2019 MusCan Conference

Wednesday, 5 June 2019

8-8:30am  BREAKFAST AND REGISTRATION (Lobby)
8:30-9am  OPENING REMARKS (Roy Barnett Hall)
9-11am  SESSION 1

1.1 Musical Perception and the Emotional Life of Videogames (Room 339)
Chair: TBD

A Musical Identity Crisis: Communicating Morality and Humanity in War Games
Stephanie Lind  Queen’s University

“Epic” Orchestration in First-Person Shooters
Andrew Bennett  Queen’s University

Donkey Kong Country (1994)’s Use of Progressive Rock Style
Brooke Spencer  Queen’s University

Kaitlin Saari  Queen’s University

1.2 Music in France (Room 116)
Chair: TBD

On Auditors and Spectators: Tracing the “Pre-Cinematic” Sensibility in Nineteenth-Century French Critical Discourse
Catrina Flint de Médicis  Vanier College

Mystery and Musical Style in Debussy’s Le Martyre de Saint Sébastien
Geoffrey Wilson  University of Calgary

Less Parry than Riposte: one Gallic Response
Gregory Marion  University of Saskatchewan

Honegger’s and Obey’s Running Ghosts: 800 mètres, Music, and Sport
Federico Lazzaro  University of Ottawa
### 1.3 Lecture Recitals and Mini Concerts I (Room 113)

<table>
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<tr>
<th>Event</th>
<th>Performers</th>
<th>Institution</th>
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<tr>
<td>Lecture Recital: Music Unearthed from the Silky Road</td>
<td>Nathania Ko</td>
<td>University of British Columbia</td>
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<tr>
<td>Mini Concert: Music for a Big Sky: Piano Works from Western Canada</td>
<td>Stephen Runge</td>
<td>Mount Allison University</td>
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<td>Mini Concert: The Unconventional Trio: Music for Trumpet, Bass Trombone and Piano</td>
<td>Deanna Oye, piano, Josh Davies, trumpet, Nick Sullivan, bass trombone</td>
<td>University of Lethbridge</td>
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**11-11:30am**  **COFFEE BREAK**  **(Lobby)**

**11:30-12:30  SESSION 2**

**2.1 Opera: Wagner and After (Room 116)**  Chair: TBD

<table>
<thead>
<tr>
<th>Title</th>
<th>Speaker</th>
<th>Institution</th>
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<tr>
<td>“Wandering through the shadows”: Modernism, Late Romanticism, and Dvořák’s Rusalka in the Contemporary Czech Press</td>
<td>Eva Branda</td>
<td>Wilfrid Laurier University</td>
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<tr>
<td>Understanding Wagner’s Orchestration through the Orchesterskizze for Tristan und Isolde</td>
<td>Julie Anne Nord</td>
<td>Western University</td>
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**2.2 Music and the Visual Arts (Room 113)**  Chair: TBD

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<tr>
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<tr>
<td>Painting as the Other: The Formation of Music’s New Identity in the Late 18th and Early 19th Centuries</td>
<td>Morteza Abedinifard</td>
<td>University of Alberta</td>
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<tr>
<td>Embodied Sonorities versus Conceptual Sounds: A Reading of Music (1920) by Florine Stettheimer as a Visual Conversation with Marcel Duchamp</td>
<td>Cintia Cristia</td>
<td>Ryerson University / University of Toronto, Scarborough</td>
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2.3 Film Series I (Room 339)

*Boya Boya (Shine Shine)* 18m 21s  
Karen Boswall  
University of Sussex

*Rehavi (Timekeepers)* 23m 6s  
Juan Castrillon  
University of Pennsylvania

**12:30-2pm**  LUNCH BREAK (on own)

**2-4pm**  SESSION 3

3.1 *Music and Gender* (Room 116)  
Chair: TBD

Les femmes dans le répertoire de musique contemporaine du Québec  
Ariane Couture  
Université Laval

Hearing and Seeing the Cross: Gubaidulina’s Religion in *Sieben Worte* for Cello, Bayan, and Strings  
Sasha Drozzina  
Louisiana State University

Gender Ambiguity in the Labor of Great Men: The Case of Franz Liszt’s *Tasso: Lamento e Trionfo*  
Jamie Meyers-Riczu  
University of Alberta

Women, Here & Now: Ana Sokolovic’s *Sirènes* and *Svadba Wedding*  
Colleen Renihan  
Queen’s University

3.2 *Music Theory and Analysis* (Room 339)  
Chair: TBD

Music Theory, Musicology, and Cultural Hermeneutics: Revisiting the Salome Complex from an Analytic Vista  
Kyle Hutchinson  
University of Toronto

Metrical Dissonance and Subliminal Hypermeter in Schubert’s Sonata Forms  
Hei-Yeung John Lai  
University of British Columbia

Working with Words: Revisions of Declamation in Fanny Hensel’s “Nacht ist wie ein stilles Meer”  
Harald Krebs  
University of Victoria
The Space In-Between: Exploring Harmonic Possibilities Between Diatonicity and Chromaticism  
Alexandre Negri  
University of British Columbia

3.3 Lecture Recitals and Mini Concerts II (Room 113)

Lecture Recital: Recalling Schubert’s *Winterreise*: Bernhard Graf von Schwerin’s *Wanderlieder*  
Catherine Laub  
University of British Columbia

Christine Carter  
Memorial University of Newfoundland

Mini Concert: A Conversation Piece  
Rea Beaumont  
University of Toronto

4:30-5:30pm  **KEYNOTE ADDRESS** (Roy Barnett Recital Hall), with reception to follow in the lobby (cash bar)

DYLAN ROBINSON (Queen’s University), “éy kws hákw'elestset te s'i:wes te siyolexwá:l”

6:30-8:30pm  **STANDING COMMITTEE OF INSTITUTIONAL MEMBERS (SCIM) MEETING**

The Ellis Restaurant – 2204 York Avenue, Vancouver BC, V6K 1C6
**Thursday, 6 June 2019**

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<th>Time</th>
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<tr>
<td><strong>8-9am</strong></td>
<td><strong>Breakfast/Graduate Student Reception</strong> (Lobby)</td>
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<tr>
<td><strong>9-11am</strong></td>
<td><strong>Graduate Student Round Table</strong> (Room 400B)</td>
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**Session 4**

### 4.1 Canada (Roy Barnett Hall)

**Chair:** TBD

1. *Empreintes numériques du rap au Québec: Essor d’une culture en marge de l’industrie*
   - **Héloïse Rouleau**
   - **Université de Montréal**

2. *Musical Networks and Cultural Expressions in Canada: The Postcentennial Years*
   - **Carolyne Summer**
   - **University of Toronto**

3. *Decolonizing Canadian Art Music: Perspectives from Indigenous Performers*
   - **Rena Roussin**
   - **University of Toronto**

4. *Co-création d’une chanson populaire avec des adolescents québécois: analyse constructiviste du processus dans une approche de recherche-création*
   - **Sarah-Anne Arsenault**
   - **Université Laval**

### 4.2 European Music in the 17 and 18th Centuries (Room 339)

**Chair:** TBD

1. *The Concept of Music According to J. Burmeister’s Musica Poetica*
   - **Cassiano Barros**
   - **University of São Paulo**

2. *Magic, Witchcraft, and Superstition in Early Modern Spanish Musical Theatre: The Case of Envy is the Poison of Love (1711)*
   - **Maria Virginia Acuña**
   - **McGill University**
A Musical Debt Repaid with Interest: Haydn’s *Farewell* Symphony, Clementi’s Piano Sonata, Opus 25, no. 5, and Haydn’s Piano Trio, Hob. XV: 26  
James MacKay  
Loyola University, New Orleans

Mozart’s Fantasy and Fugue in the Classical Age of Automata: The Aesthetic of the Mechanical  
Morton Wan  
Cornell University

4.3 Lecture Recitals and Mini Concerts III (Room 113)

Percussion as Protest  
Aaron Graham  
University of British Columbia

11-11:30am  
COFFEE BREAK (Lobby)

11:30am-12:30pm  
MUSCAN/CAML PLENARY SESSION (Roy Barnett Recital Hall)

ÈVE POUDRIER (University of British Columbia) and REMI CASTONGUAY (Lucidea, Richmond), “Music Scholarship and Digital Technologies: Perspectives from Collaborative Corpus Building and Text Analysis”

12:30-2pm  
LUNCH (on own)

2-3:30pm  
SESSION 5

5.1 Music and Politics (Roy Barnett Hall)  
Chair: TBD

La presse musicale française dans la mémoire collective: Le cas de Marianne Oswald  
Eugénie Tessier  
University of Ottawa

Musique apolitique? La critique musicale d’Émile Vuillermoz, de la première à la seconde guerre mondiale  
Marie-Pier Leduc  
Université de Montréal

Performing Vietnam War Protest: *Composers and Musicians for Peace*, May 1968  
April Morris  
Western University
5.2 Roundtable: The Work of Beauty in Opera (Room 339)

Speakers:
Annalise Smith (Memorial University), E. Margaret Cormier (McGill University), Sadie Menicanin (University of Toronto)

Discussant:
Colleen Renihan (Queen’s University)

5.3 Lecture Recitals and Mini Concerts IV (Room 113)

Lecture Recital: Exoticism and Parable in Szymanowski’s *Masques*  
Mikolaj Warszynski  
University of Alberta

3:30-4pm  
**COFFEE BREAK** (Lobby)

4-5pm  
 Session 6

6.1 The Second Viennese School (Roy Barnett Hall)  
Chair: TBD

Paths through Programs: Motivic Process in Schoenberg’s *Verklärte Nacht* (1899)  
Adam Roy  
Western University

Analyses of Arnold Schoenberg’s Wind Quintet, op. 26 by Alban Berg and Julius Schloß  
Philip Stoecker  
Hofstra University

6.2 Music, Body, Disembodiment (Room 113)  
Chair: TBD

Musicians Hold Answers to the Cure for Focal Dystonia  
Marie Park  
University of British Columbia

Is It Live, or Is It Vocaloid? Virtual Singers in Live Performances  
Alyssa Michaud  
McGill University
6.3 Film Series II (Room 339)

*Heavy heart* 1h 11m  
Marek Sulik  
Film Director (Slovakia)

5-7pm  
UBC PRESIDENT’S RECEPTION (Robert H. Lee Alumni Centre)

7:30-10pm  
NU:BC COLLECTIVE CONCERT (Roy Barnett Hall)
Friday, 7 June 2019

8-9am  Breakfast (Lobby)

9-10am  Session 7

7.1 Music and Memory (Roy Barnett Hall)  Chair: TBD
The Failure of Cyclic Memory in Mahler’s First Symphony  Emma Soldaat  University of Toronto
The Larks Still Bravely Sings: Re/presenting “In Flanders Field” as a Musical Text, 1915-2018  Michelle Boyd  Acadia University

7.2 Roundtable: Radically Unsound Sounds (Room 339)
Speakers: Stefan Honisch (University of Victoria) and James Deaville (Carleton University)
Moderator: Hedy Law (University of British Columbia)

7.3 Lecture Recitals and Mini Concerts V (Room 113)
Lecture Recital: Auguste Descarries’ Sonate pour piano (1935) and the Russo-Quebecois Tradition of Lisztian Piano Virtuosity  François de Médicis  Université de Montréal

10-10:30am  Coffee Break (Lobby)
10:30-12 SESSION 8

8.1 Empirical Perspectives on Music (Roy Barnett Hall)

Chair: TBD

Modeling Polyrhythm in Twentieth-Century Western Music
Ève Poudrier
University of British Columbia

Durational Elements in Computational Analysis
Glen Ethier
Vanier College

Style Priming Impacts Perception of Tonal Hierarchy
Bryn Hughes
University of Lethbridge

8.2 Records and Recordings: History, Interpretation, Analysis (Room 113)

Chair: TBD

The Grand Prix du Disque Candide: Canons, Categories, and Restructured Listening in 1930s France
Christopher Moore
University of Ottawa

What Are We Listening For? Musical Parameters in Performance
Jade Roth
Western University

L’authenticité mise à mal: L’hybridation entre classique et bluegrass dans «Attaboy» (2011)
Aurélie Thériault Brillon
Université Laval

8.3 Film Series III (Room 339)

Johnny and the G-Rays Live at the Palais Royale
58m 57
Randy Marsh
Ngaio Productions
12-1:30pm  LUNCH BREAK: SCIM Brown-Bag Lunch Panel, “Decolonization and Action” (Room TBD)

Chair: William Richards (MacEwan University)
Panelists: Dylan Robinson (Queen’s University), Margaret Walker (Queen’s University), Rex Smallboy (Independent MC, DJ, and producer), Mary Ingraham (University of Alberta), Ellen Waterman (Carleton University)

1:30-3pm  SESSION 9

9.1 Music, Radio, and the Moving Image (Roy Barnett Hall) Chair: TBD

De-Northing North: Autobiography in Glenn Gould’s Radio Documentaries Paul Sanden University of Lethbridge

Music in The Game of Thrones: A Social Semiotic Interpretation Guan Wang University of Alberta

“They Shot, He Scored”: The Music, Methods, and Milieu of NFB Film Composer Eldon Rathburn (1916-2008) James Wright Carleton University

9.2 Steve Reich (Room 113) Chair: TBD

Electrifying the Compositional Process: Steve Reich, The Four Sections, Electric Counterpoint, and a Macintosh Computer Twila Bakker Independent Scholar

“Repeat and Repeat Again”: A Reexamination of Fuzzy Contour in Steve Reich’s The Desert Music Kristen Wallentinsen Independent Scholar

9.3 Film Series IV (Room 339)

Aterue: The Singers from Elsewhere 1hr 9m Rufus Paisley Aterue Films, Williamstown
3-3:30pm  **Coffee Break** (Lobby)

3:30-4:30pm  **Session 10**

10.1 *Soundscapes* (Roy Barnett Hall)  
Chair: TBD

- Reshaping Sounds and Confessional Space in Counter-Reformation Würzburg  
  Alexander Fisher  
  University of British Columbia

- *Klang-Opus à la fin de crépuscule: Improvising Place and Space in the Cape Spear Project*  
  Ellen Waterman  
  Carleton University

10.2 *Film Series V* (Room 339)

- *Doug MacPhee and Cape Breton’s Celtic Piano Style*  
  32m 29s  
  Chris McDonald  
  Cape Breton University

- *Ropani* 26m 17s  
  Rajat Nayyar  
  York University

4:30-5:30pm  **Annual General Meeting** (Roy Barnett Hall)

5:30-7pm  **Closing Reception** (Lobby; ticket needed)
Program Committee:
Claudio Vellutini (Chair), University of British Columbia
Maria Virginia Acuña, McGill University
Katharina Clausius, University of Victoria
Ariane Couture, Université Laval
Alexander Fisher, University of British Columbia
David Gramit, University of Alberta
Mary Ingraham, University of Alberta
Serge Lacasse, Université Laval
Roxane Prevost, University of Ottawa

Local Arrangements Committee:
Alexander Fisher (Chair), University of British Columbia
Christina Hutten, University of British Columbia
Grant Sawatzky, University of British Columbia

Composition Committee:
Stephen Chatman (Chair), University of British Columbia
Frank Brickle, Vancouver
Arne Eigenfeldt, Simon Fraser University
Nicole Lizée, Montréal
İlkip Tongur, Calgary

Performance Coordinator:
Corey Hamm, University of British Columbia