

NEWSLETTER : Canadian University Music Society

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2011-2012 CUMS EXECUTIVE COMMITTEE :

Lynn Cavanagh
Deanna Oye
Mary Ingraham
Joelle Welling
Aris Carastathis
Edward Jurkowski
Sophie Stévançe
Eric Hung
Brian Power

President, University of Regina
Past President, University of Lethbridge
Vice-President, University of Alberta
Secretary, University of Calgary
Treasurer, Lakehead University
Intersections English Editor, University of Lethbridge
Intersections French Editor, Université de Montréal
Website Editor, Westminster Choir College of Rider University
Chair, Institutional Members, Brock University

The Newsletter of the Canadian University Music Society is published twice annually and is compiled and edited by the Vice President of the Society. Please contact the Newsletter Editor for further information or corrections: Mary Ingraham, University of Alberta, mary.ingraham @ ualberta.ca.



Lynn Cavanagh (President), Deanna Oye (Past President), Mary Ingraham (Vice President), Joelle Welling (Secretary), Aris Carastathis (Treasurer), Sophie Stévançe (French *Intersections* Editor), [missing: Edward Jurkowski (English *Intersections* Editor)], [missing Brian Power (Chair, Standing Committee)], [missing: Eric Hung (Website Editor)], Jay Rahn, Advocacy Advisor

PRESIDENT'S REPORT ~ Lynn Cavanagh, University of Regina

THE SOCIETY'S BOARD OF DIRECTORS, and local committees at Wilfrid Laurier and Waterloo Universities, have been at work planning our 2012 conference. Details of the program content, though, are up to you! Here are 9 reasons why you should submit your abstract, or mini-concert program, or score, for inclusion in the Society's program, and why you'll want to attend Congress and the CUMS conference in Waterloo:

- To take in the excellent publishers' book fair that Congress always organizes;
- To keep up with the work of your Canadian and Canadian-university-based colleagues;
- If you are student: to attend a workshop planned for, and by, graduate students;
- To hear keynote speaker James Deaville (Carleton University) address the Society on the theme: Crossroads: Scholarship in an Uncertain World
- To celebrate the awarding of a life-time honorary membership to a long-time Society member—perhaps someone you know;
- To have a voice and a vote in choosing some new officers for the Society, including president and vice-president, and to ask questions about how the Society is managed;
- To be there when 2012 student winners of cash prizes for composition and scholarly papers are announced;
- To meet with colleagues from across Canada over lunches and dinners—but, make sure the people you need to “get caught up with” attend too!
- To hear the Intersections editors' speak about their plans for future issues of the journal—could the results of your current research be just what they are looking for? Talk to them in person!

So, **what's new?** This year, the conference Calls each make it clear that non-members, too, are invited to submit scores and proposals, and to become 2012 members of the Society after their score or proposal is accepted for the program. Therefore, if you have colleagues among non-members, including those living in the U.S., consider forwarding one or all of the Calls to each of them.

Also **new this year:** (i) the call for scores for the CUMS STUDENT COMPOSITION COMPETITION is extended to undergraduate, as well as graduate, students; (ii) the evening concert of contemporary music will be devoted entirely to new works submitted in response to the general Call for Scores and the Student Composition Competition (actually, an old practice revived).

Do you expect to be reading students' essays on topics in Canadian music during the next several months? April 13, 2012 is the deadline for submissions of essays by undergraduate and graduate students to the SOCAN FOUNDATION/CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC, giving your students plenty of time to polish and submit.

You may count on being welcomed to Waterloo for Congress next May, and for the CUMS conference starting the evening of May 31. Even if we do live and work in an “uncertain world,” we shall continue to uphold each other, and share our common passions.

With my best wishes for the coming months, Lynn Cavanagh

PAST PRESIDENT'S REPORT ~ Deanna Oye, University of Lethbridge

There will be several CUMS-SMUC **Board of Directors positions** to be filled at the next AGM in Waterloo. The Nominating Committee will be **seeking nominations** and expressions of interest from CUMS members in early spring 2012. Please consider the possibility of participation on the Board, and look for future e-mail and website messages (<http://www.cums-smuc.ca>) for further information.

Also, if you have a conference announcement, job posting, or call for papers that you wish to have circulated to CUMS members via the [listserv](#), please forward these announcements to the moderator at cums-smuc-indv-l@uleth.ca or deanna.oye@uleth.ca.

With best wishes, Deanna Oye

TREASURER'S REPORT ~ Aris Carastathis, Lakehead University

At the 2011 Canadian University Music Society Conference various [prizes](#) were awarded to competing student presenters through sponsorships from the SOCAN Foundation and the Canadian League of Composers. Amounting to a [total of \\$7,500](#), the prizes were \$2,500 for the SOCAN Foundation/Proctor Prize; \$2,500 for the SOCAN/CUMS Award for Writing on Canadian Music, English Language; and \$2,500 for the Canadian League of Composers/CUMS Composition Prize.

The Canadian University Music Society was also able to provide financial assistance to 22 presenters through a \$4,545 [SSHRC Travel Grant](#). Members are encouraged to consider contributions to the [Beckwith Fund](#) through the CUMS website.

INTERSECTIONS EDITORS' REPORT ~ Edward Jurkowski, University of Lethbridge and Sophie Stévanec, Université de Montréal

There has been much activity associated with *Intersections* during the past six months about which I can report. May and June were spent compiling information needed for the [tri-annual SSHRC grant](#) which we, like so many other scholarly societies, depend upon in order to defray the costs of publishing *Intersections*. The results will be announced in October; like all prior editors who have been in my position, I am cautiously optimistic as to the results.

[Volume 30 no. 1](#), an issue devoted to various musical applications of [Lévi-Strauss's](#) theories, came out in May. For a number of reasons that I need not dwell upon here, this issue took a little longer to reach publication than we would have liked. Nevertheless, we believe that the issue's six articles will be substantial contributions to this vital area of musical scholarship. [Volume 30 no. 2](#) is nearly finished and should be mailed out by the end of October. It is a themed issue devoted to [popular music scholarship](#).

My francophone colleague Sophie Stévanec and I have been hard at work with the deluge of very fine articles that we have received during the past year. Our intent is to bring these articles to publication within the next six to eight months with two issues—Volume 31 nos. 1 and 2. Of special note will be [Volume 31 no. 1](#); it will contain a special section entitled "[Contemplating Caplin](#)." The idea stems from a series of papers on a similar-titled session from the 2010 CUMS meeting at Regina. Like the conference session, each of these three articles will contain responses by the distinguished music theorist William Caplin. If all goes well with our timelines, by mid-2012 we will be finally be caught up with the delayed timelines that has plagued the journal for the past number of years.

One new development of the journal is [reciprocal advertising](#). Specifically, we have now entered into a long-term arrangement with two journals—*Current Musicology* and the journal for the *International Council for Traditional Music*. I am in negotiations with other journals, and will report on the outcomes of these discussions in the next newsletter.

Finally, as always, I encourage all of you—student, junior and senior scholar—to submit your best work to *Intersections*. By working together, we can all make *Intersections* not just Canada's leading scholarly journal on music, but also a vital contribution to music scholarship far beyond our nation's borders.

STANDING COMMITTEE OF INSTITUTIONAL MEMBERS REPORT ~ Brian Power, Brock University

Greetings, CUMS colleagues. I want to introduce myself to you as the new Chair of the Standing Committee of Institutional Members, elected at our meeting in Sackville. I bring to the position six years of recent experience as Chair of the Department of Music and member of the Executive Committee of the School of Fine and Performing Arts at Brock University in the Niagara region of Ontario, as well as seven years as a member of the CUMS Executive Board, where I was honoured to serve as your Treasurer and assist in the organization of our conferences from 2004-10. I am also a current member of the Editorial Board for *Intersections*.

As you may know, the **mandate** of the Standing Committee is really three-fold:

- to strengthen and maintain the position of music study in Canadian universities by providing nationally recognized guidelines and best practices for undergraduate and graduate music programs in Canada;
- to solicit and encourage new institutional memberships in accordance with our Bylaws; *and*
- to provide a forum for institutional representatives (e.g., Chairs, Directors, Deans) to discuss common concerns and exchange information in a cross-Canadian context.

I wish to pay tribute here to the outgoing Chair, Ed Jurkowski, who did an outstanding job in furthering the mission of the SCIM, and who remains an invaluable colleague and a great asset to our Society. I will be in touch soon with the institutional representatives of CUMS. Meanwhile, if you are aware that our list of representatives needs to be updated for your institution, I would very much appreciate hearing from you. I look forward to meeting you at our 2012 conference at WLU/Waterloo. Feel free to contact me at any time.

REPORT FROM THE ADVOCACY ADVISOR ~ Jay Rahn, York University

Last June, the Society's Board of Directors agreed, pending an email poll of CUMS members, to support a campaign protesting the deterioration of services and collections at LAC (**Libraries & Archives Canada**). The main issues include the current lack of professional librarians or archivists at LAC's upper management levels, substantial reduction in public access to LAC's collections, and large-scale cuts to LAC's acquisitions of published and archival material. Of further concern is LAC's program to replace original documents with digital versions, despite experience that has shown such electronic surrogates to be unstable and susceptible to inaccuracy. Since then, there has been no objection to this campaign by members of the Society.

Around the beginning of November, a more highly publicized campaign is to be launched with a press conference, including statements by such groups as CAUT, the National Graduate Caucus of the Canadian Federation of Students, and the Antiquarian Booksellers Association of Canada. Also in the works are a website aimed at circulating information among colleagues and the general public, as well as videos to be posted on YouTube showing the effects of changes at LAC on various user groups.

Since last May's Federal election, the Conservative majority has announced its determination to revise the **Copyright Act** by the end of this year. The newly introduced Bill C-11 is a clone of Bill C-32, which was the Government's attempt to revise the Copyright Act last year. Bill C-32 generated widespread opposition by educators, students, post-secondary administrations, businesses, and the general public, and so too has its successor, Bill C-11.

The main reason for opposition to these attempts at revising Canadian copyright law has been that they would make it punishable by law to break or circumvent a digital lock— even if the locked material is in the public domain or not even subject to copyright. Since May, correspondence made widely available by Wikileaks has confirmed that the digital locks provisions have been a product of American pressure on the Canada's government. The best continuing source of information on this set of issues

remains the blog maintained by Michael Geist, Canada Research Chair in Internet and E-commerce Law at the University of Ottawa: <http://www.michaelgeist.ca>.

In June, the CUMS Board voted in favour of cooperating with Canadian Association of Music Libraries (CAML), the Canadian Library Association (CLA), and the Canadian Federation for the Humanities and Social Sciences (CFHSS) in the creation of **a policy statement that reflects shared views on copyright issues**. As public response ramps up in the next couple of months, I shall be submitting such a statement for Board approval and wider dissemination.

**Canadian University Music Society
Annual General Meeting
Saturday 4 June 2011, 16:45
Mount Allison University, Conservatory 204**

Minutes

Present:

Ian Bates	University of Western Ontario
John Burge	Queen's University
Aris Caristathis, Treasurer	Lakehead University
Glen Carruthers	Wilfred Laurier University
Lynn Cavanagh, President	University of Regina
Caryl Clark	University of Toronto
Kimberly Francis	University of Guelph
Kate Galloway	University of Guelph
Jon-Tomas Godin	Université de Montréal
David Gramit	University of Alberta
Mary Ingraham, Vice President	University of Alberta
Keith Johnston	University of Toronto
Edward Jurkowski, English Editor <i>Intersections</i>	University of Lethbridge
Harald Krebs	University of Victoria
John G. Lazos	Independent Researcher
Sherry Lee	University of Toronto
Stephanie Lind	Queen's University
Greg Marion	University of Saskatchewan
James McGowan	Carleton University
Kevin Morse	University of Western Ontario
Deanna Oye, Past President	University of Lethbridge
Brian Power, Incoming Chair, Standing Committee	Brock University
Colleen Renihan	University of Toronto
Bill Richards	Grant MacEwan University
Dylan Robinson	University of Toronto
Daniel Sheridan	Carleton University
Jeremy Strachan	University of Toronto
Sophie Stévanca, French Editor <i>Intersections</i>	Université de Montréal
Jean Benoît Tremblay, Website Editor	Université Laval
Gary Tucker	Mount Allison University
Maureen Volk	Memorial University
Joelle Welling, Secretary	University of Calgary

Meeting called to order at 5:00 p.m.

1. Adoption of the Agenda

Glen Carruthers moved adoption of the agenda. Seconded by David Gramit. Carried.

2. Approval of the Minutes of 5 June 2010

Brian Power moved approval of the minutes. Seconded by John Burge. Carried.

3. Items for Information

3.1 Announcements of winners of 2011 awards

3.1.1 Friends of Canadian Music: Special Award for Academic Achievement

Dr. Patricia Shand from the University of Toronto received the Canadian League of Composers Friends of Canadian Music: Special Award for Academic Achievement at the Friday evening concert.

3.1.2 Canadian League of Composers/CUMS Composition Competition

Farshid Samandari, a student at the University of British Columbia, was the recipient of the prize for the CLC/CUMS Composition Competition at the Friday evening concert.

3.1.3 SOCAN Foundation/CUMS Awards for Writings on Canadian Music (Mary Ingraham and John Burge)

Lynn Cavanagh expressed gratitude on behalf of CUMS to the SOCAN Foundation for its support of these awards.

Mary Ingraham noted that submissions were received for the English language awards only, however the papers received represented the diverse background of the society: performance, theory, and musicology. The jury was pleased with the overall level of research and writing in all submissions, and determined that their primary criteria for the award be a paper that had broad historical significance and cultural context; and one that showed evidence of excellence in writing.

The winner of the first SOCAN Foundation/CUMS Award for Writing on Canadian Music is Daniel Laxer, a doctoral student in History at the University of Toronto, for his paper: "Instruments of Exchange; Music in the Fur Trade and the Arrival of European Instruments into the Canadian West, 1760-1821."

3.1.4 SOCAN Foundation/George Proctor Prize (Joelle Welling and John Burge)

The jury for the SOCAN Foundation/George Proctor Prize was comprised of Joelle Welling (Calgary), Greg Marion (Saskatchewan), Stephanie Lind (Queen's) and Bev Diamond (Memorial). The jury was very impressed with the quality of all of the finalists' papers.

The winner of the SOCAN Foundation/George Proctor Prize is Jeremy Strachan, a doctoral student at the University of Toronto, for his presentation entitled "Udo Kasemets, *Canavangard*, and the 1960s."

3.2 President's Report (Lynn Cavanagh)

Thanks were expressed to Mount Allison University, its Department of Music, New Brunswick musicians, Elizabeth Wells (local arrangements chair), and Gary Tucker (program committee chair) for their work and their hospitality.

One of Lynn's goals as president is to encourage student participation in the society (see Item 5, below)

Members are asked to make sure their CUMS membership doesn't expire. Towards the end of 2011, expect to receive a letter marked "CUMS membership renewal" on the outside; please take care of your membership renewal by year end, and before that envelop gets misplaced. At the same time, share with your colleagues and students your reasons for participating in the society.

3.3 Vice-President's Report (Mary Ingraham)

This past year, two newsletters were prepared for the society and sent to members via the CUMS list-serve and website posting. Following a recommendation from the previous Vice-President, Mary has sought to increase submissions to the "News from Members and Member

Institutions" section of the newsletter. By the Spring issue (21/2), this section had grown to six full pages, with listings for members under the subheadings of: Appointments, Honors, Concerts, Publication, Recordings, and notices of upcoming conferences and events.

Mary also served as Board liaison to the SOCAN Foundation in drafting the awards contribution agreement as well as the document containing the official rules of both prizes. All of these documents have now been approved and signed by both organizations.

3.4 Past-President's Nominating Committee Report (Deanna Oye)

3.4.1 Election of Website Editor

Brian Power (Brock University) and Marie-Noëlle Lavoie (Université de Montréal) served on the Nominating Committee searching for a website editor. The nominating committee compiled a list of candidates, but want to continue their work to find the best candidate. The committee will report back to the Board and the Board will appoint a candidate for an interim year (until the next AGM).

Deanna also serves as the moderator for the list-serve. Please send any announcements, etc. to her for distribution.

3.5 Treasurer's Report (Aris Carastathis)

The society is moving toward amalgamating the two bank accounts into one – in the future there will be only one financial report and one audit.

Beckwith fund donations are encouraged through the website.

The SSHRC Travel Grant for presenters was renewed this year – the application form is on the website. Information on the deadline will be posted on the website, as well as the list-serve.

3.5.1 Motion to accept reports

Aris Carastathis moved to accept the financial reports (Appendix #1 and #2) as presented. Seconded by Sophie Stévançe. Carried.

3.5.2 Motion to re-appoint auditor

Aris Carastathis moved that J. Michael Mulholland be re-appointed as auditor. Seconded by Mary Ingraham. Carried.

3.6 Editors' Reports

3.6.1 *Intersections* French Language Editor (Sophie Stévançe)

Volume 30-1 was just published. This volume, dedicated to the work of Lévi-Strauss, brings together musicologists from across Canada and strengthens links with our francophone colleagues.

The next issue (30-2) we hope to dedicate to popular music and to release by September.

Martine Rhéaume has left as our French-copy Editor for a full-time job in a publishing firm. Florence Leyssieux will be replacing her.

3.6.2 *Intersections* English Language Editor (Edward Jurkowski)

Ed has faced a number of challenges in assuming the editorship, however he is pleased with the number of articles that are on his desk getting ready to publish.

The editors are aiming for a January release of volume 31-1, with 31-2 coming out in March 2012. They are hoping to have the journal caught up by this time next year. Following issues will deal with music and film (December 2011 deadline for submissions) and women and music.

Ed is currently working on the journal's SSHRC grant. Additions to this year's grant include digitization completion, JStor, and an increased web presence (interactivity vs PDF version of journal only).

3.6.3 Website Editor (Jean-Benoît Tremblay)

The website is working well, is regularly updated and is fully translated. Please send announcements and information to Deanna (moderator of the list-serve) – she will forward it on to the website editor.

The Board has discussed automating submissions of abstracts online; however no work has been done on this yet.

Lynn Cavanagh expressed the society's thanks to Jean-Benoît for his outstanding work on the website.

3.7 Standing Committee of Institutional Members – Chair's Report (Edward Jurkowski)

Ed's term as chair of the Standing Committee has concluded – Brian Power from Brock University has been elected to begin a two-year term as the new chair.

Reps of Institutional Members shared information, online, on a number of subjects in the past year. There may be as many as three applications for full membership coming forward in the next year.

3.8 FedCan Report (James Deaville/Cavanagh)

Members are directed to Jim Deaville's report in the Spring newsletter [*ed. Spring 2011*] for the most recent news.

3.9 Announcement of CUMS Conference 2012 (Lynn Cavanagh)

CUMS will meet at Wilfred Laurier University next year as part of Congress being held at both Wilfrid Laurier and Waterloo. Anticipated dates are May 31-June 3, but dates will be confirmed via the list-serve following this conference.

4. Items for Action

5. Other Business

Colleen Renihan reported on the student lunchtime meeting hosted by Lynn Cavanagh and Mary Ingraham. Jillian Bracken (University of Western Ontario) was elected as student liaison to the CUMS board. The students will also be establishing a Facebook page as they work to attract students to the society.

6. Adjournment

Meeting adjourned at 6:10 p.m.

Respectfully submitted by Joelle Welling

CUMS CONFERENCE 2012 : WILFRID LAURIER UNIVERSITY, WATERLOO, ON MAY 30 to JUNE 3, 2012

CALL FOR PAPERS, SESSIONS & ROUND TABLES

The CANADIAN UNIVERSITY MUSIC SOCIETY (CUMS) will hold its annual conference in coordination with the Congress of the Humanities and Social Sciences May 31–June 3, 2012 at WILFRID LAURIER UNIVERSITY, Waterloo, Ontario. Proposals for papers, sessions and round tables from all areas of academic inquiry, including musicology, music theory, ethnomusicology, composition, music education, and performance are welcome in French or English, from members and non-members. The deadline for all proposals and submissions is **December 02, 2011**.

The theme of the 2012 Congress, *Crossroads: Scholarship in an Uncertain World*, acknowledges the uncertainties of our present age and the rapid transformations that are challenging our society, our environment, and our understanding of humanity. Proposals oriented to aspects of this larger theme are encouraged but not required. Such special topic areas may include the intersections of music and multiculturalism, the role of music and music scholarship in the university and society at large, the digital transformation and accessibility of music, and the implications for music's ubiquity and the environment. With its Calls for Lecture-Recitals, Mini-Concerts, Scores, Papers, Sessions, and Round Tables, the CANADIAN UNIVERSITY MUSIC SOCIETY aims to bring together scholars from a wide range of perspectives for a vibrant discussion.

Papers: Those wishing to propose a paper must submit an abstract of 250 words, maximum, describing the subject, its relationship to previous scholarship, the methodology and the conclusions. Papers should not exceed 20 minutes, including illustrations, and will be followed by a 10-minute period for questions and discussion. Graduate students whose papers are chosen for presentation in any session of the CUMS conference may be eligible to compete for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE; eligible students who wish to compete will be required to submit copies of their complete papers by **April 20, 2012**.

Sessions: Those wishing to propose a session comprising three or four papers should submit a description and *rationale* for the session (250 words, maximum), the names of the proposed participants, a proposed chairperson and, for each paper, an abstract that conforms to the paper abstract described above.

Round Tables: Round tables are organized by an individual or group of individuals around a specific topic, with the participation of invited speakers/discussants. Round table sessions may be scheduled for a maximum of 90 minutes. Those wishing to organize a round table should submit an abstract of 500 words, maximum, describing the topic and the method of presentation, the participants and the precise nature of each of their contributions.

SOCAN Foundation/George Proctor Prize for student presenters: see separate call, below.

Conference registration and membership in CUMS: All presenters and speakers must register for both the 2012 Congress, and for the CUMS conference, and be members of CUMS by the conference start date. Annual dues for 2012 are \$70 for regular members, and \$35 for part-time faculty, students, independent scholars, and retired persons. Membership may be purchased, for the current calendar year, online at <http://www.cums-smuc.ca/en/membership/join-us> or by contacting CUMS, c/o Becker Associates, 10 Morrow Avenue, Suite 202, Toronto, ON, M6R 2J1; (416) 585-1650 (phone) or 489-1713 (fax). Presenters and speakers may be eligible for partial reimbursement of travel and accommodation expenses, in accordance with CUMS guidelines (receipts are required).

Submission: Abstracts for all proposals must be submitted by email as **attachments in Word** or as **PDF files** by **December 02, 2011**. The author's name, affiliation, title of the abstract, email address, and phone number, should appear in the email body but **not** on the abstract, as proposals will be read blind. All submissions should be made to the Program Committee Chair, Kirsten Yri, at kyri@wlu.ca.

Submission of a proposal denotes willingness and ability to attend the 2012 Conference.

Results: The results of the program committee's deliberations will be announced by **February 03, 2012**, with the program posted on the CUMS website. Those whose papers, sessions, and round tables are chosen for presentation must provide **abridged abstract(s)** (150 words, maximum, per presenter or round table) and **biography** (100 words, maximum, per presenter/speaker) no later than **March 23, 2012**.

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CALL FOR LECTURE-RECITALS & MINI-CONCERTS (SOLO AND ENSEMBLES)

THE CANADIAN UNIVERSITY MUSIC SOCIETY (CUMS) will hold its annual conference May 31–June 3, 2012 at WILFRID LAURIER UNIVERSITY, in Waterloo, Ontario. Proposals in English or French for lecture-recitals and mini-concerts of music from any historical period or geographical region are welcome from members and non-members. The deadline for submission of a proposal is **December 02, 2011**.

Submission of a proposal denotes willingness and ability to attend the 2012 conference. Presenters are may be eligible for partial reimbursement of travel and accommodation expenses, in accordance with CUMS guidelines (receipts are required).

The 2012 conference will be held in coordination with the CONGRESS OF THE HUMANITIES AND SOCIAL SCIENCES with the theme *Crossroads: Scholarship in an Uncertain World*. With its Calls for Lecture-Recitals, Mini-Concerts, Scores, Papers, Sessions, and Round Tables, the Canadian University Music Society aims to bring together scholars from a wide range of perspectives, including musicology, music theory, music education, ethnomusicology, composition, and performance.

Lecture-recitals: Those wishing to propose a lecture-recital should submit an abstract of 250 words, maximum, and recorded audio excerpts from the proposed program. Lecture-recitals may not exceed 45 minutes: a presentation of up to 35 minutes followed by a 10-minute period for questions and discussion.

Mini-concerts: Those wishing to present a mini-concert should submit **the program of works to be performed, with timings listed, and recorded audio excerpts from the proposed program**. Mini-concerts may not exceed 30 minutes.

Conference registration and CUMS membership: All recitalists and lecture-recitalists must register for the 2012 Congress and for the CUMS conference, and must join CUMS (if they are not already members) by the conference start date. Annual dues for 2012 are \$70 for regular members, and \$35 for part-time faculty, students, independent scholars, and retired persons. Membership may be purchased, for the current calendar year, online at <http://www.cums-smuc.ca/en/membership/join-us> or by contacting CUMS, c/o Becker Associates, 10 Morrow Avenue, Suite 202, Toronto, ON, M6R 2J1; (416) 585-1650 (phone) or 489-1713 (fax).

Submission: Proposals must be submitted by email, by **December 02, 2011**. Proposal abstracts and programs must be attached as Word documents or PDF files, and recordings must be attached as MP3 audio files. The author's name, names of other participants, if any, together with the author's postal address, phone number, and email address, should appear in the email body but **not** on the abstract, as proposals will be judged anonymously. All submissions should be made to the Program Committee Chair, Kirsten Yri at kyri@wlu.ca.

Results: The results of the Program Committee's deliberations will be announced by **February 03, 2012**, with the program posted on the CUMS website. Members whose lecture-recitals or mini-concerts are chosen for presentation must provide a biography (100 words, maximum, per person) and, in the case of lecture-recitals, also an abridged abstract (150 words, maximum), no later than **March 23, 2012**.

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SOCAN FOUNDATION / GEORGE PROCTOR PRIZE

THE SOCAN FOUNDATION/GEORGE PROCTOR PRIZE of \$2500 is awarded annually for an outstanding paper presented in French or English, by a graduate student, at the annual conference of the CANADIAN UNIVERSITY MUSIC SOCIETY. The 2012 CUMS conference will be held at WILFRID LAURIER UNIVERSITY, Faculty of Music, Waterloo, Ontario, May 31–June 3, 2012.

The prize-winning paper will demonstrate original research in any recognized branch of musical scholarship and may be presented in either official language. The jury reserves the right to withhold the award if, in its judgment, there are no suitable submissions.

The competition is open to anyone who, at the time of submission of the abstract, is registered in a graduate degree program, does not yet hold a doctorate, and does not hold a full-time teaching position. Previous winners of the George Proctor Prize, or of the SOCAN Foundation/George Proctor Prize, are ineligible to compete. A paper also submitted to the 2012 SOCAN FOUNDATION/CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC is eligible to compete in the semi-final round of the SOCAN Foundation/George Proctor Prize, provided the author has previously fulfilled all the conditions for conference proposal submission, and the paper has been accepted to be read at the conference. A paper that was submitted to the previous year's (the 2011) SOCAN FOUNDATION/CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC, but neither won that prize nor was proposed to be read at the 2011 CUMS conference, may be proposed for the 2012 conference and, if accepted, may be eligible for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE in 2012.

Abstracts must be **submitted by email as attachments in Word or as PDF files**. The student's name, title of the paper, email address, university affiliation and adviser should appear in the email body but **not** on the abstract, as proposals will be read blind. All submissions should be made to the Program Committee Chair, Kirsten Yri, at kyri@wlu.ca. For all other conditions of proposal submission and conference participation, please refer to the "Call for Papers," available at www.cums-smuc.ca/conference.

Please also consult the "Official Rules for the SOCAN FOUNDATION / GEORGE PROCTOR PRIZE."

The deadline for submission of proposals is **Friday, December 02, 2011**.

Submission of an abstract denotes willingness and ability to attend the 2012 conference.

All presenters must be members of CUMS (\$35 for students) at the time of the annual meeting and must have registered for the 2012 Congress and for the CUMS conference. Student presenters may be eligible for partial reimbursement of travel and accommodation expenses, in accordance with CUMS guidelines (receipts are required).

Students whose proposals are accepted for the conference will be informed by **February 03, 2012**. In addition to complying with all subsequent deadlines for other presenters, including the requirement for submission of an abridged abstract (150 words, maximum) and biography (100 words, maximum) no later than **March 23, 2012**, students who wish to compete for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE (semi-final round) must submit, by **Friday, April 20, 2012**, an electronic copy of their paper (with the scholarly apparatus), and of any hand-out, exactly as they will be presented at the conference. Attached files to submission emails may not exceed 1 Mb in size.

A preliminary jury will select the finalists (normally up to four), from which a winner will be chosen at the conference. In determining the winner, the final jury will consider the presentation and the ability to handle questions from the audience, as well as the quality of the paper. The preliminary and final juries will be formed after all SOCAN FOUNDATION/GEORGE PROCTOR PRIZE submissions are received, to ensure that all jurors are at arm's length from the applicants.

Administration for, and partial funding of, the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE are by the CANADIAN UNIVERSITY MUSIC SOCIETY. The Society gratefully acknowledges the generous additional funding of this Prize by the SOCAN Foundation.



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SOCAN FOUNDATION / CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC

The **SOCAN FOUNDATION/ CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC** are **two \$2500 prizes** intended to encourage students' research and writing on Canadian music topics and music professors' mentorship of students in these endeavors. One prize will be for the best **English**-language paper and one for the best **French**-language paper. Topics in Canadian music will be understood as potentially deriving from a wide range of genres, including, but not limited to, such areas as concert, folk, jazz, and popular music.

Eligibility: The competition is open to anyone who, at the time of submission of the paper, fulfils the following requirements: (i) is registered in an undergraduate or graduate degree program (whether inside or outside Canada); (ii) is a Canadian citizen or landed immigrant to Canada; (iii) *if a graduate student*, is a member of CUMS (student membership will be \$35 for 2012); (iv) does not yet hold a doctorate and does not hold a full-time teaching position.

Graduate students who plan to submit to the competition are particularly encouraged to submit a proposal to read their paper at the CUMS annual conference, which will take place at Wilfrid Laurier University, Faculty of Music, Waterloo, ON, May 31 to June 3, 2012. The deadline for submission of proposals to the 2012 conference is **December 02, 2011**, four months prior to the deadline for submission of full papers to the Awards competition (see **Deadline**, below).

Undergraduate students who plan to submit to the competition are *encouraged* to become members of CUMS, and to submit—either by the December deadline prior to the competition year, or at the time of a subsequent Call for Papers—a proposal for a paper based on their submission to the competition.

Papers on Canadian music topics that have previously won the CUMS GEORGE PROCTOR PRIZE are *not* eligible to enter the SOCAN FOUNDATION /CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC. Any person who, while a graduate student, previously won an AWARD FOR WRITINGS ON CANADIAN MUSIC will be ineligible to compete for another AWARD FOR WRITINGS ON CANADIAN MUSIC but, potentially remains eligible to compete for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE. A paper chosen for an AWARD FOR WRITINGS ON CANADIAN MUSIC in a given year may also be eligible for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE in the same year (see the "Call for Papers for the SOCAN Foundation/George Proctor Prize at www.cums-smuc.ca for details on eligibility).

Please also consult the "Official Rules for the SOCAN FOUNDATION /CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC" for further information.

Consult the CUMS website (<http://www.cums-smuc.ca>) for more information concerning Canadian University Music Society membership benefits and for the “Call for Papers, Sessions and Round Tables” for the 2012 conference. Student presenters may be eligible, following the conference, for partial reimbursement of travel and accommodation expenses, in accordance with the Society’s guidelines (receipts are required).

A submission to the SOCAN FOUNDATION / CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC competition will be a written document that:

- presents, in a formal paper of scholarly tone, an account of original research that was carried out by the student;
- contains no more than 3000 words;
- contains complete scholarly apparatus, including footnotes and a bibliography;
- excludes all mention of the author’s name and the author’s university / college affiliation (even from any cover page or first-page heading);
- is in PDF form (not more than 1 Mb in size), preferably with examples and figures (if any) inserted into the running text of the document;
- is sent as an attachment to an e-mail message that gives, in the Subject Line, “Entry to Awards for Writings on Canadian Music” and, in the body of the message, the author’s (i) full name, (ii) full postal address, (iii) name and level of degree program, (iv) institutional affiliation and (v) e-mail address.

Deadline and address for e-mailing of submissions: **April 13, 2012, 11:59 p.m. to:**
mary.ingraham@ualberta.ca

The jury to judge submissions will consist of four members of CUMS, chaired by a member of the CUMS Board. In 2012, it will be chaired by Dr. Mary Ingraham (University of Alberta). The other three members will be chosen so as to avoid conflict of interest and to represent as many different branches of music research as possible.

The winners will be announced during the CUMS conference held that year. The jury reserves the right to withhold an award if, in its judgment, there is no suitable submission.

Winning papers will be posted to the CUMS web site (<http://www.cums-smuc.ca>) in an electronic archive devoted to this purpose, and to the SOCAN FOUNDATION web site. Acceptance of a paper for posting to the archive *may* require a winner to make small, recommended corrections to the paper by the necessary deadline, for posting as soon as possible, or no later than early autumn of the same year.

The generous funding of the SOCAN FOUNDATION / CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC is by the SOCAN FOUNDATION. Administration of the competition for the Awards is carried out by the CANADIAN UNIVERSITY MUSIC SOCIETY.



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CUMS STUDENT COMPOSER COMPETITION : WORKS FOR STRING QUARTET

Deadline: January 20, 2012

Prize: \$750 honorarium, a performance and an archival recording by the Penderecki String Quartet

Duration: 10-15 minutes

The Canadian University Music Society invites **student composers** to submit works for performance during the next annual conference of the Canadian University Music Society, to be held at Wilfrid Laurier University, Faculty of Music, Waterloo, Ontario, May 31–June 3, 2012 in conjunction with the Congress of the Canadian Federation of the Humanities and Social Sciences. The winning piece will be **performed by the Penderecki String Quartet**, as part of a concert of contemporary music to be presented on Friday evening, **June 1, 2012** at **WLU's Maureen Forrester Hall**. The winning composer is required to attend the performance of their work and may be eligible for partial reimbursement of travel and accommodation expenses from CUMS.

The competition is open to any university student who is a Canadian citizen or landed immigrant or who is studying at a Canadian institution, does not yet hold a doctorate and does not hold a full-time teaching position. Previous winners of the CUMS Composition Prize, or the Canadian League of Composers/ CUMS Composition Prize, are not eligible to apply.

Submission of a score indicates willingness to become a member of CUMS and willingness to register for and attend the 2012 CUMS conference.

The winning composer must, if not at the time of submission, become a member of the Canadian University Music Society (annual fee of \$35). CUMS membership information is available through its web site www.cums-smuc.ca. Information on registering for the conference will be posted on the web site in early 2012.

Submissions will be assessed by a four-member **jury**. The jury will select up to two pieces for recognition: the winning submission (**\$750 prize**) and, if appropriate, a runner-up (honourable mention). The jury reserves the right to withhold the prize if, in its judgment, there are no suitable submissions to the competition. The winner of the competition will be announced by **Friday, February 17, 2012**.

A composer whose piece is selected for performance must submit by **Friday, March 23, 2012**:

1. A set of **parts** and a **biography** of no more than 100 words.
2. **Proof of paid-up CUMS membership** for 2012 and **proof of CUMS 2012 conference registration**.

Send one copy of each score (hard copies only) to:

Dr. Peter Hatch
Faculty of Music
Wilfrid Laurier University
Waterloo, Ontario
N2L 3C5

Composers who wish their scores to be returned should include a postage-paid self-addressed envelope. For more information, contact phatch@wlu.ca.

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CUMS CALL FOR SCORES FOR PERFORMANCE AT 2012 CONFERENCE

Instrumentation: any combination of flute, clarinet, violin, cello, piano
Deadline: January 20, 2012
Duration: 5 to 8 minutes

The CANADIAN UNIVERSITY MUSIC SOCIETY is pleased to announce a call for scores to be performed at its next annual conference, May 31–June 3, 2012. The conference will be hosted by Wilfrid Laurier University Faculty of Music, and held in conjunction with the CONGRESS OF THE CANADIAN FEDERATION OF THE HUMANITIES AND SOCIAL SCIENCES (CFHSS). The scores chosen will be performed at a concert of contemporary music on the evening of Friday, June 1, 2012, in Maureen Forrester Hall, by faculty members of Wilfrid Laurier University. As many submissions as possible will be performed in this concert. Students who submit scores may be eligible for consideration in the CUMS Composition Competition (see separate call: 2012 STUDENT COMPOSITION COMPETITION: WORKS FOR STRING QUARTET).

Conditions for submitting scores:

1. Composers who had pieces performed at the 2011 CUMS conference may not submit scores for the 2012 conference.
2. Each composer may submit up to two scores.
3. Submission of a score to the competition denotes willingness and ability to attend the 2012 CUMS conference and to register for the conference.
4. Composers whose scores are selected for performance must register for both the 2012 Congress, and for the CUMS conference, and be members of CUMS by the conference start date. Annual dues for 2012 are \$70 for regular members, and \$35 for part-time faculty, students, independent scholars, and retired persons. Membership may be purchased, for the current calendar year, online at <http://www.cums-smuc.ca/en/membership/join-us> or by contacting CUMS, c/o Becker Associates, 10 Morrow Avenue, Suite 202, Toronto, ON, M6R 2J1; (416) 585-1650 (phone) or 489-1713 (fax).
5. Scores should not give any indication of the composer's name or affiliation(s). A cover letter should accompany the score, indicating the composer's name, institutional affiliation (if any), telephone number(s), postal and email address, the title of the work submitted, the instrumentation, and the duration of the work.
6. One copy of each score should be submitted.
7. Submissions must be postmarked by **Friday, January 20, 2012**.

Scores chosen for performance will be announced by **Friday, February 17, 2012**.

A composer whose work is selected for performance must submit, by **Friday, March 23, 2012**:

1. a set of parts;
2. a biography of no more than 100 words;
3. proofs of paid-up CUMS membership for 2012 and registration for the CFHSS Congress and the CUMS conference.

Send one copy of each score (hard copies only) to:

Dr. Peter Hatch
Faculty of Music
Wilfrid Laurier University
Waterloo, Ontario
N2L 3C5

Composers who wish their scores to be returned should include a postage-paid, self-addressed envelope. For more information contact phatch@wlu.ca.

NEWS FROM MEMBERS AND MEMBER INSTITUTIONS

Achievements: Members are asked to send *short synopses* of their own and fellow members' recent achievements. Submissions should adhere to the style of this section of this Newsletter and may be condensed for reasons of space limitations. Approved submissions will be included only in the language(s) in which they are received.

Conferences & Events: Institutional and individual members are asked to submit announcements and reviews of events of concern to our members, *in abbreviated form* and adhering to the style of this section.

The **Spring 2012 issue of this Newsletter** will be the annual conference issue and will contain news submitted by **April 15, 2012** to the newsletter editor at mary.ingraham@ualberta.ca.

The following represents all items received for inclusion from members and member institutions, and reflects the diversity of activities in the CUMS-SMUC community.

ACHIEVEMENTS

Appointments :

Kathryn Whitney has just completed a two-year stint as **Artist in Residence at the Royal Welsh College of Music & Drama** (the National Conservatoire of Wales), funded by the William Walton Trust. Since 2009, she has also been a **Visiting Research Fellow at the Institute of Musical Research in the School of Advanced Study**, where she founded (in 2010) and co-directs (with Amanda Glauert, Royal College of Music) the SongArt Performance Research Group (www.songart.co.uk). In 2010 she was also made a member of the voice faculty at the **Victoria Conservatory of Music**.

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Honoured :

2011 SOCAN Foundation/CUMS Awards for Writings on Canadian Music (English)

Daniel Laxer, University of Toronto : "Instruments of Exchange: Music in the Fur Trade and the Arrival of European Instruments into the Canadian West, 1760-1821"

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2011 SOCAN Foundation/George Proctor Prize :

Jeremy Strachan, University of Toronto : "Udo Kasemets, *Canavanguard*, and the 1960s"

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2011 Canadian League of Composers/CUMS Composition Competition

Farshid Samandari (University of British Columbia)

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2011 CLC Friends of Canadian Music: Special Award for Academic Achievement

Dr. Patricia Shand, University of Toronto

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Jonathan Goldman won an Opus Prize 2011 (Prix Opus) from the Conseil Québécois de la Musique in the category 'Article of the Year' for "Charting Memoriale: Paradigmatic Analysis and Harmonic schemata from Boulez's '....explosante-fixe...'," *Music Analysis*, vol. XXVII, no. 2-3, pp. 217-252.

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Concerts, Publications & Recordings :

John Beckwith. "Istvan Anhalt: A character sketch," in F. Sallis, R. Elliott, & K. DeLong, eds. *Centre and Periphery, Roots and Exile*. Waterloo, ON: Wilfrid Laurier University Press, 2011, 29-35.

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James Harley, "Nonlinear Mosaic Form: Kraanerg by Iannis Xenakis," Proceedings of Xenakis International Symposium, London, 2011 and "Iannis Xenakis: Electroacoustic Music and the Polytopes," Proceedings of Colloquio di Informatica Musicale, Turin, 2011.

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Kimberly Francis, "Surviving Exile: Nadia Boulanger, Igor Stravinsky, and the Symphony in C," *The Musical Quarterly* 94 (Spring-Summer 2011): 234-270. Dr. Francis has received a SSHRC Grant for 2011-2013 for: "A Master Teacher's Master Narrative: The Pedagogical Legacy of Nadia Boulanger."

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James Harley. *Neue Bilder: Music of James Harley*, Centrediscs CMCCD 16010 (2010). Five compositions performed by New Music Concerts/Robert Aitken (supported by a Specialized Recording Grant from the Canada Council).

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Hendrix Uncovered: New Music Inspired by Jimi Hendrix, Marzena Music 101 (2011). Includes: *Spangled* (1996), electroacoustic work by **James Harley**.

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In 2011, **Kathryn Whitney** sang the British, Italian and Portuguese premieres of Stephen Chatman's song cycle "You are Happy" (1988; poems by Margaret Atwood, written for Maureen Forrester), as well as the British premiere of Lorna Paterson's "Three Dylan Thomas Songs" (written for Kathryn in 2003).

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After participating in University Voices with conductor Tonu Kaljuste in the Fall of 2010, the **University of Guelph Chamber Singers** won **First Place** in the University/Collegiate category of the **2011 ACCC** (Association of Choral Communities) National Amateur Choir Competition (formerly the CBC competition). An excerpt of their winning CD entry was broadcast on July 3rd, 2011 on Choral Concert (CBC Radio).

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Premiere: James Harley, University of Guelph, "Breathwood" for solo bass clarinet, ensemble, multi-channel electronics, at the Vancouver New Music (VNM) Festival, October 20th, 2011 with Lori Freedman, bass clarinet and the VNM Ensemble conducted by Giorgio Magnanensi. This concert is supported through financial assistance from Ontario Arts Council and Canada Council for the Arts.

Conference Presentations & Guest Lectures :

Kathryn Whitney presented lecture-recitals at **PERFORMA** (Portugal: International Conference on Performance Studies) and at the Royal Musical Association's first annual Music & Philosophy Conference (King's College, London). She also gave a guest lecture at the University of Bristol and in 2012 will give guest lecture-recitals for the Schubert Institute (London) and the Centre for Musical Performance as Creative Practice (Cambridge/London).

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Robert Rival read a paper at the International Conference: Carl Nielsen: Inheritance and Legacy, Copenhagen, Denmark, Nov. 3-5, 2011 entitled "Chords, Scales and Voice Leading: Defining Harmonic Flavour in Late Nielsen".

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The 2011 meeting of the **Working Group on Interdisciplinary Perspectives on Music in Canada** was held June 5-6, at Mount Allison University, Sackville, NB. Twenty-eight scholars met at this event, at which the following ten papers and responses were presented and discussed:

Andra McCartney: "Soundwalking and Listening Attitudes"; Response: **Roxane Prevost**

Kate Galloway: "Ecological Listening"; **Colleen Renihan**: "Inclined Towards the Now: a Consideration of Contemporary Listening Models"; and **Parmela Attariwala**: Performance of *Re-tuning*, by Ann Southam; Moderator: **Beverley Diamond**

Sherry Lee: "Listening to Contested Spaces in Canadian Electroacoustics"; Response: **David Gramit**

Karen Sunabaka: "This is My Story": Listening to the Female Voice in the Electroacoustic Music of Wende Bartley and Diana McIntosh"; Response: **Caryl Clark**

Jeremy Strachan: "Udo Kasemets' *Counterbomb Renga*"

Geraldine Finn: "Resonance and / as responsibility: How are We to Hear this Sounding?"; Response: **Ellen Waterman**

Mary Ingraham: "Listening to / for Spirituality"; Response: **Michael MacDonald**

Katherine McLeod: "Listening Across: Revisiting Polyphonic Spaces in Glenn Gould's "The Idea of North" and Robert Bringhurst's *Ursa Major*"; Response: **Dylan Robinson**

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UPCOMING CONFERENCES & EVENTS

Premieres and Performances :

Performances of **John Beckwith's** opera *Crazy to Kill*, will take place 11-12 November 2011, at Enwave Theatre, Toronto (Toronto Masque Theatre).

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John Beckwith's opera *Taptoo!* will be performed on the 22, 24, 25, and 26 of February 2012, at the Jane Mallett Theatre, Toronto (Toronto Operetta Theatre).

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The **University of Guelph Symphonic Choir** is preparing multiple programmes, while exploring choral improvisation with internationally celebrated saxophonist Jane Bunnett, thanks to the Improvisation, Community and Social Practice research group.

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In 2012, **Kathryn Whitney** will perform guest lecture-recitals for the Schubert Institute (London) and the Centre for Musical Performance as Creative Practice (Cambridge/London).

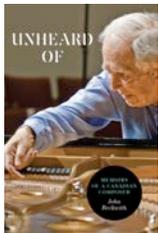
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Podium 2012: The **University of Guelph Women's Choir** (a.k.a. Siren) was chosen from 50 choirs across Canada to perform at Podium in May 2012 in Ottawa.

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Howard Spring, forthcoming: An article on Swing, as a performance practice and a musical style, for the *Grove Dictionary of American Music* (2nd ed.) published by Oxford University Press.

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John Beckwith, *Unheard Of: memoirs of a Canadian composer*, forthcoming, February 2012, Wilfrid Laurier University Press. ISBN13: 978-1-55458-358-4. See <http://www.wlu.ca/press/Catalog/beckwith-unheard.shtml> for details.

Publisher's description:

"Canadian composer John Beckwith recounts his early days in Victoria, his studies in Toronto with Alberto Guerrero, his first compositions, and his later studies in Paris with the renowned Nadia Boulanger, of whom he offers a comprehensive personal view. In the memoir's central chapters Beckwith describes his activities as a writer, university teacher, scholar, and administrator. Then, turning to his creative output, he considers his compositions for instrumental music, his four operas, choral music, and music for voice. A final chapter touches on his personal and family life and his travel adventures.

"For over sixty years John Beckwith has participated in national musical initiatives in music education, promotion, and publishing. He has worked closely with performing groups such as the Orford Quartet and the Canadian Brass and conductors such as Elmer Iseler and Georg Tintner. A former reviewer for the *Toronto Star* and a CBC script writer and programmer in the 1950s and '60s, he later produced many

articles and books on musical topics. Acting under Robert Gill and Dora Mavor Moore in student days and married for twenty years to actor/director Pamela Terry, he witnessed first-hand the growth of Toronto theatre. He has collaborated with the writers Jay Macpherson, Margaret Atwood, Dennis Lee, and bpNichol, and teamed repeatedly with James Reaney, a close friend. His life story is a slice of Canadian cultural history.”

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Calls for Papers and Performances :

Sir Ernest MacMillan Memorial Foundation - Award for 2012

The Foundation announces a **\$12,000** award for **Choral Conducting**

The Sir Ernest MacMillan Memorial Foundation is pleased to announce its Award for 2012, in Choral Conducting. This is in recognition of Sir Ernest MacMillan’s celebrated career as a conductor, in particular his many years with the Toronto Mendelssohn Choir (1942-1957) and the Toronto Symphony Orchestra (1931-56).

The Sir Ernest MacMillan Memorial Foundation Award is intended to provide significant career development opportunities for a young Canadian musician. The recipient is chosen through a national competitive process; 25 awards have been given since 1985.

More information on the Award is provided at the web site of the Sir Ernest MacMillan Memorial Foundation: www.macmillanfoundation.com

Thank you for your assistance in posting the attached notice at your institution and/or bringing it to the attention of any potential candidates for this year’s award in Choral Conducting.

Information:

Dr. Robin Elliott - robin.elliott@utoronto.ca

Dr. Robin MacMillan - robinjmacmillan@yahoo.com

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Canadian Band Association (CBA) Composition Competition.

This exciting new project is designed to encourage and support new band works by Canadian composers. There are opportunities for conductors, ensembles and composers. Competition chairs are Jason Caslor and Andrew Staniland, Memorial University of Newfoundland.

Conductors and Ensembles : Are you interested in getting young Canadian composers writing for our medium? If so, please consider joining this exciting new venture. The CBA is facilitating the creation of an annual CBA Composition Competition. Emerging Canadian composers are invited to submit a composition that is no more difficult than Grade 4. Although we can proceed with only five conductors/ensembles, we have organized this so that an infinite number of members can participate.

Composers : Emerging Canadian composers are invited to submit unpublished works written for concert band. The composer of the winning work will receive a cash prize of \$1,000 as well as numerous performances and recordings by ensembles across the nation. The 2011 **deadline for submission is December 15** by 5:00 pm EST.

For further information, please check the CBA website at :

<http://www.canadianband.ca/cbacompositionco.html> or contact **Jason Caslor**, competition co-chair, at jcaslor@mun.ca.

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Graduate Student Conferences :

The **6th Annual Creative Music Festival and Symposium**, School of Fine Art and Music, **University of Guelph**, March 7th-9th, 2012.

The three day annual event presented by the Music Students' Association and Music Department faculty showcases student performances, presentations, interdisciplinary forums, keynote speakers, guest artists and more. This year's invited Keynote Guest Scholar is Dr. Mark Katz (University of North Carolina, author of *Groove Music: The Art and Culture of the Hip Hop DJ*. New York: Oxford University Press, 2012). Guest Performer/Scholar: Robert Gluck (University of Albany, Interactive Electronics, Electroacoustic, and Jazz). Further guest artists and a detailed schedule will be posted on the SOFAM and MSA websites. For a glance at last year's event : <http://www.uoguelph.ca/~musicstu/symposium.html>

The **Department of Music at the University of Calgary** is excited to announce the call for papers for our 2012 music graduate conference, entitled **Confounding Expectations: Music and the Creative Act** which will take place on **May 14 and 15, 2012**. The official call and submission form are attached. This information, along with other information will also be posted on our website at :

<http://music.ucalgary.ca/gradconference/>

If you have any questions regarding the conference or the process, please contact Cathy Klopoushak at musicgradconference@gmail.com.

Student Journals :

The **University of Guelph Book Review Project** is thrilled to announce partnerships with classes at the University of Calgary and Millikin University in Winter 2012. *Critical Voices* is an open journal dedicated to publishing **undergraduate review essays** written during a semester-long, double-blind peer review project embedded into the University of Guelph's upper-level curriculum.

Nota Bene Canadian Undergraduate Journal of Musicology is now an open access journal. It is available online at: <http://ir.lib.uwo.ca/notabene/>

Nota Bene is a musicology journal developed by the Don Wright Faculty of Music at the **University of Western Ontario**. It seeks to publish essays of a high critical and rhetorical standard, written by undergraduate students from universities around the world. Essays in historical musicology, ethnomusicology, popular music studies and theory are all encouraged. Submissions are reviewed by a panel of editors from across Canada.

Nota Bene serves to supplement the undergraduate musicology student experience in several ways:

- *Nota Bene* allows students interested in musicology to undergo the process of publishing a paper, including professor review and comments
- *Nota Bene* encourages a community of undergraduate musicology students and seeks to provide a venue for a nation-wide discourse in musicology
- *Nota Bene* provides information for young music students seeking more information about the discipline of musicology and its professional possibilities, offering a means for student communication through scholarly work and the academic publishing process.

Nota Bene is currently accepting undergraduate papers. Submissions may be in historical musicology, ethnomusicology, popular music studies, and music theory. We encourage review articles as well as work offering a new perspective on the conventional essay format.

Information for authors and previous issues are available at :

<http://www.music.uwo.ca/about/notaBene.html>

The editors may be contacted at notabene@uwo.ca.

Musicological Explorations

The **University of Victoria**'s peer-reviewed **graduate student** music journal, *Musicological Explorations*, is seeking essays from diverse areas of scholarship related to the study of music for possible inclusion in the journal's thirteenth volume to be published in autumn 2012.

Musicological Explorations' mandate is to provide a forum for scholarly work in musicology and related arts. The Editorial Board encourages graduate students and other scholars to submit previously unpublished articles on topics of musicology, music theory, performance practice, ethnomusicology, music education, and interdisciplinary studies. Announcements of conferences, symposia, and other musicological activities in North America are also welcome.

Articles are to be directed as e-mail attachments to the editor at mjournal@uvic.ca by **Friday, December 9, 2011**, at 11:59p.m. Receipt of submissions will be acknowledged within 72 hours; and selections for publication will be made in February 2012. Additional information on Guidelines for Submissions can be found at <http://journals.uvic.ca/index.php/me>.

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ReSonare: Graduate Music Journal, University of Alberta

ReSonare, the online peer-reviewed **graduate music journal** of the Department of Music at the **University of Alberta** is currently seeking submissions. This publication strives for an interdisciplinary focus both within the various domains of music study and across other academic fields in the arts, humanities and sciences. We are currently seeking submissions for publication in late 2011 and 2012.

We encourage submissions from graduate students, advanced authors and international scholars alike. We welcome responses to previously published articles, research updates from our published authors, as well as reviews. Special inserts and opinion pieces will be considered. *ReSonare* aspires to serve as an effective sounding board for all areas of music research, including but not limited to: ethnomusicology, musicology, music theory, composition, performance, philosophy of music, music technology, music pedagogy, music cognition and interdisciplinary studies. Experimental and cross-disciplinary work and research in popular music, electronic music, voice, poetics, dance and theater are welcomed. Authors, composers, and performers are encouraged to take advantage of the multimedia capabilities of *ReSonare* in developing creative scholarship.

Please visit *ReSonare* Online (www.fwalive.ualberta.ca/resonare/index.php/ReSonare) for more information, to sign up with a free author's account, or to check out our Author's Guidelines.

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Notices :

CUMS Conference 2012 May 30 to June 3, 2012 : Wilfrid Laurier University, Waterloo, ON, Canada. Details of the conference are posted at <http://www.cums-smuc.ca/en/conference/conference-2012>.

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IASPM-Canada 2012 Conference June 14-17, 2012 : "Sounding the Nation? Diaspora, Indigeneity, and Multiculturalism" Acadia University, Wolfville, NS, Canada. Details are posted at <http://www.iaspm.net/iaspm-canada-2012-annual-conference%E2%80%8F>.