

WEDNESDAY, MAY 28, 2014

Times	MUSCAN A	MUSCAN B	MUSCAN C	MUSCAN D
9:00-10:30	<p><u>A1: The Porous Boundaries of Plainchant [TH245]</u> Chair: Brian Power (Brock University) 1: Nuance Rich Notation in South Italian Manuscripts of the Eleventh Century. Matthew Peattie (University of Cincinnati) 2: The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority. James V. Maiello (University of Manitoba) 3: Musical Evidence for Cultic Diffusion: The Case of the Medieval Liturgies of St. Katherine of Alexandria. James Blasina (Harvard University)</p>	<p><u>B1: Inuit Voices [TH240]</u> Chair: Ariane Couture (Université Laval) 4: Analyse étique et double émique de la voix performancielle de Tanya Tagaq. Sophie Stévanec (Université Laval) 5: "Don't Pocahontas Me:" Modernity and Transnational Politics in Tanya Tagaq's Throat Games with Concert Stage String Ensembles. Vanessa Blais-Tremblay (McGill University) 6: "Le métissage! Pour moi, c'est ça la culture maintenant." An Alliance Studies Approach to the Work of Inuk Singer-Songwriter Élisapie Isaac. Sarah Patricia Howard (Carleton University)</p>	<p><u>C1: Musical Institutions [TH241]</u> Chair: Mary Ingraham (University of Alberta) 7: Changing Channels: The "CBC Crisis" and Canadian Neoliberalism. Mark Laver (University of Guelph/Brock University) 8: An Examination of Effective Musical Partnerships, Large and Small. Emily Ondracek-Peterson (Columbia University) 9: Living with Tenure. Elizabeth Gould (University of Toronto), Kiera Galway (University of Toronto) & Deanna Yerichuk (University of Toronto)</p>	<p><u>D1: Encountering Others [TH147]</u> Chair: Roxane Prévost (University of Ottawa) 10: Exoticisms, Noble and Savage: Mysliveček's <i>Motezuma</i> in 1771 and 2011. Brian Locke (Western Illinois University) 11: "Merging with the Higher Nation": Russian Music Ethnography at the Service of Empire. Adalyat Issiyeva (McGill University) 12: Construire le Montréal multiculturel à travers les festivals musicaux. Jessica Roda (Université de Québec à Montréal)</p>
10:45-11:45	<p><u>A2: Marketing Printed Music in the Renaissance and Baroque [TH245]</u> Chair: Susan Lewis Hammond (University of Victoria) 13: Multiple Markets for Attaignant's Motet Series. Geneviève Bazinet (University of Ottawa) 14: Sounding Image in the Eighteenth Century: Dandrieu and the 'Visualness' of <i>Caractère</i>. Mathieu Langlois (Cornell University)</p>	<p><u>B2: Alternate Borealities: Ideas of the North [TH240]</u> Chair: Tom Gordon (Memorial University) 15: The "Idea of North" to the North-specific: Canadian Art Music and the Inuit Experience. Jeffrey van den Scott (Northwestern University) 16: The Musical "Civilization" of the North: Weinzweig's score for <i>The Northwest Frontier</i>. Erin Scheffer (University of Toronto)</p>	<p><u>C2: New Frontiers in Music Education [TH241]</u> Chair: TBA 17: The Role of Digital Games in Music Education. Rachel Muehrer (York University) 18: The 'New' Sociology of Childhood and Informal Learning Pedagogy in Elementary Music Education. Leslie Linton (Western University)</p>	<p><u>D2/19: Lecture Recital [SOS]: 10:45-11:30</u> Chair: Karin Di Bella (Brock University) Rota, Fellini, and Casanova: An Examination of Nino Rota's <i>Suite del Casanova di Federico Fellini</i>. Christina LeRose (University of Alberta)</p>
12 :00-12 :30				<p><u>20: Mini Recital [SOS]:</u> Northern Lights. Deanna Oye, piano (University of Lethbridge)</p>
14:00-15:00	<p><u>A3: Beethoven and the Piano: Technology and (Re)composition [TH246]</u> Chair: Patricia Debly (Brock University) 21: <i>Le son continu</i>: The Evolution of Beethoven's Piano Writing After the Purchase of the Erard Piano. Andrea Botticelli (University of Toronto) 22: The Creative Splice: Glenn Gould's Recording of Beethoven's <i>Pathétique</i> Sonata. Paul Sanden (University of Lethbridge)</p>	<p><u>B3: American Musical Imports in Toronto [TH248]</u> Chair: Mark Laver (University of Guelph/Brock University) 23: Bluegrass Across the Border: Regional Narratives and Transnational Collaboration in Toronto's Bluegrass Scene, 1968-1975. Mark Finch (Memorial University) 24: Blooming Youth: The Next Generation of Shape Note Singers. Frances Miller (York University)</p>	<p><u>C3: Minimalism [TH243]</u> Chair: Joelle Welling (University of Calgary) 25: The True Successors: Steve Reich's Counterpoints as the Heirs to his Phase Pieces. Twila Bakker (Bangor University) 26: Modular Variation and Metrical Process in Two Works by David Lang. Christopher Gainey (University of British Columbia)</p>	<p><u>D3/27: Lecture Recital [SOS]: 14:00-14:45</u> Chair: Ellen Waterman (Memorial University) Contemporary Approaches to Composing For Improvisers. Tania Gill (Humber College), Karen Ng (York University), Pete Johnston (Ryerson University)</p>
15 :15-16 :45				<p>MUSCAN AGM [TH242]</p>
17 :00-18 :00	<p>28: Graduate Student Session [TH147] Chair: Ariane Couture "Alternative to Academia for PhD's"</p>			

THURSDAY, MAY 29, 2014

Times	MUSCAN A	MUSCAN B	MUSCAN C	MUSCAN D
09:00-11:00	<p><u>A4: Crossing Methodological Borders: Research Approaches to Music in Canada [TH325]</u> Chair: Sophie Stévanca (Université Laval) 28: Song Collecting in the Twenty-First Century: Assembling, Studying & Circulating. Heather Sparling (Cape Breton University) 29: Newfoundland Rhapsody: Frederick R. Emerson and the Musical Culture of the Island. Glenn Colton (Lakehead University) 30: Called Upstairs: Adventures in Applied Musicology. Tom Gordon (University of Toronto/Memorial University) 31: Echoes from <i>The Lake</i>: Performing counter-discourse. Mary Ingraham (University of Alberta)</p>	<p><u>B4: Music, Identity and Place [TH243]</u> Chair: Colleen L. Renihan (Mount Allison University) 32: A Cause for Music: Edith Archibald and Musical Advocacy in Halifax, Nova Scotia. Michelle Boyd (Acadia University) 33: <i>Paddle Song</i>: Collaborating in the "Zone of Cultural debate." Nan Coolsma (York University)</p>	<p><u>C4: Form and Process [TH245]</u> Chair: Joe Argentino (Memorial University) 34: Hypermetrical Shift in Haydn's Monothematic Sonatas. Joseph Siu (Eastman School of Music) 35: Richard Strauss and the Classical Cadence. Caitlin Martinkus (University of Toronto) 36: The Hunt for Form in Wolfgang Rihm's String Quartet no. 9 "Quartettsatz." Robert A. Baker (Catholic University of America) 37: Indeterminacy in the Music of Henry Brant: Toward a Framework for "Controlled Improvisation." Joel Hunt (University of California at Santa Barbara)</p>	<p><u>D4: Transnationalism: Crossing and Recrossing Borders [TH 147]</u> Chair: TBA 38: Letting the music "speak for itself"? Dvořák as strategist. Eva Branda (University of Toronto) 39: America in the Transatlantic Imagination: Cultural Transfer in John Alden Carpenter's <i>Skyscrapers</i>. Carolyn Watts (University of Ottawa) 40: "Bordering Cuba": Ernesto Lecuona in a Trans-National Perspective. Kenneth DeLong (University of Calgary) 41: Le nationalisme brésilien chez le compositeur allemand Ernst Mahle. André Rodrigues (Université de Montréal)</p>
11:15-12:15	<p><u>A5: Folk Music [TH 325]</u> Chair: Glenn Colton (Lakehead University) 42: Performing the Musical "Mosaic": Florence Glenn and the Canadian Pacific Railway Folk Music Festivals. Erin Sheedy (University of Ottawa)</p>	<p><u>B5: Chamber Music as Drama [TH 243]</u> Chair: Troy Ducharme (Western University) 43: "Would You Be Surprised?" John Weinzweig's Theatrical Vocal Music. Alexa Woloshyn (Bowling Green State University) 44: Serenades and Struggles: The Musical Dramatis Personae of Thea Musgrave's Dramatic/Abstract Music. Lauren Cooke, (Western University)</p>	<p><u>C5: Counterpoint and Voice Leading [Th 245]</u> Chair: Lynn Cavanagh (University of Regina) 45: Functional Invertible Counterpoint within the <i>Well-Tempered Clavier</i>. Peter Franck (Western University) 46: Maximally-Chromatic Connections to Major and Minor Triads. Mark Sallmen (University of Toronto)</p>	<p>D5/47: <u>Lecture Recital [SOS]: 11:15-12:00</u> Introducing Milosz Magin (1929-1999): A Polish composer/pianist in Paris. Linh Nguyen (University of Calgary)</p>
12:30-13:00				<p>48: <u>Mini Recital [SOS]:</u> South American repertoire for solo guitar. Sylvie Proulx, guitar (Memorial University)</p>
13:00-14:00	Meeting of Canadian Music Study Group [TH 243]			
14:15-15:45	<p><u>A6/49: Roundtable: What is the Value of a Bachelor of Music Degree? [TH 243]</u> Chair: Margaret Walker (Queen's University) Ellen Waterman (Memorial University) Jeff Hennessy (Acadia University), Mary Ingraham (University of Alberta) Susan Lewis Hammond (University of Victoria)</p>	<p><u>B6: Music on Film/Film on Music [TH247]</u> Chair: Anita Hardeman (Western Illinois University) 50: Schumann's "Song of (Mad) Love": A Composer's Insanity in Moving Images. James Deaville (Carleton University) 51: How the West Was (Sonically) Won: Italian Westerns and Musical Materiality. Agnes Malkinson (Carleton University) 52: <i>Silent Night</i>: Memorializing the Great War in Opera and Film. Colleen L. Renihan (Mount Allison University)</p>	<p><u>C6: Music in Time of War: Montreal, Paris, Berlin [TH245]</u> Chair: Roxane Prévost (University of Ottawa) 53: Alimentée par une forte influence française, l'étonnante intensité de la vie musicale à Montréal durant la Seconde Guerre mondiale. Jean Boivin (Université de Sherbrooke) 54: The Carnavalesque on Poulenc's Operatic Stage. Colette Simonot-Maiello (Brandon University) 55: Permitting the Forbidden: The Håkan von Eichwald Orchestra at the Femina-Palast in Berlin, 1939. Robert Bailey (University of Calgary)</p>	<p>D6/56 : <u>Lecture Recital [SOS]: 14:15-15 :00</u> Calvin Vollrath, "Canada's Fiddling Sensation." Daniel Gervais (University of Alberta)</p>
16:00-17:00				President's reception
17:00-18:30				Plenary Session [SOS]: Kim Chow-Morris (Ryerson University)
20:00				Composer's concert [SOS]

FRIDAY, MAY 30, 2014

Times	MUSCAN A	MUSCAN B	MUSCAN C	MUSCAN D
9:00-10:00	<p><u>A7: Music Performance and the Body [TH244]</u> Chair: Ellen Waterman (Memorial University) 57: Self-Realization and the Politics of Voice Production in <i>Fin-de-siècle</i> France: On Dr. Pierre Bonnier's Theory of Phonation. Catherine Schwartz (McGill University) 58: The effects of somatic approaches on the physiology of pianists. Grace Wong (University of Ottawa)</p>	<p><u>B7: The Art of Dazzle: Music, Spectacle and Persuasion [TH240]</u> Chair: Chris Tonelli (University of Guelph) 59: Spectacle and the one-man band: Mediating social ideals through entertainment. Julian Whittam (Université de Montréal) 60: 'Clearing' the Pitch: Manipulation of the Reactive Mind in the Music of L. Ron Hubbard. Dawn Stevenson (Carleton University)</p>	<p><u>C7: Form in the Music of Clara and Robert Schumann [TH241]</u> Chair: Roxane Prévost (University of Ottawa) 61: Expansion, Amalgamation, and Mediation: Formal Processes in the Piano Concerto Op. 7 by Clara Wieck Schumann, Elizabeth Fox (University of Ottawa) 62: Schumann's Re-imagining of Sonata Form. Jon-Tomas Godin (Brandon University)</p>	<p>D7/63: <u>Lecture Recital [SOS]: 9:00-9:45</u> Crossing the Borders: Jazz Composition, Improvisation, and the Recording Studio. Bill Richards (MacEwan University)</p>
10:15-11:45	<p><u>A8/64: Roundtable: Musician's Health in Canadian University Schools of Music [TH244]</u> Chair: Don McLean (University of Toronto) Marshall Chasin (Musicians' Clinics of Canada) John Chong (Musicians' Clinics of Canada) Christine Guptill (Western University)</p>	<p><u>B8: Theoretical and Analytical Approaches to Rock and Pop [TH240]</u> Chair: Karen Fournier (University of Michigan) 65: A Reception-Centered Framework for Studying Musical Imitation. Chris Tonelli (University of Guelph) 66: Tonal-Textu[r]al Interconnections in Arcade Fire's <i>The Suburbs</i> (2010). James McGowan (Carleton University) 67: Clave-Based Rhythms in Pop-Rock Music. Nicole Biamonte (McGill University)</p>	<p><u>C8: Rhetoric and Affect in Baroque Music [TH241]</u> Chair: Matthew Royal (Brock University) 68: Expectation and Experimentation in the Zarzuela <i>Apolo y Dafne</i> (c. 1699). Maria Virginia Acuña (University of Toronto) 69: Silence as rhetorical gesture in the sacred music of Marc-Antoine Charpentier. Jane Gosine (Memorial University) 70: Graupner, Bach and 'Mein Herz schwimmt im Blut.' Evan Cortens (Cornell University)</p>	<p>D8/71: <u>Lecture Recital [SOS]: 10:15-11:00</u> Une opérette-revue au camp de Ravensbrück: Germaine Tillion et <i>Le Verfügbar aux Enfers</i>. Marie-Hélène Benoit-Otis (Université de Montréal) Cécile Quesney (Paris-Sorbonne/ Université de Montréal) Catherine Harrison-Boisvert (Université de Montréal) Caroline Marcoux-Gendron (Université de Montréal)</p>
14:30-16:00				<p><u>Keynote Address [SOS] (jointly with CAML) Barbara Dobbs Mackenzie (Editor-in-Chief, RILM; President, IAML)</u></p>
16:15-17:45	<p><u>A9: The Early Music of Canada, 1550-1650 [TH245]</u> Chair: Brian Power (Brock University) 72: Music around the Northwest Passage, 1576-1631. Kyla Jemison (University of Toronto) 73: Canticle and Cannonade: The <i>Te Deum</i> as Ideological Symbol in Early Seventeenth-Century New France. Kaleb Koslowski (University of Toronto) 74: Frobisher's Bells. John Haines (University of Toronto)</p>	<p><u>B9: Rock and Pop in Context [TH240]</u> Chair: Nicole Biamonte (McGill University) 75: Between Rock and a Hard Place: Containing Transgressions in Alanis Morissette's <i>Jagged Little Pill</i>. Karen Fournier (University of Michigan) 76: The Construction of the Gothic Narrative in extreme metal music: The case of "Her Ghost in the Fog" from <i>Cradle of Filth</i>. Méi-Ra St-Laurent (Université Laval) 77: Back to the Old School: Junior High School 123. Amanda Lalonde (Cornell University)</p>	<p><u>C9: Dramatic Techniques in Opera [TH241]</u> Chair: Colette Simonot-Maiello (Brandon University) 78: "An eternal peace": Venus and the French opera prologue, 1700-1750. Anita Hardeman (Western Illinois University) 79: Performing 18th-century <i>opéra comique</i>: Offenbach's <i>Madame Favart</i>. Kimberly White (University of Southampton) 80: Benjamin Britten, Henry James, and Character-Focused Narration. Nina Penner (McGill University)</p>	<p>D9: <u>Perspectives on Schoenberg [TH248]</u> Chair: Joe Argentino (Memorial University) 81: Converging Interests: Form, Programme, and Leitmotifs in <i>Pelleas und Melisande</i>. Scott Hanenberg (University of Toronto) 82: Fatal Attraction: Sex, Drama, and Fluctuating Tonality in Schoenberg's "Lockung." September Russell (University of Toronto)</p>
18:30-19:00				Cocktails – Pond Inlet
19:00-				Banquet – Pond Inlet