you again’ and so on. Then she said to me that they have a new violin sonata that Shostakovich had just written for Oistrakh and Oistrakh hadn’t memorized it. He usually memorized everything. So she says to me, ‘Well, you’re going to have to turn Oistrakh’s pages also. It’s marked in the piano part where you’re going to have to get up and turn his page.’

“Now I do this without any rehearsal. And then she said the funniest thing to me: ‘Make sure that after you turn his page, you come back.’ And for years I wondered, well of course, what else am I going to do? until I realized: I bet that somewhere on this tour that’s what happened. Some page turner just stayed up there and didn’t come back to help her out.”

He had to leave the piano about a half-dozen times, go to Oistrakh’s music stand, turn the page, and then get back to the piano and find out where she was in her score.

“The main thing I was petrified about was that I was going to knock the violin out of his hand. I’ve never done this before. How do you approach this? Again, the Symphony Hall was packed. I could also see up in the balcony the great conductor Sir Colin Davis. He was working with the Boston Symphony that week and had come to see this recital. I was big fan of his, and I thought, Oh God, I don’t want to screw up in front of Colin Davis.”

Despite the vast potential for mishap, the concert went fine.

“A number of years later I’m here in Canada playing with the Canadian Chamber Ensemble. We’re in Western Canada on tour, and one of David Oistrakh’s students, Dana Mazurkevich, is along with us playing violin. Dana was also a friend of Raffi Armenian [music director of the K-W Symphony at the time] and we needed a violinist, so she came on the tour with us.

“One night at dinner, I told her the story of that second Oistrakh concert, because I knew she had studied with him. And she looked at me and then pointed at me and said, ‘You’re the one! You’re the one! They came

back – David and Frieda came back and said there was this page turner in Boston who was so terrific!’

“I thought I’d won the Oscar. Why would anyone remember a page turner? I felt like a million bucks. It was the greatest moment in my career as a page turner, you know, to realize that David and Frieda liked me and remembered me in that way. I’ve never forgotten how Dana said that.”

Fake it ‘til you can’t make it

Performing Arts Medicine Association, February 2017

by Barbara Hankins

K-W Symphony

A wide variety of artists, educators, doctors and other health professionals gathered at the University of Toronto campus for the PAMA Regional meeting. In addition to classical, studio, jazz, and rock musicians, dancers and singers; there were also professionals in the field of orthopedic surgery, psychology, physio- and occupational therapy, osteopathy, and music therapy, to name a few. And all were mental health advocates.

Dr. John Chong of the Musicians Clinics of Canada gave some sobering facts to start off the conference. Musicians have an 84% lifetime prevalence of injury and a 50/50 chance of playing hurt (study of 400 orchestral musicians by Bronwen Ackerman 2012). Musicians may be up to three times more likely to suffer from anxiety and depression compared to the public (UK survey of 2,211 musicians in 2016).

Dr. Chong – and others during the conference – pointed out that stress, anxiety and depression cause wear and tear on the immune system, which can lead to early death.



Panel, L to R: Andrew Cash, Steven Page, Phil Dwyer, Denise Donlon, Deirgre Kelly, Tom Wilson, Lol Tolhurst.

Jennie Morton, a specialist in Osteopathy and Psychology, hit the proverbial nail on the head when stating that a performer’s identity so often comes from their dis-

cipline, and one’s worth is contingent on success. There is actually a structural difference in brain activity in a creative, or divergent thinker, who is less able to filter out the “crazy,” and tends to be hypersensitive. There is possibly less dopamine in the pleasure-reward centres, and therefore these people seek out the dopamine in alcohol, drugs, and chocolate. The message here is that creative people be considered as human beings first and performers second.

Stephen Sitarski, concertmaster of the Hamilton Philharmonic, spoke from a personal perspective of the mental health issues faced by performers. Few musicians go into the profession to make money. They are drawn by the desire to express emotions and to connect with audiences. A successful musician needs a strong work ethic, persistence and good luck, but also skills in dealing with the daily pressures. The common stress factors in symphonic musicians are: loss of independence (need to conform in groups), conductor demands, buried injuries (to avoid losing work), financial instability in orchestras, and not enough rehearsal time.

Brian Epperson, the principal cellist for the Canadian Opera Company, and a professional musician for 50 years, spoke about the “razor’s edge” of a professional string player: when things are measured in milliseconds and millimeters. For about 10 years, music became his obsession and he held a number of prestigious positions. However the stress lead him down the road to addiction, panic attacks, and a crippling depression. He left 4 of the 5 positions he held and now relies on a daily regime of meditation, and 2 hours of technique and just playing for himself. He is happy again and in love with music.

Psychologist Lynda Mainwaring spoke about preventing exhaustion in performing arts. A certain amount of stress is needed for optimal functioning. We all know that mediocre will not push you to the top, however burnout from a prolonged response to stressors causes exhaustion, cynicism and inefficiency. A number of influences can add to stress: poor nutrition and fitness, lack of sleep, emotional and physical exhaustion, bullying, 60-70 hour work weeks, lack of a social life, and performing through injury. Some warning signs that one is adversely affected by stress are: poor self esteem, poor appetite, forgetfulness, negative attitudes, unreliable technique, and lack of focus. There are also bio markers such as heart-rate variability, and “neuroinflammation” which affects cognition, emotion, hormones, the immune system, neurotransmitters, and can cause heart disease.

Steven Page, performer with The Barenaked Ladies for 20 years, spoke of his bipolar condition and cocaine addiction. He found that shame was a governing force in his career – worries about being not old enough, not

young enough, not good enough. The depression he experienced was all-consuming. He laments the fact that OHIP has limited coverage for Cognitive Behavioural Therapy, which he found beneficial. He feels mental health issues are accepted longer in artists than in “normal” society.

Andrew Cash, singer-songwriter, NDP politician and MP for Toronto-Davenport 2011–2015, bemoaned the fact that as artists we accept breaches of labour laws and fair practice on a daily basis. There is myth that the artist is apart from the cut and thrust of everyday life. As artists we must think of our work as work, and we need to talk in a way that doesn’t sound whiny or elitist. We need to organize more robustly as a sector to make healthy changes. Andrew believes that the political system is a place where we can make change. Banking, oil and gas, and financial services are all industries that are talking to the government on a daily basis. The arts and culture are a bigger sector than mining and need more presence on Parliament Hill. Public investment in the arts needs to come with how artists are treated. Andrew reminded us of the changing nature of our work and mentioned his project of skill-building for independent workers: urbanworker.ca

The Sunday morning workshops provided an opportunity to examine some of the antidotes for the mental health issues that artists face. “Embodied Cognition” with Gayanne Grossman explored the interplay of mind and body. Slow focussed breathing can beneficially alter the brain waves. Movement affects feelings and feelings affect movement.

Larissa Popov provided mind-body tools for overcoming jitters. Various kinds of yoga breathing techniques addressed needs of calming, energizing, alertness, and focus.

Melanie Tapson’s workshop on breathing and alignment gave techniques for counteracting increased cortisol and showed how stimulating the vagus nerve can help regulate stress, heart rate and depression.

As I tramped my way down to Union Station in the heavy snow, I thought of how fortunate I am to be able to make my living doing what I love, and also how grateful I am to people like those who are involved in PAMA whose prime concern is that we are able to stay healthy -mentally and physically – while being an artist.

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Further reading:

More on the conference in *Musical Toronto*: <http://www.musicaltoronto.org/2017/02/17/feature-how-do-musicians-heal>

“The real reason musicians are dropping out of music schools,” by Claire Motyer: <http://www.cbcmusic.ca>

[/posts/18039/musician-injuries-health-awareness-music-schools](http://posts/18039/musician-injuries-health-awareness-music-schools)

Playing healthy, staying healthy

Creating the resilient performer

by Dr. John Chong



While performing arts medicine is a relatively new field compared to sports medicine, the medical problems of performing artists are alarmingly common and career threatening.

This overview will take an artist psychophysiological and ergonomic perspective. Medical problems of performing artists require specialized clinical and educational interventions targeted at populations exposed to highly stressful activities and environments.

Since 1986, the Hamilton and Toronto offices of the Musicians’ Clinics of Canada have treated more than 10,000 musicians with muscle fatigue, anxiety, depression, nerve entrapments, and various stress-related medical conditions. The acronym MADNESS encompasses the spectra of observed medical phenomenon and creates the possibility for targeted treatment interventions.¹ In Canada, healthcare services are universal, accessible, and portable across the provinces, except Quebec, allowing the performing artist to seek medical consultations and obtain treatment interventions for their occupational health problems.²

Recent epidemiological studies have shown 84 percent of professional symphony musicians have experienced an injury that affects their ability to perform during their lifetime and 50 percent at any given time are playing hurt.³ The reasons for this and why interventions are medically necessary at the clinical and educational levels have been examined. Specific risk factors are:

- long practice sessions

1 John Chong, Melody Lynden, David Harvey and Marie Peebles, “Occupational Health Problems of Musicians,” *Canadian Family Physician* 35 (Nov. 1989): 2341–2348.

2 John Chong, Christine Zaza, and Frank Smith, “Design and implementation of a performing artists’ health program in Canada,” *Medical Problems of Performing Artists* 6, no. 1 (March 1991): 8.

3 Bronwen Ackermann, Tim Driscoll, and Dianna T. Kenny, “Musculoskeletal pain and injury in professional orchestral musicians in Australia,” *Medical Problems of Performing Artists* 27, no. 4 (Dec. 2012): 181–87.

- insufficient rest
- excess muscle tension
- poor posture
- muscle fatigue
- sudden increase in playing
- repertoire scheduling
- stress
- lack of fitness
- insufficient warm-up

The focus of the earlier versions of the Musicians' Clinics of Canada from 1990 to 1996 were ergonomic interventions, such as posture, tension, force, support, duration, repetition, technique, recovery, strength, fitness, and size. These concepts are common in occupational and sports medicine; however, they do not on their own explain the extremely high injury rates and extent of impairment and disability of performing artists. In 1996, the clinic expanded to include assessment of psychophysiology and explored techniques to reduce the effects of chronic stress following ABCDEFG paradigm:

- Alignment
- Breathing
- Coordination
- Diet
- Exercise
- Focus
- Goals

Crucial to the understanding of the underlying mechanisms and opportunities for intervention is the awareness of the neurobiology of performance stress. Integrative medicine, an evidence-based approach supported by research, focuses on addressing the underlying problems of musicians that lead to injury rather than focusing solely on healing an injury itself. This approach includes considerations such as how the body reacts to stress hormones over time, impacts upon the central and autonomic nervous system, and inflammatory response in the body. A detailed exploration of these concepts are beyond the scope of this brief overview but can be explored further in the text by Bessel van der Kolk *The Body Keeps the Score*.⁴ Development of an array of integrative mind-body interventions to restore function and optimal performance were developed to address this issue.

Surface electromyography (SEMG) measures electrical signals generated by neuromuscular recruitment of muscles with wireless sensors to assess fatigue, power spectrum, and power output during musical performance. This allows the modification of ergonomic fac-

tors relating to excessive force, duration, repetition, and technique.

Motion analysis examines postural alignment and dynamic movements during musical performance, objectively measuring factors that may create excessive biomechanical loads on anatomical vulnerable structures.

Audio-video feedback is crucial during the process of synchronizing the musical performance to muscle and movement data recorded in real time and available for playback analysis.

Heart rate variability analysis before, during, and after musical performance can examine the balance of the sympathetic and parasympathetic nervous system.

Neurobiofeedback analysis measures the frequency of brain waves from very low to high frequencies to tune the mind-body connection into the zone of calm focus.

Psychotherapy techniques such as Mindfulness Based Stress Reduction (MBSR), Cognitive Behavioral Therapy (CBT), and Psychodynamic Therapy (PT) form the building blocks to down-regulate the effects of chronic stress related to performance and the artistic lifestyle.

Acupuncture techniques can deactivate trigger points that are created by excessive stimulation from the sympathetic nervous system and ergonomic biomechanical imbalances.

Medications can be prescribed to modify or regulate neurotransmitter and hormonal regulation problems created by chronic stress.

Specific psychophysiological and ergonomic parameters can be measured with state-of-the-art biofeedback technology to allow the performing artist and clinician to collaborate together in a problem-solving methodology. By seeing and feeling how these objective measurements relate to performance health problems, awareness of risk factors such as alignment, breathing, and coordination create possibilities for restoration of autonomic regulation and homeostasis. Lifestyle modifications related to diet, exercise, focus, and goals are integral to reverse the effects of biological aging and increase multisystem resilience outcomes. The Artists' Psychophysiology and Ergonomic Lab (APELab) allows an N-of-1 strategy to evaluate performance-related health problems and interventions to increase resilience.

In 2009, the dean of the Glenn Gould School at the Royal Conservatory of Music in Toronto made a request to create the Performance Awareness course, which is mandatory for all Performance Diploma and Artist Diploma students. Basic mechanisms of performance-related stress on health are covered in detail, followed by interactive demonstrations of techniques to measure and reduce specific risk factors related to performance

⁴ Bessel van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*, 2014.

related injury and illness. The application of targeted psychophysiological interventions are formulated and evaluated with objective outcomes for each student. Long-term outcomes of the course are being evaluated. Further educational collaboration with the National Youth Orchestra of Canada and Toronto Summer Music Festival is ongoing during the summer months to continue the effort of injury prevention on a national basis. University faculties of music are now starting similar courses to address this urgent need.

Other organizations interested in performing arts medicine began working with PAMA with an international initiative called PAMAFORTE!:

- promoting the highest quality of care to all performing artists and bringing to that care an appreciation of the special needs of performing artists
- developing educational programs designed to enhance the understanding and prevention of medical problems related to the performing arts
- promoting communication among all those involved in the health care and wellbeing of performing artists
- fostering research into the etiology, prevention, treatment and rehabilitation of medical problems of performing artists

Progress thus far includes: international leadership and collaboration; social media development and sharing; development of more regional meetings; highlighting the annual symposium with the Aspen Music Festival and School; and partnerships with the International Association of Dance Medicine and Science, American College of Sports Medicine, National Association of Schools of Music, Music Teachers National Association, National Athletic Trainers Association, and others. This culminated in the first International Congress in Performing Arts Medicine in New York City in 2016.

And, most importantly, by music teachers creating a background of relatedness to empower teams and teamwork to produce powerful results and taking a stand for the health of every performing artist in the world, our collective goal will be realized; that is: the resilient performer.

* * *

Dr. John Chong is medical director of the Musicians' Clinics of Canada. He teaches performance awareness at the Glenn Gould School and is the medical consultant for the National Youth Orchestra of Canada and president of the Performing Arts Medicine Association. This article originally appeared in *American Music Teacher*, June/July 2015, 2015 Music Teachers National Association. Used by permission.

For information on the 35th Annual PAMA International Symposium: "No Gain with Pain: Preventing and

Overcoming Physical and Emotional Pain in Performing Artists," June 29 to July 2, 2017, Snowmass, Colorado, visit: (<http://www.artsmed.org/symposium>).

Upcoming conferences

Save the dates!

Bob Fraser

OCSM President

The International Federation of Musicians (FIM) and La Guilde des Musiciens/Musiciennes du Québec (Local 406 of the AFM) are pleased to present and host the fourth FIM International Orchestra Conference (FIM-IOC) to be held in Montreal from May 11 to 14, 2017, at the Delta Montreal Hotel.

This is the first time that this international gathering of musicians will be held in North America. The FIM-IOC will bring musicians, managers, and other interested parties from all over the world together to discuss current issues facing the symphonic profession. Representatives from all three AFM Symphonic Player Conferences (IC-SOM, ROPA, and OCSM/OMOSC) will take part, and we encourage as many of our member musicians to take part as well. Orchestras Canada will be holding its annual meetings in Montreal at the same time in order to overlap with the FIM-IOC, so please extend this invitation to members of your orchestra's management team as well.

All the necessary information, including registration and travel advice and assistance, can be found at the conference website here in four languages (English, French, German, Spanish): (<https://ioc.fim-musicians.org>).

Please share this information widely with your friends and colleagues around the world; the website above also has all the usual social media links.

The 42nd annual Conference of the Organization of Canadian Symphony Musicians (OCSM) will be held from August 14 to 18, 2017, at the Four Points by Sheraton Hotel and Conference Centre Gatineau-Ottawa. The first day will be for OCSM delegates, officers, and designated AFM personnel only; **the full open sessions will begin at 9 a.m. on August 15.**

Many thanks to our hosts, the Musicians' Association of Ottawa-Gatineau, Local 180, CFM, and their president, Francine Schutzman, who has helped us coordinate this conference.

The hotel is located at 35 rue Laurier, Gatineau, Quebec. Should you wish to look it up, it's right across the street from the Canadian Museum of History, which in turn is across the Ottawa River from downtown Ottawa. We hope to see some of you there!

UNA VOCE

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Unless otherwise stated, the opinions expressed herein are those of the individual authors and not necessarily of OCSM.

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