

MusCan and CAML/ACBM

Horaire/Schedule

Mardi le 2 juin 2015/Tuesday 2 June 2015

09h00-17h00 : rencontre du conseil d'administration de MusCan au 307 du Pavillon Perez/MusCan Board of Directors Meeting in Perez 307

April 24. Subject to revision.

With Session Chairs.

Mercredi le 3 juin 2015—matinée/Wednesday 3 June 2015—morning

	08h00-08h45	08h45-09h00	09h00-10h30	10h30-11h00	11h00-12h00	11h00-13h00
Foyer du Pavillon Perez (salle 121)/Lobby of Perez Hall (Room 121)	Accueil informel/ Informal meet-and-greet			Pause/ Break		
Perez 121 (Salle Freiman/ Freman Hall)		Accueil/ Welcome			Récital commenté #1/ Lecture-Recital #1 Karine St-Pierre. Calixa Lavallée and Ernest Lavigne: The Beginnings of a Song Repertoire In Canada.	
Perez 113			Séance #1/Session #1 : CANADA Chair: Jada Watson 1.1. John Higney. "Mixing Pop and Politics": Stephen Harper's Musical Amateurism as Personal Branding. 1.2. Jeffrey van den Scott. The Absence of North in Glenn Gould's The Idea of North. 1.3. Karen Fournier. Anarch-eh!?: Punk as Protest in Canada's Capital in the 1970s. 1.4. Colette Simonot-Maiello. The Politics of Constructing Canadian Music Histories: Mythmaking and Sophie-Carmen Eckhardt-Gramatté.			Séance #2/Session #2 : TABLE RONDE/ROUND TABLE Regards croisés sur la recherche-création en musique : Fondements, collaborations, réalisations. 2.1. Serge Lacasse. Getting on the Research-Creation Bandwagon: Delimitating the Scope of an Interdiscipline. 2.2. Sophie Stévanec. Research-Creation in Music as Collaborative Practice: Tanya Tagaq in the Studio. 2.3. Christine Esclapez. La recherche-création comme espace dialogique de co-

						<p>construction du sens.</p> <p>2.4. Jocelyne Kiss. Études des procédés et des paradigmes propices à la mise en oeuvre d'un projet de recherche-crédation en arts numériques.</p>
Perez 220						<p>Séance #3/Session #3 :</p> <p>EUROPE Chair: Jon-Tomas Godin</p> <p>3.1. Kenneth DeLong. Masks and Meaning: The Role of Schumann's Carnaval in Arthur Schnitzler's Fräulein Else.</p> <p>3.2. Adalyat Issiyeva. Dialogue of Cultures: Russian-French Conversation on Orientalism..</p> <p>3.3. Christopher Antila, Lydia Huang, Toru Momii. Reconsidering Bartók's The Miraculous Mandarin.</p> <p>3.4. Julie Anne Nord. Wagner's Associative Orchestration and the Symbolic Function of the Bass Clarinet in <i>Tristan</i></p>
Perez 307						<p>Séance #4/Session #4 :</p> <p>TABLE RONDE/ROUND TABLE</p> <p>Pop Music at the Center: Popular Music in Higher Education</p> <p>Michael MacDonald (panel chair), William Richards, Tom Van Seters, Craig Brenan, and Paul Johnston.</p>

Mercredi le 3 juin 2015—après-midi et soirée /Wednesday 3 June 2015—afternoon and evening

	12h30-13h00	13h00-14h00	14h00-16h00	16h00-16h30	16h30-18h30	18h30-19h30	19h00-21h00
Foyer du Pavillon Perez (salle 121)/Lobby of Perez Hall (Room 121)		Pause/ Break		Pause/ Break			
Perez 121 (Salle Freiman/ Freiman Hall)	Mini-concert #1 Jane Leibel. Songs of John Greer		Séance #5/ Session #5 : CHANTER/SINGING Chair: Dillon Parmer, tenor 5.1. Muriel Smith. Singing in “The Peg”: Anglo-Canadian and Mennonite choral exchanges in Winnipeg, Manitoba (1920 – 1960). 5.2. Carolyn M. Ramzy . Singing Belonging in the Periphery: Performing Coptic Citizenry in New Digital and Satellite Realities. 5.3. Frances Miller. “Farewell Vain World I’m Going Home”: Death as Hope in The Sacred Harp. 5.4. C. Jane Gosine, EACH Treehouse Choir: creating community through song.				
Perez 113			Séance #6/ Session #6 : BEETHOVEN Chair: Ken DeLong 6.1. Steven Cannon. Arrival or Relaunch? Dynamics, Orchestration, and the Function of Recapitulation in the				

			<p>Nineteenth-Century Symphony.</p> <p>6.2. Mark Richards. "Dissonant Fusion" and the Blurring of Expository Boundaries in Beethoven's Sonata Forms.</p> <p>6.3. Kevin Ngo. Beethoven's Electoral Sonata in F minor- Seeds of the Pathétique.</p> <p>6.4. Stephen Husarik, Dissonance Resolved: Occursus and the Surrender of Ornamentation to the Countersubjects in the Finale of Beethoven's Grosse Fuge, Opus 133.</p>				
Perez 220			<p>Séance #7/ Session #7 : IDENTITÉ/IDENTITY Chair: [t.b.a.] 7.1. Jon-Tomas Godin. Developing Subjectivity in Don Giovanni.</p> <p>7.2. Steven Hicks. Structures, Screams, and Dreams: Beethoven and Wagner's Total Artwork of the Future.</p> <p>7.3. Dawn Stevenson. Cults of the Popular, Popular Cults: Secular Paradigms in the Music of New Religious Movements.</p> <p>7.4. Jada Watson. Geography and Country Music: Constructing "Geo-Cultural" Identities.</p>				
Perez 307			<p>Séance #8/ Session #8 : LABOUR Chair: Troy Ducharme</p> <p>8.1. Valentina Bertolani. "Sonde: The Canadian Hotbed</p>				

			<p>for Musical Design.”</p> <p>8.2. Gabrielle Elizabeth Kielich. The ‘Resort’ Studio: Constructing Rock Musicians’ Labour as Both Work and Leisure.</p> <p>8.3. Christian Matijas-Mecca. Detroit's Lost Legacy: The Rich Soul and Cultural Clash of Invictus and Hot Wax Records.</p> <p>8.4. Lucille Mok. Political Ideology and Artistic Patronage at Manhattan’s Town Hall.</p>				
Tabaret 112 (Salle Huguette Labelle/ Hugette Labelle Hall)					Concert de musique contemporaine/ Contemporary Composers Concert		
Dans la tente à 90 Universiité/ In the tent at 90 Université.						Réception du président/President’s Reception	
The Social (537 Sussex Drive)							Assemblée annuelle du Comité permanent des établissements membres/Annual Meeting of the Standing Committee of Institutional Members
CAML/ACBM. Dans la tente à 90 Universiité/ In the tent at 90 Université..						Réception du président/President’s Reception. CAML/ACBM Board 3 -5 PM (Perez 302b)	

Jeudi le 4 juin 2015—matinée /Thursday 4 June 2015—morning

	08h30-09h00	09h00-11h00	11h00-11h15	11h15-12h15	11h30-13h00
Foyer du Pavillon Perez (salle 121)/Lobby of Perez Hall (Room 121)	Accueil informel/ Informal meet-and-greet		Pause/Break		
Perez 121 (Salle Freiman/Freiman Hall)		<p>Séance #9/Session #9 : PERFORMATIF/PERFORMATIVE Chair: Gilles Comeau 9.1. Sandra Marković. Teaching Piano to Paediatric Cochlear Implant Recipients (PCIRs): Implications and Effects. 9.2. Karen Bulmer. Mindfulness in the Music Practice Room. 9.3. Jillian Beacon. Measuring the Impact of Feldenkrais Functional Integration on Playing Postures of Pianists Using 2D Movement Tracking Software.</p>		Récital-commenté #2/ Lecture-Recital #2 Andrew Stewart. Music for Digital Instruments: Challenges and Solutions.	
Perez 113		<p>Séance #10/Session #10 : MONDE/WORLD Chair: Gregory Marrison 10.1. Rachel Beausoleil-Morrison. The Bossa Nova Voice and Brazilian Sonic Stereotypes. 10.2. Sarah Messbauer. "Speaking French Doesn't Mean You are Smart": Diaspora Politics and Issues of Language in the Haitian-Canadian Festival of Haïti en Fête. 10.3. Jonathan Goldman. A House</p>			<p>Séance #13/Session #13 : SON/SOUND Chair: Jonathan Goldman 13.1. Patrick Nickleson. "On which they (merely) held drones": History and Authorship in The Theatre of Eternal Music/The Dream Syndicate. 13.2. Peter Lea. Twitters, Triads, and Tritones: An Ecological Examination of George Crumb's Compositional Style. 13.3. James Harley. <i>Kraanerg</i> by Iannis Xenakis: From the National Arts Centre in Ottawa to the World."</p>

		in Bali / Une maison à Montréal: The invention of a gamelan tradition in José Evangelista's Ô Bali.			
Perez 220		Séance #11/Session #11 : MODERN Chair: Julie Pedneault- Deslauriers 11.1. Joe Argentino. Schoenberg and Liszt. 11.2. Navid Bargrizan. Corporeality as the foundation of Harry Partch's creative oeuvre. 11.3. Judy-Ann Desrosiers. Ferveur catalane et nationalism espagnol dans le discours de Roberto Gerhard.			Séance #14/Session #14 : FORM 1 Chair: James McGowan 14.1. Amanda Lalonde. Weber's Der erste Ton and Creation Through Music. 14.2. Justine Wong. Form, Narrative, and Transformation in the Second Movement of Mendelssohn's "Scottish" Symphony, Op. 56. 14.3. James DiNardo. Contrasting Derivations of Sonata form and their Present-day Effects.
Perez 307		Séance #12/Session #12 : TABLE RONDE/ROUND TABLE Développements des publics de la musique au Québec. Médiations et stratégies des institutions pour développer les publics de la musique. 12.1. Ariane Couture. Rendre hommage pour développer son public : La saison 2013-2014 de la Société de musique contemporaine du Québec. 12.2. Justin Bernard. Réinventer les notes de programme à l'ère numérique : l'exemple du Chicago Symphony Orchestra et de l'Orchestre de Philadelphie. 12.3. Natassja Menezes. Les stratégies pour développer le public classique provenant des universités montréalaises.			Séance #15/Session #15 : TABLE RONDE/ROUND TABLE Développements des publics de la musique au Québec. Les formes d'attachement et les intérêts musicaux des publics de la musique. 15.1. Danick Trottier. Ces effets monumentaux tant recherchés : Analyse sociomusicologique de l'attention en situation de concert classique. 15.2. Irina Kirchberg. « On n'est pas tous des geeks ! » Qui sont les amateurs de musiques de jeux vidéo aujourd'hui ? 15.3. Louis Bédard Giulione. L'enjeu de la fidélisation du public pour un lieu de diffusion : Comment concilier la diversité des genres ?.

CAML/ACBM	Accueil informel/ Informal meet-and-greet (Perez 302)	<p>Séance A/Session A Perez 302D Chair: Laura Snyder (Mount Allison University) The Kathleen Parlow Collection: Digital Humanities at the Faculty of Music Library, University of Toronto. Suzanne Meyers Sawa, James Mason, Houman Behzadi (University of Toronto) The Louis Achille Delaquerrière Album: Using Flickr as an Aid to Collaborative Research. Lisa Philott, Joanne Paterson (Western University) There's Musical Gold in Them Thar Archives: Unsuspected Riches at Library and Archives Canada. Isabelle Ringuet, Maureen Nevins (Library and Archives Canada)</p>		<p>Séance B/Session B Perez 302D Chair: Carolyn Doi (University of Saskatchewan) Bindings of printed music: an exploration of form and function. Kyla Jemison (University of Toronto) Work in Progress: Cataloguing the Compositions of Derek Holman. Alastair Boyd (University of Toronto)</p>	
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Jeudi le 4 juin 2015—après-midi et soirée /Thursday 4 June 2015—afternoon and evening

	12h30-13h00	13h00-14h00	14h00-15h30	15h30-16h00	16h00-17h30	17h30-18h30	18h30-19h00	19h00-21h00
Foyer du Pavillon Perez (salle 121)/Lobby of Perez Hall (Room 121)		Pause/Break		Pause/Break			Pause/Break	
Perez 121 (Salle Freiman/Freiman Hall)	Mini-concert #2 Amy Brandon:		Séance #16/ Session #16 : HUMANISM(E) Chair: Danick Trottier 16.1. Matthieu Léveillé.		Conférence principale/ Keynote address. Professor John			

	Solo Guitar.		<p>“Concerts de chevet en contexte de soins palliatifs à l’hôpital : Une posture de recherche en arts. Bedside Concerts for Palliative Care Patients in a Hospital Setting : An Art-Based Research.”</p> <p>16.2. Dillon Parmer, tenor. Infrastructural Urtexts: Towards a Generative Theory of Musical Meaning.</p> <p>16.3. Twila Bakker. Not Necessarily as Advertised? Historicising Human Computer Interaction (HCI) and Music Notation Software (MNS).</p>		Rea, McGill University. “The Art of Listening ... to the music of our time.”			
Perez 113			<p>Séance #17/ Session #17 :</p> <p>TRADITION Chair: Karen Bulmer</p> <p>17.1. Melba Villamizar. Indigenous Modernities and the Performance of the Music of Bolivian Mission Archives by the Ensemble Moxos.</p> <p>17.2. Mike Tod. “Singing Cowboy: The Folksong by Stu Phillips of Alberta in the 1950s.”</p> <p>17.3. Niel Scobie. Jamaican Funk – Canadian Style: Exploring a Hybrid Identity in the Music and Image of Michie Mee.</p>			<p>Séance d'étudiant(e)s diplômé(e)s/ Graduate Student Session.</p> <p>Communiquer sa recherche autrement / Different ways to disseminate research</p> <p>Ariane Couture, modératrice / moderator, with Monique Desroches, Tom Gordon, Jocelyne Kiss.</p>		
Perez 220			<p>Séance #18/ Session #18 :</p> <p>COMPOSE(R) Chair: Joe Argentino.</p>					

			<p>18.1. Elizabeth Fox. Gradual Formal Synthesis in Anton Webern's Op. 28.</p> <p>18.2. Sean Clarke. Boulez the Classicist: Phrase structure in Anthèmes I, Incises and Une page d'éphéméride.</p> <p>18.3. Erik Fernandez Ibarz. Steering Through a Composition: The Effect of Peter Schat's Tone Clock on Post-Tonal Composition.</p>				
Perez 307			<p>Séance #19/ Session #19 : JAZZ/BLUES Chair: Rachel Beausoleil-Morrison</p> <p>19.1. Gregory Marion. "Duke's Suites."</p> <p>19.2. Sundar Subramanian. "In the House Blues": Form, Syntax, and Rhetoric of the 'Blues Queens' of the 1920s</p> <p>19.3. Ryan Bruce. Formulaic Analysis for Group Interaction in Jazz: A Case Study on Thelonious Monk's "Evidence" from Live at the Blackhawk in 1960.</p>				<p>Séance #20/ Session #20 : FORM 2 Pub de théorie musicale/Theory Pub. Chair: James McGowan</p> <p>20.1. Scott Hanenberg. "Try to Change": Fluid Formal Functions in Mother Mother's O My Heart.</p> <p>20.2. September Russell. The Emancipation of the Cadence: "Closure" in Ravel's Interwar Sonatas.</p> <p>20.3. Dan Deutsch. Song as Dual Reading: Formal Analysis Through Poetic Reading in Mahler's "Wenn dein Mütterlein".</p> <p>20.4. Caitlin Martinkus. Reframing Repetition in Schubert's Sonata Forms: Interrogating Aspects of Variation in D887 and D960.</p>
Laurier Royal Oak (161, avenue Laurier							Pub Night: activities to be announced.

est/161 Laurier Avenue East)								
CAML/ ACBM		Lunch/ Catalog -uing commit -tee meet- ing	Séance C/Session C (Perez 302D) Chair: Brian McMillan (Western University) Musical Similarity as Conceived by “Avid Recreational Music Listeners.” Jason Neal (Western University) The Professional Archivist's Fear of Popular Music. Brock Silversides (University of Toronto) Les archives sonores: de l'archivistique à la creation. Simon Côté-Lapointe (Université de Montréal)	Pause/ Break (Perez 302)	Conférence principale/ Keynote address Professor John Rea, McGill University. “The Art of Listening ... to the music of our time.”	(6:00 start): Reception at <i>Leading Note</i> . Details TBA		

Vendredi le 5 juin 2015—matinée /Friday 5 June 2015—morning

	08h30- 09h00	09h00-10h30	10h30- 11h00	11h00-12h00	11h00-13h00
Foyer du Pavillon Perez (salle 121)/Lobby of Perez Hall (Room 121)	Accueil informel/ Informal meet- and-greet		Pause/ Break		
Perez 121 (Salle Freiman/Freiman Hall)		Séance #21/Session #21 : ÉLECTRON/ELECTRON Chair : Tom Gordon 21.1. Troy Ducharme. Plunderschizophonicapes: Reading R. Murray Schafer into		Récital-commenté #3/ Lecture-Recital #3 Michelle Cheramy. “Eccentric,” “Bizarre” and “Unusual”: Context, style and sources for Bach’s Bourrée	

		<p>John Oswald. 21.2. Alexa Woloshyn. What's That Sound? The History of Real and Perceived Agency in the Canadian Electronic Ensemble. 21.3. Patrick Valiquet. Digital Territories: Negotiating the Technological Limits of Montreal's Electroacoustic Scene.</p>		Anglaise, BWV 1013	
Perez 113		<p>Séance #22/Session #22 : CORPS/BODY Chair: Anna Hoefnagels 22.1. Paul Sanden. Flesh in the Wires: Musical Virtuosity and the Reconfigured Performing Body. 22.2. Catherine Schwartz. Pedagogical Postures: Self-Styling in early Twentieth-Century French Vocal Texts. 22.3. Kimberly White. Autobiographical voices: Singers' Memoirs in Late 19th-Century France.</p>			<p>Séance #25/Session #25 : ETHNOS Chair: Paul Sanden 25.1. David Gramit & Mary Ingraham. Music in Canadian Culture: A Pedagogical Alternative to the Narrative of National Development. 25.2. Tom Gordon. Singstunde to Sankey Singin': Inuit Hymnody in Labrador. 25.3. Anna Hoefnagels. Performing Indigenous Activism in the Nation's Capital: Songs and Narratives of Empowerment. 25.4. Gavin S. K. Lee. Deterritorializing Identity: Post-Ethnicity in a Postcolony.</p>
Perez 220		<p>Séance #23/Session #23 : THÉORIE/THEORY Chair: David Gramit 23.1. Hubert Léveillé. The Most Modern of the Moderns: Conceptualizing Form through Nested Repetitions in the Third Movement of Sibelius's Fourth Symphony. 23.2. Ellen Bakulina. Proto-Harmony, Component Keys, And The Problem of Tonal Centricity. 23.3. Meghan Goodchild. Brightening and Darkening: Theoretical Implications and</p>			<p>Séance #26/Session #26 : Quaequae Chair: Troy Ducharme 26.1. Jamie Meyer-Riczu. "Nature and the Construction of Identity in Jean Coulthard's <i>The Pines of Emily Carr</i>." 26.2. Matthew Royal. Mersenne's Chanson Canadoise and other Arguments around the Naturalness of the Diatonic Scale in Harmonie Universelle. 26.3. Michael Fitzpatrick. Bach's Modal Compositional Practice: A Schenkerian Perspective. 26.4. Toru Momii. Finding the Gem: Counterpoint in J.S. Bach's Fuga in A minor for Solo Violin.</p>

		Emotional Effects of Reorchestrations.			
Perez 307		Séance #24/Session #24 : TABLE RONDE/ROUND TABLE Robin Elliott, Mary Ingraham, Patrick Nickleson, Jeremy Strachan, & Brianna Wells. Social Efficacies of Art Music in Canada: Exploring Collaborative Processes.			Séance #27/Session #27 : EUROPE Chair: Julie Pednault-Deslauriers 27.1. Marie-Hélène Benoit-Otis et Cécile Quesney. Commémorer les compositeurs « allemands » : Les fêtes Beethoven, Händel, Bruckner et Mozart en Allemagne entre 1927 et 1941. 27.2. Alessia Macaluso. The Exile of Innocence: Fascist Disenchantment and the Music of Goffredo Petrassi. 27.3. Eva Branda. Debating Dimitrij: Czech Critical Perspectives on Dvořák as Opera Composer. 27.4. Mihaela Corduban. “The Power of Music: within the Culture of Power: The Festival <i>George Enescu</i> – Its Influence and Legacy.”
CAML/ACBM	Accueil informel/ Informal meet-and-greet (Perez 302)	Séance D /Session D (Perez 302D) Chair: Cheryl Martin (Western University) Beyond the Stacks: Strategies for Promoting Music Library Special Collections. Carolyn Doi (University of Saskatchewan) In Concert with Our Community: Fostering Partnerships to Enhance Services to Musicians. Cathy Martin (McGill University) The academic music library as a digital performance repository: copyright, intellectual property issues. Scott MacDonald (Western University)	Pause/ Break	Séance E /Session E (Perez 302D) Chair: James Mason (University of Toronto) Names along the way: Authorized access points for persons and corporate bodies identified in a historic sound recording collection. Sophie Rondeau (Syracuse University) Where have all the labor songs gone? Preserving Canadian Labor Culture. Madeleine Boyer (University of Toronto)	

Vendredi le 5 juin 2015—après-midi et soirée /Friday 5 June 2015—afternoon and evening

	12h30-13h00	13h00-14h00	14h00-16h00	16-00-16h30	16h30-18h00	17h30-18h30	18h30-21h-00
Foyer du Pavillon Perez /Lobby				Pause/ Break		Pause/ Break	
Perez 121 (Salle Freiman)	Mini-concert #3 Christina Le Rose: <i>15 Preludes</i> (1964) by Nino Rota (1911-1979)		Plenary Session/ Séance plénière: see CAML/ACBM below.		Assemblée générale/Annual General Meeting (AGM)		
Perez 307		Rencontre du conseil d'administration de MusCan/ MusCan Board of Directors Meeting					
Tucker's Marketplace (61, rue York/61 York Street)							Cocktails et banquet/Cocktails and banquet
CAML/ACBM	CAML/ACBM AGM lunch (12:15-1:45 pm in Perez 302D)		Plenary Session/ Séance plénière (Freiman Hall) Chair: Tim Neufeldt (University of Toronto) An Open and Shut Case: Music Library Spaces in Western Canada. Janneka Guise (University of Manitoba), Sean	Pause/ Break	CAML/ACBM board meeting (Perez 302)	Pause/ Break	Cocktails et banquet/Cocktails and banquet: see MUSCAN above.

			Luyk (University of Alberta), Kevin Madill (University of British Columbia)				
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