



Unisonus - A Milestone Edition

Fall 2009

A Publication of the Canadian Association of Piano Technicians / L'Association Canadienne d'Accordeurs de Piano

President's Letter

Dear Fellow Technician,

I feel privileged to be able to serve CAPT as the newly elected President. I appreciate your confidence and assure you that I'll do my best for the Association's interests and growth. But let me first thank the previous president Wayne Ferguson and the other officers of the previous board of CAPT. You guys did a lot of work and you really deserve to be publicly thanked.



As all of you that attended the Toronto convention and AGM know, CAPT has a new mission statement and new bylaws that include a new code of ethics. Here is our new mission statement: "The mission of the Canadian Association of Piano Technicians is to encourage the highest standards of piano service by offering opportunities for continuing education and fellowship in a supportive non-competitive environment."

As you can see, our goal will be fellowship and continuing education. It's not "what you know that we want to know", but "can you improve and learn". What we would like to see is many smaller group meetings and seminars that each of you will be able to participate in and even help to organize in your region with your fellow technicians. With the new bylaws in place the "supportive non-competitive" aspect of our meetings will continue to improve as distinctions between members are now dropped.

As far as I am concerned most of what I know, I have learned from others. We face times when a lot of us will retire and for that, we need to share our knowledge. Young students are coming out of schools with basic skills and needing to develop a customer base, which might be more difficult now than those of us who started our tuning businesses more than twenty years ago. They need our support and encouragement. Some things we enjoy now, such as our good health, allows us to do good work for our clients; but even though we take this for granted now, our health may not be around as long as we

wish. My sincere wish is that each of you is surrounded with friends who can take over jobs that you won't be able to do one day. I would rather see a friend take over some of my work than a stranger who I don't know.

This is only one of many good reasons to participate. The new web page "pianotu.ning.com" is a tool made just for this. It's for all of you to use. On my own, I can only do so much for the Association, but if all of you participate actively and ask other technicians to join, I think we will achieve things beyond what we imagined.

So, I am ready for action with a very good team of officers and I hope I can spread this enthusiasm. We need to stick together and bring more people into our ranks. Stay in touch with the community and all the best to you all!

Marcel Carey, President

Montreal Group Tunes Up

This past August, Marc Cerisano surfaced as a leader in the Montreal piano technician community as he initiated a gathering dedicated specifically to the art of tuning in August for the Montreal Group.



Oliver Esmonde White, Marcel Carey and Francois Gagnon each demonstrated their preferred aural tuning



styles to a group of eager peers.

Oliver also reviewed his

Noise Cancelling Headphone system and spoke extensively about the real picture of what happens in the event of "bending" tuning pins while tuning.

The ever-welcoming technician, Doug Yeats of Westend Pianos in Montreal, hosted the event. Many thanks go out to Marc, Doug and each of the presenters!



CAPT's New Website!!!!

After much research and effort put in by the former team of Directors of the CAPT, a fabulous website has been created! <http://pianotu.ning.com>



This interactive community site could well be the most versatile site in all of North America, for piano technicians! A short list of features built into this site include:

- Videos
- Photos of members
- Blogging
- Online chatting
- Photos of jigs and items of interest
- Ability to email individuals directly or to a select group of members
- Regional groupings for members
- Special interest groups
- Tech and tools forum
- Philosophical musings
- Provisions to easily coordinate regional and national events
- An International contributors' section
- Integration with CAPT's existing domain <http://pianocanada.ca> to reference membership as well as fixed and archived resources as required.

Plus room to add new initiatives as more innovative on-line technician support "tools" and the "self-assessment modules" develop!



The site continues to develop through the suggestions and contributions of members and the efforts of our tech-savvy team! There are currently over one hundred piano technicians participating on the new website!

Thanks to Wayne Ferguson for his hard work in creating <http://pianotu.ning.com> and Ron Giesbrecht who continues to apply his technical skills to integrate both sites. Our thanks to those who have built and to those who continue to further develop the CAPT Internet resources!

What's on the site?

You are encouraged to sign up on the new CAPT website for a free trial period, which will end at the end of this calendar year. Within this site, you will currently see contributions such as:

- Paul Hansen's video demonstration of the use of a modified dial gage, making bedding a grand key frame a breeze compared to traditional methods. Jack Houweling also added a picture of another kind of stand for such a gage.
- Wayne Walker presents many detailed pictures of his key top shaper jig innovation
- Roger Jolly discusses a new revolution in bass strings with a feature called the 'Jolly Loop'
- Isaac Oleg, from France, shares a number of his tool innovations, including a hair-care crimping iron used for hammer head removal
- 'Roger's Group' provides a place for philosophical ideas and thoughts that are indirectly connected to the work that we do
- A fabulously articulated technical article on, "The Second Keyboard or... The Art of the Bump," by Fred Redekop
- Photos of, and means to communicate with, over a hundred Canadian Technicians who are members of the new website
- Many pictures of the people and events held at the last national CAPT conference, held in Toronto
- Dozens of Discussions, including those archived from previous years with previous Internet services.
- Contributions appealing to those who love the piano such as a Youtube link to the 'Voice of an Angel' video about the exchange between a piano technician and a woman with a heavenly voice
- Details on how to ensure that pitch sources, across the land, are all accurate

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Continued... What's on the site?

- Discussions on Noise Cancelling Headphones used with electronic recorders as an aid to tuning in noisy environments
- A technician's notes taken at a Steinway Seminar
- Posting of a university piano technician job opening
- Contributions from International experts ... like Andre Oorebeek
- An introduction to an automated customer-scheduling system that can save many hours per week and can geographically arrange your tuning schedule
- Videos of Matt Arnott's *very young protégé* as he helps to remove key tops and perform other entry-level tasks (*all before taking his afternoon nap*)
- And the list goes on...

Benefits of Connecting with other Canadian Techs

My first mentor was a retiring, 30-year veteran piano technician who had only one face-to-face encounter with another living piano technician during his active career. This facet of the trade, where piano technicians are 'isolates' need never occur again in our country! With the efforts of CAPT, every single technician – regardless of where they should live in this vast nation of Canada – now has the provisions for connecting with an entire community of piano technicians! What a great time we live in!

My first mentor had/has a lot of great experiences to share with others, as do so many of us who continue to approach our work with the spirit of the 'experimenter' and 'discoverer.' We also each have a lot to learn from one another. It is my intention to add to the efforts of CAPT so that 'never again' will a technician be geographically restricted from participating in a community of peers; whether the participation be electronically, through writing, or in personal contact with other Canadian technicians.

Every member that joins the greater network of Canadian piano technicians lessens the number of 'isolates' scattered throughout this country by one.

Never before have we had the ability to connect to the array of world-class experts, veterans, and newbie technicians across this land through such a myriad of ways; and all of this is as near as the closest Internet-connected computer or the next local gathering of piano techs in our region.

CAPT is taking full advantage of the technological times that we find ourselves in and is promoting its two main directives accordingly; fellowship and education.

Access to the website has been provided to anyone, for free, during the introductory phase of this launching. The reason for this is to allow everyone the opportunity to get a taste of what is emerging on the Canadian scene. This free access is however, time-limited and the way to ensure that you continue to stay connected to this ever-growing community is to officially join CAPT before the end of this calendar year.

Joining CAPT

The annual fee for membership is less than the fee that we charge for one tuning: **only \$75.**

Think about it: Hiring a consultant (legal, financial, or other) for just one hour per year will typically cost more than this 'annual' fee. With membership, we get a host of opportunities. We can:

- Monitor the discussions amongst world-class technicians
 - Review archived discussions from current and previous CAPT sites
 - Ask any piano-related question that we encounter and have answers offered by those that know more than we do at this moment in time
- ... continued on next page*

Continued.... Joining CAPT

- Create discussions on any piano related topic that we are interested in and have contributions from across Canada (and beyond)
- Post, and view, videos and pictures of innovative jigs and new methods that are discovered
- Create a community of online friends that we can discuss things with
- Link with the technicians that are within our region, but who we may never have otherwise met, and those who we may already know but don't connect with often enough
- Connect with international technicians
- Organize, or participate, in regional meetings and conferences
- Participate in national conferences
- Receive, and contribute articles to, the Unisonus Newsletter
- Write-Off the dues at income tax time for membership in this professional organization
- Share findings (i.e. weird pianos or features) that we encounter (an excitement that only fellow technicians would understand!)

The list goes on...

Investing in ourselves is key to finding, and fuelling, the joy in this field. Joining CAPT is the best route for Canadian technicians to connect to all of these features and people. Don't deny yourself the opportunity to join the community that is rightly your community.

When I bring newer techniques and tools to my now-retired, veteran mentor, his eyes swell with amazement at how the field has evolved. I wish for all of us to remain that wide-eyed and amazed at the evolutions that continue to unfold within our larger community.

Join today. You owe it to yourself. Download the membership application forms from the website and send your application to Don Cote to start the membership process or to renew!

Don can be contacted at:

Don Cote,
418 Sanderling Crt.,
Orleans, ON K1E 2R3
Email to: piano_works@hotmail.com

CAPT and/or PTG?

Before the recent changes to the CAPT bylaws, this was an ongoing question asked of themselves by many Canadian piano technicians.

As CAPT re-defined itself recently through the efforts of the previous directors, the decision was made to move away from the whole issue of 'testing' and 'accrediting' technicians, and subsequent categorization of members. CAPT decided to establish itself as an organization offering a platform open to all, regardless of their accomplishment level thus far in their pursuits, with intense focus upon two main themes; fellowship and education... with a uniquely Canadian flavor and identity of course.

'Fellowship' would be universal in that, without categorical boundaries more technicians would be able to approach learning opportunities without the underlying feelings of whether the criteria of passing an RPT exam had been met. This was a move intentionally focused at making the gathering of technicians one that would be non-threatening; deliberately aimed at avoiding a two-tier system amongst technicians so that any individual, from amateur to expert, could more easily approach the larger community of technicians as an equal member in the journey of 'learning more than they know today'.

There is value in passing credentialing tests, such as within the PTG mandate, both for personal and professional goals; and CAPT recognizes this as a consideration for technicians in their pursuit of piano service education, skills and techniques. CAPT makes, and will continue to make, provisions for continuing education through other routes, which are not linked to a credentialed testing process. Currently in development by some of the expert technicians within the CAPT are learning modules which members (at all experience levels) will be able to peruse for purposes of self-assessment; recognizing that in piano service, technical education never ends, regardless of age or experience. The development of these modules will be done with the input of expert piano technicians and music industry professionals and manufacturers to maintain benchmarks that inspire excellence in the development of knowledge and skill.

'Education' will continue to be promoted at every opportunity. Annual conventions will continue to be held across the country. CAPT will continue to encourage local group and regional gatherings for real-world "hands-on" service... *continued on next page*

Continued... **CAPT and/or PTG?**

...projects in the same fashion that has characterized the organization for some years now. The website will endeavor to be a resource promoting piano technician education, sharing, and community.

CAPT intends to focus on an arena of opportunities to network with technicians in Canada and beyond ... aspiring to operate as an organization sharing in the leadership and vision necessary to inspire and promote piano service with excellence not only in Canada but internationally. This past year CAPT made the necessary changes to the bylaws of the organization to facilitate this vision and is well on its way in meeting the goals within its mandate. CAPT goals are of course different than those of other piano technician organizations; but absolutely respectful of the goals and mandates of organizations like the PTG and Piano Technician organizations from other parts of the world. Many CAPT members currently belong to several piano technician organizations and the CAPT encourages its members to not only freely share their knowledge with their peers within the CAPT but to also consider involvement with other organizations within their region and across the country. Professionals in many fields commonly hold membership in more than one

professional organization because of the opportunity to heighten skills to an even greater level than with the limitation of a single organization.

Organizations can expend their energy trying to do all things in a "good-enough" manner, or choose to concentrate on a few major areas and become world-leaders in those areas. This has been the drive behind CAPT's renewed vision in serving the Canadian Piano Technician community and so 'fellowship' and 'education' will continue to be the hallmark of CAPT's presence into the future.

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"Many people have asked me why there are three pedals in these grand pianos. Well the pedal in the middle is there to separate the two other pedals." Victor Borge

TORONTO CONFERENCE and Annual General Meeting – June 2009

The Toronto CAPT "Boot Camp" Conference was a resounding success! We were treated to a day and a half with Andre Oerbeek who had traveled from his home in the Netherlands to join us... pure joy to those who had the privilege of being there. His humble, honest pursuit in unlocking the mysteries of hammer voicing is tantamount to that of the journey of a holy wanderer whose lifelong pursuit is that of truth.

His learning, from the masters, coupled with his ability to synthesize information into a coherent construct produced a fabulous presentation – No, 'presentation' is not the correct term for Andre's time with us: It was not so much a formulated 'presentation' as it was a heartfelt sharing of the trials and tribulations of a man's personal journey – a journey that led to revelations!



Andre did not appear to hold anything back. He shared his successes and struggles openly. His demonstration of his approach to hammer voicing matched his book and DVD material very well and added much, much more to savor. As Darrel Fandrich put it, in describing Andre's book; *"The Voice of the Piano – A definitive guide to voicing"* is "one of two or three of the all time most meaningful books about piano technology." This is a stellar achievement given the difficulty inherent in the quest that Andre pursued and the task of creating something 'new' to the minds of technicians across the world! Andre is, understandably, now in demand for his time across the world.

The humility with which he approaches his craft is a remarkable feature of the man. The 'eternal student' in all of us can easily recognize and relate to this wide-eyed learner and sharer of the jewels that he has encountered.

Andre's endorsement of the work that he feels *Wurzen* is doing in the quest to produce the world's finest hammer felt is very clear. He continues to be instrumental in offering expert feedback on the...

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Continued... CONFERENCE and Annual General Meeting – June 2009

... quality of their product, enabling *Wurzen* the opportunity to continue to perfect its product. Andre reworked a set of hammers during the time that he spent with us bringing them from mediocre to magnificent! Our heartfelt thanks and appreciation go out to Andre for his gracious sharing and his abundant knowledge base. Andre's descriptions were so eloquent that both the novice and the veteran could follow the teachings and adopt them in their own practices.

Andre is also now a contributing member of the International group on the CAPT community website, finding time to share his wealth of piano service knowledge on the CAPT website, and demonstrating his authentic wish to share that which he has learned with the rest of the world. His will be a name quoted in years to come by piano technicians; on the plane of contributors like Dolge, Fine and Reblitz.

If there's one addition to your library or training materials this year, you will not likely find anything better than Andre's new book and DVD. We were truly honored to have had such liberal access to Andre for an entire weekend and, on an ongoing basis through the website. *Thank you, Andre!*



Marc Wienert

At the conference, there was some discussion of a recently published book that involved a particular lady's

obsessive pursuit of a particular sound, known only to her, within a piano. The conversation noted that there was only one tuner, in all of her radical journeys, who could reach the sound that was in her mind. That tuner was Marc Wienert, guest presenter from New York City and CAPT was treated to his highly energetic presentation as he walked us through his journey of learning to use chemicals on hammerheads in a way that would make traditionalists quiver.

Marc's results, however, were simply outstanding! He was given a set of old hammers to 'juice' and the results were a resounding success!

Marc shared with us of his trials in using chemicals on hammer heads, noting that the journey is plagued with more failures than successes. He did, however, break through the glass ceiling on this matter and has now established his reputation as a great craftsman in this area.

Marc's time of sharing with us was not-at-all formulaic: He deliberately noted that he was not going to give a how-to lesson on the use of chemicals. He gave some approaches and then challenged us to experiment in search of the 'end goal.' He spoke of the essence of the craft of working with hammers as being the envisioning of the desired goal, before working with the hammers,

and then striving to reach this goal rather than just watching the cause and effect of juicing. Admittedly, this perspective comes at a time when he has done extensive work with chemicals on many sets of hammers to begin to see the cause-and-effect relationships within many sets of hammers.

One of the most amazing things that Marc Wienert left us with is a rekindling of our joy and appreciation of the final product of music itself. Marc's closeness to the purity that music can bring is marked by a passion that stirs him so greatly that he is brought near to tears when savoring beautifully played music. This, as he says, is the ultimate reason for all that we do and we are the interpreters of materials that can allow for such great depth of emotion within the human soul to be reached, caressed, profoundly moved and altered. This level of passion for 'sound itself' is what fuels Marc's work and drives him deeper and deeper into his own obsessive pursuit of the beauty within music.

Some say that although we may not be able to articulate what God is, we universally recognize such things as beauty, truth, nobility, etc as they move closer and closer to perfection and, therein, some claim that the heavenly host dwells. Marc's pursuit of the beauty that is found within sound itself is in line with such things.

This is not a typical description of a piano technician, or his work, but then you are suddenly struck by the uniqueness of Marc Wienert and his driven-ness toward the heavenly sounds that are frequently around us, if only we would hear.

Marc asked us to 'just listen' to some beautifully played music (on a beautifully... *continued on next page*)

Continued... CONF. (Marc Wienert)

... prepared set of hammers) and it was easy to see how many of the technicians in the room were also profoundly moved by the joys found within.

Marc served to rekindle our affinity with music itself, as an entity in-and-of itself, rather than just the component parts and functions that occupy our attention as technicians. His time spent with us bordered on the spiritual awakening side of things as well as the

technical journey that brings him closer to his end-goals each day.

Marc is a very unique person: When you spend some time with him, as we did in Toronto, you find that he is filled with authenticity and that he shares a love-interest in his work that fulfills him greatly. We were reminded of the heights of passion within this field through Marc's time with us. *Thank you, Marc!*

"Idea City"

The Toronto Seminar was host to a very exciting and vibrant style of presentation this past June. Wayne Ferguson borrowed an idea from his friend, Moses Znaimer, who created and hosts the innovative show Idea City. In a similar style to the show,



we saw a host of technicians who were given, precisely, twenty minutes to share their passion about a particular aspect of piano technology or related topics. Each speaker was bound to an upper limit of twenty minutes for the presentation and driven to be as concise as possible about their topic.



The results, of course, were that the audience received a high-impact presentation that cut directly to the meat of the matter. The shortened time frame allowed the presenters to crest with their enthusiasm (and adrenaline) as they strove



to convey the essence of their message within the allotted time.

It's amazing how such rapid paced

presentations keep the audience's attention and heighten the focus on each topic.



We saw an array of speakers who each were able to adeptly distill and articulate their chosen topic; and they each 'beat the clock' while doing so – not an easy task as each topic in this field is easily interconnected to scores of other topics, but they accomplished the tasks very well.

Our thanks go out to those who presented and put themselves to the task of being so succinct and articulate!



It 'Felt' Great to be there!

We were truly blessed that Jurgen Goering, CAPT member from Nanaimo, BC sat in on a seminar during recent travels, and realized the amazing story and



product that came from the presenter, Mr. Jack Brand, owner of the Wurzen Felt Company.

The story begins with Jack considering the production of hammer felt as an

economic and personal venture. Despite advice that such an endeavor was a waste of venture capital due to the very high 'rejection rate' of hammer felt (because of the high standards that must be attained in a consistent manner during production), he still proceeded to explore the question of how to make the best felt in the industry.

Jack came upon a dilapidated factory in Germany that had not been in production since the Second World War.

The factory itself had been dismissed by many business entrepreneurs as being worthless and unviable as a refurbished factory. Within the factory he found original machinery once used to produce some of the finest felt around. However, these machines were very old technology, compared to the fast-paced felt carding machines used today.

Jack heard of an old man who had once worked in this factory and commissioned him to demonstrate the old processes using the original factory machinery.

Gradually, this little old dilapidated factory came back to life and began producing what Andre Oorebeek now identifies as the world's best hammer felt! This was heralded as the 'newest old technology' in hammer head manufacturing. Wurzen is now a supplier to major hammer manufacturing companies, including Renner.

Jack's presentation continued with descriptions of many, but not all of, the processes involved in the manufacture of the Wurzen felt product. During the presentation those in attendance were supplied with a variety of samples of fiber, at various stages of production, in order to compare the differences between samples. Once informed as to what features to look for in felt, it was easy to see how superior the quality of the Wurzen felt

was. We were also presented with large sheets of tapered felt (the method of tapering is one of Wurzen's closely guarded secrets) of various weights so that we could understand the terms of reference when we order 16 or 18 pound felt.

The production process "caps" the quantity of felt that can be turned out, because the older technology and slower processes impose limits on the output quantity; i.e. the combs on the carding machine rollers are 'hooks' like those on a hand-card that is used in cotton carding, as opposed to the windings of knife-like teeth that are on newer carding machines.

What may have appeared as a topic of little depth at its beginning had quickly developed to an intriguing and complex presentation invaluable to understanding the complex processes of felt manufacturing! From the selection and preparation of the wool itself, through the layering and heat-compression of the felt, and the many

baths which involve ruggedly assaulting the sheets of felt, the processes continued to capture our interest further and further into the mysteries of the old factory.

Underlying this product is the great story of one man's quest through history itself to recapture, reproduce, and share some of *the* world's finest piano hammer felt!

Many thanks to Jurgen for introducing Jack Brand to our session to share his gems of wisdom on felt manufacturing! And we now understand your enthusiasm at this enthralling presentation.



Robert Lowrey's Piano Experts

We had the great opportunity to spend an evening at what is perhaps Canada's largest piano shop, Robert Lowrey's Piano Experts in Toronto where we were able to see a host of new and rebuilt pianos for most ...



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Continued... **CONF. Robert Lowrey's Piano Experts**

... every kind of piano enthusiast.



Meandering freely around the extensive rebuilding area, veteran piano techs like Paul Hansen and Carlos Estevan offered us an impromptu tour of their tools, tricks and territory. Jamie Musselwhite was also on hand to welcome us and extend the open invitation, on behalf of Robert Lowrey, to make ourselves at home amongst a musical playground for us technicians. Many thanks to the staff of Lowrey's for hosting an enjoyable evening with the opportunity to sample many extraordinary pianos.

**Stephan Moccio**

During the course of the evening we were treated to an informal time with none-other-than Stephan Moccio, composer and artist, whose recent album, "*Exposure*,"



had just become the number-one selling piano music CD in Canada!

Stephan's other phenomenal claim-to-fame is that, as just a youth, he met Celine Dion for a very brief celebrity/fan moment of encounter... where he told her he would write a song for her one day. About ten years later, this young man sent Celine a composition that he had composed for her which

helped launch her great catapult back into stardom!

Stephan brought us into his world for a few hours playing some of the music from, "*Exposure*." From the outset of the first tune shared with us... "*Autumn*," it was clear that within this creative collection, that which was being 'exposed' is an intensely soulful aspect of the musician's being easily connected with by the listener.

And the journey continued as we listened to his music on a handful of the finest pianos available at Lowrey's upper-room, where the most exquisite pianos are profiled. As he moved from one piano to the next, he commented on the manner in which each of these magnificent pianos affected his senses. He articulated the most prominent features of the pianos from an accomplished artist's perspective.

Wayne Ferguson is Stephan's regular piano technician and, together, they spoke of the manner in which these

artists communicate with one another; translating that which is technical into musical and vice versa. Between musical selections, Stephan would take time to sit and speak with the room full of technicians, being open to questions and comments from anyone. This led to some very interesting and telling feedback from the artist's perspective which involved the interplay of piano technician and musician as a "dance" that continues through time.



We were each treated to a copy of Stephan's new release and he took the time to autograph copies as well. This evening was a very intimate sharing of Stephan's music and self and we are very grateful for his time with us. Many thanks to Wayne Ferguson for introducing this talented artist and his music into our midst!

Andre's Quest!

Andre Oorebeek has, with the help of Jurgen Goering, produced the most comprehensive and enlightening book on piano voicing in recent history. Andre has extensive experience with a number of the world's leading piano manufacturers...



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*Continued... **Andre's Quest!***

...and he openly shares facets of his successes, and struggles, in attempting to have the mysteries of hammer voicing laid bare for all to see. The mysteries surrounding this part of our craft have not found so comprehensive a narrator as they have in this production of what will no doubt become a standard reference tool for years to come.

Andre's presentation is very clear and he finds ways to make the elusive qualities of voicing become an almost tangible element for us to work with.

He introduces us to some terms that will likely also become new ways for us to communicate about hammer voicing. One such notable term is that of the hammer's 'battery' and, subsequently that of 'battery voicing.'

The book is an easy read and is so tremendously well compiled, structurally, that Jurgen may have stumbled upon his next great career path! The accompanying, 45-minute video is of excellent quality. The camera work is not lacking and follows Andre's verbal descriptions as he works quite well.

An endearing quality of this book is that it is ultimately a description of a man's obsessive quest to find the answer to a puzzle whose secrets are seemingly closely guarded by some. His findings have found him asking many of the world's masters to reveal their ways.

The chronology of Andre's quest makes a great story by itself! As he gleaned techniques and sensitivities throughout his worldly travels, he also realized that some of the renown voicers could not articulate how they accomplish their great feats very well, leaving the mystery of the craft to call him deeper into the quest.

With the aide of amazing opportunities to learn from some of the world's leading voicers, and with yearning to be able to translate this ephemeral art into words (for both his own satisfaction and to be able to articulate it to the world), Andre began to assimilate the best of his information and then to formulate a comprehensive and articulated model of understanding on the matter. In this, he has offered the piano world the benefit of experiences that many of us can only dream of and he has given us a way to navigate hammer voicing in a deliberate manner.

He has had it described to him that certain companies have polarized to their own methods of voicing that they favor as being integral to their brand's sound. He has had the great opportunity to compare and contrast these

styles. He has also had the opportunity to work closely with, amongst others, the Wurzen Felt Factory which is touted by him as making the world's best quality felt at this time.

Andre's was the main presenter at this year's CAPT AGM in Toronto. He is finding himself to be in demand for such presentations throughout the world. Our heartfelt thanks go out to him and to Jurgen for such a monumental accomplishment! This work truly is a 'must have' for all serious piano technicians. Distribution of Andre's work is solely through *Pianoforte Supply* at: <http://www.pianofortesupply.com>

The Canadian Piano Museum's New Location!

John Hall, an avid piano historian, is amidst a major undertaking. He is relocating his piano museum from Vulcan, Alberta to Napanee, Ontario - a town just east of Kingston. This venture involves the purchase of one of Napanee's historic residences, the *Stevenson House*. John reported that, as of early October, he had twenty vintage pianos that had been moved across the country, and more were amassing as we spoke.



John also shared some fascinating stories with this editor which we agreed he would put down in print for the



Unisonus readers across Canada; as soon as he completes the opening of the new location for this museum. (A

teaser for one of the stories; 'think concretely.')

We are very fortunate when we find our niche in life and John being the curator of a fabulous Canadian piano museum is evidence that he has become a fortunate man.

All the best of luck with this venture, John!

A Piano that has Travelled Through Land, Sea, Air and Time *by Brian Wainwright of Yellowknife, NWT*

Having lived in the Northwest Territories for close to forty years, you get pretty used to the quirky, thinking-outside-the-box, ways of getting things done. The frontier spirit is still alive and well, up here – maybe it’s long cold winters, or the 24 hour days of summer, or perhaps its something in the water let me give you an example.

Steinway Upright #96137, built in New York in August, 1900 found it’s way up here the “long way round”, so it is not surprising that whilst here it added yet another adventure before heading “South” – it now lives in B.C..



From New York this instrument was shipped to Scotland where it was purchased, brand new, by the present owner’s Grandmother. Some years later it re-crossed the Atlantic when

her daughter emigrated to Ontario. Then in the 1980’s it passed on to the next generation, the present owner, who was living in Yellowknife.

Since the Piano had had over eighty years of constant use, they arranged for a “re-build” in Edmonton, Alberta whilst it was ‘en route’, so that it arrived in tip top condition ready for the rigors of frontier life. The piano settled in to family life in the North; now being played by the Granddaughter ... and two Great-granddaughters... a classic example of the “Family Piano”.

A decade or so later, domestic bliss had deteriorated and, alas, the family split up. So the Piano had to move to a new home across town. Down south, such an event would happen relatively easily – call in the movers – job’s done. Not so easy up here.

Both homes were in Yellowknife’s Famous “Old Town” area; an eclectic collection of shacks, shanties, designer homes, off-beat emporiums scattered haphazardly over an unforgiving rocky terrain and surrounded by Great

Slave Lake on three sides. Steep stairs following the rock face are a challenge in summer – this was the middle of winter!!

So they hired a helicopter to air-lift the Piano from the back door of one house to front step of the other, over the rooftops and power poles of Old Town At minus forty !!

It was fortunate that this was such a well seasoned, high quality instrument... it survived without even going badly out of tune. I’m not sure that some of the modern Pianos would withstand this kind of Northern “get-the-job-done” attitude.

What’s Going on Behind the Scenes?

The Administrators of the CAPT have a newly developed website that allows for them to connect with one another on a continuous basis; making the challenges of geographical distance far less of a difficulty than it once was.

During the Toronto AGM elections the following slate of offices were filled as follows:

President - Marcel Carey, Sherbrooke, QC
Vice president - Bruce Hettinger, Edmonton, AB
Secretary - Mark Larin, Newington, ON
Treasurer - Don Cote, Ottawa, ON

...with the following officers rounding out the Admin team so CAPT is represented across our great nation from coast to coast:

Chris Davison, Halifax, NS
Wayne Ferguson, Pickering, ON
Michael Lipnicki, Calgary, AB
Jack Houweling, Delta, BC
Ron Giesbrecht, Whitby, ON (managing CAPT website support)

Getting CAPT ‘re-energized’ was the task of the previous administration. These great efforts, by past president Wayne Ferguson and his team, were geared to bringing life anew to CAPT and they have been very successful!

The current administration team’s role, that of the ‘next wave’ in this re-development is one where the goals are in the realm of refining and perpetuating the life of CAPT while continuing to ‘give it legs and wings’ to continue to flourish.

The Admin team is also working on a face-to-face meeting in November, when ... *see next page*

*Continued... **What's Going On Behind The Scenes***

...they anticipate meeting at John Hall's new Canadian Piano Museum in Napanee, Ontario.

The team is currently working on various issues and projects including the next national convention, establishing additional ways to assist and promote local group and regional gatherings, reviewing methods of creating and distributing regular *Unisonus* publications, financial management guidelines, development of educational "self-assessment modules" as a development resource for members and more.

Our leaders contribute many hours of their time as volunteers because they believe in the value of supporting and promoting excellence in piano service. The piano is perhaps the greatest musical instrument ever invented; and the important task of transferring educational and fellowship resources to advance piano technician skill development to successive generations of piano technicians never ends.

Past Issues of Unisonus

As the new editor of *Unisonus*, I had the opportunity to review the publications that had been created over the years. I was left with a very humble feeling as I continued to leaf through the many very informative and fabulously written articles. I was moved by the very high degree of competence that was being showcased in articles and by the amount of work that has gone into cultivating the dream of a national agency.

I came to appreciate that we have come to this point in our great explosion on the national scene due to the many years of people who had kept this dream alive. To those that have gone before us, I extend a heartfelt thank you on behalf of everyone that is now able to glean the benefit of your years of dedication!

In the New Year, CAPT will be making all of these *Unisonus* editions available on the new website for CAPT members to peruse.

We are always open to consider articles being submitted by anyone, at any time. We are also exploring the practice of, specifically, asking designated regions of the country to champion articles from their region for specific editions of *Unisonus*.

Currently the way this is planned is to have the fall edition for the BC and Alberta provinces. * Given that two of the three territories span several provinces, we might look at techs that live in the territories, directly north of the provinces that are featured in any given month, as becoming part of that group.

Following this left-to-right movement across the Canadian map, Saskatchewan and Manitoba (and their Territories' counterparts directly above them) would be featured in the winter *Unisonus* edition. Ontario and Quebec would be the lead in the spring, and the Maritime Provinces would be the summer writers.

This is a new venture, conceived by President Marcel Carey, so lets see how the author-within you rises to the occasion!

😊😊😊😊😊😊😊😊

*Little Noah came into the house with a new harmonica.
"Grandpa, do you mind if I play this in here?"*

*"Of course not, Noah. I love music. In fact, when your
Grandma and I were young, music saved my life."*

"What happened?"

*"Well, it was during the famous Johnstown flood. The
dam broke, and when the water hit our house, it knocked
it right off the foundation. Grandma got on the dining
room table and floated out safely."*

"How about you?"

"Me? I accompanied her on the piano!"

Unisonus is a publication of the Canadian Association of Piano Technicians / L'Association Canadienne Des Accordeurs De Piano and is free of charge to its members. Contents may be reproduced if source credited. The editors claim no responsibility for unintended errors, omissions

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