

<b>Wednesday, 1 June</b>		
<b>REGISTRATION: 8–9 am</b>		
<b>Craigie Hall, University Theatre Lobby</b>		
<b>SESSION 1: 9–11 am</b>		
<b>1a: Music In Community</b> Chair, Mary Ingraham Room: F202	<b>1b: Theorizing Mozart</b> Chair, Glen Carruthers Room: F214	<b>1c: Lecture-Recitals I</b> Chair: Marilyn Engle Room: Eckhardt-Gramatté Hall, Rozsa Centre <b>NOTE: 9:00-10:30 am</b>
Energizing Choral Communities Across the Globe, Danica Hoffart (University of Calgary)	Hypermetrical Shifts and Middleground Harmonic Levels in Mozart, Ellen Olga Bakulina (Yale University)	Métopes by Polish composer Karol Szymanowski, Mikolaj Warszynski, piano (University of Montreal)
The History and Politics of Water through Music and Dance: The Mendelssohn Club of Philadelphia's Performance of Turbine, Eric Hung (Rider University)	Classical Form as Tonal Plan, P. Murray Dineen (University of Ottawa)	
	Thick or Thin: Teaching and Learning Mozart in the 21st century, Kevin Ngo (University of Calgary)	Amanda Maier, Jennifer Martyn, violin (University of Toronto)
	Motion in Music / Music in Motion: Towards a Metaphoric Understanding of Musical Processes, Adam Roy (University of Western Ontario)	
<b>11-11.30am: Coffee Break</b>		
<b>SESSION 2: 11.30 am–12.30 pm</b>		
<b>2a: The Oriental Gaze</b> Chair, Kate Galloway Room: F202	<b>2b: Music and Pedagogy</b> Chair, Deanna Oye Room: F214	<b>2c: Music Theory</b> Chair, Lynn Cavanagh Room: F210
An Ethnography Through Observation, Recollection, and Forgetting : Sonic Memory and Cultural Identity in the Udlajan area of Tehran, Mahsa Pakravan (University of Alberta)	Parting Ways with Piano Lessons: motivation, supporting factors, and reputed reasons behind piano student drop outs, Karen King (University of Ottawa)	When is a Triad not a Triad?, Kyle Hutchinson (University of Toronto) *SOCAN Foundation/George Proctor Prize Finalist
Orientalism and Cultural Exchange: Indian “Nautch” as Musical Nexus, Margaret E. Walker, (Queen's University)	Music Writing that Works: Strategies for Incorporating Writing into Undergraduate Music Theory Teaching, Robin Attas (Elon University)	Rhythm and performance in early piano recordings, Alan Dodson (University of British Columbia)
<b>LUNCH BREAK: 12.30-2 pm</b>		
<b>SESSION 3: 2–4 pm</b>		
<b>3a: Le goût français</b> Chair, Room: F202	<b>3b: Popular Music in French Canada</b> Chair, Serge Lacasse Room: F214	<b>3c: American Music</b> Chair, William Jordan Room: F210
Sonata Form, Song, and Syntactical Metaphor in Hector Berlioz's Overture to Béatrice et Bénédicte, Margaret Elizabeth Fox (University of Toronto)	La patrimonialisation de la chanson country-western comme prisme des hiérarchies culturelles au Québec, Catherine Lefrançois (Université Laval)	An “American” Pierrot? Ingolf Dahl's translation for the California Performances of Arnold Schoenberg's Pierrot Lunaire Opus 21, Isabell Woelfel (University of Calgary)
Nostalgia and Time in Henri Dutilleux's Tout un monde lointain (1970), Geoffrey Wilson (University of Calgary)	Ethnographie d'un projet de recherche-création : Éléments pour une compréhension des pratiques collaboratives en musique Ariane Couture (Université Laval)	Changing Women in American Popular Music from 1914-1918, Christina Gier (University of Alberta)

Defining Characteristic and Conventional Material in Interwar Neoclassical French Music, September Russell (University of Toronto)	Étude du discours journalistique dans la construction de la scène musicale montréalaise, Ariane Gruet-Pelchat (Université Laval)	Public Mourning, The Nation, and Samuel Barber's Adagio for Strings, Kip Pegley (Queen's University)
		Meter and Metric Grouping in the Music of Stan Rogers, Steven Cannon (University of Saskatchewan)
<b>BREAK: 4-4.30 pm</b>		
<b>SESSION 4: 4.30-5.30 pm</b>		
<b>4a: Energizing Learning Communities in the Music History Classroom</b> Moderator, Robin Elliott Room: F202	<b>4b: Schubert</b> Chair, Room: F214	<b>4c: Popular Music</b> Chair, Ariane Couture Room: F210
Roundtable, with the participation of Meghan Chamberlain, Robin Elliott, Virginia Georgallas, Sarah Koval, Taryn Jackson, and Alexa Woloshyn (all University of Toronto) and James Maiello (University of Manitoba)	Unfolding the Mystery of Metric Ambiguity: Hypermeter and Form in the Finale of Schubert's Piano Sonata in D major, D.850, Joseph Chi-Sing Siu (Eastman School of Music)	Shut'up and Play Yer Guitar : la mise en avant des paramètres musicaux révélateurs du "personnage" de Frank Zappa, Nastasia Ganon (Université Laval et Aix-Marseille Université)
	Fonction formelle et signification du majeur-mineur chez Schubert, Marie-Ève Piché (Université de Montréal)	From Geno-Song to Pheno-Song: From Adele to Sia, Serge Lacasse (Université Laval)

**MINI RECITAL 1: 2:00-3:30 pm**

Michelle Cheramy (flute) Nathan Cook (cello), and Philip Roberts (piano)  
*Present Tense: Canadian Chamber Works for Flute, Cello and Piano*  
Eckhardt-Gramatté Hall, Rozsa Centre

**SCIM MEETING: 6:30 pm**

Location: Osteria de Medici  
201 – 10<sup>th</sup> Street NW  
(403) 283-5553

**SPECIAL EVENT: 8:00 pm**

Sonic Horizons: New Music from the University of Calgary  
Eckhardt-Gramatté Hall, Rozsa Centre

**CAML EVENTS**

**CAML Board Meeting, 1-3 pm**

Hotel Alma, Parkdale Room

**CAML Collection Development Interest Group (CCDIG), 3:30-4:30 pm**

Hotel Alma, Parkdale Room

Thursday, 2 June			
KEYNOTE (Plenary): 9–10 am, Eckhardt-Gramatté Hall, Rozsa Centre Laura Millar, “If Sibelius Had Sibelius: Considering the Archives of Music in a Digital Age”			
BREAK: 10-10.30am			
MUSCAN		CAML	
SESSION 5: 10.30am–12.30pm			
<b>5a: Canadiana I</b> Chair, Gordon Smith Room: F202	<b>5b: European Travel</b> Chair, Kenneth DeLong Room: F214	<b>5c: Music and Spirituality</b> Chair, Jane Leibel Room: F210	<b>5d: Issues in Music Librarianship</b> Chair, Brian MacMillan Room: Scotia Bank Milling Room, Rozsa Centre
Glenn Gould on the air: Gould's relationship with the Canadian Broadcasting Corporation, Paul Sanden (University of Lethbridge)	Royal Ideology, Regional Identity, and the Reception of Lully's <i>Tragédies en musique</i> in Lyon, Natasha Roule (Harvard University) *SOCAN Foundation/George Proctor Prize Finalist	The "Spiritual Experience" and Jonathan Harvey's <i>Body Mandala</i> , Evan Campbell (McGill University)	The Audiophile in Music Discourse: Implications for the Terms of Discussion around Library Sound Recording Collections, Ronald J. Rooth (MacEwan University)
Madness and Miscommunication in Harry Somers' <i>Louis Riel</i> , Colette Simonot-Maiello (Brandon University)	Works of Darkness, Condemned by the Church Fathers?: Graupner, Darmstadt and the Operatic Church Cantata, Evan Cortens	Paradoxical Joy: How the Mennonite principles of stewardship and outreach shaped Winnipeg's high art choral culture, 1960s-2000s, Muriel Smith (University of York)	Can I get a pickle with that? Specialists, Generalists, and the Academic McLibrary, Timothy Neufeldt (University of Toronto)
Requiem for a Generation?: Negotiating Death and Memory after Afghanistan, Erin Sheedy (McGill University)	The Metric Battle in Holst's <i>Mars, the Bringer of War</i> , Jay Smith (University of North Texas)	The "English Sound" and Popular Spirituality: Linking <i>Libera</i> to the Choir of King's College, Cambridge, Jacob Sagrans (McGill University)	Panel: Collection Development in Canadian Academic Libraries  Presenters: Houman Behzadi (University of Toronto), Carolyn Doi (University of Saskatchewan), Jan Guise (University of Manitoba), Kevin Madill (University of British Columbia)
Pitching Opera: Defining and Dividing Music Theatre in Canada after 1950, Colleen Renihan (University of Guelph)	Shaking Death's Hand: The Influence of Theresienstadt on Selected <i>Lieder</i> of Viktor Ullmann, Rachel Bergman (George Mason University)		
LUNCH: 12.30-2pm			
SESSION 6: 2–4pm			
<b>6a: 21<sup>st</sup> century perspectives on music in the digital domain</b> Moderator, Friedemann Sallis Room: F202	<b>6b: Canadiana II</b> Chair, James Harley Room: F214	<b>6.c Lecture Recitals</b> Chair, Laura Hynes Room: Eckhardt-Gramatté Hall, Rozsa Centre NOTE: 2:30-4:00	<b>6d: Music in Canada</b> Chair, Laura Snyder Room: Scotia Bank Milling Room, Rozsa Centre
With the participation of John Aycock (Computer Science and Director of the Computational Media Design program), Martin Ritter (PhD candidate in CMD),	A Canadian in Paris: whole-tone collections, residual tonality and hybrid form in Rodolphe Mathieu's String Quartet, David Byrne	The Portrayal of Canadian National Identity in Srul Irving Glick's Song Cycle "South of North, Images of Canada", Christopher MacRae (University of	Resounding Culture: Recontextualizing Resources for Histories of Music in Canada, Jamie Meyers-Riczu, Sean Luyk, Mary

Jeffrey Boyd (Computer Science), Laurie Radford (Composition, Sonic Arts), Simon Fay (PhD Candidate in CMD), Aura Pon (PhD candidate in CMD), Friedemann Sallis (Musicology) – All University of Calgary	(University of Manitoba)	Arkansas at Fayetteville)	Ingraham, David Gramit (University of Alberta)
	‘Cultivated Solitude’: Jacques Héту and the Quebecois Avant-garde of the 1960s, Michael Dias (University of Victoria)		20 Years (more or less) of the Virtual Gramophone, Richard Green
	Serge Garant et le genre mélodique - Stylistique d’une première maturité, Paul Bazin (Université McGill) *SOCAN Foundation/George Proctor Prize Finalist	Singing in the Feminine Voice: The Sound of the Shah-jo-Raag-the sung poetry of Shah Abdul Latif Bhitai at his shrine in Sind, Pakistan, Shumaila Hemani (University of Alberta)	New Happenings in the Digital Delivery of Music at the Canadian Music Centre, Kyla Jemison & Leland Reed (University of Toronto)
			Lifting the Smoke off the TPP: The impact of the Copyright and Intellectual Property Clauses on Canadian Musicians and Music Librarians, Scott MacDonald (Western University)
<b>BREAK: 4pm</b>			
<b>SESSION 7: 4.30–5.30pm</b>			
<b>7a: Music and Journalism</b> Chair, Glenn Colton Room: F202	<b>7b: Jazz and Theory</b> Chair, Troy Ducharme Room: F214	<b>7c: Contemporary Perspectives</b> Chair, Paul Sanden Room: F210	CAML Cataloguing Committee Meeting, <b>(4:15-5:15 pm)</b>
Saroni’s Musical Times: A 19th Century Music Journal of Advocacy and Controversy, Lars Helgert (Catholic University)	Energetic Communities of Scale Degrees: Discerning Harmonic Function in Jazz, James McGowan (Carleton University)	“To arrive at new territories”: The construction of Steve Reich’s Cello Counterpoint, Twila Bakker	CMC Prairie Region Reception, <b>4:30-6 pm</b> . Details TBA.
“Fiction into Fact”: Uncovering the Lost History of the Robb Wave Organ Alyssa Michaud (McGill University)	Le rôle des paramètres performanciels dans l’improvisation jazz : enquête qualitative des timbres du saxophone tenor, Martin Desjardins (Université Laval)	Interpolative Processes in Kaija Saariaho's Lichtbogen and Georg Friedrich Haas's Hyperion, Naithan Bosse (University of Calgary)	President's Reception, <b>5-7 pm</b> . Details TBA.
<b>MINI RECITAL 2: 10:30–11:00 am</b>			
Christiane Riel (University of Ottawa) and Laura Loewen (University of Manitoba) <i>Assurément iconoclaste!</i> Eckhardt-Gramatté Hall, Rozsa Centre			
<b>LECTURE–RECITAL 2: 4.30–5.30 pm</b>			
Ethan Cayko (University of Calgary) <i>Networking Music</i> Doolittle Studio (F206)			
<b>SPECIAL EVENTS: 8pm</b>			
Fast Forward: MusCan Contemporary Music Concert Eckhardt-Gramatté Hall, Rozsa Centre			

Friday, 3 June			
GRADUATE STUDENTS SESSION: 8–9 am Room: F202, breakfast provided Éléments pour une conduite responsable en recherche Ariane Couture, moderator; Mary Ingraham (University of Alberta) & Janaki Jayanthan (University of Calgary), panellists			
MUSCAN		CAML	
SESSION 8: 9–11 am			
<b>8a: French Opera</b> Chair, Greg Marion Room: F202	<b>8b: Music and Sociology</b> Chair, Deanna Yerichuk Room: F214	<b>8c: Theory and the Contemporary</b> Chair, William Richards Room: F210	<b>8d: Archives in Action: Case Studies from Across Canada</b> Chair, Jan Guise Room: Scotia Bank Milling Room, Rozsa Centre
A cosmopolitan congé? Singers' travels from Paris abroad, Kimberly White (Université de Montréal–OICRM)	Medievalisms in Fantasy-Genre Video Gaming, Stephanie Lind (Queen's University)	Liminality as a Vantage for Analysis: The Play of Spectral Techniques and Afrological Improvisation in the Music of Steve Lehman, Jacob Wiens (McGill University, Centre for Interdisciplinary Research in Music Media and Technology CIRMMT) *SOCAN Foundation/George Proctor Prize Finalist	The Alexander Brott Fonds at Library and Archives Canada: A Window into Musical Life in Montreal, Maureen Nevins (Library and Archives Canada)
Music for the Parisian popular stage: the case of (and the case for) late nineteenth-century <i>féerie</i> , Tommaso Sabbatini (University of Chicago)	“Vote That F-cker Out”: Canadian Musical Communities Contra Stephen Harper, 2011-2015, John Higney (Carleton University)	The Fugal Style of Astor Piazzolla, Reiner Krämer (McGill University)	Staging an International Rock Festival in Alberta: A Documentary Reconstruction of Edmonton's Rock Cirkus, Brock Silversides (University of Toronto)
From the Comédie-Française to the Opéra Comique: <i>Grisélidis</i> , Catrina Flint (Vanier College and O.I.C.R.M, Université de Montréal)		Toward a sound-based definition of the Golden Age hip-hop aesthetic, Ben Duinker and Denis Martin (McGill University, Centre for Interdisciplinary Research in Music Media and Technology CIRMMT)	Richard Johnson Collection, University of Calgary Archives, Bonnie Woelk (University of Calgary)
Directorial Influence at the Paris Opéra: The Case of <i>Devismes du Valgay</i> , Annalise Smith (Cornell University) *SOCAN Foundation/George Proctor Prize Finalist		Young Woman's Blues: Form, Syntax, and Rhetoric in the Music of the Blues Queens of the 1920s, Sundar Subramanian (Clark University)	Studies in Documents: John Roberts, the CBC and Music in Canada in the Second Half of the 20th Century, Robert Bailey & Regina Landwehr (University of Calgary)
BREAK: 11-11-30am			
SESSION 9: 11.30am–12.30pm			
<b>9a: Music and Patronage</b> Chair, David Gramit Room: F202	<b>9b: Haydn</b> Chair, Room: F214		<b>9d: Digitization and Music Librarianship</b> Chair, Daniel Paradis

			Room: Scotia Bank Milling Room, Rozsa Centre
Elites at the Edge of the World: Annie York Secord and Arts Patronage in Early Edmonton, Jamie Meyers-Riczu (University of Alberta)	Almost a Sonata: Revisiting Charles Rosen's Analysis of Haydn's Piano Trio in G Minor, HOB XV: 19, i, Mary Blake Bonn (University of Western Ontario)		Yorkville and Canadian Music Heritage in the Linked Data Cloud, Stacy Allison-Cassin (York University)
The Symphonic Patron: The Role of the CBC Symphony Orchestra in Twentieth Century Canadian Music, Robert Bailey (University of Calgary)	Humorous Incongruities in Haydn's Symphony No. 60, "Il distratto": Excess and Opposition, James Palmer (University of British Columbia)		Digital Music Libraries: The Challenges Ahead, Meghan Goodchild (McGill University)
<b>LUNCH: 12.30-2pm</b>			CAML AGM Lunch Meeting: 12.30-2pm Room: Scotia Bank Milling Room, Rozsa Centre
<b>PLENARY SESSION: 2-3pm, Eckhardt-Gramatté Hall, Rozsa Centre</b> Allan Gordon Bell, "Going to the Well"			
<b>BREAK: 3-3.30pm</b>			
<b>SESSION 10: 3.30-4.30pm</b>			
<b>10a: Early Music</b> Chair, Neil Cockburn Room: F202	<b>10b: Popular Music and the studio</b> Chair, Laurie Radford Room: F214	<b>10c: Ethnographies</b> Chair, Valentina Bertolani Room: F210	<b>10d: Correspondence &amp; the Community</b> Chair, James Mason Room: Scotia Bank Milling Room, Rozsa Centre
Making Sense of the Sequence at Pistoia, James V. Maiello (University of Manitoba)	André Perry : une philosophie, un studio, Gérald Côté (Université Laval)	Do You Even PLUR Bro? A Comparative Analysis of Underground and Mainstream Perspectives in Canadian Rave Culture, M Gillian Carrabre (University of Western Ontario)	Kathleen Parlow: A Life In Letters – The Development of a Framework for Correspondence Collections at the University of Toronto Music Library, Leland Reed (University of Toronto)
Singing the Hours: Music and Communal Devotions in Renaissance France, Geneviève Bazinet (University of Ottawa)	From studio to the stage: Bruno Mars and the 'simulacrum' of the out-of-tune voice in "Locked Out of Heaven" (2012), Sophie Stévance et Serge Lacasse (Université Laval)	Strange Bedfellows: Punk, Media, and Politics of Legitimacy in a Local Music Scene, Jennifer Messelink (University of Alberta)	<b>Hot Topics session.</b> <b>Moderator, Sean Luyk</b> <b>Room: 151, Rozsa Centre</b>
<b>ANNUAL GENERAL MEETING: 4.30-5.30pm</b> <b>Room: F202</b>			<b>CAML Board Meeting: 4.30-6pm</b> <b>Rozsa Centre, Room 151</b>
<b>MINI RECITAL 3: 3.30-4.00 pm</b>			
Rea Beaumont <i>The Canadian Virtuoso</i> <b>Eckhardt-Gramatté Hall, Rozsa Centre</b>			
<b>BANQUET: 6:00 cocktails, 6:30 dinner</b> Husky Oil Great Hall, Rozsa Centre			